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Travel to Identity in the Mid-Nineteenth-to-Mid-Twentieth-Century Contact Zone of New Mexico: Knowledge Claim Tests and Platonic Quests

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TRAVEL TO IDENTITY IN THE MID-NINETEENTH-TO-MID-TWENTIETH-
CENTURY CONTACT ZONE OF NEW MEXICO: KNOWLEDGE CLAIM TESTS
AND PLATONIC QUESTS

A Dissertation

Submitted to the School of Graduate Studies and Research

In Partial Fulfillment of the Requirements for the Degree

Doctor of Philosophy

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Title: Travel to Identity in the Mid-Nineteenth-to-Mid-Twentieth-Century Contact Zone of New Mexico: Knowledge Claim Tests and Platonic Quests

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This study assesses narrative representations of Euro-American and Native American travel and encounter in New Mexico. The primary purpose of the work is to explore the construction and authority of knowledge claims and identity through late nineteenth- and early-to-mid twentieth-century Euro-American and Native American travel to, and within, the contact zone of New Mexico. I examine Willa Cather's *Death Comes for the Archbishop*, Mabel Dodge Luhan's *Edge of Taos Desert: An Escape to Reality*, Kate Horsley's *Crazy Woman*, and Leslie Marmon Silko's *Ceremony* as travel texts. I argue that, in stasis, the protagonists in these four works would not have a clear understanding of who they are or if what they claim to know has foundations strong enough to withstand tests by other strong claims to knowledge. Because the Euro-American and European traveler often holds hegemonic claims to knowledge of New Mexico, it is important to examine these claims to knowledge in a postcolonial framework that critiques the essentialization and Orientalization of New Mexico and its people. In such an examination, Western claims to knowledge often fall apart when countered by the Native American experience. As different claims to knowledge collide, a truer representation of New Mexico and its people is uncovered.

Travel is movement through geographical and psychological spaces. Physical travel acts in congruence with psychological travel as geographical experience informs internal processes. This study introduces the platonic quest as a new unifying thread that links together each of the four primary works I discuss. The platonic quest has mostly been understood as an intellectual journey toward truth. However, I expand upon the platonic journey to show that it may also be played out in geographical space.

A comparative study of Cather's *Death Comes for the Archbishop*, Luhan's *Edge of Taos Desert: An Escape to Reality*, Horsley's *Crazy Woman*, and Silko's *Ceremony* demonstrates that New Mexico's history of travel and encounter is not a completed project, but an ongoing narrative that continues to shift and grow as Western female and native female voices revise androcentric/normative travel accounts that have claimed representational authority.

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INTRODUCTION

OTHER NEW MEXICO TRAVEL VOICES

In this study, I examine Willa Cather's *Death Comes for the Archbishop* (1927), Mabel Dodge Luhan's *Edge of Taos Desert: An Escape to Reality* (1937), Kate Horsley's *Crazy Woman* (1992) and Leslie Marmon Silko's *Ceremony* (1977) as travel texts. The travel described in these works takes place from the mid-nineteenth century, when the United States conquered Mexico and made New Mexico a U.S. Territory, to the mid-twentieth century, when the Native American literary renaissance began. I have chosen works written by Euro-American and Native American women because the dominant historical and cultural travel narratives were, and arguably still are, written by (white) men. Historical and cultural travel narratives from formerly marginalized perspectives are interesting because they bring to the forefront female and, often, other marginalized or peripheral cultural experiences. These American experiences make historical and cultural travel perspectives more vibrant because they uncover truths that had been suppressed by dominant patriarchal narratives. Marginalized perspectives demonstrate that history is not a stable narrative of the past, but a narrative that continues to change and expand as it is revisited.

The four works I examine use the trope of travel to, and within, New Mexico to construct character identity and to test claims to knowledge. In Cather's *Death Comes for the Archbishop*, Luhan's *Edge of Taos Desert: An Escape to Reality*, and Horsley's *Crazy Woman*, travel is important because it is the physical movement from the American East to New Mexico that brings apotheosis to each protagonist. In Silko's

Ceremony, an examination of travel within New Mexico is important because only physical movement brings the protagonist to the spirits of place, and these spirits teach the protagonist how to become an integral part of his ever-changing community and world. In stasis, the protagonists in *Death Comes for the Archbishop*, *Edge of Taos Desert: An Escape to Reality*, *Crazy Woman*, and *Ceremony* would not have a clear understanding of who they are or if what they claim to know has foundations strong enough to withstand tests by other strong claims to knowledge.

I have chosen to discuss Willa Cather's *Death Comes for the Archbishop*, Mabel Dodge Luhan's *Edge of Taos Desert: An Escape to Reality*, Kate Horsley's *Crazy Woman*, and Leslie Marmon Silko's *Ceremony* because they more fully examine Western and Native American identity and claims to knowledge from a female travel perspective than do other narrative travel works on mid-nineteenth-to-mid-twentieth-century travel to, and within, New Mexico. Other New Mexico travel works written by women include Ella Elgar Bird Dumont's *An Autobiography of a West Texas Pioneer: Ella Elgar Bird Dumont* (an Orientalist representation of Native Americans, with little time spent in New Mexico, where Dumont focuses on survival rather than on her relation to place or to native cultures); Mary Austin's *Land of Journey's Ending* (a description of New Mexico natives and topography); and Susan E. Wallace's *The Land of the Pueblos* (at most, a poetic description of place, but lacking in discussion of identity and claims to knowledge).

An examination of Cather's *Death Comes for the Archbishop*, Luhan's *Edge of Taos Desert: An Escape to Reality*, Horsley's *Crazy Woman*, and Silko's *Ceremony* as New Mexico travel literature is important because critics have not yet done a complete

study focusing on these four works as New Mexico travel literature. Rather, critics discuss *Death Comes for the Archbishop* and *Edge of Taos Desert: An Escape to Reality* mostly as literature of place. Though the idea of place is significant in my discussion of Western and Native American identity and claims to knowledge, I argue that it is the act of travel that brings insight to each of the four works. So far, only one critic, Donn Rawlings, in “Kate Horsley’s New Mexico Trilogy: Masks of Ambivalence in the Southwest,” has discussed *Crazy Woman*. Rawlings focuses on a postcolonial examination of the way the West views the Other. A published work has not yet discussed *Crazy Woman* in any other framework. *Ceremony* has not yet been fully examined as travel literature.

Travel literature, for most critics, is either literature of tourism, in which the traveler writes to a home audience and plans to return home, or of colonial expansion. For this reason, the story of the Other is subsumed in order to enforce the hegemonic travel narrative that Western readers expected—a narrative in which the “exotic” and “uncivilized” place traveled to teaches the Western traveler that she is more civilized than the Other who lives there, or that the Other is desperately in need of being guided and ruled. Most mid-nineteenth-to-mid-twentieth-century travel writing was thus a colonial performance in which the white body of knowledge came to know itself in its difference from the Other, as represented by the Western travel writer.

Because the body representing travel in the mid-nineteenth-to-mid-twentieth century has been predominantly that of the white male, travel has been, until recently, a white male phenomenon. Daniel Defoe’s *Robinson Crusoe* (1719), Jonathan Swift’s *Gulliver’s Travels* (1726), Meriwether Lewis and William Clark’s *The Journals of Lewis*

and Clark (1806), Charles Dickens' *American Notes* (1843), Joseph Conrad's *Heart of Darkness* (1899), Ernest Hemingway's *The Sun Also Rises* (1926), and Evelyn Waugh's *A Tourist in Africa* (1960) are but a few examples of white male travel authority that come to mind. It was usually only the white male who could afford the leisure time and support necessary to visit places away from home and represent those places to his Western audience. The accounts of the European white male traveler "would be privileged as sources of knowledge; as the spokesman for, at most, a small group of fellow Europeans who had visited an unfamiliar region, a writer's account had undeniable authority" (Greenfield 11). John Phillips, in "Lagging Behind: Bhabha, Post-colonial Theory and the Future," argues, "The subject of [European] travel narrative must integrate new experiences and radical geographical and cultural differences within a stable cultural frame," and the Western narrator commands "an aesthetic control over strange landscapes as a kind of corollary to the colonizer's economic plunder" (64). Such representations were constructed in Western metaphysics, which depends on the binary of normative and Other. What readers of travel literature claimed to know was a Western story of the normative white male performing in the space of the Other.

Only recently has tourist travel literature written by women been a topic of serious criticism. Recent criticism has explored works that include Fanny Trollope's *Domestic Manners of the Americans* (1832), Susan Fenimore Cooper's *Rural Hours* (1850), Harriet Beecher Stowe's *Sunny Memories of Foreign Lands* (1854), Isabella Bird's *The Golden Chersonese and the Way Thither* (1883), Catherine Parr Strickland Traill's *Pearls and Pebbles: or, Notes of an Old Naturalist* (1894), Simone de Beauvoir's *America Day by Day* (1954), Martha Gellhorn's *Travels with Myself and Another: A*

Memoir (1979), and works mentioned previously in this study. Female voices are important in offering a more complete representation of travel experience. This experience includes the domestic sphere and community involvement often missing in male travel accounts, which predominantly focus on the heroic “I” narrator who presents himself as reliant on his own wit and instinct, rather than on his family or his community, for his travel performance. Recent travel critics, including Deborah L. Madsen, Kristi Siegel, Wendy S. Mercer, and María Francisca Llantada Díaz, have helped pave the way for the exploration of female representations of travel. However, except in the case of travel journals, travel criticism has for the most part neglected works by Euro-American and European women on traveling and moving to, or within, New Mexico. Further, travel critics have been mute in regard to engagement with New Mexico travel literature written by Native American women. This critical gap is unfortunate since travel literature is not merely a Western (or male) phenomenon.

Mourning Dove’s *Cogewea, the Half-Blood: A Depiction of the Great Montana Cattle Range* (1927) and Luci Tapahonso’s *Sáanii Dahataal: The Women Are Singing* (1993) are just two examples of works of travel literature by Native American females. These works share the experience of travel outside of native communities and into Western discourse. Each of these works questions the white male as normative and enforces native authority. The foundation for such questioning and authority is a dynamic and useful trope of travel experience.

In *Cogewea, The Half-Blood: A Depiction of the Great Montana Cattle Range*, Mourning Dove leaves the Flathead reservation to travel to California with her white husband. In their separation and her subsequent travel through an Anglo community,

Mourning Dove uncovers a sense of identity that was unclear to her before she left the reservation. Through travel, she understands that she is not the essentialized abject subject that her Anglo husband had made her out to be. Rather, she is an empowered voice of the Flathead Native American community, and her presence in the Western world is necessary in making the native Flathead community visible in the world. Without her narrative, the Native American Flathead discourse might be contained within the confines of proscribed Western borders. Mourning Dove's novel is an important work of travel literature that introduces the Flathead Native American to the West in the language of the West, yet the book carries traces of Flathead native epistemology. Thus, Mourning Dove's narrative travels through both geographical and discursive spaces to construct identity within the United States.

Tapahonso's *The Women Are Singing* is a work of travel literature in which the narrator and her family travel the American Southwest. Each of the book's vignettes demonstrates that it is necessary to visit specific geographical sites in order to learn the stories that had originated there. These stories tell Tapahonso who she is in her community and in the world, and only by travel does she come to understand her identity.

The construction of identity is a powerful overarching theme in travel fiction. Phillips writes, "The travel narrative concerns situations in which the stability of the self is often challenged" (64). Therefore, the travel narrative "can represent through the motif of the person in trouble the whole dialectic of identity, in which the stable self tested by unpredictable contingencies must respond in consistent and enlightened ways, often achieving considerable personal enrichment on the way" (64). Colonialist travel writers affirm a Western identity in contrast with the East, or Other, thus creating a binary in

which the West is civilized and can know itself, while the East is backward and can only be known by the West, which articulates the East. However, my inclusion of four different approaches or outcomes to such identity construction brings something new to the discourse, demonstrating that different identities come from different approaches to travel.

Rather than merely critiquing the cultural perspective of one work in contrast with another, this dissertation traces and explores changes in four approaches to travel experience. The four works I discuss move, in sequential order of examination, from colonialist transmission to romanticizing through essentialization, and on to historical revisionism with both a Western re-imagining of history and local counter-discursive strategies. Examples of the latter two approaches include Horsley's and Silko's employment of Native American authority through Jicarilla Apache, Pueblo, and Navajo stories and experiences. These stories and experiences counter the Western myth of the Euro-American and European as normative, and the Hispanic and the native as Other.

The first chapter of this study examines how meaning is constructed in Western travel to New Mexico. To most mid-nineteenth-to-mid-twentieth-century Euro-Americans and Europeans, New Mexico represented a retreat from modernity and a cure for the modern temperament. The West saw the past being played out in New Mexico, and the West viewed natives as stable models of order and tradition. Further, many Euro-Americans and Europeans imagined New Mexico as a wilderness in which they could recreate themselves as questing heroes.

In Chapter 2, I discuss Willa Cather's *Death Comes for the Archbishop*. Bishop Jean Marie Latour, Cather's protagonist, transmits European claims to knowledge from

Rome to New Mexico, and thereby reinforces his identity through travel to New Mexico. He sees New Mexico as a wilderness in which the land and people need his colonizing influence in order to save them. Latour represents the archetypal colonialist whose mission is to civilize the native. Cather demonstrates Anglo superiority as her narrative moves from “civilized” Rome to “uncivilized” New Mexico. Indeed, the purpose of Latour’s and Father Joseph Vaillant’s journey is to make New Mexico more like the civilized West.

Chapter 3 demonstrates that Mabel Dodge Luhan, in *Edge of Taos Desert: An Escape to Reality*, creates a new identity by appropriating what she understands the Pueblo, especially Taos Pueblo, identity to be. She sees New Mexico as a new Eden in which she, along with other self-aware Euro-Americans, may start anew. Thus, she too writes within a colonialist discourse. Luhan has already contained the Pueblos by knowing them as one homogeneous community. She thereby takes on what she defines as their “natural” characteristics so that she may “become” Pueblo by appropriating her myth of them. Luhan ignores native histories of conflict between the West and the Other, and among complicated native social structures. She, like Latour, performs colonial transmission in her travel to New Mexico.

In Chapter 4, I show how Horsley’s *Crazy Woman* embraces the complexities of native contact in New Mexico. Sara, Horsley’s protagonist, demonstrates both a failure of colonial transmission and a successful integration of native and Western claims to knowledge. Unlike Latour and Luhan, Sara represents the power of identity existing between two disparate cultures. Sara, like Latour, sees New Mexico as an unregenerate wilderness at first, and such knowledge claims place her within colonialist discourse.

She later understands New Mexico as a place of origins—a new starting point for a fulfilling life not offered in America's industrial East. However, Horsley's narrative differs from Cather's and Luhan's in that Horsley refutes the myth of Anglo superiority in which the West claims to know the Other and acts accordingly. Horsley focuses on local native conflicts and underscores the heterogeneity of native communities.

I offer a postcolonial reading of Silko's *Ceremony* in Chapter 5. I claim *Ceremony* talks back to colonial stereotypes through native self-representation. Silko's protagonist, Tayo, recovers a fractured or lost identity by moving through his native geographical space, informed by native and Western claims to knowledge, to encounter different spirits of place. The purpose of his travel is not to colonize, but to survive and to adapt his and his native community's identities to New Mexico's changing colonial landscape. Silko focuses on existing social structures rather than on the binary construction of homogeneous Anglo and homogeneous Other.

The conclusion ties the four primary works together as New Mexico travel literature and suggests that New Mexico's history of travel and encounter is not something that is over and done with. Rather, it is an ongoing narrative that continues to shape identity. I note other connections that warrant further study of these four primary works, such as the regenerative experiences of other-worldly forms and one's plunge into temporary madness, which leads to apotheosis. My conclusion leaves open the question of which voices of New Mexico travel hold the most authority for both Western and native readers.

A discussion of these four primary works, each written from a different cultural or epistemological perspective from the others with which it is compared, is lacking in the

discourse of travel fiction. Most contemporary critics group works of travel fiction into either postcolonialism or colonialism in order to either critique the dominant discourse or to demonstrate how texts reinforce hegemony. E.M. Forster's *A Passage to India* (1924), N. Scott Momaday's *The Way to Rainy Mountain* (1969), Amitav Ghosh's *The Shadow Lines* (1988), and Bharati Mukherjee's *Jasmine* (1989), for example, employ counter-discursive strategies, and thereby write back to colonialist texts by presenting stories and histories from local and marginal perspectives. Daniel Defoe's *Robinson Crusoe* (1719), James A. Froude's *The English in the West Indies* (1887), and Joseph Conrad's *Heart of Darkness* (1899) are written from the colonialist perspective, and these works had been grouped together as canonical works of fictional travel before being reexamined by postcolonial theorists. Postcolonial theorists often critique these works' Orientalist approaches in which the Western traveler essentializes the native in order to rule her or him. Further, postcolonial critics critique the Western traveler's playing out of his Western heroic quest, using the native Other as the West's complicit assistant. Because the Euro-American and European traveler often holds hegemonic claims to knowledge of New Mexico, it is important to examine these claims to knowledge in a postcolonial framework that critiques the essentialization and Orientalization of New Mexico and its people. In such an examination, Western claims to knowledge often fall apart when countered by Native American experiences. As different claims to knowledge collide, a truer representation of New Mexico and its people is uncovered.

New Mexico natives do not know New Mexico through the Western discourse of official history. Although they know the West's story of contact in New Mexico, they also know New Mexico through local oral histories. Oral traditions are a way to subvert

official written histories by illuminating the gaps which Western history has left out. Oral storytelling is an active form of postcolonial resistance in that it causes us to rethink the nature of stories and of reality itself. Such historical revision is a re-envisioning of the past and present. Historical revision considers who is representing a place or a people, and what the representing body might have for an agenda. History is not a linear sequence of events that can be contained. It is a story, and a story's truth depends on who is telling it.

Western history authorizes itself by its own authority. Edward Said, in *Orientalism*, argues that Western travel accounts have influenced the ways in which history views both the places to which the West has traveled and the Western/Other encounters that have, and still do, take place at those sites. Though *Orientalism* focuses mostly on the opposing cultural dynamics of the West and the East, Said's argument may be equally applied to the American West and to Native Americans. In either case, the West has spoken for the Other. Said explains that the Orientalist claims objective knowledge of the East. The Orientalist represents the East as lacking the civilized qualities of the West. The West imaginatively creates the East by setting it up as a foil; the Orientalist's East is exotic, backward, and in need of Western direction. The misrepresentation of the East by the West continues today in political and literary discourses, as is apparent in the present conflicts in Lebanon, Iraq, and Afghanistan. The West often essentializes the East, or Other, in order to dominate it; and the primary works I discuss clearly demonstrate or resist such domination through representation. This discussion includes Homi Bhabha's and Chandra Talpade Mohanty's critiques of essentialization: There is no stable Anglo, Native American, or Mexican subject because

all are diverse and complicated heterogeneous peoples. If nations are imaginative constructs, Native American and Mexican nations are best imagined by their own national stories that tell themselves, and the West, who they are.

This discussion uses postcolonialism as a framework in which to understand the native encounter in each of the four primary works. The theme of native encounter is pivotal to the success or failure of Western transmission in all of these works. In addition, I will use feminist approaches, such as ecofeminism and feminist standpoint theory, to further examine Euro-American, European, and Native American encounters with place and cultures in New Mexico. Feminist criticisms are helpful in understanding the ways in which the four female writers present travel to and within New Mexico as female experience, rather than as a more androcentric record of official history. For example, these female and native representations of direct experience in New Mexico travel often talk back to official historical accounts of successful conquest and dominance over natives.

Because women in many societies are seen as Other in relation to men, women share with colonized subjects an “intimate experience of the politics of oppression and repression,” so “the history and concerns of feminist theory have parallel developments in postcolonial theory” (Ashcroft, Griffiths, and Tiffin 249). Further, both feminist and postcolonial discourses “seek to reinstate the marginalized in the face of the dominant” (249). Feminism is also useful in a postcolonial approach because feminism has brought to light some assumptions of early postcolonial theory, such as the essentialized Third-World and First-World woman, each of which is an imagined construction. I examine Euro-American, European, and Native American female representations of women and

the Other (Hispanic New Mexicans and Native Americans) in the chapters that follow. In Chapter 4, these representations are supported by ecofeminist approaches, which suggest that the Western desire to oppress the female is informed by the Western desire to rule nature. This last approach is not a useful foundation in all feminist studies, yet ecofeminism might act as a model for the outcomes of all destruction driven by the will to oppress, suggesting the far-reaching implications of the oppression of the land, of females, and of the Other.

Both female and Native American oppression are approached differently in each of the four primary works I discuss. Cather's protagonist, Latour, does not try to dominate New Mexico Navajos or convert them to Catholicism because he respects their beliefs. He sees that their cultural practices offer an ideal order for Navajo societies. Though he restores order where Catholic order is lacking in New Mexico, Latour becomes a part of the New Mexico communities and does not force his understanding of Catholicism onto Native Americans, as missionaries had done before him. Similarly, Luhan tries to allow the Taos Pueblo community to reshape her understanding of herself and her relation to the world. She attempts to resist imposing her Euro-American epistemology onto the Taos Pueblo. Horsley's protagonist, Sara, is at first complicit with Western male-centered hegemony, yet New Mexico's Jicarilla Apaches change her into a champion of female agency as she resists Western patriarchy and reconstitutes the family. She is not married to the father of her mixed blood child (Pregnancy outside of marriage is a form of resistance to the Western male discourse of enforced marriage between parents), and this child will blur the binary of Anglo/Other by existing between the two.

In addition to suggesting that liminal status offers promise for future encounters between two disparate communities, *Crazy Woman* further talks back to Western accounts of conquest as Sara's Protestant Anglo husband fails in his colonizing mission in New Mexico. Silko's protagonist, Tayo, is raised by his aunt to be at least partially complicit with Western hegemony, yet his travel experience works as a counter-narrative to this hegemony. Further, Tayo's spirits of place are grounded in female experience. These female representations of travel experience in New Mexico, then, revise Western androcentric models of travel to New Mexico so that New Mexico travel is no longer understood as an act of Euro-American or European hegemony. Rather, Euro-American and European hegemonic models of epistemology and ontology often fall apart in these four representations of Euro-American, European, and Native American female representations of travel experience.

Because Western travel to New Mexico involves native encounter, Western representations often negatively affect New Mexico's native populations—stereotyping them as noble savages frozen in time, as obstacles to travel, or as invisible objects. It is important to note that although Hispanics may be viewed as natives in New Mexico, at least in relation to Anglos, they were the first community to colonize New Mexico, using Native Americans as forced labor and imposing upon Native Americans Spanish worldviews. Hispanics, like Anglos, have tried to change Native American epistemologies and ontologies to fit within Western constructs of reality. This study does not focus on Hispanics as New Mexico natives because, as David Caffey notes, their relationship with Anglos is not one of assimilation, as the Anglo/Native American and Hispanic/Native American relationships are:

While Hispanic New Mexicans share many common social, cultural, and political institutions with their Anglo neighbors, the state's Native American communities tend to stand apart, maintaining a healthy distance between themselves and the dominant Anglo society. The reservation system, the principle of tribal sovereignty, traditional religious beliefs, and a natural resistance to assimilation all work in the direction of such a separation, but the distance also is the result of a conscious effort to preserve the privacy and integrity of native cultures. Thus the relationship between Native Americans and Anglos has been very different from that between Hispanic New Mexicans and Anglos. (47)

Both Hispanics and Anglos represent Western understandings of reality—understandings based on unequal power relations between West and Other. For this reason, my focus on New Mexico natives will be mostly restricted to Native Americans.

Native representation is essential for New Mexico natives. They must speak their own stories to construct their own plots and destinies. Native representation is also necessary for a clearer understanding of New Mexico's native populations. Native response to the Western discourse that imagines Native Americans as subhuman, or as one-dimensional foils for Anglos, is necessary to show that stereotypes of Native Americans essentialize Native Americans and thereby contain them within Western discourse. Native Americans do not truly exist within Western discourse; rather, Native Americans exist within their own discourses. This chapter introduces some Southwestern Native American epistemologies so that Western voices do not do all the speaking for Native Americans. This chapter also explores native strategies of resistance to Western

representations of Native Americans in order to remove the West's imposed gag on New Mexico's native people, who have been stereotyped as "passive and indolent in the face of Anglo energy and initiative" (Lynch 384). A people free of imposed outside discourses is free to travel and construct its own identity.

The Western traveler has spoken for New Mexico natives since 1540, when Francisco Vasquez de Coronado traveled to Acoma Pueblo in his search for the legendary cities of gold. The Spanish incursion, followed fifty-six years later by the first English-speaking colonists in New Mexico, began the representation of Native Americans from the outsider's perspective. Without such perspective, New Mexico natives would not have existed for the West. Said, in *Culture and Imperialism*, summarizes a French colonial traveler's representation of Africa and, in turn, Said articulates Western colonial attitudes toward the New Mexican Other: "Were it not for the European observer who attests to its existence, it would not matter" (193). The Western traveler had to fit what he saw in his travels into a discourse that his readers (those who would come to know the place and its inhabitants through Western eyes) would understand. In other words, the Western traveler had to manipulate what he saw in New Mexico in order for it to have meaning for the West. Said argues that "the power even in casual conversation to represent what is beyond metropolitan borders derives from the power of an imperial society, and that power takes the discursive form of a reshaping or reordering of 'raw' or primitive data into the local conventions of European narrative and formal utterance" (99). New Mexico was represented by the West in the language of the West. Therefore, the West had only an imagined understanding of New Mexico's places and cultures. This understanding included the essentialization of New Mexico natives. They were known

only as much as the West allowed them to be. Contained within a limiting discourse, New Mexico natives were known subjects for the West; and the colonial West felt it should master its subjects. Homi Bhabha writes, “The objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction” (101). One way the West contained New Mexico natives in discourse was to stereotype and essentialize them.

Bhabha defines stereotype as “a knowledge that is arrested and fetishistic and circulates through colonial discourse as [a] limited form of otherness” (111). Stereotypes ignore differences among a people. Bhabha critiques the stereotype as a simplification not because it is a “false representation of a given reality. It is a simplification because it is an arrested, fixated form of representation that, in denying the play of difference . . . constitutes a problem for the *representation* of the subject in significations of psyche and social relations” (107). In stereotyping New Mexico natives, the West ignored complex social relations among them. Thus, the West claimed to know a subject that did not exist. Gayatri Chakravorty Spivak writes in “Can the Subaltern Speak?” that the West cannot truly speak for the Third-World subaltern because doing so supposes that there is a stable subject. Spivak explains that the subaltern is made up of many different voices: “the colonized subaltern *subject* is irretrievably heterogeneous” (273). The subject, then, is an imaginary construct, so one can know only an imagined subject.

Chandra Talpade Mohanty, in “Under Western Eyes: Feminist Scholarship and Colonial Discourses,” points out different relations of ruling in any given culture to show that not all Others are abject or knowable subjects. The intricate power dynamics within

a culture make stereotyping and essentializing an Other, as representative of her entire community, an uninformed representation or, as Roland Barthes calls it, a “deformation” (Bhabha 103). The West imagined a deformed native in New Mexico.

According to nineteenth-century Western epistemology, inspired by Frederick Jackson Turner’s thesis, “The Significance of the Frontier in American History” (1893), “Indians and Spanish-speaking residents of the Rio Grande were not considered to be people, but rather were viewed as obstacles to westward expansion, much like the dry desert, extremes of climate, and the imposing barrier of the Rocky Mountains” (55). New Mexican Native Americans were not only obstacles of western expansion; the West also romanticized them as noble savages. Susan Stanford Friedman notes that “the mainstream fascination with ‘vanishing’ cultures, especially those of the ‘noble savages’ in the Americas” ignores “the very real existence, suffering, and creative survival of American Indian peoples on the continent” (*Mappings* 165). Western stereotypes denigrate Native Americans in order to support Western hegemony and Westward expansion. In order to rule a place and its people, the West essentialized them, thus containing them within the confines of Western discourse.

Said argues that “cultural forms like the novel . . . were immensely important in the formation of imperial attitudes, references, and experiences” (*Culture* xii). He continues, “The power to narrate, or to block other narratives from forming and emerging, is very important to culture and imperialism, and constitutes one of the main connections between them” (xiii). Further, Said explains that “stories are at the heart of what explorers and novelists say about strange regions of the world; they also become the method colonized people use to assert their own identity and the existence of their own

history” (xii). Western history asserts itself in travel narratives at the expense of native stories in order to justify colonization. Silko tells of enforced erasure of Native American stories in 1540, when Bishop Landa destroyed the Mayan and Aztec codices written in folding books, because “Europeans were anxious to be rid of all evidence that Native American cultures were intellectually equal to European cultures; they could then argue to the pope that these indigenous inhabitants were not fully human and that Europeans were therefore free to do with them and their land as they pleased” (*Yellow Woman* 21).

Fortunately, with the Native American literary renaissance, which was “marked” by N. Scott Momaday’s *House Made of Dawn* in 1968 (Hebebrand 24), New Mexico Native American voices are representing themselves for their own communities and to other communities. Native voices are truer representations of their own past, present, and future realities because it is the natives who best understand their own experiences. Dominant historical accounts of New Mexico imagine Native Americans as abject, conquered nations. Because history has been said to be told by the victors of history, much of New Mexico’s history has been mute. However, David W. Price points out in *History Made, History Imagined: Contemporary Literature, Poiesis, and the Past* that “novelists can give eyes and voice to the victims of history. . . . [T]hey can reimagine the past by reconstructing it, just as historians do, in order to speculate on the conditions of what those of us in the present accept as ‘what really happened’ in that particular past” (qtd. in Hebebrand 29). Native American authors offer voices for colonized Native Americans who, Hebebrand reminds us, are “the victims of history” (29). Native American narratives “‘reimagine’ and ‘reconfigure’ their historical past in order to envision ways to cope with the future” (29). Because stories create reality, stories of a

people, by a people, must be taken into account for an informed understanding of each community. The most reliable authority is that which represents itself.

In order for Native American communities to survive, they must resist Western discourse that misrepresents them in historical accounts. Native Americans must rely on their own stories to construct a more stable identity—one that resists the Western narrative of Native Americans as history’s victims. Such resistance is important because, when Native Americans believe Western stories of “Indians” (a name that demonstrates the initial misrecognition of Native American communities) as debased nations, they create self-fulfilling prophecies that include high rates of alcoholism, anxiety and depression, suicide rates that are “the highest for any ethnic group, and school dropouts . . . rated as high as 70 percent in some communities” (Duran and Duran 24). Native Americans often fall victim to an imposed discourse of their own destruction. If Native Americans are to survive, they must resist such harmful discourses and speak their own existences. Doing so places them in history as subjective agents of positive change and identity affirmation. History, of which “story” is the root, shapes a community’s identity; an understanding of who you are depends on which story you decide to believe.

In order to responsibly address the stories that New Mexico Native Americans believe, it is necessary to touch upon some New Mexico native epistemologies, as told by Native American voices. A complete overview of Native American epistemologies, however, is not within the scope of this discussion. Louis Owens notes that Native Americans belong to “radically diverse cultural groups speaking more than 250 distinct languages” (10). The following chapters refer to some New Mexico native epistemologies only when applicable to specific points in need of native illumination.

Owens, who is of Choctaw-Cherokee-Irish descent, explains a perspective of Native American writers. This perspective is a “holistic, ecological perspective, one that places essential value upon the totality of existence, making humanity equal to all elements but superior to none and giving humankind crucial responsibility for the care of the world we inhabit” (29). I explore this perspective in the four primary works I discuss as travelers encounter it among natives, and as natives demonstrate and express it within their communities. Paula Gunn Allen, of Laguna, Sioux, and Chicano heritage, articulates the importance of the land for Native Americans in “Iyani: It Goes This Way”:

We are the land. To the best of my understanding, that is the fundamental idea embedded in Native American life and culture in the Southwest.

More than remembered, the earth is the mind of the people as we are the mind of the earth. The land is not really the place (separate from ourselves) where we act out the drama of our isolate destinies. It is not a means of survival, a setting for our affairs, a resource on which we draw in order to keep our own act functioning. . . . The Earth is, in a very real sense, the same as ourselves (or selves), and it is this primary point that is made in the fiction and poetry of Native American writers of the Southwest. (191)

Whereas the dominant Euro-American and American view of the land may be described as a belief that the land (often an adversary) is meant to be exploited for human sustenance and expansion, many Native American writers see the land—as well as the elements which make it up—as an equal presence or phenomenon. All of its parts must

be valued and cared for as crucial elements in order for the earth, and humankind, to survive.

In addition to an egalitarian relationship with the land, Native Americans are concerned with communal relations. Unlike the modern and postmodern figure, who is concerned with separating the individual from the community to be self-sufficient and heroic, Native Americans are concerned with the individual in relation to a community. Native American identity, then, is inextricably bound with land and community. In order to represent Native American identity and epistemology, it is essential that the native speak her own experience before someone else fills in the gaps. The New Mexico native who speaks the native experience resists Western representation and discursive containment.

Native American writers resist Western discursive containment by incorporating “alternate strategies, indigenous perspectives, or language usages that, literally or figuratively, make its ‘English’ on the page a translation in which traces of the ‘foreign tongue,’ the ‘Indian,’ can be discerned” (Krupat 6). Alternative strategies include counter-discourse and oral traditions, both of which offer stories that compete with Western master narratives, or metanarratives. Deborah L. Madsen explains that counter-discourse “refers to a style of expression whereby the colonized is ‘writing back’ to contest specific narratives that articulate the ideology of colonialism” (67). One type of counter-discourse is counterstory. Counterstory, as Lindemann Nelson explains in *Damaged Identities, Narrative Repair*, “positions itself against a number of master narratives: the stories found lying about in our culture that serve as summaries of socially shared understandings. Master narratives are often archetypal, consisting of stock plots

and readily recognizable character types” (qtd. in Hebebrand 141). Metanarratives work in the same way as master narratives. Both assume the superiority of the West. Owens writes, “The metanarrative of Euroamerican colonization, which . . . requires the American Indian to play a specific role in the drama of [Western] redemption, is very much a political discourse” that authorizes the West’s political power over the Native American (120).

I have already touched upon Native American perspectives and how their articulation resists Western discourse. However, it is important to clarify how such articulation depends on native language usage. Owens argues that the traditional audience of Native American stories, told in the oral tradition, was an integral part of every story’s form. He writes, “Traditionally, a [Native American] storyteller’s audience consisted of tribe or clan members who could be counted on to contribute a wealth of intimate knowledge to the telling of any story, to thus actively participate in the dynamics of the story’s creation” (13). The traditional listener already knows the stories being told, and she often interrupts the stories to ask for clarification, or to add insight to what is being told. Thus, the Native American approach to storytelling depends, at least in part, on a privileged audience that has a clear understanding of Native American traditions. Of course, the Native American writer who wants to be published must also write for the “uninformed” reader. Owens explains that the effect of this approach is a “richly hybridized dialogue aimed at those few with privileged knowledge—the traditionally educated Indian reader—as well as those with claims to a privileged discourse—the Eurocentric reader” (14). Native American language usage resists Western discourse as it subverts Western authority. If the Western reader does not know the Native American

traditions that the Native American writer expects her reader to know, the Western reader will find herself to be an “Other” in relation to Native American discourse. Ironically, most modern and contemporary stories written by Native Americans are written in English, the language of the colonizer. The Native American epistemological traces within these stories resist the Western discourse in which they are communicated.

In the four primary works discussed here, I explore the competing stories of Western and Native American encounter. The West travels to the New Mexico native and represents her while, at the same time, the Native American travels in the same geographical space and encounters not only herself, but the West as well. Both Westerners and Native Americans travel in order to encounter, test, and confront themselves in relation to imagined Others.

Each of these four works uses the trope of travel to construct identity. A comparative study of this collection of works through the lens of identity-through-travel offers an exciting reading that has not been previously explored. Travel away from home, or what one thinks she knows, is necessary for one to fully understand who she is in relation to the world. Each protagonist in these primary works must experience herself or himself in surroundings that do not allow her or him to rely on comfortable routine. Thus, the quest for self in relation to [O]thers is necessary for recovering a more informed and stable center. The trope of travel works to center the protagonists in *Death Comes for the Archbishop*, *Edge of Taos Desert: An Escape to Reality*, *Crazy Woman*, and *Ceremony*. However, travel is not merely movement through geographical space. Travel is also movement through psychological space, and this movement acts in congruence with physical travel as geographical experience informs internal processes.

As the traveler moves geographically outward, she or he moves psychologically inward. This out-and-in motif has been applied to travel stories for thousands of years. The inward voyage, the pilgrimage archetype, and the heroic quest in travel narratives have been discussed by many theorists. The inward voyage, which Philip Babcock Gove defines in *The Imaginary Voyage in Prose Fiction*, is “an archetypal form in which movement through the geographic world becomes an analogue for the process of introspection” (qtd. in Stout 14). Walt Whitman’s *Leaves of Grass* (1855) is a clear example of the inward voyage in which he explores his inner self by projecting his imagination to move from place to place. The pilgrimage archetype is a journey in which the traveler orders her or his inner self through travel. Maria Francisca Llanta Díaz describes the pilgrimage in “Dorothy Richardson’s Pilgrimage,” stating, “The act of making the journey involved in a pilgrimage is a ritual, and, as such, a way of bringing symbolic meaning to everyday reality by speaking to the unconscious” (214). Upon reaching the pilgrimage site, “there are specific ritual actions which the pilgrim performs in order to be in touch with the reality of the place” (214). Diaz refers to Jean Dalby Clift’s description of the pilgrimage’s pattern, which “points to . . . some holiness or value which helps ground the pilgrim in a new being, in a new lease on life, in something which gives meaning and direction” (qtd. in Díaz 215). A similar travel pattern is seen in the heroic quest, exemplified in Homer’s *The Odyssey* (800 B.C.E.), which shows Odysseus moving through both geographical and non-geographical space and into the underworld. In the inward voyage, the pilgrimage archetype, and the heroic quest, characters travel to places formerly unknown to them in order to make a connection with

something outside of the self—something which gives meaning and direction, and orders experience.

This dissertation introduces the out-and-in motif in the platonic quest as a new unifying thread that links each of the four primary works I discuss to my argument that identity and claims to knowledge may be tested, recovered, or created in travel to, and within, New Mexico. The platonic journey has mostly been understood as an imaginary journey toward truth. However, I expand upon the platonic journey to show that it may also, like the quest, be played out in geographical space. The platonic quest requires both physical and psychological movement toward a truth that appears to be *out there*. In order to find this truth and bring it “home,” the traveler must, as pilgrims and heroes must, set off on a quest. In the platonic quest, protagonists leave the cave of subjective experience (home) and move toward an outward, or objective, truth (the place traveled to) that brings them to understand that they had been blinded to their relationship with the world by their former subjectivity. They then move back into the place where others (readers or characters) are still trapped in subjective experience, and the protagonists attempt to lead these people out of their subjectivity. The platonic quest, as a travel trope, has not yet been discussed in travel literature, much less in mid-nineteenth-to-mid twentieth-century literature of Euro-American and European travel to New Mexico.

Platonism is defined as a philosophy that “asserts ideal forms as an absolute reality of which the phenomena of the world are an imperfect and transitory reflection” (*American* 1048). In Plato’s “Allegory of the Cave,” we see people living in the world of appearances—the dark cave of pure subjectivity—experiencing only shadows of forms

projected onto the cave wall (*Republic* 205-206). Plato describes this false consciousness in his allegory:

Behold! Human beings living in an underground den, which has a mouth open towards the light and reaching all along the den; here they have been from their childhood, and have their legs and necks chained so that they can not move, and can only see before them, being prevented by the chains from the turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets. . . . And do you see . . . men passing along the wall carrying all sorts of vessels, and statues and figures of animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent. . . . And of the objects which are being carried in like manner they would only see the shadows? . . . And if they were able to converse with one another, would they not suppose that they were naming what was actually before them? . . . To them, I said, the truth would be literally nothing but the shadows of the images. (205-06)

Each of the protagonists in the four works I discuss is on a platonic quest that takes her or him out of her or his subjective space, and moves her or him toward an objective truth. Not every protagonist, however, is successful in her or his quest for objective truth.

Latour, in *Death Comes for the Archbishop*, starts out in his subjective cave of Catholicism in France, whose Catholic laws are dictated by Rome. He travels to New

Mexico to find that the Navajo faith represents a truth that not only orders Navajo epistemology, but orders the world as well. Latour confronts this truth and brings it to bear on his more objective understanding of Catholicism. Luhan's platonic quest in *Edge of Taos Desert: An Escape to Reality* brings her to the edge of her subjective cave of Euro-American privileged life, yet she struggles to move toward the Pueblo truth—an ideal truth that stands outside of her creation of it. She stays chained to the shadows of the images she has created. In *Crazy Woman*, Sara is chained inside the cave of patriarchy and Protestantism. She leaves this cave to find that the truth, for her, lies between the Jicarilla Apache and Western worlds. She returns to the Western world to share her truth, but it is not clear that the West is willing to escape from its imposed images of the Other. Tayo's platonic quest in *Ceremony* brings him out of the Western metanarrative of individualism that separates humanity from the world we inhabit. In the mouth of the Jackpile uranium mine, Tayo learns that evil cannot be destroyed because it is an integral part of the cosmic balance. He brings this and other truths back to the kiva (communal cave), the center of his community. Tayo's platonic quest may be the most successful of the four works because he is able to bring his community out of their subjective cave and into the light of truth.

CHAPTER 1

WHY TRAVEL, WHY NEW MEXICO

I was born in New Mexico and lived there for twenty-seven years. To me, New Mexico was as unremarkable as West Texas. I saw New Mexico as a dry, lifeless wasteland dotted with brown weeds choked with sand. I saw barbed wire fencing in meaningless open space. What kind of mind, I wondered, would ascribe enough meaning onto such space to want to contain it? Further, how could tourists bring themselves to imagine such a place as sublime and spiritual? Only by living in Portland, Oregon, and Pittsburgh, Pennsylvania, both heavily-populated places with large city buildings, tree-covered hills and mountains that enclose space, have I come to understand that New Mexico can shrink you to a size so small that you must encounter yourself. This coming to terms with the self, brought on by such endless space, is what travelers have been doing in New Mexico for more than two centuries.

I travel to New Mexico twice a year now, and I am always surprised at how New Mexico's high altitude, aridity, and landscape affect me. As a traveler, I no longer dismiss what I see. I create stories for myself to explain geological formations, such as Shiprock, Tent Rocks, the Carrizozo lava flow, mesas, and granite mountains. I try to envision the way people behaved in nineteenth- and early-to-mid twentieth-century New Mexico. Because many of Albuquerque's and Santa Fe's structures imitate nineteenth-century Pueblo designs, and because the rural landscape between the two cities is mostly undeveloped, I sometimes imagine that I have traveled back to a pre-modern time in which place is mostly informed by myth and direct experience, rather than by industrial

progress. I have imagined a kind of harmony among humans, animals, and land in New Mexico. Of course, I realize that New Mexico has been explored, mapped, and industrialized. My travel back to an imagined “time before” is merely an internal projection onto New Mexico. And like a mirage, the image eventually disappears and leaves a more quantifiable reality.

