Cormac McCarthy: A Bibliography

Dianne C. Luce

October 2011 Update of Cormac McCarthy: A Bibliography

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[This document was last updated on October 26, 2011.]

Preface

The following is a listing of English-language print materials relevant to Cormac McCarthy studies, updated and expanded from its first versions, which were published in Southern Quarterly (1992) and in Perspectives on Cormac McCarthy (1993). Omitted here are listings of primary materials, foreign language studies, and most English-language items published in countries whose predominant language is other than English, except for those available in the United States. (Such lists appear elsewhere on the Cormac McCarthy Web site.) Internet publications are not indexed here except for a few interviews.

New in this update is an annotated section on archives of documents relating to McCarthy and his work. These include holdings of his early writing for his high school and university periodicals, correspondence, drafts of his work, and materials related to the work of McCarthy scholars.

Another change introduced in this update is that the section on scholarly studies has been separated into two listings, alphabetical by author: the first on printed books devoted to McCarthy’s work, and the second on book chapters and articles in periodicals, including entries in reference books and review-essays of scholarly books. Also included in the articles section are a few items that are not scholarly in nature, but which appear in professional journals. To document McCarthy’s reception in the scholarly community, even very brief or insignificant treatments of his work have been included; for many of these, annotations identify the nature of the material relating to McCarthy. Most reviews of scholarly books on McCarthy are not included in the bibliography. Reviews of McCarthy’s books by scholars are not listed in section II, but in the Reviews section of the bibliography.
Sections IV and V are comprised of the ever-growing lists of dissertations and theses devoted to McCarthy. Most of these completed in the past five years are available in PDF form on dissertation databases, as are some earlier ones. Section VI is an expanded listing of interviews, McCarthy’s public statements, and others’ accounts of conversations with him. Because of their importance, the clips from McCarthy’s interview with Oprah Winfrey made available on the Oprah’s Book Club website are included, as is Ira Flatow’s online interview with McCarthy, Werner Herzog and Lawrence Krauss.

The Reviews section identifies book reviews for each of McCarthy’s works in order of original publication from The Orchard Keeper (1965) through The Road (2006). A few incompletely cited reviews from the clipping files of Albert Erskine housed at the University of Virginia are included in this update. Reviews of The Road appear in two consecutive sections: one for reviews of the novel alone, and a second for reviews of the novel and film together or reviews of the film that make significant comments on its adaptation of the novel. With these exceptions, the hundreds of reviews of the films of All the Pretty Horses, No Country for Old Men, and The Road are not included in this bibliography. In the subsections for McCarthy’s dramatic works, The Gardener’s Son (1996), The Stonemason (1994) and The Sunset Limited (2006), reviews of both his texts and productions of the works are included. The lists of reviews include assessments published in scholarly journals, national periodicals, major newspapers such as the New York Times and the London Times, and some smaller newspapers. Until recently, I had not attempted to locate all reviews published in local newspapers throughout the United States, except in those cities where McCarthy has lived for a substantial period. But with the availability of electronic databases such as LexisNexis, it has become possible to be much more inclusive and more international. The two most recent updates of the bibliography include a substantially increased number of recent news articles and reviews in this country and abroad. Only some of this expansion is due to the wider recognition McCarthy has earned since the 1990s; the rest is due to improvement in bibliographical finding aids. The texts of most reviews published in the past decade are available through subscription databases at university libraries. As in past versions of the bibliography, reviews and other newspaper pieces have not been listed in their multiple appearances in newspapers across the country. Usually, only the first appearance of a review is listed here except for reviews that have been reprinted in another country. And in this update I have omitted notices of McCarthy’s books that do not include assessments of their merits and slight pieces that indicate only that someone of note is reading one of his works.

