

Contents

Acknowledgements	page viii
List of contributors	x
Editor's introduction: Cormac McCarthy's canon as accidental artifact <i>Rick Wallach</i>	xiv
A writer's view of Cormac McCarthy <i>Madison Smartt Bell</i>	1
Part I The Appalachian works	13
Prefiguring Cormac McCarthy: the early short stories <i>Rick Wallach</i>	15
'They aint the thing': artifact and hallucinated recollection in Cormac McCarthy's early frame-works <i>Dianne C. Luce</i>	21
'Like something seen through bad glass': narrative strategies in <i>The Orchard Keeper</i> <i>William Prather</i>	37
Imposition and resistance in <i>The Orchard Keeper</i> <i>Barbara Brickman</i>	55
The evolution of the dead girlfriend motif in <i>Outer Dark</i> and <i>Child of God</i> <i>Nell Sullivan</i>	68
'He's hell when he's well': Cormac McCarthy's rhyming dictions <i>Terri Witek</i>	78
Detailing the wor(1)d in <i>Suttree</i> <i>Béatrice Trotignon</i>	89
The seventh direction, or <i>Suttree's</i> vision quest <i>William C. Spencer</i>	100

Ruder forms survive: Cormac McCarthy's atavistic vision <i>Matthew Guinn</i>	108
Part II A detour into drama	117
Older professions: the fourth wall of <i>The Stonemason</i> <i>Peter Josyph</i>	119
Cormac McCarthy's <i>The Stonemason</i> : the unmaking of a play <i>Edwin T. Arnold</i>	141
Part III From east to west: shared elements in the Appalachian and Southwestern novels	155
McCarthy music <i>Jay Ellis</i>	157
'I aint come back rich, that's for sure,' or the questioning of market economies in Cormac McCarthy's novels <i>Christine Chollier</i>	171
The process of elimination: tracing the prodigal's irrevocable passage through Cormac McCarthy's southern and western Novels <i>John Vanderheide</i>	177
Part IV The Border tetralogy	183
'A false book is no book at all': the ideology of representation in <i>Blood Meridian</i> and the Border Trilogy <i>David Holloway</i>	185
<i>De los herejes y huérfanos</i> : the sound and sense of Cormac McCarthy's border fiction <i>Linda Townley Woodson</i>	201
'A certain but fugitive testimony': witnessing the light of time in Cormac McCarthy's Southwestern fiction <i>John Beck</i>	209
Liberty beyond its proper bounds: Cormac McCarthy's history of the West in <i>Blood Meridian</i> <i>Neil Campbell</i>	217
Into the darkening land, the world to come: Cormac McCarthy's border crossings <i>Mark Busby</i>	227
'Mexico para los Mexicanos': revolution, Mexico, and McCarthy's Border Trilogy <i>John Wegner</i>	249
Female presence, male violence, and the art of artlessness in the Border Trilogy <i>Patrick W. Shaw</i>	256

<i>Contents</i>	vii
Games in the Border Trilogy <i>Marty Priola</i>	269
'The hands of yet other puppets': figuring freedom and reading repetition in <i>All the Pretty Horses</i> <i>James D. Lilley</i>	272
The trapper mystic: werewolves in <i>The Crossing</i> <i>S. K. Robisch</i>	288
X The last stage of the hero's evolution: Cormac McCarthy's <i>Cities of the Plain</i> <i>Charles Bailey</i>	293
Appendixes Index of character names in the novels <i>Kyle Kirves</i>	303
Bibliography	386
Index	395