Many Native American and descendants of Spanish settlers can no longer afford to live in Santa Fe due to the incursion of wealthy Westerners. These Westerners price long-time residents out of their own communities, displacing generations of New Mexicans and replacing them with Californians and New Yorkers who have read or heard about the beauty and simplicity of life in New Mexico. An imagined time before is appropriated by and sold to tourists who wish to find themselves in a fantasy of New Mexico—a tourist mecca appearing as an untouched, sparsely-populated “land of enchantment.”

However, I am still struck by New Mexico’s natural beauty outside of the state’s modern cities. When I travel to the Sacramento and Sandia Mountains, I notice more of what is around me. Maybe this is because plant and animal life are not as ubiquitous as they are in the Pacific Northwest and in Pennsylvania. New Mexico’s arid climate is not conducive to lush ferns, old growth trees with roots receding from the soil as they grow over giant, fallen trees, the decay of one life a foundation for another. The lack of moisture limits natural resources, so there appear to be fewer animals in New Mexico. When I see a deer or hear the eerie wail of coyotes, I feel privileged. These animals must be strong to live in such a climate. I sense their strength and self-awareness, and sometimes I take on this strength and become more centered. I, like travelers before me,

cannot help but project my internal self onto the land in New Mexico; and I cannot do otherwise than receive an imagined reflection of the land and myself back. When I travel to and within New Mexico, I feel a connection with something outside of myself. No longer am I a useful citizen in society; rather, I am a part of all life, with each component holding equal value. I construct a new world for myself in my New Mexico travel.

I travel to New Mexico to question my social usefulness, to gain perspective not offered in my daily life. I travel to New Mexico put myself under stress: I don't always know where I am or how to get where I think I should be going; I cannot depend on my friends or colleagues to aid or remove me; I may not be familiar with the landscapes or social customs, so I must be more aware of each step I make. It is important to note that after I travel to New Mexico, I return home. And in order for me to know what home is, I have to leave it and learn who I am outside of home. When I return, I am better able to articulate what it is that makes the place home. I can only know home in relation to what it is not.

Maybe travel is the act of separating in order to integrate. Perhaps travel is the act of purposefully damaging oneself in the place of the Other so as to incorporate alternative healing strategies before returning to the place of the self. Travel may be a momentary psychological rupturing that is needed in order for gaps to be formed and healed. What one knows must be constructed, and awareness of social and psychological gaps can only come about when one articulates/creates these gaps. This study is, in part, an attempt to travel through and within narrative gaps in New Mexico travel literature.

Travel through geographical space is necessary (for fractured or unredeemed personalities) in order for one to heal a ruptured psyche and establish a whole identity.

One must leave home in order to come back to her center and discover herself because she cannot know whether her center (epistemology and ontology) can hold if she does not test that center against, and in relation to, other centers. Steve Clark explains that the journey can be “redemptive, producing the qualities of sprightliness, alertness, a certain malleability from living between cultures: in a fundamental self-reflexivity, encountering new cultures involves greater awareness of one’s own; an act of witnessing that enlarges rather than appropriates” (Introduction 13). The more experiences one has in travel away from home, the more she can draw from in order to make sense of the self in the world, especially in times of crisis.

What one learns about oneself in travel cannot be so easily learned in stasis. At home, a person can better function without questioning or articulating the self because, at home, she can predict what is expected of her in familiar surroundings. In other words, at home one’s identity is not often challenged. A person traveling, however, must constantly adjust her identity in response to ever-changing surroundings. Friedman notes that identity shifts in response to different settings:

Geographic allegorization . . . is not merely a figure of speech, but a central constituent of identity. Each situation presumes a certain setting as site for the interplay of different axes of power and powerlessness. One situation might make a person’s gender most significant; another, the person’s race; another, sexuality or religion or class. . . . Change the scene, and the most relevant constituents of identity come into play. (23)

Thus, travel shapes who a person is. Pico Iyer explains that travel is “a voyage into that famously subjective zone, the imagination, and what the traveler brings back is—and has

to be—an ineffable compound of himself and the place, what’s really there and what’s only in him” (150). In returning home, the traveler’s sense of self has grown to incorporate what she has experienced in other places. Travelers to New Mexico often reconstruct who they are as they are influenced by New Mexico’s cultures and seemingly otherworldly landscape.

For mid-nineteenth-to-mid-twentieth-century Euro-Americans and Europeans, New Mexico represented a mystical/mythical place where the traveler could make connections with the landscape and, in turn, the landscape acted as an ordering principle, giving meaning and direction to the traveler. The same may be said about Western representations of encounters with the Other in New Mexico. However, an encounter cannot be fully represented by one side alone. To better understand meanings generated in travel to and within New Mexico, it is necessary to examine an Other side. Cather’s *Death Comes for the Archbishop* and Luhan’s *Edge of Taos Desert: An Escape to Reality* speak the West in New Mexico, while Horsley’s *Crazy Woman* and Silko’s *Ceremony* speak both the West and the Other. In presenting a dialogue in which dominant Western voices speak, and then Other voices “talk back,” I hope to offer a clearer account of New Mexico travel than is presented by Western voices alone. It is not my intention in this discussion to use the Other as a corrective for the West. Rather, I intend to explore New Mexico’s landscape and cultures through more than one lens in an attempt to see them from the perspectives of travelers, Mexicans, and natives.

New Mexico is often described as a place where one is deeply influenced by the natural landscape. In New Mexico, many are inspired to look beyond themselves and to project meaning onto, or receive meaning from, their natural surroundings. In doing so,

many people find a reciprocal relationship with the land as they allow it to influence their epistemologies and ontologies. Because of this potential relationship with the land, people may attach more significance to experience of place in New Mexico than they might to experience in other parts of the United States. It is important to note that Euro-American and European relationships with the land differ from natives' relationships with the land. Whereas Euro-American and Europeans often see New Mexico through an outsider or tourist lens, natives often see the same place as it relates to local histories and personal stories. A place can have meaning and be known only by the claims to knowledge that people hold. Jeffrey Nealon and Susan Searls Giroux explain Ferdinand de Saussure's "reading of the linguistic signifier, which suggests that meaning is not inherent in words or things but comes about in social and contextual negotiations and differences" (204). In other words, "things don't mean in themselves; they mean according to contexts" (205). New Mexico, for Euro-American and European travelers, has meaning only according to Western knowledge claims.

In Western contexts or knowledge claims, New Mexico is the "land of enchantment." It has meaning in its difference from the American East and from Europe. With its high mesas—striated in testimony to geological forces and time—its iron-red canyons, its granite cliffs, seemingly endless space, its heterogeneous Hispanic, Pueblo, Navajo, Apache, and Anglo populations, New Mexico is unlike the American East. Under a Western lens, New Mexico is a site where the past is still being played out.

Early Euro-American and European travelers often viewed New Mexico as a retreat from modernity. Conrad Eugene Ostwalt, Jr., points out in *After Eden* that "Americans in the nineteenth and early twentieth centuries . . . had lost their familiar

world and were searching for legitimacy in a new, meaningful environment” (112).

Ostwalt continues, “These Americans were precariously situated between the comfortable agrarian world of their roots and the industrial modern world of anonymity” (113). Their “comfortable world” was not that of industry but of their agricultural past, in which they were a part of a community, rather than apart from community.

Whereas the nineteenth-to-mid-twentieth-century landscape of the American East was being hacked through to make way for industry and economic expansion, New Mexico was seen by Euro-Americans and Europeans as a place mostly unscarred by Western progress. The past appeared to be present in New Mexico, a land seemingly untouched by industry. Russel D. Butcher writes in *New Mexico: Gift of the Earth*, “After these many centuries of human settlement New Mexico is still one of the least spoiled, most unusual places in the world” (113). Harvey Furgussen notes in *Rio Grande* that New Mexico seems frozen in the past as “the face of the earth is not much altered” (8). Much of New Mexico looks the same as it did to the first Spanish explorers. Sheep still graze in canyons and on rocky hill sides, and if one ignores the barbed wire fences, she can see much of the same open spaces as they existed in the seventeenth century. Unlike the modern American Northwest and East, deforestation does not mark the high desert. Outside of New Mexico’s cities and towns, property is usually open grazing and farming space. Most ranch houses are far from highways so that they might be undetected as one drives between cities and towns. Further, many of New Mexico’s cities take on the characteristics of the early pueblos.

The state government mandates that Santa Fe’s business and public structures be modeled after the traditional pueblo style—square, sand-colored buildings, most no more

than two stories, with rounded corners and irregular symmetry. This style is meant to make structures appear to be made of adobe. The inside of La Fonda Hotel, cater-corner from Archbishop Lamy's cathedral, is white-washed concrete. The hotel's doorways and window frames are more than two feet thick—all standard traditional adobe style.

Traditional New Mexico pueblo adobe houses have thick walls for insulation and outside wooden ladders between structures. Traditional pueblo ceilings are supported with long wooden beams, the ends of which are exposed to the outside of the structures. Many contemporary private residences are made of adobe rather than concrete and steel, and they have outside wooden ladders tied together with leather. However, these ladders are usually for aesthetic purposes as the insides of the homes have staircases. Many Westerners appropriate pueblo architecture in order to feel as if they are living an authentic New Mexican life—a life of pre-industrial simplicity.

Tom Lynch writes that “at a time when industrialism and the consumer-driven market economy were altering the economic landscape, Santa Fe was . . . a place where one could, or so it seemed, interact with an authentic, pre-industrial economy” (383). Even today, Pueblo, Navajo, and Hopi natives sell their handmade goods in many of New Mexico's town plazas. Many Western tourists feel that they are experiencing an earlier time as they walk past natives who wear richly-dyed woolen shawls and silver and turquoise jewelry—the same wares that these natives are selling to Westerners. Authentic goods are displayed on rolled-out Navajo blankets covering the sidewalks. In the plazas of Santa Fe, Albuquerque, and Taos, tourists see natives making jewelry, weaving rugs with looms, and polishing stone representations of both natural and otherworldly creatures. In such places, tourists often feel that they have traveled back in

time. By imagining such travel, Westerners might believe they are living the American dream of starting over.

In starting over, romantic and modern Western travelers felt they could escape the unfulfilling Western progress of industry and the separation from an imagined “time before.” Travel could be a panacea for Westerners who wished to leave their modern lives and experience the past as they imagined it to be. Iyer claims, “Traveling, we are born again, and able to return at moments to a younger and a more open kind of self. Traveling is a way to reverse time” (145). Judith Adler explains that “travel constructs a world of its participants” who represent the “trip as a search for a vantage point from which to grasp and understand life ‘as it really is’” in their “search for direct experience of another time through change of place” (1375). An imagined “real life” was important to late nineteenth-to-mid-twentieth-century Euro-Americans and Europeans whose identities were fractured by a modern temperament in which “[a] fundamental dissociation of sensibility, a breakdown of cultural expression, had set in. The world was uprooted, the image had lost its coherence, thought and feeling had separated, the symbol no longer had its transcendence, or the poem its meaning” (Bradbury 8). Ezra Pound writes that the modernism from which people suffered “took place somewhere between the 1870s and the outbreak of the Second World War” (qtd. in Bradbury 5). In this time, Frederick Nietzsche had declared that “God is Dead” (*The Gay Science* 343); Charles Darwin, in *The Origin of Species*, had “proposed a theory of evolution in the natural world itself, and questioned the Christian view of creation at its core. These new sociological and scientific views, these secular accounts of nature and history, challenged the old theocentric and romantic vision” (Bradbury 10). In short, the zeitgeist of the

modern age was, as W. B. Yeats writes, “Things fall apart; the centre cannot hold” (“The Second Coming” 3). It was to recover this center that the Western traveler came to New Mexico.

For the mid-nineteenth-to-mid-twentieth-century Western traveler, New Mexico represented order and tradition that seemed to be disintegrating in the modern industrial world of the American East and of Europe. Many Westerners traveled to New Mexico in order to experience an older, preindustrial time in which people respected and depended on tradition and order and existed as a part of the land rather than as an adversary to the land. New Mexico’s Hispanic and Native American cultures were viewed as models of such order and tradition by many Euro-Americans and Europeans.

William De Buys describes the Western view of Pueblos as imagined models of stability in their respect for order and tradition. De Buys suggests that New Mexico’s land is a reliable foundation for society as the “land and sky were living things which the Pueblo people supplicated through elaborate ritual to ensure the orderly progression of the seasons and the stability of their communities” (9). Whereas modern industry and progress was disillusioning for many Westerners, the Pueblos, as imagined constructions, were models of stability and wholeness in both the land and the community. Jerold S. Auerbach articulates the Western need for imagining Native Americans as models for order and tradition:

An American aesthetic sensibility that was sufficiently eclectic toward the end of the nineteenth century to embrace Gothic architecture, Japanese art, Buddhist spirituality, and artisan craftsmanship—indeed almost anything that expressed what Lears calls “the healing wholeness of primitive

myth”—could not help but be enchanted by Pueblo Indians. They seemed to retain precisely what many Americans had lost and wished desperately to recapture: the (imagined) organic unity, spiritual wholeness, and moral integrity of premodern society. (8)

However, in order for Pueblos to represent wholeness for the Westerner, the Westerner has to define and essentialize them. In other words, the Westerner must claim to know the Pueblos in order to make the Pueblos useful to her.

J. B. Priestley and Jacquetta Hawkes demonstrate this Western claim to knowledge in *Journey down a Rainbow*: “[T]he modern Pueblos, a peaceful sedentary people who have never moved from their ancestral lands, still preserve much of their ancient culture. . . . They are still living more or less as they always did, and, in spite of the assaults of Western civilization, still offer us insights into prehistoric ways” (xii). Such insights brought the Western traveler in touch with an imagined past in which order and tradition offered wholeness, whereas modernity offered a seemingly unfulfilling separation from community and nature. Late nineteenth-to-mid-twentieth-century New Mexico offered the Westerner encounters not only with Pueblos and other Native Americans, but with Hispanics as well. If order and tradition could be observed in the Pueblos, could not order and tradition also be seen in Hispanics?

Spanish Americans, the first to colonize New Mexico after Native Americans, brought with them Spanish customs and traditions which many Anglos believed stayed intact after the Spanish settled in New Mexico. John Brinkerhoff Jackson observes the continuation of Spanish order in colonial New Mexico: “Settlement in colonial New Mexico was in effect a transplantation, a new version of the order that had prevailed in

colonial Mexico and Spain” (19). Jackson describes the Spanish who colonized New Mexico as “homogenous groups of simple people who brought with them their religion, their family ties, their ways of building and working and farming” (19). It is telling that Jackson essentializes the colonizing Spanish because such essentialization feeds into imaginative constructions of non-Anglo races and how they are incapable or unwilling to progress as Western Anglo civilization—another imagined community—progresses. The irony here is that many Westerners in the late nineteenth- and early-to-mid-twentieth centuries longed to “regress” in order to relive an ordered past in which they imagined the Other to be living. One Western observer in 1940 notes that the “country people of Spanish descent . . . forming tiny hamlets, live now much as their forebears have lived for the past two or three centuries” (*Writers’ Program* 7). In essentializing New Mexico’s populations, the Western traveler claimed to know them. The Western traveler then had the power to control New Mexico’s people by exploiting their seemingly primitive ways and appropriating those ways for herself or himself, thus profiting from travel to New Mexico.

Mid-nineteenth-to-mid-twentieth-century Euro-Americans and Europeans imagined a New Mexico that differed greatly from the New Mexico that local Hispanics and natives knew. In 1884 Charles F. Lummis visited New Mexico pueblos and found them to be “the enduring repository of national virtue, miraculously still intact amid the sordid corruption of modernity” as the Pueblo natives held onto “older” customs, unlike modern-day Easterners, and reminded him of the ancient Israelites (Auerbach 53). In this way, Lummis popularized New Mexico as a “‘land of enchantment,’” as he writes in his *Letters* (qtd. in Auerbach 53). Auerbach notes that Lummis, “[w]ith his popular essays

and books,” such as *The Land of Poco Tiempo*, “brashly took credit for having ‘christened the Southwest’” (54).

Of course, the Southwest had been peopled with diverse Hispanic, Navajo, Apache, and Pueblo cultures for years before Lummis “discovered” it. In the Western metaphysic, however, a place does not exist for the West, which claims authority of knowledge, until it is spoken into being by the West. Greenfield argues that the American discovery narrative was “particularly germane to the Euro-American identity” because it supported Western authority over unfamiliar places; thus, Euro-American and European travelers were “privileged as sources of knowledge” (11). Their accounts of any unfamiliar place were authoritative because native and local accounts were not readily available to the Euro-Americans and Europeans. Western readers (Euro-Americans and Europeans) knew New Mexico by the Anglo West’s travel accounts of it.

Anglos have known New Mexico as an unfallen civilization and a New Eden since 1879, when Frank H. Cushing arrived near Zuni, New Mexico and witnessed Zuni women returning from a well with clay jars on their heads (Auerbach 4-5). Auerbach writes, “From Zuni emerged the mythical Southwest as an Edenic alternative to Gilded Age America” (43). Curtis Hinsley explains in “Zunis and Brahmins” that New Mexico as an Edenic paradise is an imaginative construct: “In their imagined idyllic community, which bore little resemblance to the complex reality of Zuñi Pueblo, disaffected Americans passionately wanted to believe that they had discovered the elixir for their discontent with American modernity” (qtd. in Auerbach 43). Since Western epistemology believed that late nineteenth-to-mid-twentieth-century New Mexico Pueblo, Navajo and Apache communities still functioned and behaved, for the most part, as they

had functioned and behaved before the New England colonies had been established, many Euro-Americans and Europeans who traveled to New Mexico felt they had found a new, unfallen Eden. Auerbach offers Cushing's travel to New Mexico as an example:

Cushing's encounter at Zuni revived the faded dream of America as an Edenic paradise, ancient Israel renewed. If not in the teeming cities and fiery factories of the East, then in the pueblos of the Southwest, among native tribes of whom most Americans were completely oblivious, might the biblical promise to the American people still flicker? Indeed, for the next sixty years an intriguing cohort of American explorers would discover in the pueblos, or imagine there, the deep spiritual allure of biblical antiquity converging with American history. Among the Pueblo Indians, they found an elixir for their discontent with the world of modernity they yearned to escape, a source of inspiration for their Edenic fantasies of regeneration. (6)

In traveling to New Mexico, many Westerners believed they were returning to their origins where they could cast off the modern world and begin life anew. Harold P. Simonson articulates Frederick Jackson Turner's claim that this return to beginnings offered subsequent human progress: "[T]he frontier allowed a brief exposure to primitivism as if this return to ancestral well-springs offered the psychic charge needed to thrust the evolutionary process even higher. Turner saw the frontier as a microcosm where man's history from primitivism to civilization would be reenacted" (44). New Mexico, then, symbolized a theater in which to enact the American Dream of starting over in order to progress further.

In addition to benefiting from New Mexico natives and Hispanics, the nineteenth-to-mid-twentieth-century Westerner often profited from claims to knowledge of New Mexico's landscape. Some Western claims to knowledge ignored or denied local history altogether in order to place the traveling Westerner in the subjective interpretive space of wilderness. Wilderness space depends, in part, on "the tendency to assume that this area was devoid of human inhabitants" (Greenfield 7). Caffey explains that the "frontier experience" for Westerners was often an erasure of native peoples: "Indians and Spanish-speaking residents of the Rio Grande were not considered to be people, but rather were viewed as obstacles to westward expansion, much like the dry desert, extremes of climate, and the imposing barrier of the Rocky Mountains" (55). With human history and conflict out of the way, the Westerner could explore his sense of self in relation to an imagined world or cosmos. Nicholas Gill points out in *The Ambiguities of Wilderness* that wilderness "is as much a social construct as a natural event" (qtd. in Bell and Lyall 7).

Wilderness does have intrinsic meaning in itself, but the meaning of wilderness also depends on the cultural context in which it is produced. For the mid-nineteenth-to-mid-twentieth-century Westerner, wilderness was an empty space devoid of meaning until the Westerner imposed meaning onto it. Westerners often saw wilderness as an existential theater in which the Western traveler could play out her heroic acts of exploration and conflict with a hostile environment. The Westerner might perform acts in the wilderness that she could not perform in modern industrial society because, in the wilderness, she was alone with God and the natural elements (Lynch 390). In purposely losing herself, she could find other aspects of herself not available in day-to-day experience. Alone in the New Mexico desert, the Westerner might see herself as a lone

hero on a heroic quest for knowledge and identity. Whereas society in the mid-nineteenth-to-mid-twentieth-century American East and Europe often reined one in with its confining cultural spaces, the “isolation and the vastness of New Mexico’s frontier guaranteed in themselves some measure of individual freedom for colonial citizens” (Simmons 104). Imagining that New Mexico lacked the cultural constraints of the “civilized” West, the Euro-American and European could be whoever she imagined herself to be in New Mexico. A common imaginative construct of the Western self in New Mexico was that of the questing hero. In order to be heroic, the Westerner had to imagine New Mexico as a foil to be endured or conquered. Before New Mexico was “won” by Euro-Americans and Europeans, and thereby made safe enough to be enchanting, Euro-Americans and Europeans saw it as a place of personal struggle.

New Mexico was for Charles F. Lummis a blank slate that he could fill with meaning. Lummis, like his friend Theodore Roosevelt, was “‘an obsessive body-builder’ who constantly needed to test and enhance his physical prowess to demonstrate his manliness” (Auerbach 51). He claimed to know New Mexico as an unforgiving wilderness which, according to Roderich Nash in *Wilderness and the American Mind*, “was instinctively understood to be something alien to man—an insecure and uncomfortable environment against which civilization had waged an unceasing struggle” (qtd. in Bell and Lyall 6). Lummis, like many Western travelers to New Mexico, came to New Mexico to test his mettle against an imaginary foe, an existential universe hostile toward men. William Least Heat-Moon describes how the New Mexico desert works as a worthy adversary and an existential corrective for the Western traveler: “There’s something about the desert that doesn’t like man, something that mocks his nesting

instinct and makes his constructions look feeble and temporary. Yet it's just that inhospitableness that endears the arid rockiness, the places pointy and poisonous, to men looking for its discipline" (164). Imposing Western values onto the landscape in order to play out a heroic drama, the Westerner ignored local history in order to separate himself from culture and appropriate the landscape to imaginatively construct himself. First he was the trail-breaking hero overcoming a hostile landscape. Then he was the representative voice of the New Mexico experience, an experience that evolved from a narrative of personal trial to a story of enchantment. The foundation for each story was the Western traveler's shifts in identity through travel to New Mexico.

Stories of mid-nineteenth-to-mid-twentieth-century Euro-American and European travel to New Mexico usually focus on the traveler's reactions to, and lessons learned from, the landscape and natives. Landscape is always central to the meaning of New Mexico travel—as a force to confront or a backdrop to reflect upon. Natives, on the other hand, are not always a focus for Western stories of travel. Natives are often invisible in Western travel narratives because the stories are about the Western traveler, and the traveler creates himself in stories by adding in or leaving out events and details that exemplify him as an authority on travel. The idea of natives-made-visible in New Mexico travel accounts is addressed in the chapters that follow.

CHAPTER 2

WILLA CATHER'S *DEATH COMES FOR THE ARCHBISHOP*: TRANSMITTING ROMAN CATHOLIC AND WESTERN ORDER TO AN UNREGENERATE NEW MEXICO

To Willa Cather, the phenomenon of human transit and the development of the United States as the product of migratory origins meant considerably more than the transmission of human beings from old countries to new. It is not simply human beings who migrate from one place to another throughout history; it is also human thought that moves around the globe, leaving paths called influence. (Urgo 167)

Jean Marie Latour in *Death Comes for the Archbishop* travels from Europe to New Mexico to transmit colonial European claims to knowledge in the mid-nineteenth century. Latour's claims to knowledge, informed by the Church and civilized Western European society, include Roman Catholicism and the dominance of European civilization, which have power to move and transmit colonial claims to knowledge. Latour's colonial mission moves from his home in Auvergne, France, to the shores of Lake Erie in Ontario, Canada. From there he travels to New Mexico, and his travel is perpetual—from Santa Fe to Mexico, from Mexico to various places in New Mexico and Arizona where the Catholic Church has been established, from the southwest to Baltimore and Auvergne, and back to New Mexico. Only Latour's death brings an end to

his physical travel. However, the idea of traditional Roman Catholicism and Western authority continues to travel throughout the southwest after Latour's death.

The European authority brought to New Mexico by both Latour and Father Joseph Vaillant, Latour's missionary travel companion, moves with them in their travel through New Mexico, and this authority lies in the European claims to knowledge they bring with them like invaluable travel luggage. Latour and Vaillant carry authoritative European knowledge of New Mexico locals and natives, European civilization, salvation and, for the New Mexicans who accept European transmission, consumer protection. Before discussing the use value of this European travel luggage, it is first necessary to explain why Latour and Vaillant bring such claims to knowledge in the first place, and how they plan to use them in their travel to New Mexico. The Western traveler brings luggage to each place he visits. He holds onto some articles of clothing and discards or reevaluates the use value of others as he moves through changing geographical spaces. Latour holds onto most of his claims to knowledge throughout his travels. He distributes many of his articles of knowledge to each site he visits and picks up a few native claims. Vaillant begins to discard luggage that he deems superfluous after he better understands his mission and the people in New Mexico and the Southwest: Vaillant "sorted and re-sorted his cargo, always finding a more necessary article for which a less necessary had to be discarded" (Cather 249).

One might think that Vaillant's reevaluation of his luggage items (both literal and figurative) suggests that he is more willing to view New Mexico and the Southwest through the representation of locals and natives, but Vaillant merely mimics locals in order to enter deeper into their circles of trust. Homi K. Bhabha describes mimicry as the

colonialist “desire for a reformed, recognizable Other,” an Other who takes on the characteristics of the colonizer, however imperfectly, so that the colonizer may know the Other (122). The colonizer can really only know the self, so imposing aspects of the self onto the Other (just as many people anthropomorphosize God) makes the Other knowable to the colonizer. Vaillant reverses Bhabha’s mimicry; he claims to know how to mimic Mexicans because he claims to know them. He thus operates within colonial discourse which “produces the colonized as a social reality which is at once an ‘other’ and yet entirely knowable and visible” (Bhabha 101). Of course, such discourse essentializes all Mexicans, imagining them within a limited construction of what Bhabha calls “‘other’ knowledge—a knowledge that is arrested and fetishistic and circulates through colonial discourse” (111). Vaillant tells Latour that “none of our new priests understand those poor natures as I do. I have almost become a Mexican! I have learned to like *chili colorado* and mutton fat. Their foolish ways no longer offend me, their very faults are dear to me. I am *their man!*” (Cather 208). In addition, Vaillant learns Spanish when he is in the Seminary. He speaks Spanish “very incorrectly, but he had no vanity about grammar or phrase” because he assumes that New Mexico’s common Mexicans also speak poor Spanish: “To communicate with peons, he was quite willing to speak like a peon” (225). Vaillant thus counter-mimics Mexicans. His taking on of what he perceives to be the characteristics of the Other makes him more effective in “selling” his civilizing mission to people who may not trust those whom they know have come to colonize them.

Like traveling salespeople, Latour and Vaillant trade their claims to knowledge for the foundation of an Apostolic Vicariate in New Mexico. Latour demonstrates this analogy between missionaries and salespeople as he writes to his brother who lives in

France, “We missionaries wear a frock-coat and wide-brimmed hat all day, you know, and look like American traders. . . . for so much of the day I must be a ‘business man’!” (Cather 35). In this letter, Latour shows that he views his role in New Mexico as a businessperson who transmits the civilized European West to a place that, without his influence, would grow with stunted development:

The kindness of the American traders, and especially of the military officers at the Fort, commands more than a superficial loyalty. I mean to help the officers at their task here. I can assist them more than they realize. The Church can do more than the Fort to make these poor Mexicans “good Americans.” And it is for the people’s good; there is no other way in which they can better their condition. (Cather 35-36)

Joseph Urgo argues that the second chapter of *Death Comes for the Archbishop* “begins and ends with trading images,” and this imagery suggests that Cather equates Latour’s and Vaillant’s missionary journeys with the movement of empire (173). However, trading images are found throughout *Death Comes for the Archbishop*, suggesting that the exchange of goods for the possibility of missionary travel and the extension of Catholic outposts fuels the epistemological vehicle that carries Rome to New Mexico and to the rest of the southwest.

Such exchange is clear as Vaillant visits the Pope in Rome and, after asking for the Pope’s blessings, Vaillant “opened his big valises like pedlars’ packs, full of crosses, rosaries, prayer-books, medals, breviaries, on which he begged more than the usual blessing” (Cather 229). The items in his valises are useful bartering tools in New Mexico. Further, Vaillant “became a promoter. He saw a great future for the Church in

Colorado” (285). He buys “a great deal of land for very little money. . . . He borrowed money to build schools and convents” (285). Like a businessperson creating trading spaces to fill a projected need, Vaillant expands the Catholic empire before the “customers” have been sold on his Catholic mission.

Latour and Vaillant offer the Mexicans Western progress. The United States had recently taken New Mexico from Mexico in the Mexican War (1846-47). Whereas the U.S. military might help Mexicans cope with the process of claiming an American nationality by colonizing them and thereby offering them land rights and protection, Latour offers New Mexico’s Mexicans civilization, and both Latour and Vaillant offer them salvation and consumer protection. Although the Church views its mission in New Mexico as a self-sacrificing act of redemption for the Other, the missionary claims to knowledge that Latour and Vaillant transmit to New Mexico are complicit with the imperial claims to knowledge of traders and military officers, both of whom have missions to remove and replace existing social structures. Kit Carson, a U.S. military soldier, had displaced the Navajos from their grazing planes near Canyon de Chelly and had “destroyed their deep-sheltered corn-fields, cut down the terraced peach orchards so dear to them” (Cather 291). Carson is Latour’s “misguided friend” (291), and Carson’s mission of removing natives in order for the United States to acquire native land parallels Latour and Vaillant’s mission to convert land and populations from their existing states to a state of Roman Catholic order.

Caffey argues, “Like the fictional Latour, the historical Lamy may have seen himself as the bearer of culture to an impoverished society” (40). Latour’s mission in New Mexico is made clear in “To Rome,” the prologue in *Death Comes for the*

Archbishop. Latour is to found “an Apostolic Vicarate in New Mexico—a part of North America recently annexed to the United States” (Cather 6). Bishop Ferrand, who has come to Rome from North America to recommend Latour to the Cardinals for this position, articulates the importance of the “Vicarate of New Mexico,” which “will be in a few years raised to an Episcopal See, with jurisdiction over a country larger than Central and Western Europe, barring Russia. The Bishop of that See will direct the beginning of momentous things” (Cather 6). This last statement by Ferrand implies that nothing of note has yet occurred in New Mexico and that it is up to a civilized party to bring about a useful beginning. Ferrand further explains that Latour “will have to deal with savagery and ignorance, with dissolute priests and political intrigue” (8). In other words, Latour’s mission is to civilize a place that is incapable of self-restraint and self-rule.

Latour’s mission is thus to move colonial European claims to knowledge to New Mexico, much as the United States did in conquering Mexico, and his doing so is understood by his European Catholic community as an act of good will toward the poor communities of New Mexico who look forward to becoming civilized like Europeans. Edward Said notes that this Orientalist tendency of paternalism, as demonstrated by eighteenth-century French imperialist François-René de Chateaubriand, is to believe that “a Western conquest of the Orient was not conquest after all, but liberty” (*Orientalism* 172). Latour understands that his paternal mission is helping poor New Mexicans who would otherwise be excluded from civilization by their own ignorance. Chateaubriand, like Latour, puts the idea of conquest as liberty in “the Romantic redemptive terms of a Christian mission to revive a dead world, to quicken in it a sense of its own potential, one which only a European can discern underneath a lifeless and degenerate surface” (Said,

Orientalism 172). Latour's moving of European claims to knowledge into New Mexico is an Orientalist accomplishment of saving the otherwise unregenerate.

Bishop Ferrand argues that New Mexico "has been allowed to drift for nearly three hundred years. . . . It still pitifully calls itself a Catholic country, and tries to keep the forms of religion without instruction" (Cather 6). Latour is to be an ambivalent teacher/ruler of a place desperately in need of colonial guidance. Along with guidance comes salvation. Many New Mexicans had previously been "saved" by Spanish missionaries, but since these missionaries were sent packing in the Pueblo revolt of 1680 in Santa Fe, Catholic order has become unstable in New Mexico.

Latour comes to New Mexico to reestablish Catholic order. John H. Randall, III, states in *Landscape and the Looking Glass*, "The problem set for the new bishop is the reconversion of a people to their former ways from which they had backslid" (257). Latour is to bring to New Mexicans "ritual and the ordering of life which ritual brings with it" (257). In order for New Mexicans to have a faith that works to bring clear meaning to their lives, according to the Church, they need instruction in Catholic ritual by colonial authority. At Agua Secreta, Latour is invited to stay with a Mexican family who cannot afford to be baptized or to have their marriages sanctified by Father Gallegos, the corrupt priest in Albuquerque who charges "twenty pesos" for a marriage, a large sum to a poor family (Cather 26). Latour understands that he is fulfilling his colonial mission of influence as he sits by the spring at day's end and reflects:

The settlement was his Bishopric in miniature; hundreds of square miles of thirsty desert, then a spring, a village, old men trying to remember their catechism to teach their grandchildren. The Faith planted by the Spanish

friars and watered with their blood was not dead; it awaited only the toil of the husbandman. (Cather 32)

Latour projects his vision of a “thirsty desert” onto these Mexicans who, he believes, thirst for the Catholic order which has been missing because of the lack of direct rule by the colonial Catholic church.

Latour’s thoughts then turn to the disorder of the local clergy which he must bring into European Catholic order:

He was not troubled about the revolt in Santa Fé, or the powerful old native priest who led it—Father Martínez, of Taos, who had ridden over from his parish expressly to receive the new Vicar and to drive him away. He was rather terrifying, that old priest, with his big head, violent Spanish face, and shoulders like a buffalo; but the day of his tyranny was almost over. (Cather 32)

Latour’s travel in New Mexico is an act of spreading European influence and offering salvation to an uncivilized land that would remain unregenerate if left in the hands of the locals. Padre Antonio José Martínez, for example, had not only “instigated the revolt of the Taos Indians five years ago, when Bent, the American Governor, and a dozen other white men were murdered and scalped” (Cather 139), but Martínez had promised to save the lives of the natives who were sentenced to death for this revolt if they would deed him all of their lands (140). The natives did so, but Martínez did nothing to save them. With this land, Martínez had become “quite the richest man in the parish” (140). Further, he refuses to be celibate; indeed, he had even raped a woman who had been an extremely

devout and chaste Catholic. In the hands of Martínez, the Catholic mission in Taos and the rest of New Mexico has degenerated.

Latour travels to displace existing power structures and replace them with pure Catholic order, the center of which is in Rome, according to what Latour claims to know. This center must fan out through geographical space without shifting its foundation if it is to recover lost souls in America. Joseph Urgo notes the Roman center moved into America and took firm hold there: “The choice of the American eagle for the Great Seal of the United States reflected the classical emblem of the Roman republic, but the image is also of the eagle of *Exodus* (19:4) and *Revelation* (12:14)” (170). In *Death Comes for the Archbishop*, Latour and Vaillant represent this mobile Roman center. Like the Roman eagle that swoops down into New Mexico to propagate its species, Latour and Vaillant bring the Roman center to New Mexico and build nest-like centers, appropriating Mexicans and natives as nest-building materials, from which more Roman centers will fan out and establish themselves. It may be of some consequence that bald eagles build the largest nests recorded of all birds. Their nests last longer than a season, as pairs of eagles build onto their existing nests and make them bigger each year. Latour and Vaillant, as a metaphor for a pair of Roman Catholic nest builders, build a sustained and ever-expanding Catholic empire in New Mexico. As they convert New Mexicans to Roman Catholic order, the converted will presumably carry on this tradition of flight and expansion. Latour starts his nest at the old Santa Fe Cathedral.

Upon receiving “the documents that defined his Vicarate” from the bishop of Durango, Mexico, Latour takes the place of an old, ineffective Mexican priest in Santa Fe (Cather 33). In the priest’s residence of the Santa Fe Cathedral, Latour and Vaillant

discuss their mission of influence. Latour hopes to expand his diocese beyond Santa Fe while Vaillant tells him, “‘Don’t begin worrying about the diocese, Jean. For the present, Santa Fé is the diocese. Establish order at home’” (40). Vaillant’s immediate obligation is to “have a reckoning with the church wardens, who allowed that band of drunken cowboys to come in to the midnight Mass and defile the font” (40). Both missionaries view themselves as benevolent instructors who travel to bring order to a place sorely lacking in European guidance. They travel together to Mora, New Mexico “to assist the Padre there in disposing of a crowd of refugees who filled his house. A new settlement in the Conejos valley had lately been raided by Indians; many of the inhabitants were killed, and the survivors, who were originally from Mora, had managed to get back there, utterly destitute” (65). With Latour and Vaillant’s help, this house will be put back in order. Vaillant travels to Manuel Lujon’s ranch outside of Bernalillo, New Mexico to baptize the children of the household and to perform marriage ceremonies for Lujon’s servants, pairs of which have been living together in concubinage.

Father Vaillant assists Latour in this civilizing mission in New Mexico, yet Vaillant will expand the mission beyond New Mexico and into Arizona and Colorado, thus expanding the Roman Catholic center. He travels outside of New Mexico, “To hunt for lost Catholics, Jean! Utterly lost Catholics in your new territory, towards Tucson” (Cather 206). Vaillant’s mission moves from Arizona to Colorado where “his working life was spent . . . looking after lost sheep” (255). It is only through travel that these two missionaries can transmit European colonial claims to knowledge. For the Church to sell in New Mexico, it must be promoted on site, in colonial fashion, rather than from an imperial distance. Once sold to the locals, the Church must plant its authority at each

site, setting up colonial outposts manned by priests appointed by the Roman Catholic church. Each outpost must assert its authority by displacing what it believes to be corrupt local authority, and then replacing it with responsible colonial authority. For example, Latour persuades Martínez to resign and has him replaced by “a Spanish priest, Father Taladrid, whom he had found in Rome” (158). Latour also suspends Father Gallegos, the gambling and late-night fandango-dancing priest of Albuquerque, and temporarily replaces him with Vaillant (117). Latour excommunicates Father Marino Lucero of Arroyo Hondo. Lucero and Father Martínez had “organized a church of their own. This, they declared, was the old Holy Catholic Church of Mexico, while the Bishop’s church was an American institution” (159). Even in retirement, “Latour’s principal work was the training of the new missionary priests who arrived from France” (264). In addition to corrupt New Mexico priests being replaced by what Latour knows to be more responsible priests, thereby protecting the congregations who “buy into” the need for reformation of the Church in New Mexico, Latour and Vaillant offer the “poor Mexicans” who attend their newly-reformed Church consumer protection.

One “poor Mexican” in need of such protection is Sada, an “old Mexican woman” who is the slave of a Protestant American family (Cather 212). Her owners do not allow her to practice Catholicism, so she has not visited the Catholic church for nineteen years. One night, three weeks before Christmas, Latour finds Sada crouching in “the deep doorway of the sacristy and she was weeping bitterly” (213). She “had slipped out through the stable door [of her owners] and came running up an alley-way to the House of God to pray” (213). Latour unlocks the church for her so that she and he can pray together. Although Latour feels that “for the present it was inexpedient to antagonize”

Sada's owners by working toward her release, he kneels with her to pray and hears her confession. He then offers her his cloak lined with fox fur, but she refuses it in fear of being found out by her masters; so Latour gives her "a little silver medal with a figure of the Virgin" (218). She will be able to look at this trinket at home and feel connected to, and protected by, the Church. Latour thus protects Sada by endearing her to the Church which she buys into with her whole heart. Sada has come to the Church's outpost and has received its protection from a Church authority who has traveled here to transmit Church protection and to perpetuate the need of locals to be protected by the Church: "This church was Sada's house, and [Latour] was a servant in it" (217). Without this Catholicism being transmitted by Latour and other traveling salesmen (earlier Spanish friars), Sada would not claim to know that she needs the Church. It is interesting to note that at the same time Latour protects Sada's consumption of Catholic ritual, he offers consumer protection to Sada's owners by not releasing her from their consumption of her services.

Just as Latour offers consumer protection to Sada, Latour and Vaillant give consumer protection to Magdalena Valdez, who has been abused for six years by her murderous American husband, Buck Scales. Magdalena, another poor Mexican woman, had married Scales in order to raise her social status: "All white men know [Buck Scales] for a dog and a degenerate—but to Mexican girls, marriage with an American meant coming up in the world" (Cather 71-72). He first offers travelers food and shelter which they need because he is "the only householder on the lonely road to Mora" (67). After luring travelers into his "wretched adobe house," he robs and kills them (66). Latour and Vaillant, hours into their journey to Mora from Española country, north of Santa Fe, ride

through rain and sleet, and they need shelter for themselves and food for their mules. They had encountered no one since morning, so upon seeing Scales's place, they feel they have no choice but to spend the night there. Magdalena warns Latour and Vaillant to leave: "[W]ith a look of horror beyond anything language could convey, she threw back her head and drew the edge of her palm quickly across her distended throat—and vanished" (68). When they heed her warning and leave the house to get their mules from the stable, Scales threatens them. They retrieve their own mules at gunpoint and quickly ride away. Magdalena then escapes, following in their wake to Taos. She had run away once before to her parents' house in Ranchos, but she was forced to return home with Scales when he threatened to harm her parents. This time, however, "she had found courage because, when she looked into the faces of these two Padres, she knew they were good men, and she thought if she ran after them they could save her" (72). They do save her by offering her protection in a "school for girls in letterless Santa Fé," a school which Latour helps to found (77). Now, as a protected consumer, Magdalena helps promote the values of the Church: "She became a housekeeper and manager of the Sisters' kitchen" (77).

In addition to offering consumer protection to their Mexican consumers, Latour and Vaillant protect their native consumers as well. A young native messenger from a village in the Pecos Mountains, where Vaillant had stopped to visit, rides into the Bishop's courtyard in Santa Fe to tell Latour that Vaillant has contracted the black measles. The boy had fallen ill on the way to Santa Fe. Though it is not clear that he buys into Latour and Vaillant's mission, it is clear that he is furthering their mission by acting as an instrument of communication for the good of the Church. Thus, Latour "had

the messenger put into the woodhouse, an isolated building at the end of the garden, where the Sisters of Loretto could tend him” (Cather 118).

Eusabio, a Navajo chief, is another native consumer of the Church’s mission. Latour had met him in Santa Fe where Eusabio was “assisting the military officers to quiet an outbreak of the neverending quarrel between his people and the Hopis. Ever since then the Bishop and the Indian chief had entertained an increasing regard for each other” (Cather 219). Eusabio brings his son to Santa Fe “to have the bishop baptize him” (219). Upon Eusabio’s son’s death, Latour comes to visit Eusabio and thereby offer consumer protection; the boy’s baptism ensures that the church has “saved” him.