A chronological listing of pieces from news media and popular magazines follows the Reviews sections. For the early years, many of these are slight and are included only to document McCarthy’s reception and recognition. Others, if used with caution, are helpful in establishing biographical details about this most private author: marriage and death notices about his family members, interviews with and articles about McCarthy’s second wife, Anne DeLisle, and interviews with directors and screen-writers involved with filming his works, for instance. Some provide context for the design, editing and publishing of his work. McCarthy has by now become widely known in this country and abroad, and for the first time I have found it necessary in this update to be selective in the listing of journalism. Omitted here are many brief and insignificant mentions of McCarthy and passing comparisons of new novelists’ work to his. But
I have also included in this update a few more significant articles for which there is incomplete bibliographical information because of the easy availability of these pieces in databases or online versions of newspapers.

The final section, with no claim to exhaustiveness, cites a miscellany of references to McCarthy’s life or work by other literary figures. Taken together with the assessments of his books by such writers as Nelson Algren, John Banville, Madison Smartt Bell, Guy Davenport, and Shelby Foote listed in the Reviews section, these items attest to the influence and reputation McCarthy holds among his peers. Of biographical interest is poetry by McCarthy’s first wife, Lee McCarthy.

The checklist as a whole includes every American and British print publication relating to McCarthy that I have been able to locate and verify to date, with the exception of some items insignificant to scholars. Asterisks mark those items I have not personally seen, but which are included here because I was able to acquire complete bibliographical information about them from sources I deemed likely to be accurate. Items new to this update appear in red.

I am grateful for the help of many McCarthy scholars and readers who have called my attention to some of the materials which appear in the bibliography or who helped locate them. Special thanks go to Travis Gordon of the Midlands Technical College English Department and to Marty Priola, webmaster of the Cormac McCarthy Home Page for their generous advice and assistance in preparing this document for Web access. Appreciation is also due to the library staffs of Midlands Technical College and the University of South Carolina.

This checklist is updated periodically with new listings appearing in red. Authors and researchers are invited to make suggestions for additions or corrections by emailing the compiler.

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IX. References in Interviews and Writings by Other Authors

I. Archives


Cormac McCarthy Papers. Southwestern Writers Collection, The Witliff Collections, Texas State U–San Marcos. [1964-2007: correspondence, notes, drafts, setting copies, proofs for all novels and
screenplays from *The Orchard Keeper* through *The Road*, and restricted material relating to his unpublished *The Passenger*]

**Dale L. Walker Collection on Cormac McCarthy.** Southwestern Writers Collection, The Witliff Collections, Texas State U–San Marcos. [Clippings and photocopies of articles about McCarthy; print-outs from “The Cormac McCarthy Home Page”]

**Faulkner Foundation Papers.** Faulkner-Massey Collection, U of Virginia Library, Charlottesville. [Documents relating to McCarthy’s winning the William Faulkner Foundation Award for *The Orchard Keeper*, 1966]

**John Sepich Papers.** Southwestern Writers Collection, Texas State U–San Marcos. [Research notes, drafts and correspondence relating to Sepich’s *Notes on Blood Meridian* and related articles]

**Knoxville Catholic High School Library.** Knoxville, TN. [Incomplete run of issues of the *Gold and Blue* from the years McCarthy attended]

**Perspectives on Cormac McCarthy Collection.** Southwestern Writers Collection, Texas State U–San Marcos. [Drafts and proofs of articles in Edwin Arnold and Dianne Luce’s special McCarthy issue of *Southern Quarterly* (1992) and its revision as *Perspectives on Cormac McCarthy* (1993); related correspondence]

**Richard Inman Pearce Collection.** South Caroliniana Library, U of South Carolina, Columbia. [Materials relating to the research and writing of *The Gardener’s Son*, compiled by the film’s director; Pearce’s copy of the shooting script]

**Robert Cumbow Collection.** Southwestern Writers Collection, Texas State U–San Marcos. [Letters, 1985-87]

**University of Tennessee Archives.** Knoxville, TN. [Issues of the UT *Orange and White* literary supplement, *The Phoenix*, with McCarthy’s apprentice stories “Wake for Susan” (Oct. 1959) and “A Drowning Incident” (Mar. 1960)].