Father Vaillant tells Latour, “Not since the early days of Christianity has the Church been able to do what it can here” (Cather 210). The two missionaries have traveled to New Mexico in order to offer civilization, salvation, and consumer protection to people desperately in need of order after displacement by the Mexican War and by previous colonizers who had failed in their missions.

These paternal claims to knowledge are but a few pieces of travel luggage that Latour and Vaillant bring with them to New Mexico. Other travel articles include the creation of colonized subjects, an understanding of New Mexico as both an unregenerate wilderness and, after much-needed colonial influence, an edenic garden of regeneration. In order for New Mexico to be saved from “savagery,” Latour and Vaillant must first create the “savages” in need of redemption. Phillips explains that the colonial act of creation by Othering involves “the production of a colonized subject in terms of retarded political, economic and social development, habits of dependency and, crucially, lack of self-confidence or at the very least a confused and deracinated cultural identity” (65-66).

Without colonial Othering, the Church would have nowhere to go and nobody new to save. Phillips further explains, “The subject of travel narrative must integrate new experiences and radical geographies and cultural differences within a stable cultural frame” (64). Latour and Vaillant claim to know New Mexico natives and Hispanics through the European cultural frame of European as dominant/normative, and the Other as abject/abnormal. The two missionaries set up a binary of West and Other by knowing themselves as civilized, and knowing the Other as a community in need of their civilizing influence.

Latour’s manners demonstrate his European civility: “His manners, even when alone in the desert, were distinguished. He had a kind of courtesy toward himself, toward his beasts, toward the juniper tree before which he knelt, and the God whom he was addressing” (Cather 19). Latour’s character is that of the civilized European traveler who performs European manners in the place of the Other. Vaillant too possesses an appreciation for civilized manners. He and Latour show their cultivated taste in conversation and aesthetics as they visit the house of Doña Isabella and Antonio Olivares:

Certainly it was a great piece of luck for Father Latour and Father Vaillant, who lived so much among peons and Indians and rough frontiersmen, to be able to converse in their own tongue now and then with a cultivated woman. . . . It was refreshing to spend an evening with a couple who were interested in what was going on in the outside world, to eat a good dinner and drink good wine, and listen to music. (Cather 176-77)

It is obvious that Latour and Vaillant regard most Mexican and native company as lacking in civility. Cather presents Mexicans who speak poorly and natives who speak little, so Latour and Vaillant encounter Others who are seemingly invisible or inaudible due to what Latour and Vaillant perceive to be a lack of civilized manners.

For example, Vaillant says to Magdalena who—after he and Latour had saved her from her uncivilized Anglo husband—has been educated in the Catholic school for women that Latour had helped to found, “Magdalena, my child, come here and talk to us for a little. Two men grow lonely when they see nobody but each other” (Cather 210). In contrast to Latour and Vaillant’s civil sensibilities are New Mexico’s Mexicans and natives. Under Latour and Vaillant’s gaze, Mexicans and natives constitute Other communities in need of Latour and Vaillant’s civilizing influence. Not only do Mexicans and natives lack both taste and the European art of articulation under this gaze, but they are seen as either childlike or backward.

Kristi Siegel and Toni B. Wolff explain John Urry’s “notion of the gaze,” which Urry has written about in *The Tourist Gaze*: the gaze “presupposes a form of perception that lingers long enough on a discrete object to determine its essence or value” (“Travel as Spectacle” 117). Latour’s gaze perceives the Mexican family at Agua Secreta to be simple “like the Children of Israel” as “these people beat out their grain and winnowed it in the wind” (Cather 30). Vaillant’s gaze perceives Mexicans in the same way. To him, they are “people who are not clever in the things of this world, whose minds are not upon gain and worldly advancement” (206). Both Latour and Vaillant create children out of adult Mexicans.

In gazing upon Pima natives who had earlier converted to Christianity only to have their mission “sacked by Apaches,” Vaillant perceives the Pimas to be unable to use “‘The Faith . . . to their soul’s salvation’” (Cather 207). Vaillant says, “‘A word, a prayer, a service, is all that is needed to free those souls in bondage. . . . I desire to be the man who restores these lost children to God’” (207). Latour’s gaze upon the Pecos native Jacinto creates both a colonial possession and an animalistic child who is in the process of becoming human: “The Bishop went to sleep thinking with satisfaction that he was beginning to have some sort of human companionship with his Indian boy. One called the young Indians ‘boys,’ perhaps because there was something youthful and elastic in their bodies” (93). As this last line demonstrates, Latour’s (and arguably Cather’s) gaze can show that a native is more of a body than a person.

Of course, Latour and Vaillant reflect their European community; they understand not only their own creations of meaning, but what they have been taught to know as well. The three Cardinals in Rome demonstrate the foundations of Western meaning construction, and since Cather’s “To Rome” sets the stage for Latour to enact “the beginning of momentous things” (Cather 6), it is fair to assume that Latour is complicit with the Church’s dominant European epistemology. García María de Allende, the Spanish Cardinal, knows New Mexico natives through the romantic representations of Fenimore Cooper (10). Allende refers to New Mexico natives as “‘scalp-takers’” who live in “‘smoky wigwam[s]’” (12), and all three Cardinals believe that New Mexico is an unregenerate wilderness in need of European colonization. Latour and Vaillant inherit these claims to knowledge and carry them like luggage to New Mexico.

In addition to unpacking their claims to knowledge of New Mexico Mexicans and natives, Latour and Vaillant evaluate their articles of knowledge of New Mexico's landscape as a wilderness that needs to be tamed and as an Edenic garden in need of Western cultivation. It is important to note that because Vaillant spends much of his time outside of New Mexico, his influence is spread throughout the southwest more than it is concentrated in New Mexico. Latour's influence stays rooted in New Mexico, so I will focus on Latour's baggage here. Toward the end of Latour's travels, Latour hears "the whistle of a locomotive. Yes, he had come with the buffalo, and he had lived to see the railway trains running into Santa Fé. He had accomplished an historic period" (Cather 271). Latour has helped to accomplish the taming of the wilderness, so other European travelers can more easily colonize the land that Latour has helped make safe for them. Once the land has been tamed, it is the European's mission to cultivate it.

Latour's gardening has been discussed as the spread of his virtues and a return to Eden by Demaree C. Peck in "How to Recover a Bishopric," by John H. Randall III in *Landscape and the Looking Glass*, by Danielle Russell in "Maneuvering through the Maternal Landscape: Traditions, Tropes, and New Techniques," and by other critics. My focus on Latour's gardening is the idea of European influence as symbolized in his gardens. As his gardens yield fruit, so do his followers bear the fruit of Catholic redemption. Latour not only plants his claims to knowledge in New Mexico, but he trains Tranquilino, a young Mexican, to be a gardener so that, after Latour's death, Latour's influence will continue to bear fruit in New Mexico.

Latour behaves in his garden as he behaves in his civilizing mission. In the same way that he sets up colonial outposts in each site he visits, he plants seeds in his garden

that, under his care, bring European civilization and Roman Catholicism to the desert: “He domesticated and developed the native wild flowers” in such a way that they would perform his claims to knowledge (Cather 265). He creates in the flowers, which symbolize his New Mexico flock, “all the shades that the dyers and weavers of Italy and France strove for through centuries, the violet that is full of rose colour and is yet not lavender; the blue that becomes almost pink and then retreats again into sea-dark purple—the true Episcopal colour and countless variations of it” (265). Latour’s gardening marks the New Mexico landscape just as his travel reshapes the cultural and physical landscape according to European values. He thus perpetuates a colonial legacy of empire building as he invents a New Mexico that fits into the dominant European narrative, which privileges Western representation of places traveled to over the places themselves.

As a missionary, Latour comes from a long line of European colonialists who assigned Western meanings to far-away places where they traveled. For the most part, Latour sees in New Mexico only what he creates, and he can only create from what he claims to know. His creation of meaning in New Mexico is the same colonial legacy left in the representation of the Congo in Joseph Conrad’s *Heart of Darkness*. Edward Said states that both Kurtz and Marlow demonstrate “Europeans performing acts of imperial mastery and will in (or about) Africa” (*Culture and Imperialism* 23). Just as Kurtz marks the Congo’s landscape with his ivory-trading empire, and Marlow marks the place in his inability to represent non-Europeans (thereby leaving a scarred landscape in his attempt; he represents Congo natives as animalist children who would never be able to rule themselves), Latour marks New Mexico with Roman Catholic and dominant European

values by projecting European epistemology onto New Mexico's peoples and landscapes. In fact, Latour misrepresents a Pecos pueblo native *as* landscape at one point because Latour, like Marlow, cannot represent the Other. Latour imagines, "Travelling with Eusabio was like travelling with the landscape made human. He accepted chance and weather as the country did, with a sort of grave enjoyment" (Cather 232). Cather suggests that "it was the white man's way to assert himself in any landscape, to change it, make it over a little (at least to leave some mark of memorial of his sojourn)" (232-33). Latour leaves his mark on the minds of New Mexico locals as he establishes Roman Catholic order in a place that apparently has none. He says of the "misguided" behavior of Mexican priests in New Mexico, "'I shall reform these practices throughout my diocese as rapidly as possible. I hope it will be but a short time until there is not a priest left who does not keep all of the vows he took when he bound himself to the service of the altar'" (146). The order Latour establishes is informed by his epistemology, and he projects his epistemology onto New Mexico with his aesthetic vision.

Cather suggests that Latour's aesthetic vision is needed in New Mexico in order for the place to have meaning. It is his duty to change the landscape because in New Mexico, "[t]he country was still waiting to be made into landscape" (Cather 95). Journeying through central New Mexico, Latour, "who was sensitive to the shape of things" (18), creates his own meaning in a landscape that might otherwise have no meaning for him. He sees there his own projection: "some geometrical nightmare; flattened cones, more the shape of Mexican ovens than haycocks . . . red as brick-dust, and naked of vegetation except for small juniper trees. And the junipers, too, were the shape of Mexican ovens" (18). He feels the landscape is merely a repetition of a

triangular form “crowding down upon him in the heat” (18). He closes his eyes, and when he reopens them, “his glance immediately fell upon one juniper which differed in shape from the others. It was not a thick-growing cone, but a naked, twisted trunk, perhaps ten feet high, and at the top of it parted into two lateral, flat-lying branches, with a little crest of green in the centre, just above the cleavage” (18). Latour adds meaning, which comes from his claims to knowledge of the world, to this tree: “Living vegetation could not present more faithfully the form of the Cross” (18). Upon seeing his projection in the tree, he kneels in front of it and prays. Like Said’s discussion of Alphonse de Lamartine’s travel in the Orient, Latour’s “voyage is now turned into prayer, which exercises his memory, soul, and heart more than it does his eyes, mind or spirit” (*Orientalism* 178). If Latour does not speak for the landscape, the landscape will be a meaningless nightmare of repetition, according to what he claims to know. An old adage comes to mind here: If a tree falls in the forest, and nobody is there to hear it, does it make a sound? This adage suggests that without a witness, nature ceases to exist to the knower who brings it into being with his imagination. Action without an observer to record it holds no meaning for the observer or his audience to whom he reports. Similarly, without Latour to see this cruciform tree as a projection of Christian symbolism, the tree holds no meaning for the West.

Latour’s ultimate projection of meaning onto New Mexico is his Cathedral in Santa Fe. He points to a rock wall of “golden ochre” near the Sandia Mountains. He will use the stone from this cliff to project his claims to knowledge in Santa Fe: ““That hill, Blanchet, is my Cathedral”” (Cather 239). Latour asserts himself in New Mexico’s landscape by having a Cathedral built that will represent his “golden” legacy. Latour’s

Cathedral represents a house that, according to Demaree C. Peck, “enshrines the Archbishop’s own ego” (231). Peck continues, “Latour wishes to build his Cathedral not as the house of the Lord,” but as “a continuation of himself and his purpose, a physical body full of his aspirations after he had passed from the scene” (231). Latour makes his personal mark on the New Mexico landscape, a mark that demonstrates he is a captain of colonial legacy. Latour’s Cathedral stands out not as a structure built by locals, one that blends in with other buildings so as not to bring attention to itself, but as a building whose architecture was clearly transmitted from Europe: “good Midi Romanesque of the plainest” (269). If Latour is to truly mark the land with his egotistic vision of himself, he cannot build a common wooden or adobe church. He tells Vaillant, “It would be a shame to any man coming from a Seminary that is one of the architectural treasures of France, to make another ugly church on this continent where there are so many already” (242). Clearly, Latour transmits his own European aesthetics to a place that would, in the hands of locals and natives, be only a repetitive nightmare of unappealing buildings. Latour’s imposing of his aesthetics onto New Mexico is yet another demonstration of his colonial mission of Western transmission. Urgo writes that Latour is “transposing his church from a European setting to an American one, proving the mobility of his faith” (186). Like the ship that brings Latour to the Galveston harbor, the Cathedral is an effective vehicle for transmitting Latour’s claims to knowledge.

The Cathedral transmits not only the Catholicism that Latour claims to know, but his refined European aesthetics as well. Though the Cathedral will be completed after Latour’s death, it will continue to transmit his claims to knowledge. The Cathedral houses his tomb, and his tomb will bear his name which is a text of what he has

transmitted in his travel to New Mexico (Roman Catholicism, European civilization and taste). Roland Barthes explains in “From Work to Text” that the “Text is not the decomposition of the work, it is the work which is the Text’s imaginary tail. Or again: the Text is experienced only in an activity, in a production. It follows that the Text cannot stop (for example, at a library)” (58). Visitors to Latour’s Cathedral will “read” his travel account, and his claims to knowledge will continue to be transmitted through the vehicle of his Cathedral. When talking about Latour, visitors will engage in what Michel Foucault calls a discourse, and this discourse bears Latour’s name (“What is an Author?” 107). Therefore, Latour’s Cathedral is his travel text, his discourse, and the Cathedral will continue to transmit Latour throughout New Mexico and beyond—as long as travelers continue to visit the Cathedral and transmit their experiences of Latour to other places.

Other vehicles of Western transmission in *Death Comes for the Archbishop* include Vaillant’s travel accounts, his Episcopal carriage, and the food that he and Latour prepare, discuss, and eat. Vaillant’s travel accounts transmit what he knows about the Other back to Europe. He writes “long letters, letters in which he told his sister [the Mother of a convent in France] of the country, the Indians, the pious Mexican women, the Spanish martyrs of old” (Cather 181). His account does not mention the poverty of the Mexicans or natives, nor does it discuss the negative effects of colonization in New Mexico. These omissions are clear in a young Sister’s response to his written accounts:

[A]fter the Mother has read us one of those letters from her brother, I come and stand in this alcove and look up our little street with its one lamp, and just beyond the turn there, is New Mexico; all that he has

written us of those red deserts and blue mountains, the great plains and the herds of bison, and the canyons more profound than our deepest mountain gorges. I can feel that I am there, my heart beats faster, and it seems but a moment until the retiring-bell cuts short my dreams. (Cather 181-82)

The young Sister's understanding of New Mexico comes only from Vaillant's claims to know New Mexico. His vehicle of transmission through representation is powered by, as Said puts it, "the discursive form of a reshaping or reordering of 'raw' or primitive data into the local conventions of European narrative and formal utterance" (*Culture and Imperialism* 99). Vaillant transmits to his biological sister, who in turn transmits to the younger Sisters, an ideal, imaginative, European construction of New Mexico.

Such a construction is inherent in colonial and imperial claims to knowledge. The authorization of the European traveler's imagination has been discussed in depth by Edward Said (*Orientalism*) and Mary Louise Pratt (*Imperial Eyes: Travel Writing and Transculturation*). Said explains, "The Orientalist was an expert . . . whose job in society was to interpret the Orient for his compatriots" (*Orientalism* 222). The Western traveler's interpretation of the people and places he visits is authorized by his travel writing. For readers who have never traveled outside of Europe, the Western travel account is the most reliable authority because the traveler has been to the place and experienced it first hand (Pratt 5). Steve Clark, however, points out the unreliability of such representation: "The travel narrative is addressed to the home culture; by its very nature, however, that to which it refers cannot be verified, hence the ready and habitual equation of the traveller and liar" (1). Travel writing authorizes itself by being travel writing. We have come to the logical limits of a wobbly tautology—a claim that knows

itself because it knows itself. Vaillant's biological sister, and her convent Sisters, imaginatively travel to an imaginary construct of New Mexico that is authorized by their complicit agreement with the voice of the traveler.

In addition to reporting home, Vaillant reports to physical sites in New Mexico, and his authorization in representation comes from his mobility. His wagon symbolizes a mobile Cathedral as he holds mass in this wagon at different physical sites throughout the southwest: "At the back was a large luggage box, which could be made into an altar when he celebrated Mass in the open, under a pine tree" (Cather 256). Like Latour, who holds church in the desert at the foot of the cruciform tree, Vaillant's power and authority are demonstrated in his ability to transmit claims to knowledge while in transit: "Creede, Durango, Silver City, Central City, over the Continental Divide into Utah,—his strange Episcopal carriage was known throughout that rugged granite world" (255). The power of Latour, Vaillant, and the Church lies in traveling transmission. Latour's and Vaillant's vehicles of Western transmission represent the mobility, and therefore the influential power and potential, of their faith and claims to knowledge.¹

In order for a vehicle to move, it must consume fuel. Latour's and Vaillant's vehicles are fueled by the repetitive performance of dominant Western knowledge claims. European civilization moves not only by ever-expanding outposts and travel accounts, but by the preparation and consumption of food as well. Food both establishes and crosses the perimeters or boundaries around colonial outposts. Vaillant uses food to cross into the gastronomical territory of the Other. He prepares a bean salad for Latour, telling Latour, "A bean salad was the best I could do for you; but with onion, and just a suspicion of salt pork, it is not so bad" (Cather 41). This salad demonstrates the

blending of Vaillant's European taste with the non-European food items available in New Mexico. Vaillant further crosses culinary boundaries in New Mexico as he eats what he considers to be typical New Mexico fare. His crossing over is important because if the European cannot digest the Other's food, he cannot digest the Other's culture.

Vaillant consumes and digests Mexican culture in order to transmit his own claims to knowledge to the Mexicans. Because he can digest, and even claim to like, mutton fat and chili colorado, he *is* a Mexican. Enoch Padolksy in "You Are Where You Eat: Ethnicity, Food and Cross-cultural Spaces" argues, "Food has long been regarded as a useful and important ethnic marker, particularly in terms of identity issues" (10).

Vaillant is what he eats. The Mexicans, who can consume and digest Mexican food, can therefore consume and digest Vaillant's civilizing mission. They follow Roman Catholic doctrine and order as they "eat up" what Vaillant "feeds" them. It is interesting to note that Vaillant only performs easy digestion of Mexican food in *Death Comes for the Archbishop*, as he tells Señor Lujon, "I have had too much stewed mutton. Will you permit me to go into the kitchen and cook my portion in my own way?" (Cather 57).

The acts of food preparation and consumption inform and create relations of identity and power for Latour and Vaillant. In discussing Latour's upcoming travel to New Mexico, the Cardinals in Rome use food to authorize Latour's civilizing mission. Bishop Ferrand tells Cardinal Allende that Latour "will eat dried buffalo meat and frijoles with chili, and he will be glad to drink water when he can get it" in New Mexico (Cather 9). In essentializing New Mexican food, Ferrand imaginatively limits what New Mexico has to offer the civilized European traveler. Of course, Ferrand's account of New Mexican food, authorized by his having been to New Mexico, is inaccurate. At Agua

Secreta, for example, a Mexican family prepares for Latour “a pot of frijoles cooked with meat, bread and goat’s milk, fresh cheese and ripe apples” (25). Further, at Jacinto and Clara’s Pecos pueblo house, Clara feeds Latour a bowl of “beans and dried meat,” as well as “hot corn-bread baked with squash seeds” (121). Indeed, New Mexico has more cuisine (and culture, which food represents) to offer the European traveler than merely buffalo jerky and beans with chili. However, Latour’s European taste does not leave him. He transmits his European gastronomical values to New Mexico as a way to influence New Mexico culture:

He grew such fruit as was hardly to be found even in the old orchards of California: cherries and apricots, apples and quinces, and the peerless pears of France—even the most delicate varieties. He urged the new priests to plant fruit trees wherever they went, and to encourage the Mexicans to add fruit to their starchy diet. Wherever there was a French priest, there should be a garden of fruit trees and vegetables. (Cather 265)

That Latour transmits his European taste in *cuisine*—which he believes to be superior to New Mexican taste in *food*—to New Mexico is clear as he brings Vaillant a bottle of olive oil from Durango, Mexico. Latour explains in a letter to his brother that Latour’s understanding of food is superior to the Mexicans’ understanding of it as he states, “‘I say ‘olive-oil’ because here ‘oil’ means something to grease the wheels of wagons!’” (Cather 36). He continues, “‘We have no green vegetables here in winter, and no one seems ever to have heard of that blessed plant, the lettuce’” (36). Gian-Paolo Biasin explains in “Other Foods, Other Voices” the underlying prejudice displayed in one’s taste in food:

One of the most persistent forms of prejudice has to do with the attitude persons and peoples have toward the foods of others—the choices of the foodstuffs to be cooked, the alimentary taboos, the ways of eating and drinking, the ways of speaking about what is eaten. This prejudice is based on a rejection of—or at least disdain, suspicion, or indifference toward—everything that, being strange, alien, different, is therefore “bad”—bad to think and bad to eat. (831)

Latour and Vaillant, in their Episcopal residence in Santa Fe, demonstrate civil European resistance to New Mexican ways of preparing, talking about, and eating food. Vaillant’s preparation of onion soup is, Latour states, “‘the result of a constantly refined tradition. There are nearly a thousand years of history in this soup’” (Cather 38). Latour’s evaluation of fine food preparation, depending on what he implies is strictly a European tradition (as if the traditions of food preparation in New Mexico are founded on nothing substantial), demonstrates his belief in the supremacy of European tradition.

Latour says to Vaillant, “‘Think of it, *Blanchet*; in all this vast country between the Mississippi and the Pacific Ocean, there is probably not another human being who could make a soup like this’” (Cather 38). Vaillant agrees with Latour’s judgment of European culinary superiority: “‘Not unless he is a Frenchman’” (38). Biasin notes, “The popular Venetian saying, “‘Come nialtri no ghe n’è altri’ (there are no others like us), in its rhyme, dialect, and peremptory conciseness hypostatizes the area of the ‘us’ as an inimitable paradigm of superiority from which all ‘others’ are excluded” (831). Indeed Latour and Vaillant exclude the Other in their appreciation of European food at the

expense of New Mexican food. Since food informs cultures, Latour and Vaillant disparage Other traditions when they are at liberty to do so.

Latour and Vaillant do eat Mexican and native food at times, demonstrating a kind of regenerative synchronism between French and New Mexican cultures. The missionaries' blending of cultures, symbolized by the mixing of French and New Mexican foods, could be a travel performance (or a food fight) using French food and its contact with other foods and cultures as a possible regeneration of social relations. Perhaps food marks the borders between cultures, and in crossing these borders, the European traveler moves to and within the contact zone created by Europe's colonization of New Mexico. This movement is not always an act of negotiation, as travel disrupts the cultural and physical landscape through which the traveler moves.

Latour and Vaillant's mission, as evidenced by Latour's Cathedral, Vaillant's Episcopal carriage, and their culinary performances, is to plow through New Mexico traditions and cultures in order to transmit to New Mexico the contents of their metaphysical vehicles. However, these vehicles, like all forms of transport, have a tendency to break down in the middle of the desert. In addition, pairs whose vehicles break down when traveling in the desert often become separated as one stays with the vehicle in case help arrives, and the other leaves the scene in search for help in a (hopefully) nearby town. Perhaps this is the case with Latour and Vaillant, as Vaillant disappears from Cather's narrative at times like a mirage in order for Latour to dominate the narrative landscape. Without Vaillant, Latour's knowledge claims are severely tested in New Mexico.

What one knows must be tested because, as Susan Stanford Friedman states, “Identity often requires some form of displacement—literal or figurative—to come to consciousness” (151). These displacements both disrupt and complicate what Latour knows about himself and the world. He has traveled from Auvergne to Ontario, and from Ontario to New Mexico to transmit Roman Catholicism from the home of Catholicism to the place of the Other. It is only through such travel that Latour understands who he is in relation to the world outside of Europe. Without his extensive travels, Latour would presumably live comfortably in Auvergne without the need to prove or transmit his faith because his home community, in Auvergne, is predominantly Roman Catholic. At home, he would be preaching to the already-converted choir. Latour’s faith might not be as strong, if he were to stay home, as it is in travel to New Mexico. Just as a tree that is raised in a greenhouse must be violently shaken in order to become strong enough to stand upright, Latour’s claims to knowledge must be tested in the place of the Other if they are to be a strong and useful foundation for him.

Latour is “a man to whom order is necessary—as dear as life” (Cather 8). Roman Catholic and European civilization, and the belief in travel having the power to bring salvation, make up his foundation of order and tradition. Latour tests his claims to knowledge against the Mexicans in New Mexico and finds that his foundation is solid; his house is shaken but becomes stronger. Against New Mexico natives, however, Latour’s foundation develops cracks, or gaps, that his epistemology cannot fill. Latour’s church is one that depends on movement to save the lost souls in New Mexico. New Mexico’s native religions are founded on sacred spaces that do not move but offer truth in place. Latour comes from a tradition in which stasis equals death, so natives, who

believe in the sanctity of place, will not survive. Urgo explains that Cather imposes this view onto Latour:

[I]t is not so much the holy site that achieves poignancy but the transmission of the holy vision from one place to another. There are Native American holy places in the desert that have been there for centuries. In fact, these holy sites cannot be moved because they are actually equivalent to the landscape; they exist either as the land itself or within the topography. In Cather's view, however, it is this quality of stasis that dooms them in the face of the migratory culture of the United States. (184)

Ácoma pueblo exemplifies the sanctity of place for natives. There had been a village on top of a mesa, and the only access to the village was by a stairway built by the Ácomas. This stairway was destroyed by a storm, and since there was no other way down from the mesa, the Ácoma natives starved to death. Although the village still stands today, very few Ácomas actually live there. It survives, for the most part, as a tourist site.

The Ácoma's rock, like the rock that represents the idea of God for Peter in the Old Testament, "was an idea of God, the only thing their conquerors could not take away from them" (Cather 97). Further, "The Ácomas, who must share the universal human yearning for something permanent, enduring, without shadow of change,—they had their idea in substance. They actually lived upon their Rock; were born upon it and died upon it" (98). The Navajos also believe in the sanctity of place. They believe that their gods live in Canyon de Chelly, "just as the Padre's God was in his church" (293). Canyon de Chelly, "like their Shiprock," just north of the canyon, "was an inviolate place, the very

heart and center of their life” (291). Manuelito explains to Latour that Kit Carson’s removal of the Navajo from their sacred places was an extreme cruelty because Navajo claims to knowledge exist in place: “That canyon and the Shiprock were like kind parents to his people, places more sacred to them than churches, more sacred than any place is to the white man. How, then, could they go three hundred miles away and live in a strange land?” (293). As a friend of Kit Carson, Latour is complicit with the military’s oppression of New Mexico natives. Latour does nothing to negotiate between his respect for natives and his loyalty to Carson. This gap in his claims to knowledge remains open.

Latour, whose name means “the tower” in French, looks down upon the natives and finds his perspective to be one of dizzying heights. Perhaps if Roman Catholicism does not incorporate New Mexico’s native ceremonies and claims to knowledge into its epistemology, Roman Catholicism will become, as Martínez says, ““a dead arm of the European Church”” in New Mexico (Cather 146). New Mexico natives take on the Catholic faith, at least in part, in order to survive the changing cultural landscape. Latour comes to realize the continuing vitality of New Mexico natives as he comes to terms with a new truth. He says, ““I do not believe, as I once did, that the Indian will perish. I believe that God will preserve him”” (296). The New Mexico native, like God’s chosen people whom He preserved in the desert, will endure.

Natives represent order and tradition for Latour, so he cannot discount their foundations because theirs are the same as his. Zeb Orchard, an old Anglo trader, tells Latour that when he was a boy, he spied on the Pecos pueblo men during their feast time as they carried a chest “about the size of a woman’s trunk” across the Pecos mountain (Cather 134). Orchard dismisses native Pecos tradition as he says to Latour, ““The things

they value most are worth nothing to us''' (135). However, Orchard's description of the chest brings to mind the Judeo-Christian Arc of the Covenant, underscoring a shared tradition, as the chest is "heavy enough to bend the young aspen poles on which it hung" (134-135). Latour, demonstrating that native tradition should be respected because it stands on the same foundation as his own, responds to Orchard, telling him that "their veneration for old customs was a quality he liked in the Indians, and that it played a great part in his own religion" (135). Latour further demonstrates his respect for native tradition as he treats Jacinto, a young Pecos native who often travels with him as a guide, with reverence:

The Bishop seldom questioned Jacinto about his thoughts or beliefs. He didn't think it polite, and he believed it to be useless. There was no way in which he could transfer his own memories of European civilization into the Indian mind, and he was quite willing to believe that behind Jacinto there was a long tradition, a story of experience, which no language could translate to him. (Cather 92)

Randall argues that, for Latour, native tradition "is every bit as admirable as the Catholic. This raises the interesting possibility that it is not really Catholicism at all that he is most interested in, but rather tradition for its own sake" (265). In addition to native tradition sharing the same foundation as Latour's European and Catholic tradition, the cave under the Sangre de Cristo (Blood of Christ) mountains of Santa Fe is the foundation for Latour's Cathedral.

Deborah Lindsay Williams, in "Losing Nothing, Comprehending Everything," suggests that the cave into which Latour and Jacinto descend in order to escape a violent

snow storm is the first layer of many multiple meanings that support Latour's Cathedral. Williams explains, "Jacinto's religion," which his people practice in this cave, "is the New World's own 'Old World'; the European traditions represented by Latour seem youthful in comparison" (2). She clarifies, stating that the "powerful force" in the cave, which makes Latour sick and dizzy, "resides in the cave below the Sangre de Cristo mountains, which adds to the sense that its sacredness antedates the blood of Christ under which it hides" (2). Thus, "The 'pagan' lies under the Christian surface" (2), and "the entire mesa, including the cave that supports it, is created from layers of Old World and New; the layers support and enable one another" (4). Therefore, Latour's "church is supported by the cave" (5). The foundation for Latour's knowledge claims is severely tested when he enters and exits the Pecos cave. His faith in Catholic order has, for a moment, cracked. Inside the cave, Latour says, "I feel ill here" (Cather 129). At the very root of his foundation, Latour comes apart: "the dizzy noise in Father Latour's head persisted. At first he thought it was vertigo, a roaring in his ears brought on by cold and changes in his circulation" (129). Latour cannot reconcile the oldest foundation of his faith with his present claims to knowledge. In New Mexico where "the earth was the floor of the sky," what Latour knows is, at times, turned on its head (232). Rather than attempting to fill in the gaps in his faith, he vows never to return to this cave; but he does return in a collage of memory.

Upon his death bed, he travels back and forth in time in a final attempt to justify the seeming opposites that he has encountered and assimilated into his life through travel:

[T]here was no longer any perspective in his memories. He remembered his winters with his cousins on the Mediterranean when he was a little

boy, his student days in the Holy City, as clearly as he remembered the arrival of M. Molny and the building of his Cathedral. He was soon to have done with calendared time, and it had already ceased to count for him. He sat in the middle of his own consciousness; none of his former states of mind were lost or outgrown. They were all within reach of his hand, and all comprehensible. (Cather 288)

Latour is done with the binary of Europe as dominant and New Mexico as abject. What he knows no longer privileges his European epistemology. As he lies dying, his imagination integrates the competing knowledge claims he has encountered in his travel, giving equal value to all claims. All of the travel luggage he has brought to New Mexico is scattered and blends in with the New Mexico landscape to form a whole with no dominant center. The cave, as a state of Latour's mind, is comprehensible in its connection with all of his experiences.

Latour's death bed collage of memory helps readers to understand Cather's approach to writing *Death Comes for the Archbishop*. In putting together scenes that do not follow in linear progression, but that give a sense impression of the whole, Cather demonstrates the interdependence of all Latour's experiences. Just as Latour experiences memories so that the value of one experience does not dominate the value of another, Cather does not let even Latour's death, after which the novel is titled, dominate the narrative. Latour's collage reflects Cather's narrative performance in *Death Comes for the Archbishop*. A discussion of Cather's narrative performance is important because her narrative structure acts as an ordering principle for Latour's travel patterns.

Cather leaves narrative gaps in *Death Comes for the Archbishop* by not strictly following linear (and what some readers would argue logical) sequences. Hélène Cixous, in “The Laugh of Medusa,” might call Cather’s narrative gaps powerful eruptions: “A feminine text cannot fail to be more than subversive. It is volcanic; as it is written it brings about an upheaval of the old property crust” (344). Cixous argues that though women’s writing is heterogeneous, it may, like women, hold some homogeneous traits. She argues that women write from the body, and female bodies “take after birds and robbers just as robbers take after women and birds” (344). She explains that, like birds and robbers, women “fly the coop, take pleasure in jumbling the order of space, in disorienting it, in changing around the furniture, dislocating things and values, breaking them all up, emptying structures, and turning propriety upside down” (344). Cather’s narrative may be read as a collection of stories that flit from one experience to another seemingly unrelated experience.

The reader’s expectations of the travel narrative as a linear and geographical progression are not always met in *Death Comes for the Archbishop*. Randall complains, “Time and again in the course of the narrative Willa Cather will write passages of landscape description beautiful in themselves but which have only the flimsiest connection with what follows or precedes them” (287). Such a narrative may be a resistance to the Jamesian model of effective narrative structure. In *The Art of the Novel*, Henry James explains that it takes “technical rigour” to erect “the neat and careful and proportioned pile of bricks . . . to form, constructionally speaking, a literary monument” (52). He explains this literary monument as having no gaps in the narrative. Each narrative brick, tightly placed with the others, fulfills a clear purpose in holding the

monument together. Cixous argues that such a monument is an exclusively male construct, and women resist such writing models: “Woman un-thinks the unifying, regulating history that homogenizes and channels forces, herding contradictions into a single battlefield” (339). If Cather takes such a dislocating approach in her writing of *Death Comes for the Archbishop*, Cixous’s argument that women’s writing subverts oppressive narrative order might explain the gaps in Cather’s narrative. However, Cather’s being a woman may have little to do with her approach to narrative structure in the novel.

Cather explains that her narrative gaps are intentional. She writes in a letter to *The Commonweal* that her narrative pattern for *Death Comes for the Archbishop* is, as Peck puts it, “an attempt to capture in prose the effect of the hagiographic frescoes of the nineteenth-century French artist Puvis de Chavannes” (“How to Recover a Bishopric” 22). Cather discusses her approach to writing *Death Comes for the Archbishop*:

My book was a conjunction of the general and the particular, like most works of imagination. I had all my life wanted to do something in the style of legend, which is absolutely the reverse of dramatic treatment. Since I first saw the Puvis De Chavannes frescoes of the life of Saint Geneviève in my student days, I have wished that I could try something a little like that in prose; something without accent, with none of the artificial elements of composition. The Golden Legends of the martyrdoms of the saints are no more dwelt upon than are the trivial incidents of their lives; it is as though all human experiences, measured against one supreme spiritual experience, were of about the same

importance. The essence of such writing is not to hold the notes, not to use an incident for all there is in it—but to touch and pass on. I felt that such writing would be a kind of discipline in these days when the “situation” is made to count for so much in writing, when the general tendency is to force things up. In this kind of writing the mood is the thing—all the little figures and stories are mere improvisations that come out of it. (qtd. in Stouck 130)

Cather’s interest in how saints’ stories are told may give further clues as to why she structures the novel as a series of loosely-related scenes. David Stouck suggests that Cather’s narrative pattern follows that of the medieval because she had done much reading in medieval hagiography. Stouck, in discussing Erich Auerbach’s study *Mimesis*, explains the correlation between Cather’s writing and the medieval:

Because divine order informed earthly activity and made all events self-explanatory, interest in telling a story centered not on why or how something happened, but on its religious value and significance.

Consequently, in this literature of moral exemplification plot counts for little. A medieval narrative typically consists of a series of scenes, each complete in itself, but which do not lead from one to the next. (131)

Cather’s narrative, like the medieval narrative, puts scenes together in a collage. Each scene “captures a gesture from a decisive moment in the subject’s life” (Stouck 131).

Therefore, Cather’s narrative need not be linear if it is to follow the medieval pattern of important moments in the lives of the Saints pieced together to form a series of becomings.

In addition to hagiography, Cather's pattern in the novel reflects Catholic ideology. The most important moments in Latour and Vaillant's lives are informed by their Catholic faith. Latour, as he thirsts in the central New Mexican desert, performs part of the Christian metanarrative in order to create meaning in an otherwise meaningless desert. Latour "reminded himself of that cry, wrung from his Saviour on the Cross, '*J'ai soif!*' Of all our Lord's physical sufferings, only one, 'I thirst,' rose to His lips. Empowered by long training, the young priest blotted himself out of his own consciousness and meditated upon the anguish of his Lord" (Cather 20). Latour believes that "The Passion of Jesus [is] for him the only reality; the need of his own body was but a part of that conception" (20). Latour's suffering from thirst, then, has meaning in its connection with his faith. Vaillant, too, generates meaning from his faith. He depends on providence in the form of miracles to create order out of seemingly unexplainable occurrences. Latour, reflecting on how Vaillant would have understood Latour's finding water where travelers would expect to find none, thinks, "If Father Vaillant were here, he would say, 'A miracle; that the Holy Mother, to whom [Latour] had addressed himself before the cruciform tree, had led him hither'" (29). Latour agrees that his finding water is a miracle, but he thinks Vaillant's imagination makes him unable to fully experience the material world: "But his dear Joseph must always have the miracle very direct and spectacular, not with Nature, but against it" (29). Since both Latour and Vaillant know the outcome of the Christian metanarrative (Christ taught, suffered, and was martyred), Latour and Vaillant's travel patterns and experiences need not be geographically or linearly ordered in order to hold meaning in a structure that follows the Catholic metanarrative. Latour and Vaillant understand each important moment of their lives as it

relates to the whole series of moments in Christ's mission. Each moment, like each scene pieced together in a church stained glass window representing Christ's journey, carries traces of the whole narrative. Peck argues that Latour follows the pattern of Christ:

Although the biblical story says that it pleased God to send his only begotten son, Jesus Christ, to redeem man with the gift of "grace," Cather's appropriation of the story reads that it pleased God to send Jean Latour to redeem man with the 'grace' of his own "fine personality." "The beginning of a new era" [that both Christ and Latour bring about] founds not the kingdom of heaven but the legend of Jean Latour. (231)

Latour's travel pattern is like that of Christ in that he claims the souls of the Mexicans in New Mexico as his own. Peck notes that Jesus is "virtually absent from the novel," and Latour has come to displace him in order to continue his pattern (235). Latour's following of Christ's pattern is clear as Latour cleanses what Bishop Ferrand refers to as "this Augean stable" of New Mexico's corrupt Catholicism (Cather 6), just as Christ had cleansed the Temple in Jerusalem of traders (*John* 2:12-16).

In addition to the Catholic experience informing Latour's travel pattern, the blending of linear sequences and cultural encounters in the sound of the Angelus bell underscores Cather's suggestion that disparate scenes may work in concert to create a cohesive whole. The sound of the bell, like T. S. Eliot's objective correlative, indicates a temporal collage rather than a linear or cultural binary structure. Eliot explains, "The only way of expressing emotion in the form of art is by finding an objective correlative; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion" ("Tradition and the Individual Talent" 766). The ringing of

the silver bell synthesizes the East and West as Latour tells Vaillant of the art of silversmithing: “The Spaniards handed on their skill to the Mexicans, and the Mexicans have taught the Navajos to work silver; but it all came from the Moors” (Cather 45). The emotion expressed in the Angelus bell is one of joyous epiphany as the sound transports Latour’s imagination to Rome, Jerusalem, and the East. He is awakened by the sound of the bell:

He recovered consciousness slowly, unwilling to let go of a pleasing delusion that he was in Rome. . . . Before the nine strokes were done Rome faded, and behind it he sensed something Eastern, with palm trees,—Jerusalem, perhaps, though he had never been there. Keeping his eyes closed, he cherished for a moment this sudden, pervasive sense of the East. (Cather 42-43)

Latour understands in the blended sounds that different histories and cultural experiences are interrelated. The sound of the mesa bell evokes temporal progress and its dependence on the past for present meaning in one moment. Latour hears conflict and resolution in one sound. His claims to knowledge are founded not only on his own experience, but on the experiences of Others.

Latour’s travel pattern echoes the Angelus bell as both carry traces of disparate times and cultures. His travel follows colonial travel patterns, Classical Roman travel patterns, and Classical Greco-Roman travel patterns. I have already discussed Latour’s colonial travel pattern as a movement from Rome to New Mexico in order to transmit European claims to knowledge. Like Marlow in *Heart of Darkness*, Latour carries the torch of civilization from Europe into a land that the West imagines is made dark by the

backwardness of the Hispanics and natives. Latour's travel pattern is a continuation of earlier Franciscan missionaries and European empire builders. Classical Roman travel patterns in *Death Comes for the Archbishop* may be seen in Latour's narrative mirroring that of Aeneas, the traveling hero in Virgil's *Aeneid*. Latour's pattern also follows the Classical Greco-Roman patterns of Plato's allegories of Er and of the cave. Mary Ruth Ryder explains why Cather uses, however loosely, mythical patterns to inform her work: "Although [Cather] used only a limited number of myths, they served to reinforce her belief that only two or three human stories go on repeating themselves, in spite of changes in time and place" (1). Further, Ryder states, "The ancient civilizations of Greece and Rome, particularly their myths, became an integral part of Willa Cather's thought and artistic expression" (7).

John Murphy likens Latour's travel pattern to the quest pattern in Virgil's *Aeneid*. Aeneas sails west from Troy to Italy in order to found Rome. That Latour's travel pattern follows Aeneas's is clear as both protagonists travel from home to a far-away place in order to bring civilization, which both places (Italy and New Mexico) presumably lack. Murphy states, "In *Death Comes for the Archbishop*, Cather does not abandon the imagery of Graeco-Roman myth. She does, however, subordinate it to Christian myth" (252). Thus, as Murphy puts it, "the journey upon which Father Latour embarks has . . . overtones of both an epic quest and redemptive mission" (252). Of course, the redemptive mission is also prevalent in Plato's allegory, or myth, of Er and of the cave. It is not clear whether Cather intentionally applies Plato's mythical patterns to *Death Comes for the Archbishop*, but her references to the blending of past and present experiences leave much room for not only a mythical Christian reading, but also a

platonic interpretation. Further, Cather's reverence for the past—arguably any past—and her hints that the past orders the present open *Death Comes for the Archbishop* to a platonic understanding, especially since Platonism is a foundation for Catholicism (A life of darkness is saved by an acceptance of Truth, and those who are saved are to return to darkness—as Christ did when he descended into Hell and to earth—in order to save others living in darkness). Ryder supports this argument: “Cather was always, like her artists, searching for the permanent or the enduring. Truth was the repository of the immutable, and myth, whether classical or Christian, had much to offer in recovering the truths of human experience” (6). Such truths may be found in Plato's *Republic* in which he discusses the myth of Er, who has a vision of the three Fates who weave the fabric of human (and spiritual) life.

Plato's three Fates may inform one's reading of “To Rome,” the prologue to *Death Comes for the Archbishop*. “To Rome” begins with three Roman Catholic Cardinals devising a travel plan to move the Church (and with it, Western civilization) from Rome to New Mexico. “To Rome” follows the pattern of the otherworldly influence of the three Fates as the three Cardinals create Latour's destiny. Like the three Fates, Lachesis, Clotho and Atropos, who create, weave, and cut the threads of destiny that control one's life, these three Cardinals, the Venetian, the Norman, and García Maria de Allende, weave together a narrative of empire in which Latour will be the principal player.

Plato explains that each of the three Fates “sits upon her throne,” and all are “clothed in white robes and have chaplets upon their heads” (*Republic* 312). Similarly, the three Cardinals in *Death Comes for the Archbishop* sit on a terrace overlooking

Rome. They wear black cassocks and rectangular clerical caps on their heads to signify their authority in the Church (Cather 4). The roles of the three Fates are echoed by those of the three Cardinals. Lachesis, “singing of the past,” is the Fate who prepares lots from which a soul must draw (Plato, *Republic* 312, 313). The Venetian Cardinal, who has the physical characteristics of an old man as he is “spare and sallow and hook-nosed,” represents the past (Cather 5). He sings of the past by speaking of “Beginnings” in New Mexico (Cather 6). Clotho “of the present” (Plato, *Republic* 312) draws souls “within the revolution of the spindle impelled by her hand, thus ratifying the destiny of each” (315). Like Clotho, the Norman Cardinal weaves the web of destiny for Latour. The Norman Cardinal speaks of New Mexico’s present “inhabitants” and the “travelers” (Cather 8) who carry “the summons” sent by the Bishop of Durango to any disobedient priest in New Mexico (Cather 7). The Norman Cardinal thereby draws the present souls in New Mexico within the revolution of Cather’s narrative spindle. Atropos “of the future” (Plato, *Republic* 312) “spun the threads and made them irreversible” (316). She represents the irreversibility of Latour’s travel in New Mexico. María de Allende represents Latour’s future encounters in New Mexico as he is a hybrid of Spanish and English. Latour will encounter a hybrid church in New Mexico, one that incorporates local and European customs in order to survive in New Mexico. In addition, the influence of cultures other than his own will continue to affect the New Mexico Catholic church. Allende spins threads made irreversible as he tells of the future result of Latour’s mission: “It is too late” (Cather 14). In saying this, Allende shows the inflexible future result of Latour’s travel to New Mexico. Allende determines that the remainder of Latour’s life is to be carried out traveling in order to negotiate among New Mexico

natives, Mexicans, and Anglos. Allende has spun the thread of Latour's irreversible destiny, and Latour's death (which immortalizes his travel) signifies the irreversible movement that spreads empire.

The setting in which the three Fates operate their theater is one of movement. The Fates help to spin the seven circles which are the sun, moon, and five planets (Saturn, Venus, Mars, Mercury, and Jupiter) as well as the eighth circle, the universe: "Clotho from time to time assisting with a touch of her right hand the revolution of the outer circle of the whorl or spindle, and Atropos with her left hand touching and guiding the inner ones, and Lachesis laying hold of either in turn, first with one hand and then with the other" (Plato, *Republic* 312). Similarly, the terrace overlooking Rome signifies movement "in the late afternoon, when the vehemence of the sun suggested motion. The light was full of action and had a peculiar quality of climax—of splendid finish" (Cather 3-4). This action and climactic finish correlates with Er's narrative encounter with the three Fates after he has been killed in battle. He sees that the souls who have been moral will move to the right hand of God and be in Heaven. Tyrants, murderers, and other immoral souls will move to the left hand of God and spend 1000 years in Hell. Those souls who are irredeemable are consigned to remain in Hell for eternity. Er understands that he will travel to Heaven. This understanding, however, is not the climax of the allegory.

Upon learning of eternity, Er returns to earth to see his twelve-day-old corpse lying on a funeral pyre. This is his soul's last conscious moment before his body is burned, but because his soul had left his body and entered the world of forms, he has been redeemed. Latour's travel follows a similar pattern, though it does not end in his

body being burned. Rather, his body is displayed in front of the high altar of his Cathedral. His death may have a “splendid finish” as his soul travels out of his body: “[I]n reality the Bishop was not there at all; he was standing in a tip-tilted green field among his native mountains, and he was trying to give consolation to a young [Vaillant] who was being torn in two before his eyes by the desire to go and the necessity to stay” (Cather 297). Latour’s imaginary return to his origins in France in order to help another is a playing out of another of Plato’s myths or allegories—the “Allegory of the Cave.”

Latour’s movement through geographical space reflects the dialectic through which one’s intellect must travel in order to reach the truth and the good. The starting point for Latour’s journey is his home in Auvergne, France. Then as a missionary student in Paris, he sees only the shadows of truth and order that he has learned in missionary school. In school, he is chained in place so that he can see only the shadows that his teachers project for him, and he names the shadows Jesus, Roman Catholic order, and European hegemony. He travels to Ontario where he presumably competes “in measuring the shadows with the [Catholic] prisoners who had never moved out of the den” (Plato, *Republic* 207). After the three Cardinals send him and his shadow claims to knowledge to New Mexico, he continues to teach others in the cave of subjectivity how to behave among the shadows, but Latour is not just any priest: “a priest in a thousand, one knew at a glance. . . . His bowed head was not that of an ordinary man,—it was built for the seat of a fine intelligence” (Cather 18-19). He will not be chained forever.

Latour liberates his subjectivity by turning his head toward the objects in the cave that cast the shadows which he had accepted as reality. Near Agua Secreta, he closes his eyes and prays, bringing him to a truer understanding of the world of forms. In closing

his eyes, he blocks access to the sensual world of sight and gains access to the intellect alone. Plato describes this liberating moment in the cave as the freed prisoner “stand[s] up and turn[s] his neck round and walk[s] and look[s] towards the light . . . what he saw before was an illusion,” but as he approaches “near to being and his eye is turned towards more real existence, he has a clearer vision” (*Republic* 206). When Latour opens his eyes again, he sees the cruciform tree. This tree is a shadow of the everlasting and immutable form which it embodies—the form of the cross upon which Jesus was crucified. Latour sees that the idea of the cross is a truer appearance than is the shadow it projects in the form of this tree. Further, in his meditation upon Jesus’s anguish on the cross, an understanding of which Latour can only reach through the dialectic (the use of the intellect alone to get at the truth and the good), Latour momentarily leaves the world of appearances which are apprehended by the senses alone, and exists in the world of forms. Plato argues that “pure intelligence” is needed “in attainment of pure truth” (*Republic* 217). Latour attains this truth: “The Passion of Jesus became for him the only reality; the need of his own body was but a part of that conception” (Cather 20). However, Latour travels back into the world of appearances as he returns to existence in the world of the senses. He tells a young girl at Agua Secreta, “I am famished for water” (Cather 24).

Latour is again liberated from his subjective chains by his Jacinto, whom he follows in a climb up a steep wall into the cave that is a Pecos Pueblo holy site. Latour’s eyes must adjust to the new light, which he sees as darkness because he does not understand it, and he is pained by the experience. He is “struck by a reluctance, an extreme distaste for the place” (Cather 127), which has a “fetid odor” (127) and causes a “dizzy noise” in his head (129). He needs the comfort of a fire (a shadow of the world of

appearances): ““But unless we have a fire, we had better go back into the storm. I feel ill here already”” (128). Plato describes the prisoner’s shock when he leaves the cave to experience the world of forms for the first time: If he looks “straight at the light, will he not have a pain in his eyes which will make him turn away to take refuge in the objects of vision which he can see, and which he will conceive to be in reality clearer than the things which are now being shown to him?” (*Republic* 206). Latour turns from the ideal and chains himself back up in his cave of subjectivity. In listening to the cave spring, he is exposed to the world of forms. He almost comprehends and ascends to the world of forms through the dialectic—“He told himself he was listening to one of the oldest voices of the earth” (Cather 130), but he turns away from the world of forms because he cannot sustain the abstract truth reached through the dialectic. He feels that he must revert to the shadow of the Church and European civilization in order to make any sense out of his experiences. If he cannot *see* the truth, he cannot understand it. He thus casts a shadow over it by responding, “It is terrible,” and then turning away from the cave spring (Cather 130), just as Kurtz obscures his experiences in the Congo, which he cannot appropriate into the world of appearances, by naming them “The Horror.” Latour, like Kurtz, refuses to rely on his intellect to get to the truth. Latour thus denies himself access to what Plato calls “the idea of good,” and “the immediate source of reason and truth” (Plato, *Republic* 208).

Latour’s denial of the world of forms is furthered as he reads his breviary in the shadowy light of the cave. He again relies on his subjective claims to knowledge to inform his experiences. He later wakes up in the middle of the night wanting to *see* Jacinto’s truth with his sensual eye. Jacinto blocks Latour’s seeing the truth as he

performs Latour's appearance of truth. Jacinto stands on an invisible foothold above the cave floor, posing like Christ on the cross, in front of the hole he has plastered over with mud and sticks. Latour does not use his intellect to get at the truth behind this portal into the world of forms; his access to the truth and the good that the cave offers is blocked by his limiting himself to his sense of sight. For the moment, Latour has given up on ascending to the truth and the good in the world of forms: "He was already convinced that neither the white men nor the Mexicans in Santa Fé understood anything about Indian beliefs or the workings of the Indian mind" (Cather 133).

Of course, Latour's travels are not a complete failure because he brings the idea of good, though usually in a limited form, from the world of forms into the world of appearances, as Plato would have one do for the good of the state, and offers a kind of harmony between the two worlds. His Cathedral, a physical manifestation of the ideal, brings some of the truth and the good from the world of forms to the world of appearances.

Latour must exist in both the world of forms and the world of appearances in order to convert lost Catholics in New Mexico. Like Plato's ideal philosopher who, after successfully engaging in the dialectic and seeing the truth and the good, returns to the cave to liberate others, Latour must bring what he has learned in the world of forms to those who would otherwise believe that the shadows of the forms are the truth. He has learned that his faith shares the same sense of order as the faiths of the New Mexico natives. He also expands his claims to knowledge from Catholic and European hegemony to an inclusion of the Other; he now believes that just as God will preserve the Roman Catholic, He will preserve the Other. Latour presumably brings this

understanding to bear on his more objective understanding of Catholicism. His travel through geographical space brings him closer to the truth and the good. He has had to engage with the dialectic to order his physical experiences, so at his death he is closer to the world of forms.

Latour's death is a platonic ascent from body to mind as he is transformed from an experience to an idea. The idea of him momentarily unites the three communities present in *Death Comes for the Archbishop*:

When the Cathedral bell tolled just after dark, the Mexican population of Santa Fé fell upon their knees, and all American Catholics as well. Many others who did not kneel prayed in their hearts. Eusabio and the Tesuque boys went quietly away to tell their people; and the next morning the old Archbishop lay before the high altar in the church he had built. (297)

Latour has successfully united, if only for a moment, disparate communities in both his geographical and intellectual/spiritual travel. Latour, the ideal form of Archbishop Lamy, will continue to travel through the New Mexico landscape in the world of forms as long as people continue to apply their intellects toward reaching his essence in *Death Comes for the Archbishop*.

Notes

1. John H. Randall, III, has explored in depth the significance of Latour's Cathedral and Vaillant's Episcopal carriage in "Summary of *Death Comes for the Archbishop*: The Cathedral and the Stagecoach." However, other than stating that food, to Latour and Vaillant, demonstrates a reliance on the past, Randall does not fully discuss how food transmits Latour's and Vaillant's ideologies from Europe to New Mexico.

CHAPTER 3

MABEL DODGE LUHAN'S *EDGE OF TAOS DESERT: AN ESCAPE*
TO REALITY: THE RETURN TO AN IMAGINED "TIME BEFORE"
AS CURE FOR THE ILLNESS OF WESTERN MODERNITY

Mabel Dodge Luhan travels to an imaginary construct of New Mexico in *Edge of Taos Desert: An Escape to Reality*. She sees in New Mexico an unfallen world unspoiled by either the progress of industry or imposed Euro-American civilization. In New Mexico, Luhan feels she can enact her personal myth of travel from the corruption of modernity to redemption by the Other. She travels from New York to Santa Fe, but because Santa Fe reminds her of New York, with its overabundance of Anglos and its already having been discovered by them, she moves on to Taos where there are fewer Anglos, and Pueblo natives dominate her representation of the cultural landscape. She, like Frank H. Cushing, wants to discover a place and report her findings back home to New York.

It is important to note that Luhan's original intent in her travel to New Mexico is to return home to New York—"I went out there intending to return" (*Edge of Taos* 3)—so she arrives in New Mexico as a tourist. John Urry explains that one major characteristic of tourism is "a clear intention to return 'home' within a relatively short period of time" (*Tourist Gaze* 3). Though Luhan decides to become a Taos resident within two weeks of her arrival there, she never loses her tourist gaze. Her attempt at taking on a Taos Pueblo identity does little to alter her New England claims to know New Mexico because she depends on American/Western discourse and institutions to validate

her travel account, which transmits both the West to New Mexico and New Mexico to the West.

Luhan feels that the modern American West is disintegrating as the machinery it created has torn American families and communities apart by disrupting the foundation of physical and spiritual interaction. Her narrative takes place in 1917 during the Great War, when military machines were destroying bodies in Europe at a faster rate than humans had ever experienced in war. In “The Secret of War,” published in *The Masses* in November 1914, she interviews a wounded officer who tells her, “I don’t believe men could stand mowing each other down like that if they met in hand to hand conflict. But with the machine gun—you just go on turning the handle” (qtd. in Rudnick101). In addition to war machines, the quickening rise of industry was separating families and communities as thousands of people migrated to metropolitan centers to find work in factories. Far away from their home communities, workers were exploited, injured by machinery in factories, and left with little or no support in cities with thousands of other desperate workers. People had broken away from family and community in order to survive, and the separation was killing them spiritually, psychologically, and physically. Luhan describes the sickness of modern Euro-American society:

The more singleness, separateness, and individuality became the habit of our development (so that everywhere everybody was breaking away from old patterns of social and family life), the more ways there were of escaping mechanically. Actually, the conquest of machinery was to promote the separation of the individual from the mass; and unhappy,

modern man, cut off from his source, powerful in mechanisms, but the living sacrifice of his scientific knowledge. (*Edge of Taos* 63)

Modern Euro-Americans felt disconnected and alone. The working classes had no choice but to endure the demands and effects of modernity, but people of means created new art forms and experimented with new psychological treatments to both express and cure the malaise of modernity.

Many modern Americans suffered psychological ailments that modern medicine could not always cure. Lois Palkin Rudnick writes, “Many prominent men and women among the Progressives and Village radicals suffered from various ailments labeled nervous disorders, among them, William James, Jane Addams, Woodrow Wilson, Frederick Winslow Taylor, Max Eastman, and Floyd Dell” (130). Luhan was treated for a nervous disorder in Florence “with rest and water cures and a variety of drugs,” and she continued psychological/neurological treatment in New York in 1912 (130). In 1915, two years before her travel to New Mexico, Luhan sent her friend John Collier a list of her psychological ailments. In a return letter dated May 13, he suggested that Luhan “had suffered from hysteria, hysterical epilepsy, brain anemia, melancholia, and psychical invasion and extraversion” (130). After many attempts to cure her psychological ailments, including “Christian Science healing, astrology, and theosophy,” (Rudnick, *Mabel* 129), Luhan still felt detached from both community and personal relationships. She reflects on this detachment in New Mexico when Tony Luhan, the Taos Pueblo Indian to whom she connects herself emotionally and spiritually, is hurt by her throwing away the flowers he had given her:

When I saw Tony was hurt, something happened. I felt for the first time in my life another person's pain and perhaps this was the instant of birth, certainly the awakening of a heart asleep since childhood.

Before that day I had only *seen* things going on in other people and been able to feel only my own sorrow or discontent. . . . I had been something like an octopus with many arms, a psychic belly, and a highly developed pair of eyes, for I could see everything with my mind, though I felt nothing of what I saw. . . . I had been trying to understand others for years so that I could find out what was the matter with myself. (*Edge of Taos* 215)

If modern psychology could not cure Luhan, perhaps her experiences in traveling to New Mexico would. In traveling to New Mexico, Luhan escapes what she sees as the failure of American modernity—its machines, its ways of being, and its cures.

New Mexico is the ideal place for Luhan to recover from modernity. Auerbach explains New Mexico's value as imagined by modern American travelers: "a virtually unknown, unexplored, inaccessible, and barren wasteland had become an American Eden, whose Pueblo peoples symbolized a pure, if primitive, way of life that 'civilized' Americans had abandoned in their relentless pursuit of progress and profit" (56). In New Mexico, Luhan believes she will find a utopian panacea for the modern ailment of separation and alienation. Luhan writes, "I came to Taos where I was offered and accepted a spiritual therapy that was cleansing, one that provided a difficult and painful method of curing me of my epoch, and that finally rewarded me with a sense of reality" (*Edge of Taos* 298). Her therapy consists of New Mexico's landscape and natives as

models for her psychic healing. She is revived by New Mexico's open spaces which are, if one ignores the railroad system and automobiles, seemingly unscarred by modern industry and progress. As she rides in a hired car, driven by a local named 'Lisha, in northern New Mexico toward Santa Fe, she observes, "I had never seen a landscape reduced to such simple elements" (10). She later describes the landscape between Taos and Santo Domingo Pueblo: "There was no disturbance in the scene, nothing to complicate the forms, no trees or houses, or any detail to confuse one" (59). What she sees while traveling through New Mexico is markedly different from what she sees as she travels the highways outside New York "that were filling up with box-like apartment houses" (Luhan, *Movers and Shakers* 469). She writes, "Along the flat reaches of the Highway one automatically read[s] the enormous colored billboards advertising new plays, cigarettes and automobiles. It was a dreary, uninspired drive. . . . Nothing to feed the mind or the soul" (469). In moving through New Mexico landscape, which appears to her as simple and undisturbed, she experiences movement in herself—from complication to clarity. She thus engages in a process in which, as Nelson puts it, "the shape and pattern of [her] conscious identity move in congruence with the shape and pattern of the land itself" (*Place and Vision* 20). Luhan transposes her vision of the land's stability to herself and thereby locates what is "real" or stable in herself. The landscape's stability, demonstrated in its enduring form in the face of modernity, shows Luhan that she, too, may throw off modern progress and live an uncomplicated life stripped to its barest meaning.

New Mexico's townscapes heal Luhan as much as New Mexico's natural landscapes. Her frame of perception must not disallow humans or their material and

social structures because doing so would be an act of modern separation and alienation, which she is trying to escape. In the same way that she incorporates geography and culture in her landscape vision, she engages all of her senses to experience New Mexico. Urry explains that “in almost all situations different senses are inter-connected with each other to produce a sensed environment of people and objects distributed across time and space. There are not only landscapes (and visual townscapes), but associated soundscapes,” as well as “‘smellscapes’ . . . ‘tastescapes,’” and “‘geographies of touch’” (146). Luhan is made aware of how the interconnection of her senses brings her to full awareness as she climbs a hill in Santa Fe and looks down upon the town:

Out of the crouching buildings a pale yellow church lifted two square towers from which deep bells were ringing with a full, gay sound. It was curious how round and complete all sounds came to one’s ears. Sitting there on that stern hillside, that had nothing soft and comfortable about it like other hills in milder places, I had a complete realization of the fullness of Nature here and how everything was intensified for one—sight, sound, and taste—and I felt that perhaps I was more awake and more aware than I had ever been before. (*Edge of Taos 18*)

The bell she hears is from Jean Marie Latour’s/John Baptist Lamy’s cathedral, and the sound of this Angelus bell reminds Latour of the interconnection of times and cultures. Though Luhan does not make Latour’s connections in response to the sound, she connects her natural senses to her environment to create a cohesive sensual healing experience. All of Luhan’s senses, which had been fractured and dulled in New York

(see *Movers and Shakers* 482-91), come to life in New Mexico to give her a cohesive sensual healing experience.

Luhan sits in a car alone at night outside of Taos and “seemed to hear, inside the silence, a high, continuous humming like a song; and it made me happy. For the first time in my life I heard the world singing in the same key in which my own life inside me had sometimes lifted and poured itself out” (*Edge of Taos* 32). She experiences healing as she states, “Now the world and I were met together in the happiest conjunction. Never had I felt so befriended” (32). Along with sound, her senses of sight, taste, smell, and touch are awakened by the landscape.

Luhan’s sight is made keen as she views the landscape illuminated by light unimpeded by moisture. She writes, “Now there seemed to be a mild happiness pervading this land. The sun made everything luminous, and bathed the earth and the trees in a high light that brought out all the subtle winter tones. I had never seen so much color anywhere before this, in December—not even in Italy” (*Edge of Taos* 56). She describes the visual clarity in the Rio Grande Canyon where “a tall evergreen stood silhouetted against the background of river and mountain and it seemed to me I never saw anything so quiet and distant as it looked, so completely manifested in the light that shows things up in this country” (189). She experiences clarity and movement that her previously dulled senses could only perceive through the use of peyote, which she had tried in New York (see *Movers and Shakers* 265-79). She describes her clear visual perception in Taos: “Everything glowed and pulsated; the usual immobility of the dormant months was replaced here by a gentle vibrating life, and the blue sky overhead, showing between the bare branches of the lacy trees, was of the most ineffable

transparence instead of being hard and opaque” (*Edge of Taos* 56). In New Mexico, it is as if Luhan has, as Percy Bysshe Shelly explains, experienced the divinity of poetry which “lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar” (519). Luhan tells Maurice, “‘I never realized the ether before. . . . But here one can *see* it. Look at those veils of blue and violet and plum color upon the mountain! I never saw anything so lovely!’”(56). In New Mexico, she can see what is imperceptible to her in other places.

Perhaps the reasons for Luhan’s clearer visual perception in New Mexico include her feeling of agency when away from her sense-stifling husband, Maurice, her break from psychoanalysis, and the way light in an arid climate brings out different hues in objects than does light in humid climates. Luhan suggests in *Movers and Shakers* that Maurice retards her perceptions as she writes, “the moment I got away from Maurice, I would snap back with elasticity into the *usualness* of life, and find I was able to participate in all the familiar, easy aspects of the American environment: (479). With Maurice, she “was obliged to share his strong, confused and foreign perception of things” (479). In New Mexico, Luhan relies on her own perceptions, rather than on those influenced by Maurice. Her feelings of clarity and agency manifest themselves in a kind of physical objective correlative that she projects onto Taos Mountain:

Looking at this definite, sudden, precise earth-form that towered there so still, I saw something again that I had never noticed in nature. It seemed to me the mountain was alive, awake, and breathing. That it had its own consciousness. That it knew things. If I needed John [her son] or some man beside me to enable me to be somebody with a valid, objective

existence, this mountain was Itself with no outside aid. “I am I” the mountain breathed to me—or so it seemed. “I am what I am—nothing can add to me or take away from my own being. But it is because I am a part of all the rest of Nature.” The mountain seemed to smile and breathe forth an infinitely peaceful, benevolent blessing as the light faded away from it.

(Edge of Taos 71-72)

The New Mexico landscape acts as a model for Luhan’s inner-healing process. She takes visual clues from Taos Mountain and learns personal agency in self-possession. She moves from becoming to being as she allows her own observations, rather than those of psychologists, to heal her.

Her break from psychoanalysis begins before she travels to New Mexico. In New York she realizes, “I could not go back to Jelliffe [her Jungian psychologist], for I didn’t want to *talk*, now, I wanted to live” (*Movers and Shakers* 497-98). Later, under the influence of Dr. Brill, a Freudian psychologist, she concludes, “I altered my convictions and lost a good deal of color out of my life” (512). A final attempt at psychoanalysis with Dr. Bernard satisfies Luhan even less as his cure for her depression involves anal probes (for dilating the rectum to induce freer elimination of waste) and her standing on her head in order to revitalize the organs. Luhan’s therapy in New Mexico does not rely on psychologists or prescribed physical stimulation but, rather, on her own perceptions and experiences.

Luhan’s vision now comes from her direct experience in New Mexico’s arid climate. Atmospheric moisture refracts the sun’s rays, making objects appear less clear than they would under light in dry conditions. New Mexico receives more direct sunlight

than does New York, so its landscape is more clearly defined than that of New York. Faber Birren, an American color consultant, explains, “Under bright light space is readily defined, distance can be easily determined, forms appear round and three-dimensional, while details, colors and color variations are all clearly seen” (73). Luhan can see more clearly in New Mexico. She attributes her visual clarity to the “shining ether that brought out every height and depth of tone and color in the natural world and enhanced them beyond the ordinary” (*Edge of Taos* 32).

Along with Luhan’s clarity and rejuvenation through sight, New Mexico stimulates her senses of taste and smell to further heal her of her modern malaise. In Santa Fe she experiences the rejuvenating quality of cedar: “I broke off a [cedar] twig and smelled it—and then tasted it. Bitter, pungent, strong taste of cedar! It entered and took possession right away” (*Edge of Taos* 18). Cedar continues its possession of her later through the sense of smell when she comes down with dysentery. Camping with Tony and Juan Concha at the base of the Arroyo Seco Mountains, she is weak from diarrhea and cramping. In the morning, Tony uses cedar smoke to heal her:

Tony lighted the cedar and he let it blaze till half the green was afire before he blew it out, and it made a thick blue smoke. Juan Concha suspended the sheet over me like a little tent and Tony handed in the smoking branch, and it enveloped me in a cloud of perfume that saturated me through and through and was satisfying and what I wanted in some inexplicable way. There was strength and comfort and purification in the cedar perfume and I inhaled it deeply. (*Edge of Taos* 308)

Luhan's olfactory senses are enlivened in New Mexico, giving her a sense of comfort that she found lacking in New York City's "odors of manure and gasoline" (*Movers and Shakers* 471), and New York City's surrounding towns, which "smelled like hot asphalt, and the atmosphere was stale" (469).

Other examples of Luhan's rejuvenation in New Mexico through sense of smell include the "Indian Perfume" that Tony prepares for her as "very very good medicine," and the ever-pervasive aroma of sage that perfumes the air (*Edge of Taos* 268). In engaging her senses of taste and smell, the objects of which are naturally produced in New Mexico, Luhan becomes an active participant in the New Mexico landscape, whereas her sense of sight alone might confine her solely within the realm of the landscape observer.

Luhan's tactile experiences in New Mexico give her a feeling of rejuvenation that she had not felt in other places. Luhan suggests that her experience of sunlight in New Mexico is different from her experience of sunlight in any other place she has been. She writes, "From the very first day I found out that the sunshine in New Mexico could do almost anything with one; make one well if one felt ill, or change a dark mood and lighten it. It entered into one's deepest places and melted the thick, slow densities. It made one feel *good*. That is, alive" (*Edge of Taos* 17). In contrast, the effect of the sun in New England is stifling. As Luhan describes it, "The damp heat made one grow white and puffy like some bloodless, porous vegetable" (*Movers and Shakers* 476). New Mexico's arid climate, along with Luhan's wanting to experience healing in New Mexico, turns tactile encounters into uplifting experiences. Along with its aridity, New

Mexico's water and earth rejuvenate Luhan's tactile sense. She bathes in a natural pool at the bottom of the Rio Grande Canyon and describes her experience:

I stepped into the water and gave a great breath of delight. "Oh, it's wonderful!" And it was, so hot and enveloping and having, besides, some mysterious properties that I had never known before and could not define, but that my flesh and bones, accepted, not bothering to name them.

The water gave one a new feeling of content. It solaced and satisfied the restless, questing nerves and blood, and when I came out into the world again, I felt made over, and newly put together. I laughed and shook my wet hair in the sunshine. (*Edge of Taos* 190-91)

Later, as she helps build her house in Taos, her sense of touch makes labor feel communal and enervating:

One can see that it is pleasant to straddle the wall under a summer sky, and hammer down the adobe brick with the end of the trowel, and lift up the bucket of mud from the helper and spread it along in a thick, moist ooze ready to take the next dry brick. Singing comes out of this pleasant work, and there was always the sound of it going on, and the sound of funmaking and laughter. (*Edge of Taos* 293)

Her travel through New Mexico is a sensual cure for her modern ailment of separation and alienation as she enters into identity with the landscape by fully engaging all of her senses.

Luhan experiences a healing connection and balance in the New Mexico landscape that she could not find in other places. She describes the harmony she feels in New Mexico in comparison to the disharmony she had felt in modern cities:

Everything had its being—the water, the trees, the earth and sky. “It lives and moves and has its *Being!*” I thought again. “Much more than other places.” How faint the life of Italian earth seemed to me as I recalled it; how faint and dim and dying out. And New York! Why, when I remembered that clamor and movement out here beside this river, listening to the inner sound of these mountains and this flow, the rumble of New York came back to me like the impotent and despairing protest of a race that has gone wrong and is caught in a trap. How unhappy, how horribly unhappy, the memory of the sound of New York was in my ears! (*Edge of Taos* 33)

Luhan learns that, in New Mexico, all things are connected and hold equal value, like the strands of a spider’s web. If one strand is vibrated or cut, it affects all other strands. Luhan understands her purpose in life as an integral part of this cosmic web of life.

She watches Pueblos move carefully over the earth in January and explains why they try not to upset the delicate balance between themselves and the landscape: For forty days after Twelfth Night, “the wagons are not used...nor any hard-nailed boots to tread the Pueblo earth, for then the earth is sleeping quietly, is left to her quietude, because in the delicate, breathless period before germination, nothing must vibrate harshly or strike the sensitive Mother with iron or any other metal” (*Edge of Taos* 103). Luhan learns that Pueblos do not separate the land from themselves as modern Americans

do by destroying the earth with machines and factories. Luhan's experience in New Mexico teaches her that she, too, must find value in every part of nature. She performs her understanding of the web of life by offering an objective correlative:

It was here in Pete's stable I found an old frail spider called a cutter. It had a small, narrow seat, upholstered in faded and threadbare red plush; its runners were long and keen, the seat poised high. It was like a remnant of dream, fragile and attenuated, standing in its spiderwebs in a dark corner.

(Edge of Taos 120)

In Luhan's focusing on this spider, she demonstrates that the spider holds enough value to be included in a narrative of cosmic proportions—a narrative that applies pathetic fallacy to a mountain and to the world. Thus for Luhan, significance is not found in the thing or event itself; rather, it is her experience of that thing or event, and its perceived connection with all things, that holds meaning.

In the same way that she projects her imagination onto the landscape, Luhan projects her imagination onto New Mexico's natives in order to construct objects that hold meaning for her. She watches Santo Domingo Pueblos dance and describes what she believes is the meaning of their performance:

Like the ephemeral design left by the sea upon the shore or the delicate imprint of ferns upon fossils, the patterns of Indian feet dancing recalled again to one how all the elements in nature bear resemblance and relation to each other, having a common expression whether it is left written by fluid or solid; and doubtless, could we see the writing of wind and gases, light and sound, these, too would show their similarity. The creative force

is as limited as the universe. Essential form is infinite in variability . . .
but it is only infinite in variability. There are not innumerable forms of
fingers or leaves or faces, or of other objects and forces. (*Edge of Taos* 65)

Because all things are derived from their relations to other things, all things are connected. Luhan is continually reminded in New Mexico that any separation into parts is an act of violence to the whole. In New Mexico, she is healed as she realizes that she is not a lone actor, but rather, a participant in a whole that is greater than she. Her epiphany is supported by what she understands of New Mexico Pueblos.

Luhan sees in the Pueblos an ideal race that can cure her of her modern isolation and separation. Of course, Luhan is not the first American to believe that New Mexico Pueblos could offer a panacea for modern psychological illness. Auerbach explains:

Driven by nostalgia for a lost America, the attachment of culturally confused Americans to the pueblos expressed a profound ambivalence over the meaning of progress. From the early 1880s, Cushing's time in Zuni, into the 1930s, Pueblo Indians served as a "therapeutic Other for a machine-driven civilization." (42)

Though Auerbach is referring to Zuni Pueblos, his analysis supports Luhan's experience with Taos Pueblos and Santo Domingo Pueblos, to whom she looks for healing. She sees a model of wholeness in them and works to emulate that model.

Luhan describes what she sees as ideal relationships among Pueblos: "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" (*Edge of Taos* 97). She considers that "perhaps the only way to go free is to live as a group, and to be part and parcel of a living

tribal organism, to share everything, joy, pain, food, land, life, and death and so lose the individual anguish and hunger” (109-10). She listens to a large group of Santo Domingo Pueblos sing together around a drum and thinks, “Communal music is not the voice of the individual; it has in its totality more than the sum of its parts” (62). She experiences communal harmony and wholeness in the Pueblo music to which each person contributes. She writes that Pueblo music “reveals the over-soul of the tribe, the entity that is invisibly made up of many single units. It is easy to believe that a tribe composes the body of some vast Being, and that its health and strength must depend upon unison in the tribe” (62). Luhan’s experience with natives in New Mexico teaches her that there is more value and strength in community than in the separation encouraged by modernity.

Luhan escapes modernity by traveling back to an imagined “time before”—a time that Euro-Americans had long ago given up in order to progress in science and industry. Luhan’s time travel brings her to what she believes to be humankind’s foundation. She suggests that the primitive must be encountered in order for us to understand and learn from our own society as it once was. Such an experience can, according to Luhan and other Western travel writers, heal the modern present by offering a direction to a workable and sustainable future. Adler writes, “The search for direct experience of another time through change of place . . . has long been a master narrative” in travel writing (1375). Adler explains that “Germans in the 18th century went to England to contemplate their own future (Bayne-Powell [1951] 1972), much as 20th-century radicals went to postrevolutionary Russia (Enzenberger [1973] 1974, pp. 129-77) and came home to testify, ‘We’ve seen the future, and it works’” (1375). Luhan uses

native musical performance as a metaphor to describe modern society's need to return to the lessons of the golden age in order to heal itself:

Oh, fellow mortals out there in the world! Until you learn how to join together once more, to fuse your sorrowful and lonely hearts in some new communion, you can never make true music. The sounds you produce will continue to be but the agonized expression, called "modern," of separate and unshared life, the wistful, sorrowing complaint of individualism before it has reached the new communal level for which it has been creating itself. Until then, science, science, science—but less and less of life. But afterwards—magic again: magical power instead of scientific power. (*Edge of Taos* 64)

Luhan claims that modern society should return to its origins, represented by New Mexico natives, so that it may become whole again, as she imagines it once was.

In New Mexico's past lies Luhan's vision of the future, "a world of individuals rooted in communities whose traditions were life-enhancing" and "worth learning from" (Rudnick 114). Luhan writes, "Comparing this unfamiliar Indian cosmos with what I had known, how soon after leaving my old sad world and coming here to learn new values and new ways did I begin to whisper to myself, not daring to say aloud the words: the future of these continents lies with the Indian Americans?" (*Edge of Taos* 295). The idea of regeneration through the past, according to Said, is typically Western and Romantic. Said explains that European Romantic writers, such as Friedrich Schlegel and Novalis (pseudonym for Friedrich Leopold, Baron Von Hardenberg), "urged upon their countrymen, and upon Europeans in general, a detailed study of India because, they said,

it was Indian culture and religion that could defeat the materialism and mechanism (and republicanism) of Occidental culture. And from this defeat would arise a new, revitalized Europe” (*Orientalism* 115). Said makes clear this Orientalist perspective: “But what mattered was not Asia so much as Asia’s *use to* modern Europe” (115). For Western travel writers, New Mexico holds meaning not in itself, but in the West’s representation of it. Luhan follows in this Orientalist tradition just as Cushing had done thirty years before her arrival in New Mexico. Cushing writes in a letter to Miss Cushing dated March 16, 1884, “I have to have knowledge of savage life” because “we cannot understand this civilization of which we partake without understanding what it springs from and how” (qtd. in Auerbach 37). The West believed that in order for it to know its present self, must first know its past, which the West believed was still being experienced by New Mexico natives.

As mentioned in Chapter 2, Latour believes he has found the root of Catholic order represented by New Mexico’s past. Just as the Pecos cave in *Death Comes for the Archbishop* is the ancient foundation for Latour’s Cathedral and his Catholic faith, New Mexico’s Pueblo natives, for Luhan, are living evidence of fundamental human existence as it was before modernity. Luhan suggests that modern Catholic rituals share a common foundation with native rituals and native attention to the earth’s natural cycles, all of which offer regeneration. She explains the parallels:

During the summer [the native corn dancers] dance on St. John’s Day and on St. Anthony’s. In May there was a strange medley of spring invocation and the Holy Cross. That the cross was built just when the frost was safely out of the ground so the delicate corn seed could be planted without

danger was felicitous. The saints' days and church celebrations seemed to come with convenient simultaneity as the agricultural crises. (*Edge of Taos* 160)

St. John's Day is on June twenty-fourth, the day of the summer solstice. This day is the high point for crops, when they are understood to be at their peak for cultivation. St. Anthony's Day is June thirteenth, a day to celebrate the crops' potential. The natural cycles of planting and growing work in concert with Christ's death and resurrection.

Christian tradition holds that Jesus was crucified, and His body was entombed. He was resurrected from the dead three days later. This event signifies humankind's regeneration through His death and rebirth, and Catholics (as well as other Christians) celebrate Christ's rebirth annually. New Mexico natives have a similar tradition in which they harvest the corn (thereby ending its life), and then plant the corn's seeds in order for the corn to regenerate itself and bring about new life for the people who will eat it. Both Christ and the corn must die so that others might live. Thus, in both native agriculture and the Catholic faith (and the faith of other Christians), there is new birth and regeneration through death. Natives held celebrations of death and regeneration through the corn dance before they were subjected to Catholicism. However, the colonial West understands its "creation" of the Other not as the Other presents itself, but as the West presents the Other. Luhan views natives through a western lens that generates Western meaning out of natives in order to make natives intelligible.

Luhan's understanding that she has traveled to a place where natives continue to live as they always had leads her to believe that she has discovered a new Eden in New Mexico. Rudnick writes, "Mabel was one of the first to discover the healing qualities of

the [New Mexico] land and its peoples. She took the lead in promoting the utopian myth of the Southwest as a garden of Eden, whose climate, terrain, and indigenous peoples offered cultural renewal for the dying Anglo civilization” (144-45). Said argues that European travelers impose the idea of Eden onto the Other. Though he is writing about European experience in Africa, it is clear that the same experience of the Other, as an imagined construction, may be imposed upon New Mexico natives: “Nearly all [European travelers] were convinced they were faced by ‘primeval man,’ by humanity as it had been before history began, by societies which lingered in the dawn of time” (*Culture*100). For Luhan, Taos and much of New Mexico thus represent a return to an edenic time in which communal wholeness dominates social structures and subordinates individual progress. Rudnick states, “Mabel chose the Pueblo Indians as her saviors.... Over a thousand years old, Pueblo culture was one of the timeless and stable values that maintained a highly integrated personal and tribal life-style” (*Mabel* 149). Luhan feels that she can escape modernity and return to an imagined earlier life of communal wholeness among natives in New Mexico.

Of course, the age of innocence, the edenic garden, and the Golden Age are imagined constructs. Said writes, “Much of what we associate with or even know about such periods as ‘long ago’ or ‘the beginning’ or at the end of time’ is poetic—made up” (*Orientalism* 55). There are no “pure Indian tribes” untouched by Western influence; “pure” tribes must be invented, just as they have been by the West in America for centuries. Ted Motohashi refers to Edmund O’Gorman’s *The Invention of America: An Inquiry into the Historical Nature of the New World and the Meaning of History* as he writes, “Instead of ‘discovering’ the subjectivity of the native people, the Europeans

‘invented’ the ‘Indians’, thus initiating the history of the American continent as ‘the promised land’” (“Discourse on Cannibalism” 83). New Mexico natives had already been invented before Luhan “discovered” them, and Luhan’s creation of natives is influenced by earlier accounts of New Mexico natives. She listens as Father Douglass, who had lived near the Hopis in New Mexico, tells her “strange, wonderful stories about these people” (*Edge of Taos* 3), and she listens as Ridgeley Torrence “related tales of Indian magic told him by a friend who had ‘been there’” (4). The effect of Luhan’s claims to know New Mexico natives is clear as she first sees New Mexico natives in Santa Fe’s plaza. Here she participates in continuing an already-established Western gaze upon them as she states that these were the first natives she had seen, “except at the circus. . . . They had black, glossy hair, worn in a Dutch cut with brilliant, folded silk fillets tied around their bangs. With their straight features, medieval-looking blouses and all the rest, they were just like Maxfield Parrish illustrations” (19). These statements demonstrate that Luhan, in looking directly at the natives, is influenced by what has been previously presented to her as authentic. She sees what she has been conditioned to see, so her aesthetic sense is as restricted in New Mexico as it was at home where she had viewed Parrish’s illustrations of natives. She sees no more in natives at this point than she did in New York.

Luhan offers stereotypical representations of New Mexico natives because the people who “introduced” natives to her in New York—travel writers, people who had been to New Mexico, and circus promoters/performers—have conditioned her gaze to look for the exotic, rather than the familiar, in natives. Luhan thus limits much of her experience of New Mexico natives by imposing restrictions on her gaze. For example,

she romanticizes natives to fit her expectations. In Taos, she gazes upon two natives riding horses and says, “‘*Indians!*’ . . . ‘Don’t they look wonderful? Like a dream!’” (*Edge of Taos* 41). Rather than seeing natives as natives see themselves, Luhan sees what V. G. Kiernan, in *Lords of Humankind*, calls a “collective day-dream of the Orient” (qtd. in *Orientalism* 52). Said explains the “Western tendency to make realities not so much out of the Orient as out of its own observations. The problem with personal utterance was that it inevitably retreated into a position equating the Orient with private fantasy, even if that fantasy was of a very high order indeed, aesthetically speaking” (*Orientalism* 176). Luhan’s native fantasy shows her wild, animalistic Indians as she gazes upon Santo Domingo Pueblos:

The Domingo Indians radiated a self-contained joy. They glowed. Their downcast eyes burned, withdrawn in contemplation of their positive knowledge. Their flesh and their hair had a radiation and gave off a sparkle of vitality. Taken in terms of flavor, they had more savor and tang than we, as the trout in a moving stream have more than those fish raised in private pools, or as wild game has more than domestic beasts. (*Edge of Taos* 67)

Buffalo Bill’s circus, which toured the American and European West from 1873-1882, displayed “wild Indians” to an audience that wanted to escape everyday experience at home and enter into an imaginative construction of the Other. This audience then carried its vision of “circus Indian” to the place where the “Indian” lives, and the audience identified him as a Western sign of wildness in his native habitat. In traveling to the Other’s native habitat, the observer looked for the same performance she had seen in the

circus, and she reproduced, through her gaze, a “wild” and “vital Indian.” Luhan’s fantasy is informed by Western discourse that objectifies natives to make them not only animalistic, but desirable as well.