**Woolmer Collection of Cormac McCarthy.** Southwestern Writers Collection, Texas State University–San Marcos. [1969-2006: extensive correspondence between McCarthy and Howard Woolmer, photocopied drafts, reviews and articles, Woolmer’s drafts of a primary bibliography of McCarthy’s works]

### II. Books


III. Articles, Book Chapters, and Excerpts

Alderson, Martha. Blockbuster Plots Pure and Simple. Los Gatos, CA: Illusion P, 2004. [scattered plot analysis of All the Pretty Horses, for writers]


--- “The World of *The Orchard Keeper.*” Holloway 1-5.


**Bell, Madison Smartt.** “A Writer’s View of Cormac McCarthy.” Wallach 1-11.


**Bennett, Barbara.** “Celtic Influences on Cormac McCarthy’s *No Country for Old Men* and *The Road.*” *Notes on Contemporary Literature* 38.5 (Nov. 2008): 2-3.

*Benson, Josef.* “An Ironic Contention: The Kid’s Heroic Failure to Rebel against the Judge’s Hypermasculinity in *Blood Meridian.*” *Southwestern American Literature* 36.3 (Summer 2011): 70-86.


Blair, John. “Mexico and the Borderlands in Cormac McCarthy’s All the Pretty Horses.” Critique 42.3 (Spring 2001): 301-07.


Bourne, Ashley. “‘Plenty of Signs and Wonders to Make a Landscape’: Space, Place, and Identity in Cormac McCarthy’s Border Trilogy.” Western American Literature 44.2 (Summer 2009): 109-25.


---. “Rolling the Stone, Sisyphus, and the Epilogue of *Blood Meridian.*” *Southwestern American Literature* 36.3 (Summer 2011): 87-95.


---. “Crossing from the Wasteland into the Exotic in McCarthy’s Border Trilogy.” Arnold and Luce, *Companion* 256-69.


**Carlson, Thomas A.** “With the World at Heart: Reading Cormac McCarthy’s *The Road* with Augustine and Heidegger.” *Religion and Literature* 39.3 (Autumn 2007): 47-71.

**Caron, Timothy P.** “‘Blood is Blood’: *All the Pretty Horses* in the Multicultural Literature Class.” Lilley 153-70.


Cheuse, Alan. “A Note on Landscape in All the Pretty Horses.” Southern Quarterly 30 (Summer 1992): 140-42.


---. “Exposure and Double Exposure in Cormac McCarthy’s Baroque Trilogy.” Holloway 49-56.


**Covington, Ruth Miller.** “The Subjection of Authority and Death through Humor in *Blood Meridian.***” *Southwestern American Literature* 36.3 (Summer 2011): 60-69.


*Cutchins, Dennis.* “*All the Pretty Horses: Cormac McCarthy’s Reading of For Whom the Bell Tolls.***” *Western American Literature* 41.3 (2006): 267-300.

---. “Grace and Moss’s End in *No Country for Old Men.***” King, Wallach, and Welsh 155-72.


**De Bruyn, Ben.** “Borrowed Time, Borrowed World and Borrowed Eyes: Care, Ruin and Vision in McCarthy’s *The Road* and Harrison’s Ecocriticism.” *English Studies* 91.7 (Nov. 2010): 776-89.


**Donnelly, Brian.** ‘‘Coke Is It!’: Placing Coca-Cola in McCarthy’s *The Road.*” *Explicator* 68.1 (Jan.-Mar. 2010): 70-73


**Dowd, Ciarán.** “‘A Novel in Dramatic Form’: Metaphysical Tension in *The Sunset Limited.*” Monk 112-20.


**Eddins, Dwight.** “‘Everything a Hunter and Everything Hunted’: Schopenhauer and Cormac McCarthy’s *Blood Meridian.*” *Critique* 45.1 (Fall 2003): 25-33.


Eustache-Ney, Rachel. “The Other and Death in Cormac McCarthy’s All the Pretty Horses.” Chollier 169-89.


Flory, Dan. “Evil, Mood, and Reflection in the Coen Brothers’ No Country for Old Men.” Spurgeon, Cormac McCarthy 117-34.


*---. “Shamans and Savages: History, Historiography, and the Figure of the Mexican in Cormac McCarthy’s The Border Trilogy.” Journal of Indo-American Studies 1 (2002): 140-56.


---. Writing the South: Ideas of an American Region. Cambridge: Cambridge UP, 1986. 185-86; 231; 234. [Brief comments on Child of God and about McCarthy as a Southern Writer.]


----. “‘Peeping Toms on History’: Barry Hannah’s Never Die as Postmodern Western.” Southern Literary Journal 33 (Fall 2000): 94-110. [Compares Never Die with Blood Meridian.]


----. “‘Books Made out of Books’: Some Instances of Intertextuality with Southern Literature in Outer Dark.” Holloway 28-34.


Gunn, Susan C. “McCarthy’s All the Pretty Horses.” Explicator 54.4 (Summer 1996): 250-51.

Gwinner, Donovan. “‘Everything uncoupled from its shoring’: Quandaries of Epistemology and Ethics in The Road.” Spurgeon, Cormac McCarthy 137-71.


----. “The Hero as Philosopher and Survivor: An Afterword on The Stonemason and The Crossing.” Hall and Wallach 189-94.


Hawkins, Susan E. “Cold War Cowboys and the Culture of Nostalgia.” Chollier 95-103.


---. “A longing which has clouded their minds’: Seeking Transcendent Space in Blood Meridian and the Border Trilogy.” Holloway 40-48.


Holmberg, David. “‘In a time before nomenclature was and each was all’: Blood Meridian’s Neomythic West and the Heterotopian Zone.” Western American Literature 44.2 (Summer 2009): 141-56.


*Hudock, Sandy. “‘If they saw different worlds what they knew was the same’: Moral Inversion in Cormac McCarthy’s The Road.” The Image of the Outsider in Literature, Media, and Society II. Ed. Will Wright and Steven Kaplan. Pueblo, CO: Society for the Interdisciplinary Study of Social Imagery, Colorado State University-Pueblo, 2008. 122-25.


Husband, Andrew. “McCarthy’s Multitude(s): All the Pretty Horses and Los Hombres del País.” 
Spurgeon, Cormac McCarthy 58-74.


---. “Cormac McCarthy’s Sense of an Ending: Serialized Narrative and Revision in Cities of the Plain.” Lilley 313-42.


Kim, Yoojin Grace. “‘Then they all move on again’: Knowledge and the Individual in Judge Holden’s Doctrine of War.” Bloom 169-82.

King, Lynnea Chapman. “‘Just a cameraman’: An Interview with Roger Deakins.” King, Wallach, and Welsh 219-25.
“Preface: Too Smart for Mainstream Media?” King, Wallach, and Welsh v-viii.

**Kirves, Kyle.** “Index of the Character Names in the Novels.” Wallach 303-85.


“Genre and the Geographies of Violence: Cormac McCarthy and the Contemporary Western.” *Contemporary Literature* 42.3 (Fall 2001): 557-88.


**Lachaud, Maxime.** “Carnivalesque Rituals and the Theological Grotesque in the Southern Novels of Harry Crews and Cormac McCarthy.” Chollier 61-71.


**Landrum, Jason.** “Cold-Blooded Coen Brothers: The Death Drive and *No Country for Old Men.*” King, Wallach, and Welsh 199-218.


Lilley, James D. “‘The hands of yet other puppets’: Figuring Freedom and Reading Repetition in All the Pretty Horses.” Wallach 272-87.


---. “Introduction. ‘There Was Map Enough for Men to Read’: Storytelling, the Border Trilogy, and New Directions.” Lilley 1-15.


---. “Suttree’s Knoxville/ McCarthy’s Knoxville: A Slide Presentation.” *Holloway* 6-17.


Madsen, Michael. “‘A namelessness wheeling in the night’: Shapes of Evil in Cormac McCarthy’s Blood Meridian and John Carpenter’s Halloween.” Monk 100-111.