In colonialist discourse, the body of the Other is often an object of desire and possession. Luhan possesses the Other by representing him in her travel account and naming his qualities and habits in order to contain him in Western discourse. She possesses Tony as she represents his physical qualities, thus confining his meaning within her discourse: “His downcast eyes were nobly shaped under the three-cornered veiling lids. The face was like a noble bronze—rather full and ample, with a large nose and a generous mouth” (*Edge of Taos* 102). She creates a typical “noble savage” in her focus on a native stereotype, and thus reproduces the exotic Other she had been trained to look for by previous accounts and representations of New Mexico natives.

In addition to imposing her gaze upon natives in order to reinforce what she claims to know about them, Luhan restricts Tiwa, the language of the Taos Pueblos, to a dreamy, soothing murmur in order for her to “know” what the language means. She does not understand Tiwa, so she imagines its meaning and represents it as Western knowledge. In doing so, she creates a nurturing, almost inarticulate native for her readers. Luhan hears four or five Taos Pueblos “murmuring together in their language which is like a soft humming intonation up and down and not crisp or clear-cut. It has a very affectionate sound and never seems suitable for anger, or for harsh imperatives. Even in argument, there is never a sound of clash or clamour” (*Edge of Taos* 254). Luhan’s representation of Tiwa does not allow for a full range of emotional articulation. She restricts Tiwa to the feminine sphere, and thereby suggests that the language is

incapable of articulation in the masculine/public sphere of business, war, and progress. Perhaps Luhan's representation of Tiwa is necessary for her to impose healing qualities onto the people whom she expects will cure her of her modern malaise. As modern American communication works to separate families and communities, since one need not be at home to speak with loved ones, Luhan imagines a more stable community in New Mexico—one whose communication works to keep people together.

In Luhan's gaze is the implicit assumption that New Mexico natives are a people frozen in time—a people who exist in a wild frontier not yet corrupted by Western influence. Said states that such assumptions are inherent in Orientalism, which “assumed an unchanging Orient, absolutely different (the reasons change from epoch to epoch) from the West” (*Orientalism* 96). Perhaps Luhan believes she is experiencing at Taos Pueblo “the garden in its innocent purity, just before the corrupting intrusion of the Machine” (Auerbach 14). However, the Machine has been in the garden ever since Latour/Lamy witnessed the railroad winding through it like the serpent through Eden, and Luhan has come to New Mexico on that train. Even before the train came to New Mexico, Spaniards came from Mexico to stake their claims on New Mexico's land and to influence the culture.

Luhan allows some evidence of earlier Western incursions into the peripheries of her frame of representation. She mentions “the little Catholic church” inside the Taos Pueblo, but does not mention the church's effect on the pueblo (*Edge of Taos* 92). Of course, Luhan cannot ignore the evidence of Western influence in places like Santo Domingo Pueblo. She enters a house in the pueblo and notes the Domingo Pueblo's hybrid faith: “Near the end of the room there was a picture of a bleeding Christ—and

next it was a painted triumphant sun symbol” (323). She describes the effect of another incursion: “The Spaniards found another Indian pueblo at the village called Ranchos de Taos. The priests built a large mission church there, facing their plaza, and the soldiers married the unresisting Indian women, and after a while all the Indian strain melted into the Spanish and became Mexican” (81). Luhan sees a similar effect of Spanish incursion into the Cochiti Pueblo:

For some reason or other, these Indians seemed to have mixed more with the Mexican blood than the other groups I had seen. At the same time and maybe because of that, they had bits of carved furniture in their houses and old carved doors and corbels in the buildings which were quite lacking among the pure Indian tribes. (328)

Whether pure Indian tribes existed in 1917 New Mexico is debatable. Taos Pueblos strictly prohibit intermarriage with other races, yet Luhan cohabitates with Tony.

It is interesting to note that, for Luhan, change comes about for Pueblos only if it is initiated by the West (Spanish or American). Said sheds some light on the significance of this way of thinking about the Other. He writes that Orientalism views the Orient’s existence as remaining “fixed in time and place for the West. So impressive have the descriptive and textual successes of Orientalism been that entire periods of the Orient’s cultural, political, and social history are considered mere responses to the West. The West is the actor, the Orient a passive reactor” (*Orientalism* 109).

Whereas Luhan idealizes most New Mexico Pueblos as a people who have always been at peace with themselves and in harmony with their social structures and the landscape, she represents Mexicans as a race that is less adaptable than natives are to the

landscape, yet she notes that Mexicans carry out a more natural existence in New Mexico than do Americans:

Wherever Mexicans lived in houses, they seemed to fit into the land better than the Americans . . . their faces, although they were often haggard and worn and twisted, fitted into the landscape. It was as if they had been marked by struggles that were more fitting than the Anglo-Saxon fight for life out here. They had to fight the elements to secure a living from them, and their constant touch was with fire, water, and the earth. Something of this contact was graven on their gnarled and twisted features and in their spare, distorted frames. (*Edge of Taos* 34)

Luhan implies that though Mexicans fit in with the landscape, they are also ruined by it. She does not imagine their use value to be equal to that of the natives whom she believes belong in New Mexico now, as they always have.

Luhan's gaze also abjectifies Mexicans. She describes the Mexican character as child-like and homogenous: "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" (*Edge of Taos* 81). Here Luhan presents Mexicans as incapable of modern complexity of thought, and *capable* (the word suggests Luhan's surprise) of some of the same human qualities as Americans. Luhan's gaze upon Mexicans is thus Orientalist as she views the Mexican Other as "inferior" and "backward" (Said, *Orientalism* 98).

Luhan further demonstrates an Orientalist gaze upon the Mexicans in suggesting that Mexicans hold less value than the Americans she associates with, as Mexicans are *all*

poor and are, therefore, best compared to lower class Americans. She thus creates in New Mexico Mexicans a second class: “They were worn down by struggle, but they were not hardboiled nor deprived of their essence, as seemed the few lower-class Americans I had seen. The faces of *these* were often depraved and dead: it did not seem to agree with them to live in this wide state” (*Edge of Taos* 34). Luhan’s gaze directs the reader to see a kind of stoic romanticism in Pueblo poverty, as Pueblos choose to separate themselves from modern progress, and a vision of Mexicans and poor Americans living in squalid poverty, yet the Mexicans endure. Though Mexicans survive in New Mexico better than Americans, according to Luhan, Mexicans do not appear to belong here in the same way that natives belong. Luhan further separates Mexicans from Anglos and natives in mentioning the Mexicans’ lack of Western education—a point she does not focus on when describing natives, other than her demonstrating that natives do not speak formal or standardized English. She states that the education Mexicans receive in Western schools “is unenlightened and it seems more calculated to keep them in ignorance than to raise them out of the darkness they exist in” (*Edge of Taos* 82). In addition to suggesting that only Americans can educate Mexicans (since Mexicans cannot educate themselves), Luhan’s statement suggests that Luhan believes Mexicans to be of a lower order than either Anglos or natives, as Anglos are educated, unless they are of a lower class, and natives already know enough to fully engage the world.

Luhan’s gaze is a product of her Western education. However, her education is ongoing in her travel to New Mexico where she learns to question the truth claims of her Western gaze. In New Mexico, she begins to realize that she, like the Americans she criticizes for relying on cold science, has applied the same Western practices to the

objects of her gaze. She admits that in her representations of travel to New Mexico, she has been writing “more like an anthropologist than like a human being. I wrote observantly and coldly like one recording his findings, having returned from an unknown island, telling about an undocumented race of beings. In that manner, revisiting them in memory, I have told of the habits and customs of myself and my own people” (*Edge of Taos* 222). Here Luhan demonstrates that she can only describe the Other in relation to the self, which creates the Other, so she can only describe herself, which depends on the Other for description. Pratt explains this Western phenomenon of deconstruction:

While the imperial metropolis tends to understand itself as determining the periphery . . . it habitually blinds itself to the ways in which the periphery determines the metropolis—beginning, perhaps, with the latter’s obsessive need to present and re-present its peripheries and its others continually to itself. (6)

The West generates its own meaning out of the Other because the West cannot do otherwise. It needs the Other to reflect the West back to the West.

Luhan claims that she understands that she has been valuing New Mexico only for what it can do for her. She explains further her narrow gaze: “My responses belonged to an entirely different world. They had been imposed upon me from outside by theaters, books, and the conventions of that other world, and here they did not fit at all” (*Edge of Taos* 275). By Chapter Twenty-three, she claims to have learned to see differently, and she attributes this change to Tony, who gazes upon her. She says she is learning to emulate his gaze, to see as he sees: “Tony was working upon me continually and his influence upon me apparently came from the way he saw me, how he looked at me.

From his eyes came the magnetic drag that pulled up the sleeping spirit out of the depths. As he saw me so I was slowly becoming; he saw me into being” (321). In allowing Tony to recreate her, and in her wanting to recreate herself in opposition to modern America, Luhan attempts to take on a native identity.

Of course, Luhan has been trying to “go native” all along in her travel to New Mexico. After witnessing the Domingo Pueblos dance “effortlessly, borne by the shared rhythm,” she states, “‘I’d rather be a part of this Indian thing than anything I’ve ever seen’” (*Edge of Taos* 66). She “wanted to see through the Indians’ eyes” (138), and she “wanted to be like [Taos Pueblos] and felt, in an obscure way, that if I looked and acted the way they did, I would be” (178). She tries to look native by cutting her hair in an “angular bob,” as she had seen natives wear in illustrations by Maxfield Parrish (73). She thus “becomes” what she claims to know about natives from Western representations of them. No matter how much she separates herself from Western epistemology, she is still an agent of the West. Melanie R. Hunter argues in “British Travel Writing and Imperial Authority” that “conquest need not be a literal ‘taking over’ of land or peoples; it can also be the falsely innocent intention to possess, scientifically, psychologically, linguistically, an Other place” (32). Luhan’s *Edge of Taos Desert: An Escape to Reality* performs a psychological conquest of New Mexico as she generates meaning in New Mexico by articulating New Mexico’s use value to her and to other intrepid travelers like her. She thus imaginatively possesses New Mexico in order to recreate herself. Hunter explains that such possession “entails in part an appropriation of the identities of the Other—the landscape, the culture, the history—in order to shore up, redefine, or rejuvenate the identities and authorities of the Self” (32). Luhan penetrates the Other’s epistemology

and ontology in order to own or contain the Other for herself and, by extension of her discourse, for the West; yet it is not clear how she can “become” native without learning the language(s).

Luhan views herself not only as one in the process of becoming the Other, but as a paternal authority as well. She wants to protect New Mexico natives, yet in so wanting (and acting), she imposes the same Euro-American values onto them that she is trying to escape. The root of her paternity stems from her prior claims to know New Mexico natives, and these claims are, as has been discussed earlier in this chapter, handed down to her by previous Western travelers to, and Western story-tellers of, New Mexico.

While Luhan is in New York, Maurice writes her from Santa Fe:

Do you want an object in life? Save the Indians, their art-culture—reveal it to the world! I hear astonishing things here about the insensitiveness of our Indian office—through ignorance, solely, for they mean well—the stupidity and the pathetic crimes committed by its agents through a sense of superiority of the white color and white civilization. . . . That which Emilie Hapgood and others are doing for the Negroes, you could, if you wanted to, do for the Indians. (*Movers and Shakers* 534)

Luhan takes on this challenge, and in doing so, she abjectifies New Mexico natives. She sees her subject position as dominant and the native object position as incapable of continuing without her help.

Albert Sarraut, a French colonial administrator, articulates this discursive formation of abjection through paternity: “Without us, without our intervention . . . these indigenous populations would still be abandoned to misery and abjection;

epidemics, massive endemic diseases, and famine would continue to decimate them; infant mortality would still wipe out half their offspring” (*Grandeur et Servitude* 117). A clear example of Luhan’s belief that without the West the native will not survive is Luhan’s faith in the dominance of Western medicine. John Archuleta is a Taos Pueblo whose oldest daughter, Marina, has contracted double pneumonia. Whereas Tony and other Pueblos work to cure her by rubbing her with their hands and having her drink sage, Luhan believes the only way to cure her is through Western medicine. Luhan has no faith in “naïve” native cures. She says, “The doctor *must* come and see her” (*Edge of Taos* 182). Luhan thus demonstrates the dominance of colonial agency by bringing a Western doctor into the pueblo, against the will of the Pueblos, to heal Marina. Luhan then blames Dr. Bergman, who gives Marina aspirin, for Marina’s death because he (who represents the dominance of Western medicine and knowledge) fails to administer his full Western medical skills which would, presumably, have saved her life. Dr. Bergman’s claims to knowledge are informed by the same Western discursive practices that have helped to create Luhan, and Luhan continues to rely on much of this seemingly objective knowledge to inform her experience in New Mexico.

Luhan further performs Western paternity in the Taos Pueblo as she teaches natives to fend for themselves, as if they are incapable of doing so without Western instruction. She writes, “I was teaching the Indian girls to knit—not for soldiers, but for themselves and their babies. I sat in Tony’s house and slowly and patiently taught Candelaria, his wife, and his nieces how to make long scarfs [sic] and shawls” (*Edge of Taos* 128). Luhan’s colonialism, demonstrated by her paternalism, has conditioned her to believe that natives are incapable of fending for themselves, so they need the West to

teach them how to survive. She is thus a part of the Orientalist discourse community, which sees the Orient as “a locale requiring Western attention, reconstruction, even redemption” (Said, *Orientalism* 206). She unwittingly transmits the West, as Latour and Vaillant do in *Death Comes for the Archbishop*, to New Mexico in order to save the Other.

Her outpost of Western transmission is the house she builds in Taos. This outpost will house other American writers and artists who, like Luhan, attempt to “save” native culture by recording it before New Mexico is overrun by other tourists. Luhan’s house in Taos will function in much the same way as Latour’s/Lamy’s cathedral. Her house will be her ongoing text that speaks for Taos, for Taos Pueblo, and for Luhan (see Roland Barthes 58). Tourists, such as D. H. Lawrence, Willa Cather, and Georgia O’Keefe, visited this house while Luhan was alive, and tourists continue to visit it today; their knowledge of Taos, Taos Pueblo, and Luhan was/is influenced by Luhan’s text; and tourists who visit the house add to the discourse of claiming to know New Mexico. Luhan’s outpost/house has inspired many other Americans to set up houses/outposts in New Mexico, as evidenced by Taos’s large art community, thus adding to, and forever changing, the social and geographical landscape. Manby anticipates this change as he directs Luhan’s gaze to take in the Taos Valley and states, ““This is all Indian land . . . but it will not always be”” (*Edge of Taos* 201).

A notable difference between Luhan’s house and Latour’s/Lamy’s cathedral is that, except for her building “a second story and sleeping porch of adobe” (additions which, aside from Manby’s house, make this house stand out from all other Taos houses), Luhan does not transmit European or Euro-American architecture to New Mexico (*Edge*

of Taos 333). Rather, she models her house after local aesthetics. The house is made of adobe, of local trees that are cut “in the ancient herringbone design” and spread across the walls, and of “more earth and mud to form the roof” (293). Luhan’s house blends in, for the most part, with other Taos buildings so as not to appear American. Unlike Latour’s/Lamy’s cathedral, Luhan’s house is built to look as if it belongs in Taos. Her house, built by both natives and Luhan, with its construction influenced by both native and American architecture, is thus a portal between two worlds.

Luhan, too, is a liaison between two worlds. Not only does she transmit the West to New Mexico, but she transmits her representation of New Mexico to Western metropolitan centers through her travel account. What she transmits to the West is not a New Mexican presence (a truth as it is understood by New Mexico’s natives or Mexicans) but, as Said puts it, “a *re-presence*, or a representation” (*Orientalism* 21). Luhan’s travel account does not depend on the reality or “truth” of New Mexico; it depends on “various Western techniques of representation that make the Orient visible, clear, ‘there’ in discourse about it” (22). The various techniques of representation that Luhan employs to make New Mexico visible to the West include her travel account, collections, and Maurice’s sculpture.

By making New Mexico visible to the West in *Edge of Taos Desert: An Escape to Reality*, a Western representation of a mystical place that is *over there*, available for observation and possession, Luhan will be an agent of unwelcome Western progress for New Mexico natives and Mexicans. Her account will inspire other Westerners to visit New Mexico in order to have similar “authentic” encounters with the land and the natives. *Edge of Taos Desert* will direct the gaze of Luhan’s readers in their travel to

New Mexico, just as Luhan's gaze is directed by previous travel accounts. Said explains that travelers, when in a place they had never been before, experience what they have read about the place (*Orientalism* 93). For this reason, the travel book "acquires a greater authority, and use, even than the actuality it describes" (93). Luhan's representation of New Mexico holds more authority (and therefore meaning) for her readers who travel to New Mexico than what they directly experience there. Luhan directs these travelers to re-produce what she has represented as meaningful, so they gaze upon the exotic, rather than the familiar, in New Mexico. The exotic that Luhan re-presents includes both natives who look like Maxfield Parrish illustrations and Mexican penitentes. Her description of the latter further transmits her vision of New Mexico to the West, and in response, the West travels to New Mexico to gaze upon Mexican penitentes and participate in viewing an Other behavior. Luhan's gaze upon New Mexico is thus reflected back to New Mexico.

She views the penitentes without their knowing they are being viewed. Her re-presentation of this stolen gaze is later reproduced by tourists who gaze upon what she has seen in New Mexico:

The little procession was approaching us slowly, head on, making for the great, gaunt cross that we knew stood planted there above us; and soon we began to hear another sound, rhythmical and heavy: the dead bang of the cactus lump as it was flung backwards over the shoulder, *bang* on the solid, resilient flesh, *bang* on the wet, strong, unresisting flesh. We could feel the heavy thong, the heavy ball at the end of it, and the *bang* it made

on the bloody back, driving in the needles, coming against that surface of flesh and bone solidly. (*Edge of Taos* 144)

Luhan's re-presentations authorize the exotic, making it available for tourist consumption. Her account of the exotic points tourists to specific gazing sites in New Mexico, and thereby puts the sites on the traveling map.

Luhan's mapping of New Mexico brings about changes that she does not want to see. She tells Maurice that the Santo Domingo Pueblos' music and dancing performance is "'hidden here where no one knows it! Why, if people *knew* about what is here, they'd rush upon it and simply eat it up. And there's no one here except just us! Why, that's extraordinary. I hope no one discovers it!'" (*Edge of Taos* 67). Her friend Paul Burlin asks her why she hopes Pueblos will remain unknown to the West, to which she answers, "'I'd *hate* to have these Indians get recognition! Why, it would be the end of them!'" (68). It is ironic that Luhan, in re-presenting the "reality" or "truth" of New Mexico to the West, nullifies the very "reality" or "truth" she transmits. She writes, "I learned very early from the Indians that they believe the power goes out of a truth as soon as it is told, spoken, or written down" (280). She appropriates native epistemology and ontology, and then unwittingly turns the native into an object of the Western gaze. In doing so, her "saving the Indian" becomes a possession of the native-made-visible.

Another technique Luhan employs to make New Mexico visible to the West is her collecting of authentic New Mexico objects—hand-carved Mexican santos (saints) and Indian serapes and blankets—for display to the West. Luhan illuminates New Mexico for her audience by directing their gaze upon "primitive" objects created by the Other. These objects hold meaning for Luhan, for museum visitors, and for her Taos house guests,

because the objects are authentic productions and expressions of the Other. Of course, they are re-produced in Luhan's taking them out of the place of the Other and displaying them in both her house, in order to make it look authentic, and in American museums. Luhan thus imposes objective presence onto these objects as they demonstrate contained knowledge frozen in time.

Mexican santos hold meaning for Luhan because she "discovers" them. She explains that she and Andrew "were, I do believe, the first people who ever bought them from the Mexicans" (*Edge of Taos* 126). Luhan believes she is the first to ascribe value to these santos since the Mexicans "were so used to them and valued them so little" (126). Her santos, now that she has articulated their meaning, become expensive collectors' items for the West. They represent knowledge of New Mexico, so Westerners who buy them know, and thereby own, New Mexico. Luhan further illuminates New Mexico for the West by giving her collection of santos to the Harwood Foundation in Taos. Visitors to the Harwood Museum see Luhan's New Mexico-made-visible. In its being made visible, New Mexico is made available for the West. Urry explains that the "visual sense enables people to take possession of objects and environments, often at a distance. . . . It facilitates the world of the 'other' to be controlled from afar, combining detachment and mastery" (147).

Maurice's sculpture is another technique Luhan uses to make New Mexico visible to the West. Maurice is Luhan's agent of transmitting New Mexico to the west because, as she states, "I had worked so hard and long to make [Maurice] into a sculptor" (*Edge of Taos* 203). She is thus complicit in his re-presentation of New Mexico natives to the West. Maurice's sculptures of natives are objects produced by the West to re-present

New Mexico to the West. Maurice objectifies New Mexico natives as he focuses on their potential as art objects, rather than on their qualities as humans. He tells Luhan, “‘I never really wanted to do sculpture so much as I do here. These Indians are so plastic—they have such wonderful Form’” (*Edge of Taos* 98).

Maurice has two natives, Albidia Marcus and Pete, pose as models for his sculpture. Albidia is “a beautiful young girl with eyes that were large and dark like those of a doe, and her head was well balanced on her little shoulders, with its coil of hair wound round with worsted so it fanned out above and below and hung separate, leaving the outline of her neck clear” (*Edge of Taos* 229). Luhan describes Pete: “Two long braids came down on either side of the strong neck, the eyelids drooped, there was a slight smile on the voluminous countenance” (111). Both natives, because they are attractive and fit into the West’s romantic vision of what the native should look like (*other than* the American), are re-presented to the West as desirable objects. Maurice’s sculpture will help to bring Americans, who want to see (and thereby possess) the exotic beauty of the Other, to New Mexico.

It is important to note that though Luhan’s re-presentation makes New Mexico available to the West, she criticizes the very techniques, or modes of transmission, that she uses to make it visible. Her geographical travel works in conjunction with her travel from self to Other, changing the perspective from which she views the world. At the start of her journey, she gazes upon New Mexico from modern America. Deep into her travel, she gazes upon modern America from New Mexico.

She criticizes Manby’s home collection of objects that represent the past: “the hall was a dark brown place full of things that had died: heavy furniture, some bronze

animals, several Eastern weapons hanging upon the wall, a few dingy oil paintings” (*Edge of Taos* 47). She further describes his collection of “shells, fossils, specimens of ore, Indian arrowheads, war clubs, and stones of all shapes and kinds” as “quite dead, totally unmagnetic and dull, as are all objects that are no longer in use” (50). Tony affirms the stasis in collections as he visits the Metropolitan Museum of Art in New York with Julia: “He looked about him at the great, motionless figures, and Julia said he turned a pale gray color and he began to sway. He said: ‘All dead. No life anywhere’” (212). He is photographed soon after at Jimmy Fraser’s studio in New York, and thus becomes another dead object to be gazed upon by the West. Luhan describes the photo of Tony “in his blanket, looking very down in the mouth and ill....I have never seen him as they saw him there at that time” (213). Luhan suggests here that only direct experience of the Other allows him or her living presence. When viewed as part of a collection or as an object of the Western gaze, the Other is not actually present, or *there*.

Perhaps Luhan has come to understand the negative consequences of the West’s imposition of objective presence onto native New Mexicans and Mexicans; the West represents contained knowledge frozen in the past, as if natives and Mexicans have already performed their highest work and have nothing new to add to the world’s discourses. Luhan realizes that Western re-presentation of the Other “was rationalized from a false premise, from the standpoint of [the West’s] own white psyche, a psyche without any affiliation or any slightest relationship to this other race” (*Edge of Taos* 279). She goes on to state that “there had always been a barrier between oneself and direct experience; the barrier of other people’s awareness and perceptions translated into words or paint or music, and forever confronting one, never leaving one free to know anything

for oneself, or to discover the true essence in anything” (302). However, such acknowledgements do not stop Luhan from having *Edge of Taos Desert: An Escape to Reality* published. She still depends on the material culture of the West for her authority in articulating New Mexico. She therefore acts as what Albert Memmi in *The Colonizer and the Colonized* calls “the colonizer who refuses” (qtd. in Holland and Huggan 20). Patrick Holland and Graham Huggan explain this phenomenon: “The colonizer, however much he dissents, is still a part of the oppressing group and—at least as Memmi sees it—will be forced to share its destiny” (115). Luhan will never break from modern America as long as she depends on its institutions to transmit her New Mexico travel experience. She thus exists in a liminal state in *Edge of Taos Desert: An Escape to Reality*. She is no longer American, but not yet native either. Her liminal status is further complicated as she exists in both the female/domestic sphere and the male/public sphere in New Mexico.

Rudnick states that “Mabel argued publicly, for the first and last time, an explicitly feminist point of view” in “Mabel Dodge Writes on Women Seeking Masters.” Luhan writes, “For the mature woman, there is no father. There is no master. There is only herself, free and alone, in the brotherhood of man, bearing her own security within her own soul” (*New York Evening Journal* 22 Aug. 1917). Rudnick explains that this “‘feminist’ statement was published one week after she and Maurice were married” (141). They were “married by a justice of the peace in Peekskill” because “Mabel had been an example to all women who needed to know that it was all right to live and love without benefit of the [male-centered] clergy” (141). Luhan’s feminine agency is clear in her rejecting Christian patriarchy. She demonstrates that Maurice is not her master both

by telling him, “the moment sex is over between us, all will be finished” (Sterne 128), and by sending him to New Mexico, without her, soon after their wedding.

Though Luhan escapes to a reality in New Mexico that does not include a male master, she connects with Tony, and thereby travels from containment in marriage to freedom of self, and back to containment in her dependence on Tony to teach her how to feel alive. However, her liminal status of “bearing her own security within her own soul” (*New York Evening Journal* 22 Aug. 1917) and her “wanting to have that submissive feeling” with Tony create an ontological tension that resolves itself in her giving her security over to Tony (*Edge of Taos* 227). She writes, “It was a fine feeling, too, to have [Tony] take all the responsibility for us. It made one feel unburdened” (267). Luhan travels from female freedom to male containment in *Edge of Taos Desert: An Escape to Reality*, and goes against her “feminist statement” as she admits that she finds comfort in Tony as a father figure. She explains that the attention Tony gives her “came from a parental attitude that I had never encountered before and that I had perhaps always intensely wanted and needed” (285). She thus confines herself within the same gendered society she had escaped in New York.

Nevertheless, Luhan’s New Mexico travel is a crossing of gender boundaries. She does not follow some of the standard Orientalist travel practices which, according to Said, view women as “the creatures of a male power-fantasy” (*Orientalism* 207). Said explains that in Orientalist travel writing, women “express unlimited sensuality, they are more or less stupid, and above all they are willing” (207). Luhan exhibits none of these traits in *Edge of Taos Desert: An Escape to Reality*. Rather, her writing in *Edge of Taos Desert: An Escape to Reality* is a response to these assumptions. She responds to

Orientalist travel writing as she undermines the feminine role of male power-fantasy. She puts herself in a position of power as men obey her commands. For example, she demands that 'Lisha give her a ride in his car when she is tired of riding the train in New Mexico, and she pushes Maurice out of New Mexico so that she can have (or own) the place for herself. She demonstrates female agency in traveling alone, for the most part, in a place that modern America views as wild and dangerous. She is a strong woman who "escape[s] the structures of patriarchy," and, as Sara Mills points out, "images of women travelling alone in dangerous situations transgress the notion of the necessity for women to be chaperoned" (29). Luhan further crosses gender boundaries by making allusions to sex, which colonialist travel writing silences. Mills argues that in colonialist discourse, "it would have been considered improper for a woman writer even to allude to sexual matters" (22). Luhan writes of being reborn using overtly sexual images of conception:

Let no one believe that a rebirth takes place in one bright convulsive flash. It is a slow, dark passage in time accomplished with blood and sweat, and not only by one's own but these vital juices of another, who loves one enough to work upon this creation, are wrung from him too, in patient agony. . . . [lovers] reach heights equal to the depths they sometimes plunge each other into. (*Edge of Taos* 297)

Luhan, in engaging sexual images to explain her transformation, or rebirth, in New Mexico, responds to masculinist constraints in colonialist travel writing that would silence a part of female experience which might be lauded in the male experience of conquest (see Peter Hulme, *Colonial Encounters: Native and Caribbean, 1492-1797*).

Edge of Taos Desert: An Escape to Reality contains what Holland and Huggan call “the classic ingredients for a woman’s survival narrative: the courageous solitary traveler, defying the restrictions placed on her sex; the fearless confrontation of total strangers . . . the gradual adaptation to and communion with the environment” (121). Luhan had previously taken a trip to the Southwest with John Reed and concluded, “‘I’m afraid the West is a man’s world & that woman’s place is in New York’” (qtd. in Auerbach 99). However, her traveling to New Mexico and speaking for it in *Edge of Taos Desert* demonstrate that New Mexico is not just a man’s world. Her travel account is disruptive, “breaking the chain that ties generations of male explorers to the land” (Holland and Huggan 112). Further, she demonstrates feminine agency in traveling, both physically and intellectually, between the typically feminine domestic sphere and the typically male public sphere. She participates in the feminine/domestic sphere by depending on Tony, and engages in the male/public sphere by building her house in Taos and writing a public travel account.

She moves between spheres in a revolving pattern that, at times, places her in between female agency and dependence on males. This movement is similar to the turning wheel in Pueblo cosmology. Tony’s wife, Candelaria, explains, “‘God give white people things and Indians watch them go under them. You know. Wheel turning. . . . So many things carry the wheel down, with the white people underneath. Pretty soon Indians come up again. Indians’ turn next’” (*Edge of Taos* 197). Pueblos are thus in a liminal state. They exist, according to Tony and Candelaria, in both the “Anglo present” and the “Indian future.” They have not yet reached this ideal future, but they do not exist solely in the present either. Luhan, too, exists in a liminal state as she moves between

becoming and being in her attempt to “go native.” Her travel from American to Other in New Mexico may be mapped using becoming and being as travel markers. It is useful to restate here that Luhan’s geographical travel orders her inner voyage of the self. In traveling from New York to New Mexico, she travels from American self toward Other. It is my contention that though she moves to, consumes, speaks for, and thereby possesses native space and culture, she does not reach her inner goal of being native.

Plato, through Socrates, explains becoming as the world of appearances (opinion, visible things and images), and being as the world of forms (intellect). Plato writes, “As being is to becoming, so is pure intellect to opinion” (*Republic* 226). Luhan follows a platonic pattern, from becoming toward being, as she starts out in the cave of her own subjectivity and moves toward the light of pure intellect, or objectivity. Luhan’s cave is modern American epistemology that separates the world into parts, and therefore cannot see the whole. Luhan “becomes” as she realizes that the good lies in everyone acting as an integral part of the whole, or something bigger than the individual (a player in the whole to which all things are connected). Luhan first comes into consciousness, or into being, when she encounters “the voice of the One coming from the Many” in the Santo Domingo Pueblos’ musical performance (*Edge of Taos* 62). She experiences becoming to being as Tony, like Plato’s guide who drags the prisoner “up a steep and rugged ascent” (*Republic* 206), guides her toward native consciousness. Luhan explains, “No one has taught me as he has, no one else but Tony has modified or helped me to modify the crooked, strangled, stupid results of environment” (*Edge of Taos* 221). Tony is qualified to be her guide because he “was all good instinct,” and he “possessed a magical power of Being” (220). Luhan writes, “It was as though [Tony] gauged all the handicaps

of my past years and what they had done to condition me, and wanted to help me disentangle myself from their effects” (275-76). As mentioned earlier in this chapter, she learns to see as Tony sees: “As he saw me so I was slowly becoming; he saw me into being” (321).

Luhan describes her liberation from the cave of modernity in much the same way that Plato describes the liberation of a prisoner in his allegory. Plato writes that when a prisoner in the cave is “liberated and compelled suddenly to stand up . . . and walk towards the light . . . when he is approaching nearer to being and his eye is turned towards more real existence, he has a clearer vision” (*Republic* 206). Luhan follows this pattern in New Mexico. She explains, “As I stood there facing Tony when he spoke to me . . . I was by grace born in that flash as I should have been years, years ago; inducted into the new world” (*Edge of Taos* 219). As Luhan moves closer to being, like the prisoner in Plato’s allegory who will “suffer sharp pains” (*Republic* 206), she wonders, “How new, how fresh, how vivid, life might be, no matter if it did hurt like this, if one were always aware of it all instead of isolated portions of it in oneself” (*Edge of Taos* 219). Luhan’s escape to reality, though initially painful, ultimately brings her the pleasure of being: “Of course in the first awakening to real life there is always so great a relief in the mere opening of dark sealed channels that there is little room for any other experience. So now every day, every hour, was just a feeling of life unfolding, a sense of perpetual, river-flowing, pleasurable being” (232-33).

Luhan, like Plato’s liberated prisoner, exists (at least in part) in the world of forms, while most Americans exist in the world of appearances. To most Americans, “The world is an alien place” (*Edge of Taos* 219). Like Plato’s liberated prisoner who

“remembered his old habitation, and the wisdom of the den and his fellow prisoners” who think that they are living in reality (*Republic* 207), Luhan understands that the unenlightened American “act[s] *as though*. As though one were alive throughout. As though one liked what was going on around one. As though one felt the way one pretends to. As though one were good, beautiful and true when the reverse is the case and one can’t help it” (*Edge of Taos* 219-20). Luhan explains that Americans have cracked and broken “forms all over the world” because they are unable to “hold together the environment they loathe, and that crushes them in its great civilized patterns, and codes, and false values” (220). Those who refuse to ascend to the world of forms and grasp the idea of good will see the world collapse as their “false attitudes . . . slowly shatter themselves against each other and go up in a great cloud of dust from dry rot” (220). They will experience complete separation from the good. Plato describes a similar phenomenon in the cave. The false values of the unenlightened will bring about the ruin of any States “in which men fight with one another about shadows only and are distracted in the struggle for power” (*Republic* 211). In the cave, prisoners “will be fighting about office, and the civil and domestic broils which thus arise will be the ruin of the rulers themselves and of the whole State” (211). In order for America to be a sound republic, Americans must come out of the cave and become enlightened.

Luhan’s description of America in ruins is constellated with Plato’s warning of the unenlightened State. Luhan writes of “a world that was on a decline so rapid one could see people one knew dropping to pieces day by day, a dying world with no one appearing who would save it, a decadent unhappy world, where the bright, hot, rainbow flashes of corruption were the only light high spots” (*Edge of Taos* 221-22). After being

“saved” in New Mexico, Luhan returns to the cave of modernity to guide others into the good through her travel account. It is her duty as a citizen of the world to instruct others of the good that she has been instructed to see: “It is a biological necessity to pass on what has been taught to one. This is the basis of culture—any culture” (218). She states that the pages she writes “are all about this miracle [of being]. . . . I have to let others know there is a true and possible change of being that can take place, and that I have passed the latter part of my life in this work of change. If I who was nobody for so long, a zombie wandering empty upon the earth, could come to life, who cannot?” (298).

Of course, Luhan’s re-presentation of her coming into being is but a shadow of the world of forms. Plato explains that “the arts in general are concerned with the desires or opinions of men, or are cultivated with a view to production and construction, or for the preservation of such productions and constructions” (*Republic* 225). Her account has to be produced in the world of appearances and exist in the world of sight in order for her audience to read it. Luhan, too, exists in the world of appearances as she depends on feeling more than on intellect to come to consciousness. She writes, “These quick thoughts [of escaping modernity] went through me as feelings, so they were changes in the blood” (*Edge of Taos* 222). She explains that feeling is equal to, if not more important than, intellect as “consciousness is born and bred and developed in the whole body and not only in the mind where ideas about life isolate themselves and leave the heart and soul to lapse inert and fade away” (314). Since her feelings override her intellect in bringing her to “reality,” she does not fully experience being; rather, she exists in a perpetual state of becoming. Plato explains that it is through intellect alone, “without any assistance of sense,” that one can perceive the good (*Republic* 224). Luhan further

imprisons herself in the sensual world of appearances as she takes peyote, which offers only the shadows of forms. Although peyote opens her eyes to view “[s]ignificant form,” which, Luhan explains, “means that all things are *really* related to each other” (*Edge of Taos* 310), peyote also induces a sensual reality that she states is “not just apprehended as an idea but experienced in my body” (311). It is only through the intellect that she can experience the world of forms. Luhan’s experience of reality is continually expressed as feeling, so she can never wholly exist in the world of forms.

Her separation from modern America in order to be native follows this platonic pattern. As she fails at “being” in the world of the good, so she fails at “being” native. She floats between appearances and forms just as she floats between American and Other. Like Jack Bidwell, the gold miner in Twining, New Mexico, who “never failed to go up [to Taos Mountain] and dig in his hole in the ground” (*Edge of Taos* 237), with the hope that there is still gold to be discovered, Luhan digs life out of Taos Mountain (which she believes influences all life around Taos) by articulating the Other and having her travel account published, yet she hopes that the natives will not be discovered. With one foot in the world of appearances and one foot in the world of forms, Luhan finds herself and her re-presentation of herself in relation to the Other in an in-between state in her travel to New Mexico. Not only can she not exist fully in the world of forms, but she cannot be native either. Tony articulates Luhan’s liminal status when he explains to her that peyote makes her feel like her voice is coming from both herself and a place other than herself: ““You here, you there, both”” (318). She experiences a slippage in identity that will allow her to be neither fully American nor completely native.

Phillips explains that the travel narrative demonstrates challenges to the stability of identity as the travel narrative can: “represent through the motif of the person in trouble the whole dialectic of identity, in which the stable self tested by unpredictable contingencies must respond in consistent and enlightened ways, often achieving considerable personal enrichment on the way” (64). Although Luhan exists between two worlds, she believes she has learned to respond more positively to being alive in New Mexico than she had been in any other place. Her platonic quest has placed her just on the brink of the cave’s opening, where she may communicate with both chained and liberated prisoners, and be sustained by both. However, it is the world of appearances that rewards her with her daily bread. She depends on her inherited wealth for survival, and she uses this money to travel, build her house, and feed herself well.

Just as Luhan’s New Mexico travel is informed by the pattern of ascent from the world of appearances to the world of forms, her progress from American to Other may be mapped by her changing relationship with cookery, which Plato equates with rhetoric in *Gorgias*. Food preparation and rhetoric, according to Plato, are experiences that produce “gratification and pleasure” to influence those who consume them (*Gorgias* 22). Luhan’s rhetoric of influence in New Mexico is informed and supported by her experience with cookery as her experience with food acts as a rhetorical device that denigrates Mexican cookery and elevates native cookery. Luhan usually dislikes food prepared by Mexicans, and sometimes likes food cooked by Americans, but she loves the experience of eating native food, just as she loves consuming native culture.

At the beginning of her travel to New Mexico, Luhan eats the food of the West in the place of the Other. Her culinary travel takes her from Western food into Mexican

food, which she rejects, and then on to native food, which she appreciates for its communal value, but she cannot fully digest it. In Wagon Mound, she eats food prepared by Mis' Perkins, an old American. Luhan eats sliced bread that "tasted like sawdust" (*Edge of Taos* 13) and a "dish of beans" that "were wonderful" (14). Sliced bread is a standard American food, and beans are an American, a Mexican, and a native staple. Luhan is repulsed by strictly American food, but is impressed by a food that represents all three cultures. In her first taste of New Mexico, then, she demonstrates her movement from American to Mexican/native. She further critiques American food as she eats beefsteaks, fried potatoes, and yellow cheese prepared by Maurice and her son, John. She says that "everything seemed to be fried" (21). However, she shows her liminal gastronomical status as she later prepares American food in Taos and feels that she has successfully transmitted America to New Mexico: "When I had the kitchen stove burning and potatoes and eggs and bacon frizzling upon it, we were Home!" (72). Luhan further demonstrates her liminal status as she, like Latour and Vaillant in *Death Comes for the Archbishop*, enjoys eating high Western culture that has been transmitted to New Mexico. Father Joe, who Luhan says is "like a French curé," prepares for her "a leg of lamb, and succulent green peas from the vines near by, crisp French salad in a bowl, with plenty of garlic, and . . . the round, brown loaf that tastes the best when it is broken and not cut" (89). He also serves a "good French *vin ordinaire* that he made himself" (89). Early into *Edge of Taos Desert: An Escape to Reality*, Luhan appreciates eating both New Mexican fare and what is transmitted from Europe and Euro-America to New Mexico.

Luhan is not the only Westerner who eats between, or among, worlds. Manby shares her liminal culinary state as he has tea, which he transmits to New Mexico from

Britain, and yellow cornmeal, a traditional native food, for breakfast (*Edge of Taos* 50). He secures Anita, “a diminutive Mexican girl,” as a cook for Luhan in Taos. It is from Anita that Luhan learns to despise Mexican cooking. Luhan expresses her disgust with Anita’s unimaginative food service when she states, “She cooked beefsteak and coffee and fried potatoes for every meal until we couldn’t bear it any more” (98). To remedy her boredom with Anita’s food, Luhan hires William von Seebach, a German cook from New York. He prepares rich soups and sumptuous roasts, and the “beefsteaks he occasionally served were far nobler than Anita’s thin slabs—and such sauces!” (112). Luhan, unlike Vaillant in *Death Comes for the Archbishop*, does not want to become Mexican, so she denigrates Mexican food. I mentioned in Chapter Three that the kinds of foods one eats help to determine one’s identity. Whereas Vaillant eats mutton fat and chili Colorado in order to become Mexican, Luhan eats American food because she can never fully separate herself from her American identity; she eats French food to stay connected with high culture; and she eats native food to become native.

In eating native food, Luhan consumes native culture and identity. She represents the communal nature of preparing and eating native food inside the Taos Pueblo, where communal wholeness is demonstrated in food preparation:

There was a dark little room next to the Archuleta family living room, where Christina, fat and shapeless and full of mother love, often ground cornmeal on the *petate*, while her old mother cooked in the open fireplace. There was always a great deal of cooking going on in that house, and a constant odor of weak coffee, chili, stew, or boiling beans, for the old

mother and her grandchildren ate together with the Archuletas. (*Edge of Taos* 180)

Luhan shows that native food creates a sense of community as these Pueblos prepare and eat food together. Not only are families united with food, but neighbors interact with one another in food preparation and consumption.