----. “From Mutilation to Penetration: Cycles of Conquest in Blood Meridian and All the Pretty Horses.” Southwestern American Literature 25.1 (Fall 1999): 24-34.


----. “The Ties that Bind: Intertextual Links between All the Pretty Horses and Sir Gawain and the Green Knight.” Monk 24-40.


---. “Introduction.” Monk 1-5.


---. “‘Hold still’: Models of Masculinity in the Coens’ No Country for Old Men.” King, Wallach, and Welsh 124-38.

---. “‘Lo fantástico’: The Influence of Borges and Cortázar on the Epilogue of Cities of the Plain.” *Southwestern American Literature* 25.1 (Fall 1999): 105-09.


**Phillips, Dana.** “‘He ought not to have done it’: McCarthy and Apocalypse.” Spurgeon, *Cormac McCarthy* 172-88.


**Pizzino, Christopher.** “Utopia at Last: Cormac McCarthy’s The Road as Science Fiction.” *Extrapolation: A Journal of Science Fiction and Fantasy* 51.3 (2010): 358-75.

**Poland, Tim.** “And the Word Becomes Horseflesh: The Unheard Discourse of Cormac McCarthy’s All the Pretty Horses.” *Southwestern American Literature* 20 (Fall 1994): 45-56.


---. “Like something seen through bad glass’: Narrative Strategies in The Orchard Keeper." Wallach 37-54.


Rawley, James M. “The Myth that Loses, the Truth that Wins.” *Southwestern American Literature* 25.1 (Fall 1999): 92-104.


Reinharez, Isabelle. “Are We Not All of Us in Our Way Cormac Fans?” *Chollier* 213-18.


Rothermel, Dennis. “Denial and Trepidation Awaiting What’s Coming in the Coen Brothers’ First Film Adaptation.” *King, Wallach, and Welsh* 173-98.


---. “Redemption as Language in Cormac McCarthy’s *Suttree*.” *Christianity and Literature* 53.3 (Spring 2004): 385-97.


---. “The Kid’s Fate, the Judge’s Guilt: Ramifications of Closure in Cormac McCarthy’s *Blood Meridian.*” *Southern Literary Journal* 30.1 (Fall 1997): 102-119.


Shelton, Frank W. “Suttree and Suicide.” *Southern Quarterly* 29 (Fall 1990): 71-83.


Spellman, Ched. “Dreams as a Structural Framework in McCarthy’s All the Pretty Horses.” *Explicator* 66.3 (Spring 2008): 166-70.


---. “The Seventh Direction, or Suttree’s Vision Quest.” Wallach 100-07.


**Spurgeon, Sara L.** “Introduction.” *Spurgeon, Cormac McCarthy* 1-22.


**Stinson, Emily J.** “*Blood Meridian*’s Man of Many Masks: Judge Holden as Tarot’s Fool.” *Southwestern American Literature* 33.1 (Fall 2007): 9-21.


**Stricker, Florence.** “‘This new yet unapproachable America’: (For) an Ethical Reading of Cormac McCarthy’s Western Novels.” Chollier 147-61.


--- “‘Mercantile Ethics’: No Country for Old Men and the Narcocorrido.” Spurgeon, Cormac McCarthy 77-93.


Todd, Raymond. “Kafka’s Mountain: Notes Passed During a Screening of All the Pretty Horses.” Hall and Wallach, rev. ed. 2:189-204.


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Tyrer, Pat, and Pat Nickell. “‘Of what is past, or passing, or to come’: Characters as Relics in No Country for Old Men.” King, Wallach, and Welsh 86-94.


---. “Editor’s Introduction: Cormac McCarthy’s Canon as Accidental Artifact.” Wallach xiv-xvi.


---. “Sam Chamberlain’s Judge Holden and the Iconography of Science in Mid-19th Century Nation-Building.” Southwestern American Literature 23.1 (Fall 1997): 9-17. [No mention of McCarthy, but provides historical/literary context for Blood Meridian.]


---. “There’s No Place like Holme: The Quest to Find a Place for McCarthy’s Southern Fiction.” Chollier 31-42.