In addition to native food bringing people together, Luhan shows that native food connects natives with their ancestors. She explains how Tony constellates himself among his forefathers as he prepares cornmeal: “For corn, the corn he sifted through his fingers into the water, was his brother. It had its long ancestry side by side with his own in the Pueblo. The fathers and grandfathers of this very same corn had been reared beside his grandfathers since time everlasting” (*Edge of Taos* 269). Perhaps if native food can connect families, neighbors, and ancestors with one another, Luhan’s eating native food will connect her to the whole for which she has been searching. Her experience with non-native foods does not offer such a connection. The difference between wholeness and separation, demonstrated in Luhan’s culinary experiences, is clear as the French food that Father Joe prepares for Luhan is “brought in by a disgruntled-looking Mexican woman” (89). This Mexican woman is not a part of the high Western community that is represented by the food that Father Joe and Luhan share. Quite the reverse is evident as Tony, “beaming with satisfaction,” serves food to Luhan, Elizabeth, and other Pueblos (266). Luhan describes Tony’s food: “The lunch tasted wonderful. The steaks were finally cooked to a turn, crisp on the outside and pink within, and eaten without benefit of forks or knives. The coffee was good, the bread came from the Pueblo and was made into small, crusty loaves out of whole-wheat flour, and oh, it was satisfying!” (262). She

eats native food the way natives eat, and thereby participates in the native community. Although Luhan appreciates the community and taste that native food provides, she cannot digest all native foods.

Next to a waterfall at the base of the Arroyo Secco range, Juan Concha serves Luhan deer meat. That night in camp, Luhan explains the effect of the meat in her system: “I felt I was battling in the night, for my bowels writhed in me and I was on the rack of a new pain that I had never had before” (*Edge of Taos* 307). She goes from camp to the trees several times in the night until, she states, “I must have rejected everything in me, right to my vital organs” (307). Like Latour in *Death Comes for the Archbishop*, Luhan cannot digest everything the native has to offer, so she cannot fully digest native culture. Only after Tony gives her peyote to drink is she able to continue consuming the culture. In fact, in the middle of her hallucinations, she is able to consume New Mexico’s tri-cultural identity as she eats hot tortillas (Mexican), lamb stew (native) with salt (transmitted by the West) and bread. Perhaps only under the influence of a drug that was transmitted to New Mexico from Mexico can Luhan fully come to understand that all things are connected and that separation of one part from the whole brings destruction. She explains, “The magical drink had revealed the irresistible delight of spiritual composition; the regulated relationship of one to all and all to one” (310). Luhan’s New Mexico travel, mapped by her experience with native and Mexican food, brings her into a relationship of self to New Mexico, and New Mexico to self. However, in her escape to the reality of the whole, she cannot help but separate the Other into parts. The reason for this unintended separation is that Luhan, though she refuses to colonize New Mexico (She hopes it will never be discovered), cannot help but follow a colonialist pattern in her

traveling to, and re-presenting, New Mexico. Auerbach notes, “As euphorically as Mabel might praise the tribal community, and profess her yearning to belong to it, she always remained a privileged American woman living out the contradictions of her thoroughly American dream of escape and renewal” (105-06). No matter how much she wants to be native, she can never escape her modern American self or the Western gaze that turns natives into spiritual guides for modern American tourists.

Luhan’s search for Eden has become an exploitation of the Other in New Mexico. Through her travel account, she helps to transmit “the machine” of modern America to “the garden” of New Mexico. D. H. Lawrence, in a letter to Mary Cannan dated September 27, 1922, describes the New Mexico he sees when he visits Luhan’s house in Taos: “‘White savages, with motor-cars, telephones, incomes and ideals!’” (qtd. in Auerbach 104). He explains that the Southwest is now “‘the great playground of the White American,’” who sees natives as “‘a wonderful live toy to play with’” (104).

Luhan (a product of the West) carries out the mission of Western influence—to report her experiences in New Mexico to Euro-Americans so that they may view her as an authority on New Mexico travel and reenact her authoritative journey for themselves. Like Latour, who “had accomplished an historic period” by living “to see railway trains running into Santa Fè” (Cather 271), Luhan helps to pave the way for Euro-American tourists to flock to New Mexico and establish Western tourism there, as well as the machinery that both supports tourism and causes the separation of people from families and communities. Just as machinery has separated Euro-Americans from an imagined edenic state, the incursion of this same machinery separates New Mexico natives from

their communities and lands. As a result, many natives are displaced and forced to depend on tourism and Western trade for survival.

CHAPTER 4

KATE HORSLEY'S *CRAZY WOMAN*: TRAVEL TO AN IN-BETWEEN STATE

Kate Horsley uses the trope of travel to, and within, mid-nineteenth-century New Mexico in *Crazy Woman* to construct Sara Franklin's shifting identities. Sara is first an Anglo-American Protestant Christian whose duty is to spread God's word to Catholics and "heathens" in New Mexico. Her identity shifts as her Western knowledge constructions fracture when tested in New Mexico. She begins to resist dominant Western claims to knowledge, which she had previously accepted as absolute truth, and to reconstruct her identity from out of the gaps in that truth. She talks back to the dominant Western narrative in layers of formerly-silenced inner voices and the voices of the Jicarilla Apaches.

Sara is captured by Jicarilla Apaches and lives with them for three months as a slave. She takes on competing identities in order to survive and learns to view the world through the lenses of Anglo, Jicarilla Apache, male, and female epistemologies. Unlike Luhan in *Edge of Taos Desert: An Escape to Reality*, Sara originally travels to New Mexico in order to affirm her Anglo-American identity in contrast with the Other (Catholics and natives). She does not travel to escape Western epistemology but, like Latour in *Death Comes for the Archbishop*, travels in order to transmit Western claims to knowledge to New Mexico—to make New Mexico more like her home in Roanoke, Virginia, though her Roanoke community had expelled her after labeling her crazy or hysterical. Upon experiencing New Mexico directly, however, her travel purpose shifts. Her New Mexico travel gives her a clearer understanding of her place in the world

because her movements test her Western claims to knowledge in a place where such claims do not work. Her Western foundation of white Protestant-as-normative, and both Catholic- and pagan-as-subversive, crumbles in a place where the center of power shifts because the stability of the center depends on which story Sara believes. Her fluid identity is influenced by her resistance to patriarchy and by her internalizing Jicarilla Apache claims to knowledge. The stories of the Apaches subsume Sara's Western stories, which identify her as crazy, in need of patriarchal guidance, and as an obstacle for man to overcome. Sara, as articulated by her inner voices and by the Jicarilla Apaches, is a woman of dangerous power who has the ability to upset binaries and reshape formerly stable master narratives.

Although Sara's identity remains fractured, it becomes stronger in the world of the Jicarilla Apaches. She is better treated in Jicarilla Apache captivity than she is in the Anglo-European world. However, she must return to the Euro-American West when the Jicarilla Apache community she lived with is massacred by Union soldiers who sweep into northern New Mexico from Arizona, then a part of New Mexico, to destroy both Confederate soldiers and the Jicarilla Apaches who refuse to stay in one place and become Christian subjects. On the outskirts of Santa Fe, Sara exists in an in-between state. She is no longer a white woman, yet she is not completely native either. Her baby, the father of whom is Broken Nose, an Apache, also exists in between the white and Apache worlds. Sara's travel from the Euro-American West to New Mexico has created a hybrid who will have to successfully negotiate among New Mexico's different cultures in order to survive

Sara first travels to escape her father in Roanoke, Virginia. Her father, Mr. Franklin, sexually abuses her. She tells her Presbyterian minister that “ever since she was a child [Mr. Franklin] had her take off all her clothes in front of him so he could ‘see how she’d growed’” (Horsley, *Crazy Woman* 6). Mr. Franklin measures her worth not only with his eyes, but with his hands as well. She tells her minister, “‘He’d sit me in his lap and put his hands on me’” (6). Even after she returns from Connecticut married to Edmund Willoughby, Mr. Franklin pinches her bottom when he is alone with her: “He held her flesh and shook it as he squeezed so hard that Sara cried out” (34). She does not tell her mother about this sexual assault because she is afraid her mother will say, “‘You are just weak...for not enduring’” (34). She does not tell her minister about what her father had done because when she had told him about her father’s previous assaults, the minister defined her as weak and told her that she had allowed the devil to authorize her discourse.

Sara’s being weak or crazy is not a result of the devil’s discourse, but of Western patriarchal discourse. In Roanoke, Sara is doubly confined—within her father’s discourse, which places her in the position of available and obedient female subject, and within the Roanoke Presbyterian community, the laws to which she is subject if she is to be a good Presbyterian. If she is to be a good daughter, she must allow her father’s hands to judge her female worth, according to his discourse; if she is to follow Christian teachings, she must allow the Bible, her minister (the authorized spokesperson for the Bible), and the Presbyterian community of Roanoke to articulate the rules of her behavior. These rules map out the beginning of her travel to identity. She rejects her father’s discourse when she whispers to herself, “‘You are not really my father’”

(Horsley, *Crazy Woman* 1). She questions Christian discourse as she tells her minister that her father “‘says it’s a sin for a girl not to mind her father. And I know the Bible says that, but it says other things, too. So I thought you might tell me, reverend, what I should do?’” (6). Here Sara authorizes Christian discourse while, at the same time, questioning the authority of the Bible by suggesting that the “other things” the Bible teaches show gaps, or slippages, in Truth. The minister denies any fractures in the Bible’s Truth and silences her by telling her that “she had said some shameful things. He told her that the devil had made her think about unspeakably disgusting acts” (6). He then tells Sara’s mother, patriarchy’s complicit assistant, about Sara’s shameful resistance to the Christian norm.

Mrs. Franklin’s response is to meet with the pastor and the “three widow ladies of the church who really ran things” (Horsley, *Crazy Woman* 7). They decide to send Sara to the Presbyterian Teachers College in Connecticut. Just as the three Cardinals in *Death Comes for the Archbishop* determine Latour’s fate of transmitting Roman Catholic claims to knowledge to New Mexico, the three widows spin the web of Sara’s destiny, which they believe is to transmit Presbyterian claims to knowledge to her future students who might otherwise end up as Sara has—full of “pagan mischief” (3). The three widows thus construct for Sara a patriarchal narrative of the Christian religion which, according to ecofeminists Maria Mies and Vandana Shiva, is “arguably hostile to women and to nature *vis-à-vis* [its] basic warrior traditions” (Introduction 17). Sara’s mother forces Sara to follow the Presbyterian travel narrative as one follows a prescribed route on a map. Sara’s narrative map, drawn up by male discourse, guides Sara to further discursive confinement.

At the college, she finds herself in the female-object position of serving the (male) intellect while, at the same time, being available for male passions. However, while she is sexualized under the authorized male gaze of reverend Edmund Willoughby, a minister and teacher who reinforces Sara's separation of intellect from emotion, she is expected to deny her own passions so as not to lure Willoughby away from his work. He focuses on resisting the temptations of nature, which he believes women represent. As he lectures on "The Tribulations of the Christian Soldier," he is disturbed by the sexual/sensual energy that Sara's hair exudes: "Her storm of curls brought to his mind the swirling black cloud that God visited upon Sodom and Gomorrah before pulverizing those sinful towns" (Horsley, *Crazy Woman* 15). Willoughby confines this energy as he gives her a silver hair clasp. With a "smattering of tiny sweat beads bloom[ing] on his upper lip," he tells her that she is to "bind her hair up so that she [would] not give the impression of being subject to nature's passions" (17). Of course, she enters the college (map of patriarchal narrative in hand) already fractured by this Cartesian split: "Sara believed she had no time for anything less than intellectual obsession and profound dreams. She had determined that her overwhelming emotions concerning her departure at the Roanoke train station were the painful result of too much indulgence in childish feelings" (15). She has already begun traveling from heart to intellect and, by extension, from nature to patriarchal oppression. However, she is unable to fully sever her connection with nature because nature is her source of strength and agency.

Sara's hair, "a storm of black curls" that "occasionally had dried bits of leaves in it," embodies her close relationship with nature (Horsley, *Crazy Woman* 2), and Sara voices what her hair shows as she tells Willoughby, "I gather much strength from

nature” (16). Willoughby cuts off her access to nature and its regenerative powers because Christian tradition separates humans from nature (*Genesis* 1:26, 28). She responds to his command that she “be careful of nature’s weakness” by telling him that she sees God’s presence in nature: “Sometimes God’s presence is as sweet as a sparrow and sometimes as terrible as a raging river. I’ve seen cows during birth; and, though the birthing is horrible, the new calf seems such a miracle” (Horsley, *Crazy Woman* 16, 17). Willoughby knows that Sara’s mind is wandering away from Christian doctrine, so he gives her books to “keep [her] from unsafe thoughts” (17). These books will further restrict Sara’s thoughts as the books’ (likely male) discourse instructs her intellect to stay within the borders of patriarchal discursive space.

Sara’s confinement within Christian and male discourse is intensified by her travel into marriage with Willoughby, who now defines her as an object that holds meaning only in relation to the husband. He is to be a missionary in New Mexico, and he tells her, “It is common for the wife of a missionary to act as his assistant” (Horsley, *Crazy Woman* 18). He effectively binds Sara to his claims to knowledge and separates her from nature, thereby colonizing both Sara and nature. Shiva, in “Reductionism and Regeneration: A Crisis in Science,” explains, “The devaluation of contributions from women and nature goes hand-in-hand with the value assigned to acts of colonization as acts of development and improvement. Separation, which signifies alienation, becomes a means of ownership and control” (25). Willoughby does not value Sara’s ability to bear children, to bring forth life. At an inn in northern Virginia, he instructs Sara to pray with him, and he prays aloud, “We know we must give our heart and soul and body to your work, oh Lord, and ask that you help us remain chaste. Help us to resist the sin which

caused Adam and Eve to be cast out of Paradise” (Horsley, *Crazy Woman* 23). Not only is Willoughby’s exegesis of *Genesis* flawed, but his creative interpretation of the Scriptures authorizes his denial of Sara’s contribution in giving birth. Sara later asks him, ““Could we not have a child of our own?”” (41). Willoughby responds by devaluing the contributions of animals, just as he devalues Sara’s potential as a woman: ““We are meant for better things. We are not animals, Sara”” (41). The power of regeneration must be on his androcentric terms—through the salvation he offers as a missionary. Further, he wants to develop Sara, as raw material, into a proper wife for a missionary, by separating her from her dependence on nature as a source of strength. He tells her, ““I think your being raised on a farm has exposed you to the basest kinds of things. Your parents should have sent you off to school instead of letting you learn from the barnyard. The things you must have seen!”” (89). Willoughby expects to nullify Sara’s direct experience in nature and replace what she knows with his claims to knowledge. She accepts that what he knows is more valid than what she knows, so she participates in hegemony, which Antonio Gramsci describes as “[t]he ‘spontaneous’ consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group” (“Hegemony” 277).

Sara does not, at first, resist Willoughby’s ruling beliefs. She demonstrates her acceptance of, and complicity with, male dominance when, as she weeps “violently” at her being wed to Willoughby, “her hair clasp snapped open and let forth a froth of black curls” (Horsley, *Crazy Woman* 20); and “as her shaking hands snapped the clasp shut, she spoke aloud to herself as her mother might have: ‘You are now the wife of a man of the cloth. You must behave so that you will deserve the respect that you will receive’” (21).

Sara now speaks the same language that her mother had learned to speak when confined within patriarchal discourse. Sara thus continues to follow the male narrative route mapped out for her by her father, her minister, and now her husband. She has learned to speak of herself as patriarchy has spoken for her, confining her identity within a discourse that separates female from nature, and female from self-agency. Now complicit with Western hegemony that casts male-as-dominant and female-as-submissive, she believes she has potential only when a male directs her toward it and unlocks it for her. When Willoughby identifies her potential as his missionary assistant, she responds with gratitude: “She was seeing a ripping away of the drop cloth that covered her magnificent potential. She glimpsed the fine fabric of her soul finally being admired, being felt between the expert fingers of a man of God” (18). Hands represent male power throughout *Crazy Woman*. Willoughby’s hands, like her father’s hands, now hold the power to articulate Sara’s identity and meaning.

Willoughby writes Sara’s father to articulate her future and purpose as Willoughby’s assistant. Her meaning is now in Willoughby’s hands, and she is grateful for the power shift: “Sara bloomed inside. All at once she saw her mother’s beaming approval, her father’s chagrin, and the reverend’s wonderful hands all over her body” (Horsley, *Crazy Woman* 19). Although Willoughby’s hands unlock Sara’s potential in relation to himself, they never uncover her sexual/regenerative potential. Her sensual desires are out of his hands.

Willoughby’s hands direct Sara to follow a colonial narrative route that the Bible has mapped out for all women—the route of subservience to the colonizing male. The Apostle Paul writes that man is “the image and reflection of God; but woman is the

reflection of man. Indeed, man was not made from woman, but woman from man. Neither was man created for the sake of woman, but woman for the sake of man” (*I Corinthians* 11:7-9). Sara’s route as a woman and a wife is bound within the phallogentric discourse of the Bible. She has always been devoutly religious, so she sees the path which the Bible instructs her to follow as clearly marked. Therefore, when Willoughby instructs her, as a colonizer instructs the colonized—each acting on what he imagines to be the good of the [O]ther, Sara tries to obey. Willoughby tells her, ““You will grow wiser. . . . And I will be your tutor”” (Horsley, *Crazy Woman* 24). He further tells her that he and Reverend Barkstone, his Christian mentor who is now in New Mexico, will “support and teach” her (24). What she learns from each is that she is a temptation for, and thus the ruin of, man. Not only does she tempt Willoughby to sensual/sexual desire with her hair, but she later tempts Barkstone to rape her because she speaks his discourse in admitting that she is a ““lowly, wretched creature”” (59). Barkstone responds by showing her that she is truly wretched, but not before Willoughby gets his chance to punish her.

On their wedding night, Willoughby “allowed his fingers to get tangled in her hair and held Sara close to him” (Horsley, *Crazy Woman* 22). Because her hair is not bound, it exudes the temptation of worldly sexuality/sensuality (nature’s passions) which Willoughby detests. Perhaps his judgment that Sara should have her hair bound is further informed by the Apostle Paul’s decree that “if a woman will not veil herself, then she should cut off her hair” (*I Corinthians* 11:6). Willoughby, in blaming Sara for leading him into temptation with her “wild” hair, angrily “bounc[es]” onto her and says, ““You must be punished for this”” (Horsley, *Crazy Woman* 22). Sara looks forward to

consummating her marriage with Willoughby, but his motive is not to please her: “Struggling against the reverend’s sweating, becaped frame, Sara tried to raise her gown and push down the bloomers. But her movement sent the reverend over the edge. Calling out loudly, ‘You must be punished for this,’ he let go his sperm all over Sara’s clothing” (22). He then rolls over and pretends to be asleep, likely because he is ashamed or angry that he has just committed the sin, brought about by woman-as-temptress, that he had been trying to resist. He attempts to repress all sexual or sensual urges because they tempt man from serving God. His discourse is supported by the Apostle Paul who explains that “the married man is anxious about the affairs of the world, how to please his wife, and his interests are divided” (1 *Corinthians* 7:33-34). Paul warns that “those who marry will experience distress in this life,” and he suggests that “those who have wives be as though they had none” (7:28, 29). Paul, the first Christian patriarch, believes man must be more committed to God than to a wife because a wife cannot help but lead her husband astray. As Willoughby and Sara travel toward New Mexico, Willoughby finds other opportunities to teach Sara that women who do not bind themselves to Christian discourse bring about the ruin of both men and women.

On their way to New Mexico, Willoughby and Sara stay for a night in Independence, Missouri. There Willoughby is propositioned by two prostitutes, and this inspires him to teach Sara the “undisputed fact that any woman who liked to fornicate had been chewed up and spit out by the Devil himself” (Horsley, *Crazy Woman* 36). In the same way that fornication caused Adam and Eve to fall from grace, according to Willoughby’s understanding, Willoughby says that prostitutes (who, like Eve, demonstrate female agency and thus represent the fall of man) are “the basest form of

life. They are the damned and the damning. They are going to hell and they don't care who they take with them'" (36), but Sara is beginning to understand that she has more in common with strong women than with the masculine model of a weak woman—constructed by her father, Willoughby, and the Bible—that she has been taught to emulate.

One night, as Sara sits next to Hattie, a married woman who rides with her husband in the wagon train, Sara is "fascinated that beside her sat a woman who had fornicated with her husband many times" (Horsley, *Crazy Woman* 42). Hattie further intrigues (and shocks) Sara as she disrupts the authority that has confined Sara all her life. Hattie says, "'I don't know as I think much of God'" (43). She goes on to acknowledge that, although God is disappointing because He allows children to die on the wagon train, she admires "'some of the things He thinks up'"—things from nature that appeal to the senses, "'like them stars and the sun goin' down and turnin' the grass all gold'" (43). Hattie is a catalyst that brings Sara back to nature as a source of strength.

The next day, as the wagon train bumps along toward New Mexico, Sara begins to understand that her travel toward New Mexico is creating more meaning for her than is the male narrative she has been following. While moving through geographical space, experiencing "the disorientation when everything familiar is left behind and life is just moving" (Horsley, *Crazy Woman* 45), she is in the subject position of generating meaning, rather than in the object position of having meaning assigned to/for her. In movement away from the familiar, Sara begins to authorize her own travel text.

Horsley describes Sara's first encounter with Native Americans. They come to Sara's consciousness at the same time that the landscape moves her to reflect on the

meaning of life. Sara's identity in the world begins to emerge as three Cheyenne natives emerge from the landscape:

Life is noting every nuance of dirt and prairie grass and rain clouds. Life is noting smoke in the distance, a movement in a line of trees—signs of other beings, of people-like creatures who seem to be part of the dirt and grass and bark. When Sara first saw the Indians, she wanted to walk up and touch them. She stood transfixed watching a Cheyenne woman waiting, smileless, but calm, on a beautiful, spotted horse, while two dark men with bone armor on their chests talked to the wagon master. . . . The woman appeared disinterested in the wagon train and its foreign creatures. Sara stared so hard at her, this woman who rode a horse like a man and didn't seem to care what the ladies of the wagon train might have to say about it, that the Indian turned her head slightly and looked back at Sara. For a moment their eyes locked, like pieces of a puzzle that fit together.

(Horsley, *Crazy Woman* 45)

In this moment, Sara feels the power that she perceives in the Cheyenne woman to be her own power as well. Sara's first encounter with the Other, then, is similar to that of Luhan, who attributes nobility to the native and wants to take on native qualities in *Edge of Taos Desert: An Escape to Reality*. However, Sara's creation of meaning from her encounter is more genuine than Luhan's because Sara had learned from Willoughby that natives are "savages" (Horsley, *Crazy Woman* 19), and in her direct experience with the Cheyenne woman, Sara looks at the woman rather than at the imaginary subject that had been created for her. Travel, rather than previous accounts, generates meaning for Sara.

Soon after this encounter, Sara begins to talk back to Willoughby and resist his androcentric discourse. She first talks back to his imaginary construction of Santa Fe which, he had taught Sara, would be an “oasis of order and refinement at the end of the long journey” (Horsley, *Crazy Woman* 46). She stares “incredulously at the mud geometries below that were the town of Santa Fe,” and she says to Willoughby, “‘It’s all mud. . . . Even the houses are made of mud. . . . If it were not for Reverend Barkstone I would urge you to move on’” (46). Willoughby attempts to silence her, and thereby keep her from traveling away from his claims to knowledge, with male discourse: “‘Sara, you have adopted crude ways on this journey. You have begun to talk entirely too much. I fear it is your fraternizing with [Hattie] that has ruined you’” (46).

When Sara and Willoughby enter the square in Santa Fe, Willoughby asks two Mexicans, “‘I wonder if you could be so good as to tell me where Reverend Barkstone lives?’” (Horsley, *Crazy Woman* 47). One of the men responds, “‘No hablo inglés’” (47). Willoughby voices his shock as he says, “‘My God . . . these men do not even speak English!’” (47). Sara responds to Willoughby’s impotent discourse by further undercutting that discourse with laughter: “she shook her head and laughed, not bothering to move a stray hair off of her lip” (47). Her power pours from her as she laughs at his crumbling discourse and allows her hair to flow freely about her. For a moment, she embodies the Medusa-like characteristic of turning men into stone. Sara, like Medusa, has been raped, and her hair threatens male power just as Medusa’s snakes terrify men. When Willoughby looks at her face and wild hair, his discourse is momentarily silenced and turned to stone.

When Sara laughs, she performs what Cixous calls “emptying structures [of male discourse] and turning propriety upside down” (344). Sara is not the only one laughing. Navajo women, who “had dignity, but they also saw the humor in life; for life had a lot of irony in it,” cover their mouths with their shawls when they look at the Willoughby wagon, “their eyes shining as they spoke to one another” (Horsley, *Crazy Woman* 47). For a moment, Sara participates in a female community of laughter in the face of male domination. Her community broadens as she moves through New Mexico, and her identity and self-agency grow stronger with the joining together of voices that resist dominant Western discourse.

Although Sara continues to bind herself within Anglo patriarchal discourse, in New Mexico she allows voices of resistance to erupt from her ever-shifting center of identity. She has experienced a rupture in a male discourse that is falling apart when it tries to speak for New Mexico. Maria Mies explains in “Feminist Research: Science, Violence and Responsibility” that “[o]nly when there is a rupture in the ‘normal’ life of a woman, that is, a crisis such as divorce, the end of a relationship, etc., is there a chance for her to become conscious of her true condition” (40). Women who experience such crises, according to Mies, “are confronted with the real social relationships in which they had unconsciously been submerged as objects without being able to distance themselves from them. As long as normalcy is not disrupted they are not able to admit, even to themselves, that these relationships are oppressive or exploitative” (40-41). Now that Sara has experienced a rupture with male discourse, which positions her as abject and submissive, she cannot continue to exist wholly within patriarchal discourse. She breaks male structures with voices of resistance and laughter. These emerging voices are her

feminine text, and Cixous explains that a “feminine text cannot fail to be more than subversive,” as it “shatter[s] the framework of [androcentric] institutions” and “break[s] up the ‘truth’ with laughter” (344).

Sara had earlier told Willoughby that her father had given her forty dollars as a dowry so that Willoughby would think she had something of value to bring to their marriage. After Willoughby learns that Barkstone cannot offer him a position in his Protestant church in Santa Fe, and after Willoughby’s Protestant discourse is rejected by the residents and the Catholic priest in Osuna, Willoughby tells Sara, “‘Let us use the money your father gave us, before begging from savages . . . from Catholics’” (Horsley, *Crazy Woman* 74).¹ Sara responds, “‘There is no forty dollars,’” and “then she could not help but laugh” (75). Willoughby again tries to silence her by naming (and thereby owning) her as “‘quite mad,’” and Sara talks back to him by exposing the abuse in her father’s, Barkstone’s, and Willoughby’s discourses, all of which had previously silenced her, because she knows that if she exposes their sexual violations of her to the community that hears truth only in authoritative (male) voices, she will be viewed as a crazy woman. Sara says, “‘Reverend Willoughby . . . I want to tell you about my father and about Reverend Barkstone. They have violated me. You must know this. You must finally know this’” (77). Sara thus talks back to the dominant Western narrative that places woman’s existence in the hands of man to serve his just purposes. Sara’s father and Barkstone have marked Sara as an available fornicator, a devil who, according to Willoughby, does not serve man but violates his purposes. Sara exposes gaps or slippages in male stories that shape her reality. She fills the in-between spaces of their

discourse with laughter, thereby exposing the absurdity of male discourse speaking for her.

Her laughter is serious business. It demonstrates resilience under the stresses of a false discourse that has tried to fracture Sara's connection with nature and self as she sees and knows herself. Her voice comes from out of the imposed silences that her father, her Presbyterian community, Barkstone, and Willoughby had constructed for her as barriers to restrict and contain her identity. Once she crosses these barriers and sets her own voice free, Other voices join in to order her reality.

Donn Rawlings points out in "Kate Horsley's New Mexico Trilogy: Masks of Ambivalence in the Southwest" that *Crazy Woman* is "crowded with voices that talk back against the official colonizing stories of a Westering empire" (105). When Sara and Willoughby arrive in Osuna to bring the natives and Catholics out of darkness, they enter a borderland of voices that have been talking back to colonialism for 300 years. Willoughby comes from a long tradition of colonizers crossing into Osuna to civilize an imagined community of savages. Willoughby is yet another colonizing agent in the West's story of contact that began when the Spanish arrived in New Mexico. Not only do soldiers cross into New Mexico, but the priests come to carry out the same colonial enterprise of setting up outposts from which other colonialists may be trained and later sent out to establish more outposts of civilization. Horsley weaves native story in with the dominant Western narrative: "The soldiers came with their hands on their weapons and with fantasies of gold, visions of loot hidden in the humble baskets and jugs of flat-faced Indians. But the priests held their hands out for the more destructive profit of bringing new souls to Mother Church" (Horsley, *Crazy Woman* 70). Osunas understand

the meaning of this contact through their own stories, which often include a trickster figure in the form of Coyote. Louis Owens describes the trickster as “the shapeshifter who mediates between humanity and nature, humanity and deity, who challenges us to reimagine who we are, who balances the world with laughter” (239). The trickster is an integral part of Osuna cosmology.

Horsley tells the Osuna story of Coyote witnessing the Spaniards marching into New Mexico: “When the Spaniards came to New Mexico, came glittering up from the south, Coyote watched from behind the rocks. He snickered behind his paw figuring what a mess was going to be made and what entertainment he was going to get watching things happen” (Horsley, *Crazy Woman* 70). When he sees the men who “moved along like black clouds, the ones with crosses hanging from their necks, he guesses, ““These are the dangerous ones”” (70). Coyote functions in Osuna both as mediator between Spanish and Osuna worlds, and as the catalyst for laughter in the face of oppression.

Coyote runs to Osuna and warns the people of the coming Spanish incursion. He arrives exhausted, and he rests and defecates “in the middle of the pueblo, in a clearing of dust” (Horsley, *Crazy Woman* 71). When the first priest arrives and announces that he will build a church, an old Osuna woman with Coyote’s trickster qualities tells him, ““There is a sacred place...a perfect place for your worshiping house, a place where all the Osuna people will gladly worship Jesus and Mary and all the others you’ve told us about”” (77). She leads him to “the spot where Coyote had spent several days sleeping, where there was a mess of Coyote hair, and turds that looked like an orange clump of chewed-up berries” (72). The priest looks at the spot and asks, ““What is this?””; and the Osuna woman talks back to his narrative of Catholic influence by answering, ““Animal

shit is sacred to Osuna people. It fertilizes our spirits” (72). Thus, the priest “began to plan his church that would be built on coyote shit” (73). This is the church that Sara and Willoughby come to when they arrive in Osuna, a church whose congregation stems from a history of laughing at, and being disgusted by, the Western master narrative that includes “a woman who had sex with a ghost and had a son”; “Jesus who got himself nailed to two pieces of wood shaped like the thing the priest had around his neck”; and the story of Jesus bringing Lazarus back to life, which “the Osuna people thought pretty disgusting. Who wants to see one’s uncle walking around after a few days of decay?” (71).

The Osuna had been laughing at the Church’s authority for centuries before Sara and Willoughby’s arrival. The Osunas outwardly submit to Catholicism because they must do so in order to survive. However, they still have their kivas, from which stories are generated to better speak the truth in Osuna identity. The Osuna church, then, acts as a trickster figure because its congregation subverts Catholic structures while, at the same time, appearing to be Catholic. Owens explains that the traditional trickster “embodies contradictions, challenges authority, mocks and tricks us into self-knowledge” (110). Jay Vest describes the trickster figure in “Feather Boy’s Promise” as the “anti-hero—a being who expresses the antithesis of normative cultural order and value” (par. 6). The Osuna church is antithetical to Euro-American Catholic purposes of transmitting “stable” claims to knowledge so that these claims may be further dispersed into an otherwise “savage” world. The Osuna church tricks the Catholic church as the priest believes the Osuna congregation is genuinely Catholic, yet they are, at least in part, only performing as Catholics. Horsley clearly presents the Osuna church as trickster when she states, “It

wasn't Coyote who watched the Willoughbys' wagon limp into view, but the church. It narrowed its eyes and didn't take the intrusion as a joke" (Horsley, *Crazy Woman* 73). Willoughby's claims to knowledge are severely tested against this church, which not only tricks the priest into believing that Osunas are genuinely Catholic, but tricks Willoughby by subverting the English language, which Willoughby imagines to be the dominant mode of discourse in all of America.

Willoughby expects that the English language, because it is supported by dominant Western institutions, has the power to subdue the people of New Mexico. Braj B. Kachru explains in *The Alchemy of English* that the "English language is a tool of power, domination and elitist identity, and of communication across continents" (4). Willoughby's discourse is authorized by the West, one voice of which is the Presbyterian church, and any resistance to such authority is unimaginable to him. Therefore, rather than accepting that the Western institutions that support his discourse do not hold absolute power in New Mexico, he speaks English even louder. Willoughby tells the Osuna priest, "I want to speak with whoever is in charge here. I want to speak to the chief, an authority of some kind" (Horsley, *Crazy Woman* 74). The priest shrugs and says, "No entiendo, señor," so Willoughby tries again: "The gospel, the truth,' he yelled down at the priest" (74).

The Catholic priest talks back to Willoughby's demand that Willoughby transmit "the truth" in English to the Osunas by again responding in Spanish, "Osuna es católico. . . . Todo el mundo—católico señor" (Horsley, *Crazy Woman* 74). When Willoughby realizes that the Osunas will not authorize his English-speaking Protestant discourse, he goes off alone "to pray to God for guidance in dealing with his tremendous burden,"

leaving Sara alone by their wagon to further undermine his claims to knowledge (77).

Here Sara tells the earth, whose voices are now influencing her more than are Western voices, about a dream she had:

“I had a dream,” Sara told the ground. “I dreamt that a dog that looked like a ragged, hunched-over fox was barking and barking outside my window. And when I looked out I know that he meant for me to follow him, and yet I could see in his eyes that he was up to some mischief. Still, I followed, and I came to a hole in the ground and went into it, and I saw the dog’s face looking down at me, laughing. And he said, ‘You must go down there, Sara. You must go down there.’ And I went down there and felt that many, many people were hidden in the shadows, and I know that they were not going to hurt me. They were all around me, almost like part of the earth itself they were so well hidden. Yet I knew they were there and I knew that I needed them, and I guessed that the strange dog was an angel.” (Horsley, *Crazy Woman* 78)

Sara now looks to the earth, rather than to Western discourse, for meaning. She resists Willoughby’s ordering of reality because his claims to knowledge are clearly falling apart.

Rather than being guided by Willoughby’s voice, “her mind raced with pain and voices and pictures” that give her a clearer understanding of her place as a disruptive Anglo woman in an Other world (Horsley, *Crazy Woman* 87). She begins to see that biblical discourse is absurd when placed in a context of directly-experienced discourse as she “welcome[s] a growing party of voices that vied for authority in her head” (88). She

listens to Job—an upright man from the Bible who lost his property and friends, and who endured disease in the trial set up by Satan and God—debating with a man she had earlier encountered when that man sold magazine subscriptions at her farm in Roanoke: “Job went on and on about enduring and believing in the abstraction of God’s will. The magazine subscription man pitched the joys of earthly delights which involved pictures of men and women in department store underwear” (89). When placed alongside Sara’s direct experience, biblical discourse falls apart because it no longer works to order Sara’s experience in New Mexico. Sara must discover another discourse that will allow her to survive in this unfamiliar landscape.

She had tried to “satisfy God” by performing the role of a missionary’s wife, but “God was silent; it was a punishing silence that wasn’t going to end until Sara transformed herself into something decent, something worthy of God’s love” (Horsley, *Crazy Woman* 80). The strength she gathers from nature now comes to the forefront as she adapts to the landscape so well, with her “ragged look” (76) and her “sitting straight up on the [wagon] seat with all the pride of the insane” (73), that “Willoughby looked at his wife as though she’d turned into a lizard” (83). It is important to note that Sara later follows a spirit guide who shapeshifts from a man in a horned toad mask to both a horned toad and a lizard. Horsley explains in an interview that she uses the lizard as a symbol of Sara’s ability to adapt: “The lizard is about surviving and adapting to the environment that you’re in. It’s like you become what you need to become in order to survive, if you’re smart.” Unlike Willoughby, Sara is adapting to her new environment, not only physically, but emotionally as well. Her adapting to New Mexico’s landscape is clear as

she becomes strong enough to talk back to Willoughby, who had trained her to be his complicit assistant.

Sara uses Willoughby's Western male discourse—which demands that she bind her hair in order not to lead man away from his colonizing purpose of benevolent influence on abject populations—against him. She says, ““Your hair needs cutting”” (Horsley, *Crazy Woman* 90). As she cuts his hair at night in the open desert where their wagon had fallen apart, two coyotes “let forth plaintive howls” (90), like a non-Western chorus singing in support of Sara, who has finally appropriated the structures of male domination and turned them on the male by determining the length of his hair. Now in Sara's hands, Willoughby prattles on about Sara not being in her right mind. He, like her father, sees her as a burden who should be put in a rest home or in an insane asylum. However, it is her perceived insanity that saves her when three Jicarilla Apaches approach the camp—Broken Nose, Eats Fish, and Small face. Sara understands that what she and Willoughby had claimed to know in Virginia does not work in New Mexico, and she articulates this gap in knowledge: ““How far away from home we are”” (91). The three Jicarilla Apaches, whom Willoughby claims to know, and thereby own, as savages, turn Willoughby's Western authority on its head. Broken Nose talks back to Willoughby's colonizing narrative in the language of the colonizer, thereby nullifying Willoughby's authority: Broken Nose “had power over what happened because he knew some English” (92).

After asking for food and whiskey (which Willoughby explains he and Sara do not have), and then asking for guns, Broken Nose, Eats Fish, and Small Face leave Willoughby and Sara for a few minutes. Now Willoughby completely falls apart:

“Reverend Willoughby bolted off, ripping at his pants buttons. After he had let go of everything in his intestines he came back. For a few minutes he leaned forward and grasped the back of the wagon. Then Sara heard him weeping” (Horsley, *Crazy Woman* 93). It is clear that Willoughby cannot survive in New Mexico. He has failed to transmit his church to New Mexico, and now with no reliable foundation to inform his New Mexico travel experience, he has no strength from which to draw.

When the three Jicarilla Apaches return and further torment Willoughby and Sara, Sara shoots Willoughby in the head. This shooting is both a demonstration of adaptation and a necessary act of survival. Sara adopts what Horsley terms a “cold-blooded aspect” that “helps [Sara] to survive” in New Mexico (Interview). Horsley says that violence is “one aspect of the West that one cannot deny. There’s no mystery as to why a place like this in the nineteenth century would be so violent because you could get away with it, and because it was everywhere, and because it was so often a matter of survival.” She continues, “If [Will] were alive,” he and Sara “would have both been killed. I am sure of that; so [Sara’s] being cold blooded enough to shoot him was so that she’d survive” (Interview). Not only is Sara’s killing Willoughby a necessary act of survival, but her shooting him in the head is her final act of talking back to him, thereby displacing his position as head of the household and, for the moment, silencing his discourse, which demands that the Western intellect override her sensual nature.

Horsley gives a tableau of female resistance in the New Mexico desert: “The wild woman with the wild hair was standing over her husband. She had a pistol in her hand, and he had a hole in his head” (*Crazy Woman* 95). It is Sara’s hand that ultimately takes the power of control out of Willoughby’s hands. In shooting Willoughby, Sara goes

beyond using male discourse against the male as a form of resistance. She now uses a male instrument of power to penetrate the male body as her fathers (Mr. Franklin and Reverend Barkstone) had penetrated hers. Further, Sara demonstrates that she has more power to penetrate Willoughby than he had had to penetrate her, as he was unable to consummate their marriage. Sara articulates Willoughby's story and thereby dismantles the master narrative of husband as dominant and wife as submissive. In Sara and Willoughby's marriage, then, Sara has the last word.

Sara now travels out of a marriage that had confined her voice and, by extension, her identity. However, in traveling out of one form of confinement, she travels into another. Immediately after shooting her husband, she is taken captive by three Apaches—Broken Nose, Eats Fish, and Small Face, who take her away from an assumed Western center and to its imagined periphery. The Jicarilla Apaches forcibly move Sara into their community where she becomes an Other and a slave.

Within two months of being held captive, Sara learns that the Jicarilla Apaches view themselves as the center (which articulates an authoritative master narrative) and all others as peripheral. Whereas the West names itself the center of discourse and Apaches peripheral "savages," the Apaches name themselves "the superior people" and the whites unwashed, fat, and the color of a fish's underside in their discourse (Horsley, *Crazy Woman* 139-40). Sara has thus moved from one center of power to another that duplicates colonization, or the West's master narrative, since the Other, as discursive center, has internalized the role of the West.

The Jicarilla Apaches view Sara as an Other with backward, animalistic claims to knowledge. Not only does Sara catch a fish and eat it (Jicarilla Apaches view this as

desperation and bad taste), but she goes to Broken Nose's dwelling to make love to him, forcing Broken Nose's mother, who shares his living space, to go and stay with her sister. Little Bird and Long Skirt criticize Sara's backward behavior. Little Bird says, "'It does not surprise me that a woman who is not one of the Superior People would eat fish'" (Horsley, *Crazy Woman* 202). Long Skirt adds, "'If a woman sleeps with a man who is not her husband...then she will eat fish and build her dwelling so that the door faces west,'"—the opposite direction of proper placement for a Jicarilla Apache door, since the sun rises in the east (202). Little Bird tells Sara that Sara's animalistic public behavior has shamed Broken Nose's mother. Little Bird tells her, "'You made her beg at her sister's door for shelter, and you made it plain to all the people what you were doing'" (202). Little Bird then articulates the binary in which the Apache claims discursive authority over the backward West: "'In the world of white eyes does an unmarried woman throw out a man's mother so that she may fornicate with him? It is different with us. We have strong traditions and do not take such things lightly'" (202).

In addition to Othering Sara as a representative of the abject West, the Jicarilla Apaches Other Hopis, thereby demonstrating that there is no stable New Mexico native subject. Horsley says, "You cannot homogenize all Native American groups"; to do so is to "dismiss all of the aspects of a person's tribal identity and lifestyle" (Interview). There are more than twenty-four disparate native communities in New Mexico, and each holds its own particular claims to knowledge. Horsley, in demonstrating that one of the West's imagined peripheries might, like the West, imagine itself as center, suggests that the authority of any discursive center must be called into question.

With no central discourse to guide her, Sara follows a platonic pattern to make sense of her travel away from the shaky foundations that have authorized imaginary truths. In Roanoke, Sara exists in the world of appearances because she accepts the androcentric truths handed down to her by her father, her Presbyterian community, and Willoughby. Any dim-glimmering images of the world of forms, demonstrated by her first utterance in *Crazy Woman*—“‘You are not really my father’” (1)—and by her looking to nature for meaning, are suppressed by either her community, whose members are chained in place, or by her complicity with hegemonic structures. As she travels out of her hometown, she turns from the platonic cave’s wall of shadows and looks toward what Plato describes as the “men passing along the wall carrying all sorts of vessels, and statues and figures,” and the fire behind them (Plato, *Republic* 204). The objects, puppeted along the wall in front of the fire, are the Presbyterian church and Willoughby. They are moved about by dominant Western discourse, which claims to embody meaning within itself, yet this discourse, too, is in the cave of pure subjectivity. The fire is made up of the institutions that authorize, and thereby cast light upon, this discourse. Sara begins to understand that claims to knowledge have been constructed for her by a discourse that relies on subjects believing in the truth of shadows without questioning the authority of the discourse that creates these shadows.

Still in the cave, Sara is blinded by Willoughby, who fuels the fire that authorizes the puppeteers’ discourse. He teaches her that her purpose is to help him save the other prisoners, still chained in place, by leading them to the firelight/discourse, which he claims to know as the truth. Sara believes that helping the prisoners to see this discourse is what God/the good has called her to do, so she, too, tends the fire by reciting Christian

hymns and praying to God that she may save the Jicarilla Apaches. She announces to the Apaches, ““God has spoken to me. It is time to tell you about Jesus. I know that you will be able to understand me. I feel that God is ready to make a miracle, and that I can tell you about the wonderful life you will have when you understand that Jesus is your saviour”” (Horsley, *Crazy Woman* 147). Though she had shot Willoughby before she ministered to the Jicarilla Apaches, the discourse that had supported him still controls her, puppeting her about by the strings that bind her to it.

Soon after being taken captive by Jicarilla Apaches, Sara says to their spiritual leader, Many Visions, ““If you are the leader around here . . . then help me. I can bring your people out of darkness”” (Horsley, *Crazy Woman* 111). Sara had learned from Willoughby that natives are savages, and his shadow discourse travels with her to the Jicarilla Apache community:

Once they were Christians, Sara thought, these savages would treat her with charity and apologetic deference; they would be suddenly awakened to civilized attitudes, as though brought to their senses, and the spell of their savagery would be broken. They would cover their bodies with more clothes and, singing hymns, escort her to the nearest fort. (Horsley, *Crazy Woman* 116)²

Rather than seeing real Jicarilla Apaches, Sara sees the shadows created by Willoughby’s discourse and authorized by Western institutions.

Several days into her captivity, Sara’s slave master, Little Bird, leads Sara around the Jicarilla Apache settlement and by Many Visions’s dwelling. He reaches out, grabs Sara’s arm, and pulls her inside. There she sees the Bible he had taken from her upon her

arrival. She reaches for the Bible, the text that authorizes her discourse, but Many Visions keeps her from grabbing it, thereby snuffing out the fire that illuminates her cave of subjectivity. Without this authoritative Western text, Sara must rely on her intellect alone for meaning: “Her mind was so empty, so frozen, that she could hear a small voice talking to her from within her head” (Horsley, *Crazy Woman* 123). Her intellect guides her past the false discourse and, as Plato writes, “up a steep and rugged ascent” and “into the presence of the sun himself” (Plato, *Republic* 206), by instructing her, ““*Don’t be a coward, Sara*”” (Horsley, *Crazy Woman* 123). This voice “took her attention away from the Bible and the shaman” (123), both of them absurd when exposed as shadows of the world of forms, and she focuses her sight upon the good.

The Bible’s truth does not inform Sara’s direct experience with the Jicarilla Apaches. She is neither saved by God nor martyred for God. Further, Sara never converts the Jicarilla Apaches to Christianity; rather, the Jicarilla Apaches view Christian faith as a Western illness. Little Bird explains that Sara has ““the same sickness as the Mexicans who wear the black robes . . . It is this Jesus sickness. The ghost of a god that the pale eyes killed a long time ago. He haunts them and makes them crazy”” (Horsley, *Crazy Woman* 121). In the contact zone, where the West meets the Other, Sara finds that she had been authorized by a discourse that can produce only the “shadows of the images” (Plato, *Republic* 206). Sara cannot help but laugh at the shadow play that she had taken as truth:

Sara kept laughing. Though all that had happened to her might not be funny to some, it suddenly seemed ridiculous to her in light of [Many Visions’s] nose. Job, she thought, should have sat down in the middle of

the road, after all that had befallen him, and had a good laugh. She could see him sitting there, wiping tears from his eyes as he laughed hard and shook his head, “My wife, my farm, my children! Hoo-wee!” (Horsley, *Crazy Woman* 124)

Both Western and Jicarilla Apache discourses contain shadows of truth, but neither brings Sara to the world of forms (the absolute truth). In order for her to encounter truth in the world of forms, she must use her intellect.

Sara is only beginning her travel toward intellect. Once her intellect has “forced [her] into the presence of the sun himself,” her eyes are “dazzled,” and she is unable to see “anything at all of what are now called realities” (Plato, *Republic* 206). Blinded by the sun in the world of forms, she is best able to make out only shadows at first.

Sara’s temporary blindness in her transition into the world of forms is played out when Shoots Straight has a seizure, and Many Visions performs a violent healing ceremony inside Shoots Straight’s dark dwelling: “[Sara] could not see Shoots Straight very well,” and the emotions of the people observing the ceremony, “kept behind shawls, fought back inside the eyes of the men, were beginning to affect her. The day-to-day routine had been broken and she felt shocked to awareness of . . . the life-and-death drama of a woman who had ended up as a captive” (Horsley, *Crazy Woman* 130). Although she is aware that Western discourse cannot light the way to knowledge of the good, she is completely in the dark when what she had claimed to know is situated within an Other discourse. Her claims to knowledge can make out only shadows in the Jicarilla Apache world. While the Jicarilla Apaches see a healing ceremony, Sara sees meaningless violence.

Many Visions “leapt at the sick man. He put both hands on him and pushed hard,” causing Shoots Straight to moan (Horsley, *Crazy Woman* 131). Many Visions “leaned into Shoots Straight with all his might until the bones cracked” (131). Sara, seeing mostly shadows, does not understand that this is a healing ceremony. She “grabbed the medicine man by the hair. She pulled him to his feet” (132). Many Visions then yanks the leather strap around Sara’s neck and violently drags her away from the dwelling before kicking her in the stomach. With blood running from her neck, she whispers the discourse of the cave: ““The Lord will save me”” (133).

Ironically, her eyes grow accustomed to the sun in the world of forms after she gets drunk with the Jicarilla Apache community. She wakes the next day to find that the Jicarilla Apaches have abandoned her, and her vision of the good returns in the form of a masked man: “He wore no shirt and had many beads hanging from a flap he wore over his groin. His tall moccasins rattled with beads” (Horsley, *Crazy Woman* 148). He tells her to rely on her wits because she is no longer within either the Western or Apache discourse communities that had instructed and supported her: ““Go on now. . . . You’re in danger”” (148). She is in danger if she does not travel away from both her former claims to knowledge and from the site that the Apaches had left because, in winter, this place cannot sustain them.

She has failed in the world of appearances where she could be neither an effective vessel of Western discourse nor one of the Superior People, and now she must exist in the world of forms. However, she hesitates to leave the cave entrance because it would be easier to return to the world of appearances. She contemplates returning to the Western community, telling herself, ““I can go back now and bathe in warm water and eat

biscuits” (Horsley, *Crazy Woman* 150). Of course, she understands that if she returns to the Roanoke cave of subjectivity, especially after killing her husband, her father will send her to the asylum. Plato explains that those who have never left the cave would say of the one who had left and returned, “up he went and down he came without his eyes” (*Republic* 207-08). Sara knows that the prisoners in the cave would see her and think she is crazy. They would see that “[s]he was a woman wandering around in her underwear” (Horsley, *Crazy Woman* 160).³ The Apaches, on the other hand, “had known the truth about her, what she’d done about Edmund. . . . They knew and didn’t care” (150). Further, they “even liked her and thought she could do important things” (150). As she considers her options, “[t]he masked man stamp[s] the ground like a horse and fold[s] his arms over his chest” (151). He then walks southwest, toward two mesas, and she eventually follows him.

Now traveling wholly into the world of forms, she is, as Plato describes, “able to see the sun, and not mere reflections of him in water . . . as he is” (*Republic* 207). Horsley writes a direct corollary to Plato’s statement: “In the desert, God’s eye fell hard and direct. His presence was raw and big” (Horsley, *Crazy Woman* 155). Sara chooses to remain in the world of forms, where she can fully experience the good (or God): “And with clarity, Sara knew that she wanted to live some more in the world outside her own childhood’s mind. She could only hope that heaven, if she deserved to go there, would be a place like this, not like Roanoke” (157). Alone in the desert, she sees what Plato names “the universal author of all things beautiful and right, parent of light and of the lord of light in this visible world, and the immediate source of reason and truth in the intellectual” (*Republic* 208). However, she also encounters the memory of a shadow.

In traveling toward the mesas, Sara finds the abandoned Willoughby wagon, which embodies the collapse of Western discourse in New Mexico. The wagon, “broken, crumbling, leaning, weedy—drifts of sand blown against the wheels,” had carried Western discourse to New Mexico only to fall apart (Horsley, *Crazy Woman* 160-61). She now looks at the scene as if she were “looking at the old, abandoned set of a play she had been in” (161). She sees Willoughby’s skeleton “steaming like dry ice in smoky, silent swirls” (161), as if the fire of his discourse had burned itself out into white, smoking ash. Now it is Sara who has silenced Edmund’s voice as “the skeleton was as silent as Brer Rabbit’s Tar Baby” (161). She demonstrates that she has traveled far away from Edmund’s discourse when she articulates herself by telling Edmund’s skeleton, “‘I have a new home, Edmund, and must go on—over there, where the people have gone. . . . I’m no longer a member of the Presbyterian Church’” (163). She understands that Willoughby’s church had only imagined her identity. As a Presbyterian, she had merely mouthed “other people’s words” (157), and therefore had been fooled into thinking that the discourse of the cave was her discourse as well.

She finds paper and a pencil in the wagon and writes a letter to her mother in Roanoke, explaining the truth from the world of forms. She writes, “I think you might even find in this wilderness the beauty of God’s world” (Horsley, *Crazy Woman* 162). She then penetrates Edmund a second time, further exposing the gaps in his discourse, by “stuffing the letter” she had just written “in between two of the skeleton’s ribs” (163). She tells Edmund’s skeleton to deliver the letter to her mother in Roanoke, and as he begins the journey, both he and Sara abandon the center of the discourse that had bound them together:

The skeleton danced off to the east, steam flowing around him, his knee and elbow joints jerking up and down. Sara headed in the opposite direction, to the west toward the two mesas. The woman and the happy-go-lucky skeleton moved steadily apart, putting a distance between them in which the wagon was always the center. (164)

The West still assumes that it is the center of all claims to knowledge, and Sara continues to carry traces of that center with her to each place she travels. However, she resists her Western foundation by moving away from it.

Once her spirit guide (her intellect and inner strength) makes it clear to her that she cannot depend wholly on Western discourse, she severs (dis-chords) the androcentric vocal cords that had spoken meaning to/for her, and she follows that guide southwest to the Apache community's winter home: "'Keep walking,' he said, pointing, 'on that way past those boulders. See where there are trees? Keep walking there. You'll know what to do, you'll know what matters'" (Horsley, *Crazy Woman* 166).

The West soon travels to the Apache's winter home as well, bringing the fire from the cave to consume a portion of the West's imagined peripheries. Sara's guide tells her to "look to the west" (Horsley, *Crazy Woman* 208). She looks and sees "an orange glow that she thought was the sunset, but the sun had gone down hours ago" (208). Her guide tells her this glow is "'[y]our people, playing with fire. . . . It is a big fire'" (208). At the same time, the Jicarilla Apaches gather around their own fire to discuss their plans to rally Comanches and other Apaches to attack Union soldiers. Such attacks were necessary if the Jicarilla Apaches were to resist being consumed by the West: "Many Visions stood still in the midst of the fire chanting, praying for bravery and extolling the

virtues of the men who were going to fight” (208). Sara, unable to extinguish the oncoming fire of the West, tries to put out the Jicarilla Apache fire that is consuming the Jicarilla Apache community. She knows that, because the Jicarilla Apaches are few in number and lack bullets for their rifles, if they attack Western outposts, they will be committing suicide: “Sara was on top of Many Visions holding him by the throat and pounding his head into the ground” (208). She tells the Jicarilla Apaches that in order to save themselves from the soldiers camped nearby, they must ““run into the hills and hide”” (209). Broken Nose responds, ““We are warriors. We will not run and hide”” (209). The Jicarilla Apaches cannot trust a person who, though she has abandoned Western claims to knowledge, still carries traces of these claims.

Little Bird saves Sara from being killed by Small Face by blinding him with the fire’s ashes and dragging her away from the settlement. The warriors go off to war that day. The next morning, away from the settlement, Sara and Little Bird wake to the sounds of the Union soldiers massacring the remaining Jicarilla Apaches. Little Bird says, ““I can hear the whoops of the women”” (Horsley, *Crazy Woman* 213). Then Sara and Little Bird hear “sharp cracks, many many sharp cracks that reverberated in the sky and multiplied like Fourth of July fireworks” (213). The two women run to what is left of the settlement as the soldiers ride away. Horsley’s description of this massacre focuses on the result of a Western patriarchal discourse that silences the contributions of all women. These Union soldiers do not kill warriors in this attack; they kill those who are not yet warriors and those who give birth to warriors and nurture them. The Union soldiers destroy the feminine sphere that is necessary for a community to regenerate and exist:

It was as quiet as snowfall in the camp. . . . The people were there, but they were all still. They were lying beside their pots and baskets. The children still had sticks in their hands. Babies were still lying on top of their mothers. There was blood everywhere, like red paint splattered across people's faces, poured on the ground, bursting from their chests. There was Long Skirt and her children, Long Skirt with blood running all through her hair. Little Bird came to Walks Like a Buffalo. She had fallen over something. Both of her arms were underneath her, in front of her, and her legs were bent so that her backside was in the air as though she'd tried to get up. But there was a big red hole in her back. Little Bird squatted down and rolled her over. Her eyes were shut, squinched against the pain, and in her hands was a basket of cornmeal. (214)

Now, with no Jicarilla Apache community, both women travel in search of the Jicarilla Apache warriors. Just as Sara carries traces of Western discourse, she carries traces of Jicarilla Apache discourse, which "haunt[s]" her and Little Bird "for the rest of their lives" (Horsley, *Crazy Woman* 216). It is clear that Sara carries traces of Jicarilla Apache discourse when she refuses to speak English, other than giving yes or no answers, to the Union soldiers who find her and Little Bird and bring them to Fort Union, New Mexico. As they travel, Sara speaks fluent Jicarilla Apache with Little Bird.

Sara's identity is now informed by both Western and Jicarilla Apache claims to knowledge, yet her identity resists both centers of discourse. She carries within her the baby that she and Broken Nose had created. This baby is an embodiment of deconstructed Western and Jicarilla Apache binaries, a text that is made of both but

privileges neither. At Fort Union, Sara gives birth to her true identity—an identity that shifts among centers and refuses to be confined within either Western or Jicarilla Apache discourses. Such an in-between identity, according to Bhabha, “opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy” (5). Sara’s baby, Roberta, represents what Bhabha terms the “performance of identity as iteration, the re-creation of the self in the world of travel, the resettlement of the borderline-community of migration” (12). Roberta’s identity is being formed into an inclusive voice of hope for New Mexico’s future. Her story is part of an evolution in identity that changes to meet New Mexico’s new social conditions.

Roberta, the embodiment of Sara’s in-between identity, must engage both sides of her own identity in order to negotiate what Owens calls the “special post-colonial crisis of identity” (122). Kumkum Sangari argues that we must “replace the stifling monologues of self and other . . . with a genuinely dialogic and dialectical history that can account for the formation of different selves and the construction of different epistemologies” (147). Roberta cannot help but engage in the dialectic, as Plato demands that one do in order to see the good, with her mother in shaping her emerging identity. Sara has collapsed the binaries of West and Jicarilla Apache into an in-between, or hybrid, girl. Like Latour’s cathedral in *Death Comes for the Archbishop* and Luhan’s travel account in *Edge of Taos Desert: An Escape to Reality*, Roberta is Sara’s text that marks New Mexico. As a text created between two worlds, Roberta may inform those who encounter her of the promise for a future identity in New Mexico that must resist separating and destructive binaries in order to be whole.

Horsley's *Crazy Woman*, then, revises Western androcentric models of travel to New Mexico so that New Mexico travel is no longer just an act of Euro-American or European hegemony or a denial of native histories. Horsley complicates Jicarilla Apache social structures because to homogenize Native Americans is, as Hogue explains, "to ignore the inevitable tensions, conflicts, and contradictions that come in all social formations" (69). Unlike Luhan in *Edge of Taos Desert: An Escape to Reality*, Horsley does not imagine a stable native subject (a commonly assumed Western privilege), nor does she imagine a stable Euro-American subject. Rather, her representation of New Mexico travel experience is a rejection of colonial history, which creates a Western *us* and an Other *them*. Horsley questions resistance as mere reaction to Western Othering—a resistance which often leads to a binary shift in which the Other is center, and the West is peripheral in relation to that center. Susan Bassnett, in "Travel Writing and Gender," explains that contemporary female travel writers play a significant role in adjusting perspectives from constructed binaries to instructive wholeness:

Travel writers today are producing texts for an age characterized by increasing interest in concepts of hybridity, an age in which theories of race and ethnicity, once used as means of dividing peoples, are starting to crumble under the pressure of the millions in movement around the world. Once the gaze of the traveler reflected the singularity of a dominant culture; today, the gaze is more likely to be multi-focal, reflecting the demise of a world-view that separated *us* from *them*, and the role of women in adjusting perspectives is immense. (240)

Whereas the Western male travel narrative typically focuses on the heroic “I” narrator performing normative acts in the place of the exotic Other, thereby devaluing the contributions of the Other, Horsley’s approach to travel in New Mexico demonstrates the value of integrating Other and Western voices and identities because the hybrid is the voice of the future in New Mexico.

Linda Hutcheon argues in “Circling the Downspout of Empire” that “[a]fter modernism’s ahistorical rejection of the burden of the past, postmodern art has sought self-consciously (and often parodically) to reconstruct its relationship to what came before” (150). Horsley’s narrative is a performance in “negotiating (often parodically) the once tyrannical weight of colonial history in conjunction with the revalued local [New Mexico] past” (150). Roberta is an example of the successful integration of both native and Western claims to knowledge, an integration that does not privilege one side (for “sides” are imagined homogeneous structures, and there is no stable Western or Jicarilla Apache “side”). She is the culmination of Sara’s travel performance, which leads Sara to see the good in New Mexico. Roberta, like Sara, finds strength in nature, which does not privilege any discursive center. She plays a game in which she tries to drop a horseshoe onto lizards that scurry about the floor in the house where she, Sara, and Little Bird, live on the outskirts (periphery) of Santa Fe:

It was a game she and the lizards understood. So far, no one had gotten hurt. Roberta could hardly lift the horseshoe and her coordination was still infantile. The lizards understood this; it was their intention to motivate the child to become skilled and then duck out just at the time when her aim was good. Neither Sara nor Little Bird realized the private

deals that were already being made with the world by Roberta. (Horsley, *Crazy Woman* 236)

Like Sara's guide, who wears the mask of a horned toad and shapeshifts into a horned toad and a lizard as he guides her through the desert, Roberta is instructed by her own intellect embodied in the lizards that scurry about the floor.

Once Little Bird leaves with Eats Fish, Kills Bucks, and Asks Questions, Sara's guide returns without a mask, and "his face is painted black and white," representing the suspension of assumed binaries (Horsley, *Crazy Woman* 239). Both his face and Roberta's body incorporate wholeness rather than destructive separation. Sara's travel to, and within, New Mexico offers Sara an identity that marries together Jicarilla Apache and Euro-American worlds, leading her to the hope that Other and Western ceremonies will change from separation to inclusive wholeness. Sara's family's future journey will be a negotiation among, rather than a traveling between, *us* and *them*.

Notes

1. Horsley explains in an interview that “a lot of violence in the west was carried over by immigrants from old problems that they had, and the same thing is true of the Willoughby issue between the Protestants and the Catholics. That was being played out [in New Mexico] too. A lot of European political struggles were carried out here.” Horsley goes on to say that not all Euro-Americans had “direct knowledge of the fact that these struggles were old struggles, going back to Shakespeare—the whole issue between Protestants and Catholics. Willoughby’s coming [to New Mexico] and wanting to supplant Catholics was obviously ongoing,” a continuation of European struggles.
2. Horsley talks about the irony in Sara’s experience with savages: “Sara had a father who was far more savage than anything she encountered in the way she was treated” by her Jicarilla Apache captors. Further, Horsley says, Sara’s father’s sexuality is “so exploitative and dysfunctional that she has those reference points to compare to so-called savages amongst the Jicarillas” (Interview). Horsley suggests here that Jicarilla Apaches are no more savage than Sara’s Euro-American community.
3. Horsley notes, “A lot of Anglo women would come to New Mexico and wear their Victorian clothing, their corsets, and just fall out. They would criticize the Indian women for wearing what [the Anglo women] called their underwear, and then come to find out that that’s adapting to your environment in a smart way. It’s surviving and being healthy” (Interview).

CHAPTER 5

LESLIE MARMON SILKO'S *CEREMONY*: TRAVEL TO
IDENTITY AND WHOLENESS WITHIN COMPETING
DISCOURSES

Willa Cather's *Death Comes for the Archbishop* and Mabel Dodge Luhan's *Edge of Taos Desert: An Escape to Reality* perform the metanarrative of European and Euro-American travel-as-colonial transmission and Western affirmation in the place of the Other. Kate Horsley's *Crazy Woman* questions and resists this metanarrative as Sara Franklin travels among two competing discursive centers and privileges neither. Leslie Marmon Silko's *Ceremony* talks back to European and Euro-American travel-as-epistemological transmission to, and within, New Mexico as Tayo resists the role of colonized Indian. Rather than traveling wholly within the Western narrative that assigns both him and his Laguna community a subordinate role, Tayo travels within the empowering oral traditions of his people. It is important to note that mid-twentieth-century Laguna tradition does not exist only in opposition to Western discourse. Modern Laguna tradition is a discourse that incorporates Western discourse in order for the Laguna to live in both the Western and Laguna worlds. Such incorporation is a necessary act of community survival. Further, Tayo is a mixedblood whose deceased mother was a Laguna, and his father is/was white (Silko, *Ceremony* 35). Like Roberta in Horsley's *Crazy Woman*, Tayo must negotiate among native and Anglo discourses if he is to survive in mid-twentieth-century New Mexico.

Tayo's story, which is also the story of his people, crosses over from counterstory into a story of inclusive wholeness. Tayo travels to reposition himself and his community within competing discourses so that the Laguna may be firmly placed in modern New Mexico. Just as Horsley questions the dominance of any discursive center in *Crazy Woman*, Tayo learns that the Pueblo center must incorporate other centers as the world changes if the center of cosmic wholeness is to hold.

Tayo travels through New Mexico in order to find value in himself, his community, and the world. After fighting in the Philippine jungles in the Second World War, he returns to a place of hopelessness and draught. In the Philippine jungle, he had prayed for the maddening rains to stop. The rain hindered his and an American corporal's progress as they carried Tayo's half-brother, Rocky, in a stretcher: "He damned the rain until the words were a chant, and he sang it while he crawled through the mud to find the corporal and get him up before the Japanese saw them" (Silko, *Ceremony* 12). He believes that his chant has caused the storm clouds to abandon his people in New Mexico: "So he had prayed the rain away, and for the sixth year it was dry; the grass turned yellow and it did not grow. Wherever he looked, Tayo could see the consequences of his praying" (14). Throughout *Ceremony*, it is clear that Tayo's actions affect the natural and spiritual worlds, each of which depends on the other for meaning and order.

New Mexico is suffering severe draught, and Tayo is suffering from post traumatic stress disorder. The unstable condition of the world, brought about by witchery's creation of evil that may ultimately lead to total nuclear destruction, has caused Tayo's seeming schizophrenia. Like the fractured modern world, Tayo is unable

to “put the pieces of himself back together in meaningful sentences” (Owens 174). He is treated in a Los Angeles psychiatric hospital where a doctor asks him questions. Tayo responds as a fractured identity by speaking of himself in the third person: ““He can’t talk to you. He is invisible. His words are formed with an invisible tongue, they have no sound”” (Silko, *Ceremony* 15). Tayo’s inability to articulate himself is clear as Silko writes, “He reached into his mouth and felt his own tongue; it was dry and dead, the carcass of a tiny rodent” (15). Tayo and his people are suffering from the same thing. Both have forgotten the stories that tell them who they are in the world. The Los Angeles doctor tells Tayo the West’s version of the modern native’s story: ““Reports note that since the Second World War a pattern of drinking and violence, not previously seen before, is emerging among Indian veterans”” (53). Tayo responds, ““It’s more than that. I can feel it. It’s been going on for a long time”” (53). Further, what happened to Tayo’s mother, Laura, who separated herself from her Pueblo community, became a promiscuous drunk, and died as a result, “did not happen to her alone, it happened to all of them” (69). Thus, Tayo’s sickness “was only part of something larger, and his cure would be found only in something great and inclusive of everything” (126). In order for Tayo, his community, and the world to come back into balance, Tayo must travel within a ceremony, mapped out by Betonie, Montaña, and Pueblo stories, to bring back what has been lost. He must travel to specific sites in New Mexico and encounter the spirits of these places. These spirits of place direct his movements and actions, informing him that his travels are an integral part of the discursive ceremony upon which he, his people, and the world depend.

Tayo's travel pattern is constellated, or mapped out, by Pueblo cosmology. Louis Owens explains that, for Pueblos, the boundaries of the universe are "established by reference to the landscape in the four cardinal directions—most often marked by sacred mountains, or at times, bodies of water" (172). Owens continues: "Within these recognized boundaries the world is ordered and defined in reference to the center, the earth navel," so "all orientation is centripetal, toward the sacred center, an imaginative construct evoked in the inward-spiraling form of a ceremonial sand painting" (172). Tayo follows this Pueblo "map" as he travels in the four cardinal directions before returning to the sacred Laguna kiva. Before the war, he travels south from Laguna to Magdalena in order to recover his uncle Josiah's spotted cattle. Upon his postwar return to Laguna from Los Angeles, he travels west to Cubero, Grants, and the Chuska mountains. He then travels east to San Fidel, returns to Grants, and goes east again to Mesita. From Mesita, he travels back to Laguna, and then north to Tse-pi'na (Mount Taylor). He goes southeast to the Jackpile mine, and his travel spirals inward, back to Laguna Pueblo, where it began; only this time, he returns whole and enters the Laguna kiva, the spiritual and communal center of the Pueblos.

In addition to following the four cardinal directions before returning to the sacred center, Tayo follows three other narrative maps to find the way to cosmic wholeness. He follows the maps laid out by Hummingbird and Fly in Pueblo stories, Betonie's ceremonial sand painting and star map, and Night Swan and Ts'eh Montañño. Tayo must integrate these maps, rather than privileging one over the others, because the separation of one story from others is an act of destruction. Ku'oosh, the Pueblo medicine man, tells Tayo that the world is "fragile" (Silko, *Ceremony* 35). Silko adds that the word

“fragile” is “filled with the intricacies of a continuing process, and with a strength inherent in spider webs woven across paths through sand hills where early in the morning the sun becomes entangled in each filament of the web” (35). To disregard a story is to “tear away the delicate strands of the web, spilling the rays of sun into the sand, and the fragile world would be injured” (38). Just as no story in *Ceremony* holds sovereign meaning outside of its relation to other stories in *Ceremony*, Tayo has no coherent meaning outside the meanings generated for him by Pueblo stories. He must re-member these stories if he is to heal himself and his community because neither can heal alone.

Tayo travels to encounter these stories, and he must remember them so that he can put them back together into a cohesive whole. The Pueblo people have forgotten, or stopped valuing, the stories, and have thereby fractured and separated the stories (and themselves) from the whole. Silko notes that, for Pueblos, stories “transmit an entire culture, a worldview complete with proven strategies for survival” (“Interior and Exterior Landscapes” 30). The people now depend on Tayo to perform the ceremony that will eventually weave the stories back together into an inclusive and coherent order. The story of Hummingbird and Fly explains the community’s need for such a ceremony.

Throughout *Ceremony*, Tayo’s travel parallels that of Hummingbird and Fly, whose story has been handed down through collective Pueblo memory. Both journeys are mapped out by the necessary encounters that each character must have in order to reach the ultimate goal, which Hebebrand explains as “a sense of identity through re-association and connection of the stories, and, in a communal sense, an end to the drought” (140). In patterning Tayo’s travel after Hummingbird and Fly, Silko demonstrates how Pueblo stories shape the narrative of the present. The stories of

Hummingbird and Fly inform Tayo's story of reintegration of fractured parts with the whole. Paula Gunn Allen explains the importance of Tayo's shaping his story in the form of Pueblo stories:

Silko uses this clan ritual narrative in a ceremonial way as an analogue to her own story about Tayo and the long drought he helps the region recover from, thus illuminating the connection between the ritual tradition, the storytelling tradition, and a contemporary working out in a novel of both tribal forms. By using a non-sequential structure that is accretive, achronological, and interspersed with the traditional clan ritual narrative about how the rain is made to return to the village, Silko shows that clear understanding of a given narrative depends on proper understanding of the stories attached to each significant word. (qtd. in Hebebrand 140)

The story of Hummingbird and Fly explains the reason for the Lagunas' current material and psychological drought. Tayo must remember this story in order to make sense of, and then heal, the present world.

In the story of Hummingbird and Fly, the Pueblo people had moved away from the time-consuming rituals of "caring for the mother corn altar" (Silko, *Ceremony* 46), and were now looking for the quick fix of Ck'o'yo magic, which immediately brings flowing water to the people (47). In neglecting this altar, the people had neglected the earth. Silko explains, "The ancient Pueblo people called the earth the Mother Creator of all things in the world. Her sister, Corn Mother, occasionally merges with her because all succulent green life rises out of the depths of the earth" ("Interior and Exterior Landscapes" 27). The people thought that Ck'o'yo magic "could give life to plants / and

animals” (Silko, *Ceremony* 48). The earth mother, Nau’ts’ity’i, became angry with the people: “So she took / the plants and green grass from them. / No baby animals were born. / She took the rain clouds with her” (48-49). Following this narrative map, Tayo eventually comes to understand that it is both his and his people’s neglect of Pueblo stories that has caused the rain clouds to disappear. Tayo, like Hummingbird and Fly, must travel to specific sites and perform the ceremony of recovering stories and weaving them back together if he is to bring back to the community what has been neglected and, in consequence, taken away.

Hummingbird tells the people, ““You need a messenger”” to talk to the Mother Creator (Silko, *Ceremony* 71). He instructs them, “Bring a beautiful pottery jar / painted with parrots and big / flowers. / Mix black mountain dirt / some sweet corn flour / and a little water. / Cover the jar / with a / new buckskin” (71). He then tells them to perform a specific ceremony over the jar. The people do as instructed, and “On the fourth day / something buzzed around / inside the jar” (82). A “big green fly / with yellow feelers on his head / flew out of the jar,” and Hummingbird says, ““Fly will go with me.... We’ll go see / what she wants”” (82). Hummingbird and Fly travel down to “the fourth world below” (82). Owens notes that, according to Pueblo stories, the Lagunas emerged from the “fourfold underworld” (180). Silko furthers this claim in stating that “all of the human beings, animals, and life that had been created emerged from the four worlds below” (“Notes” 204). Hummingbird and Fly’s journey, then, takes them to a place of emergence, a place which, Silko explains, is “usually a small natural spring edged with mossy sandstone and full of cattails and wild watercress” (“Interior and Exterior Landscapes” 36). Silko writes that the “original Emergence Place . . . link[s] the people

and the springwater to all other people” (36). Further, Hummingbird and Fly’s travel into the earth links the people with the earth. The fourth world is perpendicularly south of the people, and south is the direction that Tayo first travels in his ceremony of recovery.

Hummingbird and Fly bring yellow pollen, turquoise beads, and prayer sticks to the mother of the people (Silko, *Ceremony* 105). She says, “‘I suppose you want something,’” and they say, “‘Yes, we want food and storm clouds’” (105). She tells them to “‘get old Buzzard to purify / your town first / and then, maybe, I will send you people / food and rain again’” (105). Hummingbird and Fly travel back up to the people (perpendicularly north) and relate to them her message. Hummingbird and Fly then travel east to old Buzzard’s house. They bring him beads and prayer sticks and ask him to purify the town. Buzzard says, “‘Well, look here. Your offering isn’t / complete. Where’s the tobacco?’” (113). This statement is followed by a refrain that is repeated throughout *Ceremony*: “‘You see, it wasn’t easy” (113). Hummingbird and Fly must pay close attention to the necessary details of their travels if the ceremony is to work. They cannot take any shortcuts, as the people had done earlier with Ck’o’yo magic. Hummingbird and Fly travel west to Caterpillar’s house. There, Caterpillar “‘rubbed his hands together / and tobacco fell into the corn husks. / Then he folded up the husks / and gave the tobacco to them” (180).

Hummingbird and Fly travel back east and give Buzzard the tobacco, and he purifies the town: “‘first to the east / then to the south / then to the west / and finally to the north” (Silko, *Ceremony* 255-256). Buzzard, like Hummingbird and Fly, travels in the four cardinal directions, as dictated by Pueblo cosmology. Buzzard purifies the town only after Hummingbird and Fly have traveled to specific sites in the south, north, east,

and west, recovered the items necessary for balance and wholeness, and brought them back to the communal center. The outcome of Hummingbird and Fly's ceremonial travel overrides the evil of Ck'o'yo magic: "The storm clouds returned / the grass and plants started growing again. / There was food / and the people were happy again" (256). This story of neglect and recovery has always been in the Pueblos' collective memory, but the Lagunas had neglected the stories, so Tayo must constellate, or order, his travels along the same narrative trajectory as Hummingbird and Fly in order to show respect for Mother Creator and, thereby, bring about the same balance that Hummingbird and Fly had earlier brought to the people.

Tayo believes that he has caused the New Mexico droughts by his cursing the rain in the Philippine jungles. Like the people in the story of Hummingbird and Fly, Tayo has neglected Mother Creator in favor of a chant that, like Ck'o'yo magic, brings immediate results. His action calls for a separation of evil (the rain that hinders his and the corporal's progress in carrying Josiah to safety) from good. Without the rain, Tayo believes Josiah might survive. Tayo has forgotten the Pueblo stories, which teach that the Mother Creator imagined and brought into being the whole universe, and that "there is no absolute good or absolute bad; there are only balances and harmonies that ebb and flow" (Silko "Yellow Woman" 64). Nothing may be separated from the whole. Owens states, "Separating and dividing are the tools of witchery" (189). Silko further explains Tayo's error in perception as she notes that "rain itself is neither innocent or guilty. The rain is simply itself" ("Yellow Woman" 64). Tayo, like the people in the story of Hummingbird and Fly, has caused the rain clouds to disappear. He must now be a messenger and find out what Mother Creator wants. His journey, like that of Hummingbird and Fly, will not

be easy. He must travel south and north to recover Josiah's spotted cattle, east to encounter Night Swan (who tells him he is part of the Pueblo story), west to meet Betonie (who instructs Tayo to perform the Pueblo ceremony), and, after retracing these directions to complete his travel ceremony, south to bring the recovered stories to the Laguna Pueblos. Although Tayo's travel trajectory is patterned after that of Hummingbird and Fly, Tayo continues to shift within the four directions as his, and his people's, story changes.

Betonie tells Tayo that the story must change if it is to survive. The story must survive if the Lagunas are to hold onto their identity—an identity that may shift to incorporate other stories, but must not disappear. Native ceremonies are a performance of the stories that tell natives who they are. Betonie tells Tayo that these performances “‘have always been changing’” (Silko, *Ceremony* 126). Betonie explains that “‘long ago when the people were given these ceremonies, the changing began, if only in the aging of the yellow gourd rattle or the shrinking of the skin around the eagle's claw, if only in the different voices from generation to generation, singing the chants’” (126). Further, changes became necessary “‘after the white people came,’” causing “‘elements in the world . . . to shift’” (126). Betonie has changed the rituals to respond to the changing world because, he says, “‘things which don't shift and grow are dead things’” (126). He thus talks back to Latour, in Cather's *Death Comes for the Archbishop*, who claims that natives refuse to change as the world changes. Tayo learns from Betonie that ceremonies must grow in order to be strong and to survive.

Betonie, who is both Mexican and Pueblo, lives in a Navajo hogan overlooking Grants. The items inside this hogan demonstrate the blending of white and native worlds,

with “dry roots and reddish willow twigs tied in neat bundles with old cotton string” (Silko, *Ceremony* 119), along with other “medicine man’s paraphernalia” (120), and newspapers from St. Louis, Seattle, New York, and Oakland, Coke bottles, outdated American calendars, and phone books. Tayo sees that these items “were plainly part of the pattern: they followed the concentric shadows of the room” (120). Betonie says, ““All these things have stories alive in them”” (121), and Tayo comes to understand that he must incorporate all of these stories in his travel ceremony.

Betonie directs Tayo’s travel in English, the language of the colonizer, yet he has Tayo perform a native pre-travel ritual within a white corn sand painting. Betonie thus directs Tayo to travel within competing discourses. Helen May Dennis notes that sand painting “is a traditional Navajo art form rather than a pueblo, or Keres, art of transformation. Betonie, like Tayo, is mixedblood, and this allows him access to the liminal cultural position; on the threshold of various cultures he can fuse and synthesize their elements as appropriate to Tayo’s specific set of experiences” (49). In appropriating other discourses, Tayo resists the Western narrative that separates natives from the West, a narrative of manifest destiny that relegates the native to the reservation. This sand painting works as a map of polyphonic discourse for Tayo. His ritual within it shows him how to order his subsequent travel ceremony. Betonie sets up five hoops in the sand and paints four mountain ranges beside four of the hoops. Shush, Betonie’s helper, makes bear prints in the sand, beyond the image of the Dark Mountains (Silko, *Ceremony* 141-42). Tayo sits in the center of the white corn sand painting while Betonie and Shush complete its construction. As Tayo sits, Betonie approaches him and “cut[s] Tayo across the top of his head” with a sharp flint (Silko, *Ceremony* 143). This action prefigures the

head wound Tayo will receive on Mount Taylor as he recovers Josiah's spotted cattle (Dennis 53). Betonie and Shush then lift Tayo up: "[T]hey guided his feet into the bear footprints, and Betonie prayed him through each of the five hoops" (Silko, *Ceremony* 143). The sand painting ritual through which Betonie and Shush guide Tayo is the same ritual Tayo will perform to recover both himself and a balance in the world.

Dennis argues that the "central ritual" within this sand painting "foregrounds a sequence of colors: black/dark, blue, yellow, and white" as well as Tayo's "walking through hoops from the Dark Mountains down and back home" (51). Owens explains that, for Pueblos, colors represent directions, "with north represented by yellow, west by blue, south by red, and east by white" (181). In ritually traveling through the five hoops, which represent the fourfold underworld and the present physical world, and in moving within the four colors that represent the four cardinal directions, Tayo completes a healing ceremony that will, if he remembers it, return him home "to long life and happiness" (Silko, *Ceremony* 143). Betonie teaches Tayo that all things are connected, and Tayo understands this after the ceremony as he sleeps outside the hogan and "dreamed about the speckled cattle" (145). Upon waking, he "stood on the edge of the rimrock and looked down below: the canyons and valleys were thick powdery black. . . . He remembered the black of the sand paintings on the floor of the hogan; the hills and mountains were the mountains and hills they had painted in the sand" (145). He realizes that "there were no boundaries; the world below and the sand paintings inside became the same that night. The mountains from all the directions had been gathered there that night" (145). Thus, the distinction between ceremonial ritual and material reality has ceased to exist for Tayo.

Betonie also draws a star map in the dirt for Tayo to remember. When Tayo later sees the stars form this pattern in the sky, he will know the ceremony is almost complete. Betonie says, “Remember these stars. . . . I’ve seen them and I’ve seen the spotted cattle; I’ve seen a mountain and I’ve seen a woman” (Silko, *Ceremony* 152). Tayo thus orders his travel ceremony as he remembers and performs the multivalent stories that Betonie tells him. Friedman explains the importance of Tayo’s encounter with Betonie and how this experience prepares Tayo for his encounters with the spirits of place whom he will later meet:

During his encounter with Betonie, Tayo learns, or is reminded of, various mythic tales that have significance for his quest for identity. These interspersed stories, which usually appear in the form of poems, not only play an important role in Tayo’s ceremony in the sense that he will “meet” characters from these tales so that he will ‘act out’ and thus experience the stories himself, they also parallel the course of events in the “present,” or “reality,” of the novel. (138)

Tayo meets the spirits of place who guide him to specific sites and ways of knowing generated from those sites. Robert M. Nelson explains a “spirit of place” as “a more-than-human being who represents the land’s own life, who knows How Things Work and who is willing to share this knowledge with the People” (15). Tayo’s two guides are Night Swan and Ts’eh Montaña.

Tayo first encounters Night Swan the summer before he goes off to war. She appears to him in the form of Grandmother Spider, who “waited in certain locations for people to come to her for help” (Silko, *Ceremony* 94). It is important to note that Night

Swan exists not only in the form of the mixedblood dancer who had traveled north from El Paso, to Las Cruces, and then to Cubero, but she is also, according to Nelson, Ts'eh Montaña and Grandmother Spider (15). The implication here is that just as no story has complete meaning outside of its relation with other stories, no individual has a coherent identity except in relation to his or her community. All things in Pueblo cosmology are interrelated and interdependent. Before the war, Tayo performs a rain ceremony at a spring near Laguna: "The things he did seemed right, as he imagined with his heart the rituals the cloud priests performed during the draught" (Silko, *Ceremony* 94). A spider comes out and drinks from the pool. Tayo "remembered stories about her. . . . She alone had known how to outsmart the malicious mountain Ka't'sina who imprisoned the rain clouds in the northwest room of his magical house" (94). Two days later, "the sky was full of low dark rain clouds" (96). His ceremony works because it has real narrative significance: "Everywhere he looked, he saw a world made of stories, the long ago, time immemorial stories, as old Grandma called them" (95). Frogs, "the rain's children," dive into the pool, and dragonflies, "all colors of blue—powdery sky blue, dark night blue . . . and mountain blue," hover over the pool (95). He then sees a green hummingbird "flying higher and higher until it was only a bright spec" (95-96).

Owens explains, "It is following [the above] passage with its intense association of the color blue with rain, its invocation of Grandmother Spider and, thus, Thought-Woman; and its introduction of the helper, Hummingbird, that Tayo first meets Night Swan" (182). Owens argues that Night Swan "is most explicitly linked with [the color blue] and with the rain itself" (181). Owens clarifies this link:

Wearing a “blue silk dress,” the Night Swan lives in a room with a bright blue door. Josiah, Night Swan’s lover before Tayo, drives to see her in a blue GMC pickup. When Tayo goes to her, she is wearing a blue kimono which outlines “her hips and belly” and she seats Tayo in a “blue armchair with dark wooden feet carved like eagle claws” in a room with “blue flowers” painted on the walls and blue sheets upon the bed. (181)

Night Swan is “like the rain and wind” (Silko, *Ceremony* 98). If Tayo remembers her story and the other stories about the people’s relation to her, he will recover the rain clouds and bring healing balance to himself and to his people. In the song that Night Swan listens to on a Victrola as Tayo brings her a message from Josiah, a man’s voice sings in Spanish, “‘*Y volverè* [I will return]’” (Silko, *Ceremony* 97). These words prefigure the storm clouds’ return to the Laguna Pueblo.

Tayo needs Night Swan to guide his travels by making him aware that he is part of an already-ordered Pueblo story. He does not yet know his part in the story, so Night Swan must direct his travel within the Pueblo story. She points out travel markers that he must remember in order to find his way. After making love to Tayo in Cubero, she tells Tayo, “‘You don’t have to understand what is happening. But remember this day. You will recognize it later. You are a part of it now’” (Silko, *Ceremony* 100). Silko, in “Language and Literature from a Pueblo Indian Perspective,” explains that Pueblo stories are “like a spider’s web—with many little threads radiating from the center, crisscrossing one another. As with the web, the structure emerges as it is made, and you must simply listen and trust, as the Pueblo people do, that meaning will be made” (49). Tayo must trust that meaning will emerge from the story he does not yet understand. He is an

integral part of the evolving story of the changes taking place in the world, and the people who want the story to remain static blame these changes on people like Tayo and Night Swan, ““the ones,”” she says, ““who look different”” (Silko, *Ceremony* 100). Night Swan explains, ““Indians or Mexicans or whites—most people are afraid of change. They think that if their children have the same color of skin, the same color of eyes, that nothing is changing”” (100). Not only is the world changing, but racial identity is changing along with it. These changes cannot be stopped. They must be accepted and wholly integrated into the stories that tell the Pueblos who they are. Both Night Swan and Tayo are mixedbloods who, according to Owens, “introduce a new vitality into the Indian world” (183). They have the power to add relevant changes to, and thereby strengthen, Pueblo stories so that the stories may continue.

Josiah’s spotted cattle are mixedbloods as well. They, too, represent vitality and the need for change in mid-twentieth century New Mexico. Whereas Herefords wait for water that may never come, an inaction that often leads to their deaths, Josiah’s spotted cattle continually travel to find water and food. They are a mix of Hereford and Mexican “desert cattle, born in dry sand and scrubby mesquite, where they hunted water the way desert antelope did” (Silko, *Ceremony* 74). Josiah says these cattle will “grow up heavy and covered with meat like Herefords, but tough too, like Mexican cows, able to withstand hard winters and many dry years” (80). Unlike Herefords, and by extension, those who refuse to allow change, the spotted cattle will survive the ever-changing New Mexico landscape and continue to bring vital spiritual and material sustenance to the people, once Tayo recovers them.

When Josiah, following Night Swan's suggestion, buys the cattle before the war, they have a Mexican brand that "looked like a big butterfly with its wings outstretched, or two loops of rope tied together in the center" (Silko, *Ceremony* 81). Owens notes that butterflies are "identified with the Pueblo personification of Summer, Miochin, as well as Yellow Woman, a fact that will serve to associate Tayo more closely with this mythological figure when later in the novel, Tayo encounters Ts'eh Montaña" (183). The brand is also a symbol of infinity, or eternal return. Thus, the brand marks continuation and survival, as well as Tayo's necessary travel pattern of return to himself and his community. Josiah and Tayo add "Auntie's brand, a rafter 4," to the Mexican brand (Silko, *Ceremony* 81). The cattle are now marked with the stories of continuation and "completion, balance and harmony" (Owens 183), and Tayo must travel within the confines of these stories in order to return whole to himself and his community.

Tayo's second helper, an extension of Night Swan, is Ts'eh Montaña. Night Swan has always been moving north toward Mount Taylor, and when Tayo encounters Ts'eh, he understands that Night Swan has led him to Ts'eh, the spirit of place at Mount Taylor. Night Swan's travel trajectory, if extended, connects Mexico City with Mount Taylor, crossing (and thereby connecting) Mexico City with New Mexico. Night Swan has traveled north from El Paso to Las Cruces, to Socorro, and then to Cubero, just south of Mount Taylor.¹ The culmination of Mexican stories with New Mexican stories takes place in the spot where Tayo sees the promise of hybrid discourse and a return to wholeness. At Mount Taylor, Tayo finds and recovers the spotted Mexican-American cattle. In recovering the mixedblood cattle, Tayo recovers the new vitality of his own mixedblood identity. These cattle represent Tayo's and his people's discourse:

“Gathering the spotted cattle was only one color of sand falling from the fingertips; the design was still growing, but already long ago it had encircled him” (Silko, *Ceremony* 196). Tayo’s recovery of these cattle is a necessary part of his travel ceremony.

Ts’eh Montaña is another color, or design, in Tayo’s ceremonial travel pattern, and she had encircled him long ago as she had always been in his, and his people’s, collective memory. As mentioned earlier, Ts’eh is identified with Yellow Woman in Pueblo stories. Ts’eh is associated with the color yellow (representing north—Mount Taylor is north of Laguna). When Tayo first sees her, she is wearing a yellow skirt, and her eyes are ocher (Silko, *Ceremony* 177). Silko explains that, in Pueblo stories, Yellow Woman leaves her village, has a sexual encounter with a mountain spirit, and always returns home to benefit her people—usually with food or with offspring (“Yellow Woman” 70-72). Ts’eh and Tayo make love at Ts’eh’s place below Mount Taylor, causing Tayo to experience a “downpour” that prefigures the return of the storm clouds, and to have a continuous dream of the spotted cattle (Silko, *Ceremony* 181). Ts’eh and Tayo’s lovemaking thus furthers Ts’eh’s association with Yellow Woman, as Yellow Woman’s “fearless sensuality results in the salvation of the people of her village” (Silko, “Yellow Woman” 71). Upon Tayo’s completion of the ceremony, Ts’eh/Night Swan returns to Laguna in the form of storm clouds that save the people.

In addition to being associated with Yellow Woman, Ts’eh is identified with water, lightning, and Betonie’s constellation. The silver buttons on her moccasins “had rainbirds carved on them,” and her blanket is patterned with storm clouds and black lightning (Silko, *Ceremony* 177). The lightning on Ts’eh’s blanket is a travel marker; it informs Tayo that he is on the correct ceremonial path that Betonie had mapped out for

him. Betonie had chanted, “I have left the zigzag lightning behind” (144). Tayo will again encounter this marker on Mount Taylor as he works to recover the spotted cattle. A dead pine tree, struck by lightning, will give Tayo a reference point, showing him where he had cut the hole in the fence on Floyd Lee’s land—the hole through which he will drive the spotted cattle (190).

Ts’eh continues to be a part of Tayo’s travel ceremony as she directs Tayo’s gaze to Betonie’s constellation. She says, “‘The sky is clear. You can see the stars tonight’” (Silko, *Ceremony* 178). Tayo looks to the north sky, and “Old Betonie’s stars were there” (178). Ts’eh thus guides Tayo through the travel ceremony that Betonie had mapped out for him. The star pattern guides Tayo north to find the spotted cattle, rather than south, toward which “the dim memory of direction . . . lured [the spotted cattle] . . . to the Mexican desert where they were born” (197). Until Ts’eh had pointed out the star pattern, “Betonie’s vision of stars, cattle, a woman, and a mountain had seemed remote; he had been wary, especially after he found the stars, and they were in the north. It seemed more likely to find the spotted cattle in the south, far far in the south—the direction they had always gone” (186). Following the star map, Tayo correctly goes north to recover the spotted cattle. When he returns to Ts’eh’s place, he finds further confirmation that, as old Grandma later puts it, “‘old Betonie did some good after all’” (215). Tayo sees that “on the north wall of the room,” where he and Ts’eh had made love, there is “a star map of the overhead sky in late September. It was the Big Star constellation old Betonie had drawn in the sand” (214). Tayo’s travel ceremony is constellated among the patterns that mark the sky and the earth. The patterns of the Big Star constellation, created by Thought-Woman (whose stories create the universe), drawn

by Betonie, and storied by Ts'eh, weave Tayo into Pueblo/Navajo stories so that he may participate in the continuing story of survival.

Tayo follows the lessons, or directions, of Pueblo and Navajo stories to bring healing balance back to his people. By performing as messenger between the Earth Mother and the people, just as Hummingbird and Fly had done, Tayo travels within a pattern that had long ago been established by the Pueblos. His travel adds new elements to the story, and such additions keep the story alive in the changing world. His recovery of the spotted cattle is a recovery of his earlier-neglected hybrid identity. Both he and the spotted cattle demonstrate the need for polyphonic, rather than pure-breed, expression. As Betonie and Night Swan tell Tayo, those who refuse to accept change will not survive. Modern survival depends on psychological and spiritual growth. As the world changes, so must the ceremony. The Pueblos must negotiate among competing voices and incorporate them into the Pueblos' claims to knowledge. By achieving a balance among Mexican, white, and native discourses, the changing racial demographics in New Mexico will not separate people from one another; the change will allow the survival and positive growth of the community.

In keeping with polyphonic discourse, it is useful to weave in the shared travel experiences of Latour in *Death Comes for the Archbishop*, Luhan in *Edge of Taos Desert: An Escape to Reality*, and Sara in *Crazy Woman* with Tayo's travel ceremony. Each of these protagonists adds to his or her discourse by negotiating identity in the contact zone of New Mexico. Further, each of these four works adds to readers' understanding of the ways in which New Mexico has changed through contact between the West and natives. Latour comes to understand that his Catholic faith shares the same

foundation as native faiths in New Mexico; and just as he believes that God will preserve the Roman Catholic, he believes that God will preserve the native(s). Luhan's narrative is an attempt to disparage Euro-American claims to knowledge as the Western metanarrative separates people from themselves and their communities. However, she cannot throw off Western epistemology as she continually speaks for the natives she imaginatively constructs. In trying to integrate natives into her discourse, she further separates them from the West by representing them from a limited Western perspective. Sara, in *Crazy Woman*, comes into contact with such an imaginary construct of New Mexico natives. She imposes authoritative Western knowledge claims on them, seeing Jicarilla Apaches as heathens in need of Protestant redemption. She later becomes a part of the Jicarilla Apache community, and she ultimately brings about a change to New Mexico—a change which Tayo ultimately confronts. She gives birth to Roberta, a mixedblood who will bring to New Mexico the vitality that Tayo later has to offer his community and the world. In each of these travel narratives, the traveler brings new knowledge, and often good, back to the community from which he or she had begun the journey. It is only through an escape from subjectivity toward objectivity that each traveler has the opportunity to bring enlightenment back to the community. Therefore, each of these narratives shares the platonic quest pattern.

I have shown how three of these four works of mid-nineteenth-to-mid twentieth-century women's New Mexico travel literature are ordered by Western discourse—both Christian and platonic patterns. Cather's *Death Comes for the Archbishop*, Luhan's *Edge of Taos Desert: An Escape to Reality*, and Horsley's *Crazy Woman* are all written from Euro-American perspectives. Silko's *Ceremony* is written from a native/hybrid

perspective (Native American, Mexican, and Anglo). *Ceremony* must be read with some understanding of native/hybrid claims to knowledge (claims which I have attempted to include in this discussion), but *Ceremony* may also be approached responsibly from perspectives other than native or hybrid discourses. Tayo's journey is not a call for strict nativism. Rather, his travel ceremony teaches that all voices and stories must be woven into modern native stories if native stories are to survive and grow. For this reason, the weaving in of the platonic travel pattern with Tayo's ceremonial Pueblo and Navajo patterns adds strength to Tayo's, and his people's, stories.

It is clear that Tayo's New Mexico travel is at least as important in the recovery and transmission of identity and claims to knowledge as are the travels of Latour in *Death Comes for the Archbishop*, Luhan in *Edge of Taos Desert: An Escape to Reality*, and Sara in *Crazy Woman*. The platonic journey is the narrative thread that weaves these four novels together so that the protagonists' travels converge not only in New Mexico, but in the world of forms as well. Thus, these four travel narratives work toward the discovery or recovery of the good.

Like Plato's "Allegory of the Cave," which teaches that the ideal world can be seen only through a process of intellectual travel away from what one subjectively claims to know, Tayo's travel within stories generated from place underscores the need for Pueblos to escape a static existence in the world of appearances (a world in which their lands and claims to knowledge have been contained, stolen, or appropriated by whites) and enter into the world of forms through the stories that order their existence. Susan Stanford Friedman states, "Individuals develop a sense of self through acts of memory,

reflexivity, and engagement with others, all of which require forms of storytelling to come into being” (153). Tayo comes into being by engaging in the dialectic.

The Western metanarrative relegates New Mexico natives to the past, as evidenced in Luhan’s *Edge of Taos Desert: An Escape to Reality* and Cather’s *Death Comes for the Archbishop*. If natives believe only Western discourse, they will see themselves as victims of Western history—a people whose story is authorized by the West. They will exist in Western memory as either obstacles to Western progress or as noble savages. Betonie explains, “‘That’s what the witchery is counting on: that we will cling to the ceremonies the way they were, and then their power will triumph, and the people will be no more’” (Silko, *Ceremony* 126). If natives exist wholly within Western discourse and witchery (the evil power that works toward destruction), they will focus only on what has been taken from them, and they will not survive. Tayo is complicit with such discourse as he says, “‘They took almost everything, didn’t they?’” (127). Betonie points out Tayo’s epistemological error:

“We always come back to that, don’t we? It was planned that way. For all the anger and frustration. And for the guilt too. Indians wake up every morning of their lives to see the land which was stolen, still there, within reach, its theft being flaunted. And the desire is strong to make things right, to take back what was stolen and to stop them from destroying what they have taken. But you see, Tayo, we have done as much fighting as we can with the destroyers and the thieves: as much as we could do and still survive.” (127-28)

If natives focus on what has been taken from them, they will play out the story that witchery has created for them. They will destroy themselves with bitterness as they deny responsibility and separate themselves from evil, and evil must not be separate from good if there is to be cosmic balance. Tayo's platonic quest works toward bringing such a balance.

Tayo is chained in place, watching shadows projected onto the cave wall. He, like his half-brother, Rocky, has fallen victim to Western discourse. At the boarding school in Albuquerque, Rocky had been told, "Nothing can stop you now except one thing: don't let the people at home hold you back," and "Rocky understood what he had to do to win in the white outside world" (Silko, *Ceremony* 51). Rocky's mother, Auntie, had encouraged his success: "She could see what white people wanted in an Indian, and she believed this way was his only chance" (51). Further, "She valued Rocky's growing understanding of the outside world, of the books, of everything of importance and power" (76). Auntie buys into Western discourse because it is the story of success. However, she is also worried about adhering to tribal ways, so she is chained in place by her own fear and insecurity. She sees only the shadows of the West and of the Pueblo past.

Rocky continues to value Western discourse until he is killed in the Philippines. Tayo, born into both Western and native discourses, is able to successfully negotiate both Western and native discourses as changing Pueblo stories guide him out of the cave of his own subjectivity. In the cave, however, Tayo interprets his experiences with his feelings, rather than with his intellect. He feels abject and angry at the loss of native agency. He must become unchained by engaging in the dialectic, or he and his people will dry up and vanish, thereby fulfilling the Western narrative of manifest destiny. This is what the

witchery wants: “The liars had fooled everyone, white people and Indians alike; as long as people believed the lies, they would never be able to see what had been done to them or what they were doing to each other” (Silko, *Ceremony* 191). Plato warns that those who believe the lies “see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave” (Plato, *Republic* 205). Tayo must learn to see the difference between destructive and healing discourses in order to come into balance with the world.

Betonie says that it is not the white people who are to blame for evil; rather, it is witchcraft which is to blame: “‘That is the trickery of the witchcraft,’ he said. ‘They want us to believe all evil resides with white people. Then we will look no further to see what is really happening. They want us to separate ourselves from white people, to be ignorant and helpless as we watch our own destruction’” (Silko, *Ceremony* 132). Instead of blaming others, then, Betonie argues that natives should come to terms with the fact that evil comes from within—from the false knowledge of the world of appearances. Betonie says that “‘white people are only tools that the witchery manipulates; and I tell you, we can deal with white people, with their machines and their beliefs. We can because we invented white people; it was Indian witchery that made white people in the first place’” (132). In platonic terms, white people are puppets that create shadow forms on the cave wall (Plato, *Republic* 205). Their power is sustained by those who believe in the false knowledge in the world of appearances. Betonie explains that white people are a part of the changing Pueblo discourse. If natives separate their knowledge claims from white knowledge claims, they negatively affect the balance of the world—a balance that depends on both good and evil. Tayo must negotiate among both white and native world-

views in order to bring back a harmonious balance to himself, to his community, and to the changing world. He is both white and Laguna, and he must accept both influences in order to be whole. Betonie's Mexican grandmother had earlier articulated the need to incorporate competing discourses in order to survive the changing world: "It cannot be done alone. We must have power from everywhere. Even the power we can get from the whites'" (150).

The discourses of whites, Mexicans, and natives help lead Tayo to true being in the world of forms. Plato writes that "when there is some contradiction always present, and one is the reverse of one and involves the conception of plurality, then thought begins to be aroused within us" (*Republic* 216). From plurality, Plato explains, one conceptualizes "absolute unity," and such intellectual exercise leads one to "the contemplation of true being" (216). Tayo uses the power of the dialectic to make his people's story continue and grow. He must remember the lesson of the white story of separation, which is also a Pueblo story (The Pueblos have separated themselves from the Earth Mother), so that he will know how to behave in the world. Those who do not learn the lesson from the stories of separation, by engaging in the dialectic, strengthen the shadow discourse of witchery. This discourse affects every person in the cave:

The destroyers had tricked the white people as completely as they had fooled the Indians, and now only a few people understood how the filthy deception worked; only a few people knew that the lie was destroying the white people faster than it was destroying Indian people. But the effects were hidden, evident only in the sterility of their art, which continued to feed off the vitality of other cultures, and in the dissolution of their

consciousness into dead objects: the plastic and neon, the concrete and steel. (Silko, *Ceremony* 204)

Those who are complicit with the discourse of witchery help to bring about the ultimate destruction of the world. Because this discourse is so pervasive, Tayo often doubts the truth of the world of forms. His doubt causes him to backslide into the cave.

Tayo feels guilty just before cutting Floyd Lee's fence (a boundary designating white property) on Mount Taylor to recover Josiah's spotted cattle: "He knew then he had learned the lie by heart—the lie which they had wanted him to learn: only brown-skinned people were thieves; white people didn't steal, because they always had the money to buy whatever they wanted" (Silko, *Ceremony* 191). However, Tayo rejects his feelings, which Plato states are "false notions" (*Republic* 207), as he "cut into the wire as if cutting away at the lie inside himself" (Silko, *Ceremony* 191). In rejecting the wisdom of the cave, he progresses in the dialectic; he discovers "the absolute by the light of reason only, and without the assistance of sense," he "perseveres until by pure intelligence he arrives at the perception of the absolute good" (Plato, *Republic* 224). Upon recovering the cattle, Tayo has traveled out of the cave and into the light of truth. He exists in the world of forms as he watches the recovered cattle, which Ts'eh now keeps for him at her place in an arroyo below Mount Taylor: "[H]e could see Josiah's vision emerging, he could see the story taking form in bone and muscle" (Silko, *Ceremony* 226).

Tayo continues in the world of forms as he travels south toward the Laguna pueblo. He is aware of the many innocuous caves in the valley's cliffs, and he knows that these caves, like the rains in the Philippine jungles, are not evil: "But there were other caves, too, deeper and darker," caves of subjectivity that he must remember so that

he will not fall victim to their discourse (Silko, *Ceremony* 237). Silko notes Tayo's resolve to stay in the world of forms when he envisions the caves of witchery: "He turned away" (237). He focuses instead on Enchanted Mesa, where "all things seemed to converge" (237). As he experiences the world of forms through his intellect, he sees the good represented by the sunrise: "[I]t was all so beautiful, everything, from all directions, evenly, perfectly, balancing day with night, summer months with winter. The valley was enclosing this totality, like the mind holding all thoughts together in a single moment" (237). He understands that "strength comes from here. . . . It had always been there" (237). The foundations of the world of forms have always been there. Plato explains that "professors of education must be wrong when they say that they can put a knowledge into the soul which was not there before, like sight into blind eyes" (*Republic* 209). Tayo's story, which is a continuation of his people's story, has always *been there*. His story is an ever-present objective truth that simply must be remembered in order to be uncovered.

However, like Latour, in *Death Comes for the Archbishop*, Luhan, in *Edge of Taos Desert: An Escape to Reality*, and Sara, in *Crazy Woman*, Tayo feels that it would be easier to return to the cave after being pained by the light of truth: Tayo "needed to rest for a while, and not think about the story of the ceremony" (Silko, *Ceremony* 241). Harley and Leroy find Tayo traveling south, and they give him a ride in Leroy's pickup truck. Tayo drinks beer in the truck to ease his suspicion that Harley and Leroy are lying to him about their coming from Grants (from the west) when they had actually come from the south—the direction from which Coyote, in Horsley's *Crazy Woman*, witnesses priests traveling in order to colonize New Mexico natives (Silko, *Ceremony* 240). The beer takes Tayo away from the world of forms (intellect) and into the world of

appearances (feelings), just as peyote takes Luhan from the intellectual world to the world of feelings in *Edge of Taos Desert: An Escape to Reality*. Tayo understands that those in the world of appearances would say that he is ridiculous for believing in the world of forms. Plato explains that when one returns to the cave from the light of truth, “Men would say of him that up he went and down he came without his eyes; that it was better not even to think of ascending; and if any one tried to loose another and lead him up to the light, let them only catch the offender, and they would put him to death” (*Republic* 207-08). For this reason, Tayo decides to “hang around with Harley and Leroy; everyone would understand that: riding around, drinking with his buddies. They wouldn’t be suspicious then; they wouldn’t think he was crazy. He’d just be another drunk Indian, that’s all” (Silko, *Ceremony* 241). Those in the cave distrust anyone who leaves the cave to travel to the world of forms.

When Tayo wakes up in Leroy’s truck, parked just below the Jackpile mine, Harley and Leroy are gone. Tayo buys into the shadow discourse, which claims that the world of forms does not exist: “It was difficult then to call up the feeling the stories had, the feeling of Ts’eh and old Betonie. It was easier to feel and to believe the rumors. Crazy. Crazy Indian. Seeing things. Imagining things” (Silko, *Ceremony* 242). Soon, however, he remembers the truth of the world of forms—that those in the cave want him to doubt the ceremony. The cave “was their place, and he was vulnerable” (243). Turning, once again, away from the shadows on the cave wall, he disables Leroy’s truck, pockets a rusty screwdriver that he finds under the truck seat, and then climbs up to the Jackpile mine shaft.

Here, he finds that he has returned to the world of forms, where he relies on his intellect and sees “the pattern of the ceremony was completed” in the uranium ore (246). He is again at “the point of convergence where the fate of all living things, and even the earth, had been laid” (246). Here, in the world of forms, good and evil are intertwined in a delicate and natural balance: “The gray stone was streaked with powdery yellow uranium, bright and alive as pollen; veins of sooty black formed lines with the yellow, making mountain ranges and rivers across the stone” (246). It is the evil of separation that lays these “beautiful rocks . . . in a monstrous design” of “destruction on a scale only [false knowledge] could have dreamed” (246). Looking at the uranium ore, Tayo again engages in the dialectic. He pieces together the stories he has encountered in his New Mexico travel and achieves a vision of the absolute truth that Plato demands rulers of the state learn and share with the people: Tayo “cried the relief he felt at finally seeing the pattern, the way all the stories fit together—the old stories, the war stories, their stories—to become the story that was still being told” (246). He must remember this pattern of absolute unity if he is to remain in the world of forms. Further, he must bring the knowledge he has gained in the world of forms back to the cave in order to free other prisoners chained up by false knowledge. Of course, it will not be easy exposing the lie of the shadow discourse.

The cave dwellers will say the light from the world of forms has blinded Tayo. Ts’eh tells him, ““They have their stories about us—Indian people who are only marking time and waiting for the end”” (Silko, *Ceremony* 232). The prisoners of the cave are complicit with the discourse of witchery. Ts’eh explains, ““They want [the story] to end here, the way all stories end, encircling slowly to choke the life away”” (231-32). She

suggests that Emo is stoking the fire that helps create the shadows on the cave wall:

“‘Emo has told them you are crazy, that you live in the cave here and you think you are a Jap soldier. They are afraid of you’” (232). They will try to chain Tayo back up in the cave, as Ts’eh tells him; “‘If you come quietly, they will take you and lock you in the white walls of the hospital. But if you don’t go with them, they’ll hunt you down, and take you any way they can. Because this is the only ending they understand’” (232). Tayo must be resolute in bringing the prisoners out of the cave and into the light of truth because, Ts’eh explains, the Army, the BIA police, the doctors, and the Laguna people “‘don’t know about stories or the struggle for the ending of the story,’” the ending that must be the unifying truth if the world is to survive (232).

Tayo’s engaging in the dialectic has brought him to the unifying truth. He is pained as he watches Leroy, Pinkie, and Emo torture and kill Harley below the old uranium mine, but he does not buy into the wisdom of the cave, which tells him to jam the rusty screwdriver into Emo’s skull. Rather, he remembers the story of Arrowboy who, following his guide and seeing through the eyes of truth, watched the false discourse of witchery played out in the cave of false knowledge:

Arrowboy got up after she left. / He followed her into the hills / up where
the caves were. / The others waiting. / They held the hoop and danced
around the fire four times. / The witchman stepped through the hoop / he
called out that he would be a wolf. / His head and upper body became
hairy like a wolf / But his lower body was still human. / “Something is
wrong,” he said. / “Ck’o’yo magic won’t work / if someone is watching
us.” (Silko, *Ceremony* 247)

Tayo watches Leroy, Pinkie, and Emo's act of destruction, thereby nullifying Ck'o'yo magic. Because Tayo does not participate in the destruction, the story will not end as witchery wants—in bitterness and separation.

Tayo has endured in the world of forms and discovered the truth: "He had arrived at a convergence of patterns; he could see them clearly now. . . . The transition was completed" (Silko, *Ceremony* 254, 255). His eye is fixed on what Plato calls "the idea of good . . . the universal author of all things beautiful and right . . . and the immediate source of reason and truth in the intellectual" (*Republic* 208). Tayo brings this regenerative truth back to his people, thereby completing both his platonic quest and his travel ceremony.

In the Laguna kiva, Tayo tells the story of integration, unification, and growth. This story, though it had always been available to the Pueblos, had to be experienced directly by a traveling messenger in order to be correctly articulated. Tayo's travel has been an act of remembering, adding to, and continuing the story that tells him and his people who they are. As he tells the Laguna elders the story, they interrupt him with questions so that their voices might be a part of the telling. Tayo's story is their story as well—a story that has never died, but has continued and has taken on necessary changes. Old Grandma recognizes the old Pueblo stories in Tayo's story, and she says, "'It seems like I already heard these stories before . . . only thing is, the names sound different'" (Silko, *Ceremony* 260). The stories have always *been there*, but they must be traveled through and relived so that the community may remember them and understand their value.

Native New Mexico stories continue today, even as many non-natives try to help natives either by speaking for them, or by assimilating them into their Western story of success that separates individuals from their families and communities in order to fulfill the American Dream. As native and hybrid voices continue to add to the discourse of mid-nineteenth-to-mid twentieth-century female representations of travel to, and within, New Mexico, the stories become more responsible, meaningful, and better able to tell the world who New Mexicans were, and who they are today.

Notes

1. Night Swan is an extension of Betonie's Mexican grandmother, who also wears a blue shawl. Both women, as well as Ts'eh, may represent the creative female principle that has always been there for the Pueblos—like Ts'its'tsi'nako, Thought-Woman, the spider who creates stories by thinking them. Betonie's grandmother has traveled the same route that the Spanish/Mexican colonizers traveled to colonize New Mexico—north from Mexico City, and on to the New Mexico pueblos. Tayo's female helpers are all connected by the story of travel and change that began when the story of the Pueblos began.

CONCLUSION

NEW MEXICO TRAVEL: AN ONGOING NARRATIVE

One of the surest ways of discovering who we are and what we value is by traveling away from what we initially claim to know. Movement away from the subjective and the familiar is a courageous act, and many people would rather stay home. Those who travel may, like Latour in *Death Comes for the Archbishop* and Sara in *Crazy Woman*, find that what they had been taught about their place in the world cannot hold up when tested in a place where other epistemologies and ontologies have equal, or more, solid footing. Travelers may be so strongly influenced by a place, once they experience it directly, that their notions of what is normal or natural start to show gaps as wide as the cracking foundations upon which these notions stand. In order for foundations to hold, they must be tested against other foundations so that they may allow themselves to shift, rather than crumble, as the world changes.

Travel is an act of negotiation between what we expect to experience and what we actually experience. Latour travels to a New Mexico that he believes has fallen out of Roman Catholic (and therefore, any) order in Cather's *Death Comes for the Archbishop*. He expects to see backsliding priests, parishioners, and congregations. He travels to correct this disorder. As his travel to New Mexico is being mapped out, he does not imagine natives because his focus is on his Roman Catholic mission—to re-order a crumbling Church. He comes to understand that native claims to knowledge, though he cannot fully comprehend them, hold the same order that he is fighting for as Bishop, and later as Archbishop.

Luhan travels to New Mexico in *Edge of Taos Desert: An Escape to Reality* in order to heal her fractured identity and to promote New Mexico's healing qualities to a home audience. For her, New Mexico is an edenic travel destination in which the imagined order of the past continues in the present. Luhan believes that she is traveling back in time, to a Golden Age in which communities and families exist as modern Americans used to exist—in harmony with one another and with the earth. She had imagined “Indians” while mapping out her New Mexico travel, and when she sees natives, she restricts their meaning to the dominant Euro-American discourse that names them noble savages and mystical healers. She ignores the complex social structures, the poverty, and the abjectification of both Mexicans and Pueblos in New Mexico. She, like many of her readers, might as well have stayed at home as her imagined projection of debased Mexicans and romantic Pueblos never travels beyond her imagination.

In Horsley's *Crazy Woman*, Sara Franklin believes authorized Western accounts of New Mexico as an unregenerate wilderness in need of Western guidance. Like Latour, Sara travels to New Mexico to spread Western influence. However, her Western claims to knowledge fall apart when she realizes that Mexicans and natives can actually rule themselves. In her travel, she negotiates among Western and native discourses and authorizes neither. She cannot continue to buy into the Western discourse, which abjectifies and destroys native people in order to strengthen the Western discursive center. On the other hand, she cannot fully authorize native discourses, which are not, as Luhan believes, a panacea for the illness of Western metaphysics.

Sara and her daughter, Roberta, ultimately travel within a liminal state which allows useful change in New Mexico. Sara and Roberta must travel into New Mexico's

future as new, vital women who can accommodate competing discourses to create stronger hybrid identities. Such identities are necessary for fully engaging New Mexico's changing demographics.

In Silko's *Ceremony*, Tayo negotiates among his New Mexico travel experiences by listening to the stories that each spirit of place has to offer and by incorporating these experiences into his own identity. He cannot ignore native social structures, poverty, or abjection in New Mexico. Further, he does not restrict his experiences with Mexicans, whites, or other natives to imaginary constructs from previous narratives of encounter. Rather, he allows all of his travel experiences, as well as Mexican, native, and Anglo discourses, to shape his understanding of the world. He comes to realize that all stories, peoples, animals, and things must hold equal value for the world to be in harmony. World harmony is important because separation and neglect ultimately cause the destruction of individuals, communities, and the world.

A comparative study of Cather's *Death Comes for the Archbishop*, Luhan's *Edge of Taos Desert: An Escape to Reality*, Horsley's *Crazy Woman*, and Silko's *Ceremony* demonstrates that New Mexico's history of travel and encounter is not a completed project, but an ongoing narrative that continues to shift and grow as Western female and native voices revise androcentric/normative travel accounts that have claimed representational authority. It is necessary for New Mexico's travel/encounter story to change so that it does not become a relic whose meaning and value have faded into the dissolution of a contained and lifeless past.

New Mexico's competing narratives of encounter, transmission, and negotiation are vital to the ongoing process of American identity. Travel among New Mexico's

competing discourses, from the time of the United States's conquest of Mexico to the Native American literary renaissance, offers readers a more informed understanding of one of North America's most dynamic contact zones. It is in the contact zone that travelers must engage the discursive formations that construct and support their identities in the world. In the contact zone, identity foundations will either shift or collapse. Of course, the traveler who ignores the complex social structures in the contact zone, by refusing to directly engage with the place, is not actually experiencing travel. Rather, she is projecting her limited understanding on the place. Such a person may as well stay home.

I have pointed out in the Introduction that, as Phillips puts it, "The travel narrative concerns situations in which the stability of the self is often challenged" (64). Identity is an ongoing process of negotiation, a dialectic "in which the stable self tested by unpredictable contingencies must respond in consistent and enlightened ways, often achieving considerable personal enrichment on the way" (64). If the traveler does not engage in this dialectic, as Plato demands in order for one to find enlightenment, her identity will remain static and shrivel into atrophy. The traveler's identity has no substantial meaning if she does not consider others. It is only in relation to others that she can know herself and her position in the world. She cannot fully participate in the world when she condemns herself to imaginary confinement. For this reason, the platonic quest is a powerful travel trope.

I have shown how the travel narratives in *Death Comes for the Archbishop*, *Edge of Taos Desert: An Escape to Reality*, *Crazy Woman*, and *Ceremony* are linked together by the platonic quest. Latour, Luhan, Sara, and Tayo travel to sites that offer "access to

the transcendent, the eternal, the divine” (Jenkyns 203). These sites are both material and intellectual. Latour moves from becoming to being at the cruciform tree near Agua Secreta. At this physical site, he gains access to the intellect alone as he sees the ideal cross, on which Jesus was crucified, in the world of forms. Though he later returns to the subjective cave of sight at the sacred cave of the Pecos Pueblos, he also brings the idea of the good from the world of forms to the world of appearances in building his cathedral. As I point out in Chapter 2, Latour must exist in both the world of forms and the world of appearances in order to convert lost Catholics in New Mexico. He ultimately returns to the cave to bring what he has learned in the world of forms to those who would otherwise believe that the shadows on the cave wall, imitations of immutable forms, are the truth.

Luhan exists in a perpetual state of becoming. After experiencing the world of forms by using the dialectic to perceive absolute unity in New Mexico, she re-presents her coming into being in her travel account, which is but a shadow of the world of forms as it must exist in the world of sight in order to be read. Further, her emphasis on feeling over intellect relegates her to the world of appearances, so she cannot fully perceive the good that Plato demands ideal philosophers recover through the intellect alone.

Sara follows her spirit guide (her intellect and inner strength) out of the cave of Western androcentric discourse. In New Mexico, she engages in the dialectic to negotiate among Western and native epistemologies. She brings the good (the successful integration of both Western and native claims to knowledge) to both Western and native communities through her own negotiation among knowledge claims (the dialectic), and through her daughter, Roberta—the idea of whom transcends binaries, which are projected onto the wall of the cave of subjectivity. Sara’s platonic quest leads to

inclusion. As I note in Chapter 5, Plato explains that the dialectic movement from plurality to “absolute unity” leads one to “the contemplation of true being” (*Republic* 216). Therefore, Sara’s New Mexico travel is a successful example of the platonic quest.

Tayo’s platonic quest leads him out of the cave of subjectivity, in which he is a vanishing “Indian” without agency in a dying native world, and into the absolute truth. The truth is that he is an integral part of both his community and the world. Tayo can only experience this truth by traveling to specific geographical sites and, once he is physically at each site, by engaging in the dialectic of regenerative stories that tell the truth. He ultimately abandons the wisdom of the cave and exists in the world of forms. He returns to the cave to bring the good to his community, who would otherwise remain chained up in the discourse of witchery—separation and self-destruction.

Latour, Luhan, Sara, and Tayo see in the perceptible world what is but a pale shadow of the everlasting immutable forms of truth, and their intellects ascend to a vision of the good through the recognition of beauty and/or the interconnection of all things.

Other useful connections that warrant further study of these four works, and of other New Mexico travel writing, are the regenerative experiences of other-worldly forms and one’s plunge into temporary madness, which leads to apotheosis. Latour sees a cross in a material tree, and this experience leads him to much-needed water at Agua Secreta. In the sacred Pecos Pueblo cave, he hears the beginning of life and human history. The sound of the underground spring becomes a disturbing presence for Latour, one that he cannot name. Just as the “ou-boum” of the Marabar cave in E. M. Forster’s *A Passage to India* becomes a worm-like presence that drives Mrs. Moore mad (163), the sound of the spring in the Pecos Pueblo cave almost brings Latour to hysteria. His experience of this

other-worldly form leads him to an objective truth that he had not previously understood: The order he longs for had already been established for natives. They have no need for his transmission of European knowledge claims. Perhaps Latour's temporary crackup is a demonstration of the cracking up of the dominance of Western discourse in New Mexico.

Luhan experiences seemingly other-worldly forms and sounds when she takes peyote in New Mexico. The peyote works as regenerative medicine that, under Tony's tutelage, teaches her that all things are connected and, therefore, all things hold equal value. She hears her voice echoed in the landscape, so she comes to understand that her consciousness resides not only in herself, but in the world around her.

Sara sees, hears, and follows a spirit guide that only she can see and hear. This guide shapeshifts from a man in a mask into a horned toad, and into other lizards, in order to give Sara strength and direction. At the end of *Crazy Woman*, it is not clear whether this guide, now a man with a face painted black and white, is material or spiritual, but this distinction is of little importance. In Sara's experience with this other-worldly guide (in all of his forms), she finds the female and hybrid strength she needs in order to survive in a place of competing (male/female and Western/native) discourses. She also sees Edmund's skeleton come to life, and she penetrates the skeleton/center twice. This experience with hallucination or other-worldly form teaches her that Edmund's Western discourse is, like any discourse that does not responsibly include other discourses, hollow.

Tayo sees and hears stories from spirits of place. These spirits, like Sara's guide, shapeshift and guide Tayo's travel ceremony to a regenerative conclusion. Without these

guides, Tayo would remain a victim to discourses that tell him he is a vanishing Indian and an abject mixedblood who does not have the power to heal himself, his community, or the world.

An in-depth study of regenerative other-worldly visions would be an exciting addition to women's travel writing in New Mexico. Visions are often reported in New Mexico—from spirits to mirages, aliens, and hallucinations brought on by altitude-induced edemas, starvation, and dehydration, and visions often lead the traveler to change her travel trajectory. Many New Mexico travelers, upon seeing a mirage, change course because they think they are seeing a town or a water source.

The desert is “a gap location, a place in which it is possible to ask questions and develop a way of knowing that contradicts assumed sureties” (Fetterley and Pryse 273). The desert subverts claims to knowledge; what one knows in the Western metropolis does not always count as knowledge in the New Mexico desert, as evidenced by European and Euro-American travelers' experiences with mirages, water sources, and sometimes-imagined natives. Native New Mexicans do not exist in the Western imagination alone. They do not need a Western authority to represent them in order for them to be present. New Mexico natives, as Silko's *Ceremony* demonstrates, are not other-worldly forms or exotic Others. New Mexico natives exist outside of Western knowledge claims and, as Betonie explains in *Ceremony*, it is the whites who were created by natives.

Natives have written their own American travel experiences in English for their own communities and for the West since the nineteenth century. Lucy Tapahonso's *Sáanii Dahataal: The Women Are Singing* and Mourning Dove's *Cogewea, The Half-*

Blood, for example, represent natives traveling in and out of Western discursive centers. Both of these works talk back to Western constructs of the white male as normative and the native as Other.

Arnold Krupat refers to Edward Said's "Identity, Negation, and Violence" as Krupat states, "The image of east-west movement, like other 'images of centrality' in Edward Said's phrase, gives 'rise to semi-official narratives with the capacity to authorize and embody certain sequences of cause and effect, while at the same time preventing the emergence of counternarratives'" (14). I expect that more counternarratives will emerge in women's representations of travel to, and within, New Mexico. Native American literature, which had been viewed as peripheral in Western literary discourse until Momaday's *House Made of Dawn* was published in 1968, no longer defines itself only in relation to the dominant Western center. Further, many female Native American authors' voices are helping to shape the ever-expanding Western literary canon. A study of Native American women's representations of travel experience would greatly add to the burgeoning discourse of travel literature. No longer are only white males authorizing travel experiences and reporting the exotic back home. Now, Native American women, such as Leslie Marmon Silko, Lucy Tapahonso, and Mourning Dove, call what was once seen as the exotic, home; and their representations of travel into Western metropolises are fascinating counternarratives. As Americans continue to travel, it will be interesting to see how women, formerly relegated to the domestic sphere, represent their travel experiences in the formerly male-dominated travel discourse.

There is room for even further investigation of New Mexico travel writing. I expect that studies of travelers' experience of madness leading to apotheosis, and of Mexican and Mexican-American travel to, and within, New Mexico are already a part of New Mexico travel discourse, or they will soon follow. European and Euro-American travelers may be driven to temporary madness in New Mexico, and this madness often leads them to apotheosis. I have already noted Latour's temporary madness as he listens to the cave spring. Luhan's healing through peyote, one might argue, renders her temporarily insane yet brings her to enlightenment. Sara is continually accused of being mad as she communicates with the earth and with God. Her madness leads to her agency as the Western institutions that had supported her are falling apart in New Mexico. Tayo, on the other hand, is driven to madness outside of New Mexico—in the Philippine jungles and in a Los Angeles hospital. He sees Rocky in a Japanese soldier's face, and his madness is authorized by Western medical discourse. It takes seven years for him to recover from his seeming schizophrenia. This recovery is a necessary act of regeneration for Tayo and his community. New Mexico is familiar to Tayo and other New Mexico natives, so the implication of native travel may be that, just as Europeans and Euro-Americans often become mad in the place of the Other, natives have similar experiences in unfamiliar places, both Oriental and Western.

The madness that Latour, Luhan, Sara, and Tayo experience ultimately brings them to apotheosis. Latour stops trying to impose his European claims to knowledge onto natives; Luhan further experiences a communal and universal whole; Sara's madness, in following her spirit guide, is her sanity in New Mexico; and Tayo's madness

leads him to travel within a much-needed ceremony that culminates in the healing of his own identity, his community, and the world.

In addition to the movement from madness to apotheosis in New Mexico travel writing, Mexican and Mexican-American representations of travel to, and within, New Mexico will continue to add to New Mexico travel discourse so that New Mexico travel writing may help explain America's dynamic shifts in identity. As Mexicans continue to cross the New Mexico border, as well as other U.S. borders, the story of the United States will incorporate their voices and become more relevant in the changing world. In order for New Mexico and the United States to remain vital in the world, all of the voices that make up New Mexico and the United States must be heard. It is my hope that all New Mexico travelers, including immigrants from all countries and migrants who have been forced to relocate to New Mexico, will add to the discourse of identity formation through direct contact with other places and cultures. There is no one normative voice/center that can truly represent our world, whose discourses are in constant flux and transit.

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