---. “De los herejes y huérfanos: The Sound and Sense of Cormac McCarthy’s Border Fiction.” Wallach 201-08.


---. “This is another country’: The Complex Feminine Presence in All the Pretty Horses.” Spurgeon, Cormac McCarthy 25-42.


Zacharasiewicz, W. “Southern Writers and Their Readers in France and in the German-Speaking Countries of Europe.” Southern Quarterly 34 (Summer 1996): 81-97. [Very brief mention, and a partial listing of McCarthy's books in French translations.]


IV. Dissertations


George, Sean M. “The Phoenix Inverted: The Re-Birth and Death of Masculinity and the Emergence of Trauma in Contemporary American Literature.” Texas A&M U, 2010. [Blood Meridian and No County for Old Men]


**Mackenzie, Thomas Alan.** “Cutting the Darkness: Re-Envisioning Postmodern American Fiction through a Native American Worldview Lens.” U of Texas, Dallas, 2009. [The Road]


**Shaman, Cory.** “Contemplating the Great Waste: Representations of Environmental Disaster and Recovery in the American Southwest.” U of Mississippi, 2007. [*Blood Meridian]*


*Talbot, Jill Lynn.* “This is not an Exit: The Road Narrative in Contemporary American Literature and Film.” Texas Tech U, 1999.


**V. Theses**

**Berry, Allen.** “Lariat Legends: An Explication of the Western and Its Historical Context in Cormac McCarthy’s *All the Pretty Horses*.” U of Alabama in Huntsville, 2009.


**Cameron, James M.** “Border Wars and Armageddon: Contemporary American Literary Naturalism in Cormac McCarthy’s Western Novels.” Georgetown U, 2011.

**Causey, Joel.** “‘The way of the world is not fixed in any place’: An Existential Reading of Billy Parham’s Journey through Cormac McCarthy’s *The Crossing*.” Texas Christian U, 1999.
Clark, Joseph. “‘The way of the world is to bloom and flower and die’: The Palindrome of Knowing in Cormac McCarthy’s The Road.” U of Tennessee, Chattanooga, 2011.


Esser, Sarah. “‘He says that he will never die’: The Judge as the American Dream in Cormac McCarthy’s Blood Meridian.” U of Central Missouri, 2008.


La Shot, Derek N. “‘A god dances through me’: Judge Holden’s Nietzschean Dance of War in Blood Meridian.” U of Alaska Anchorage, 2009.

Lisle, Benjamin N. “Degeneration through Violence: Cormac McCarthy’s Western Fiction.” U of Arkansas, 2006. [Blood Meridian, the Border Trilogy, and No Country for Old Men]


Swartz, Zachary. “‘Ever is no time at all’: Theological Issues in Post-Apocalyptic Fiction and Cormac McCarthy’s The Road.” Georgetown U, 2009.


VI. Interviews, Statements, and Accounts of Meeting McCarthy


“‘Gardner’s [sic] Son,’ on PBS This Week, Written by Louisvillian.” *News-Sentinel* [Knoxville, TN] 2 Jan. 1977: G7. [Includes brief interview with McCarthy.]


VII. Reviews

The Orchard Keeper


**Murray, James G.** *America* 112 (12 June 1965): 866.


Outer Dark


**Child of God**


**Leiter, Robert.** *Commonweal* 100 (29 Mar. 1974): 9092.


**Rogers, Michael.** [See reviews of *Outer Dark*.]


“The Gardener’s Son” (film)


Suttree


**Speer, Steve.** *Wired* 7 (Feb. 1999): 142.


**Blood Meridian or the Evening Redness in the West**

*Anon.* “Bloody Episodes in the Setting Sun.” Unidentified newspaper clipping, nd: np. Albert Erskine Files, Special Collections, U of Virginia Library, Charlottesville, Box 28.


Anon. *Washington Post Book World* [See reviews of *Suttree.*]


**Baines, Bill.** *Western American Literature* 21 (Spring 1986): 59-60.


*Cook, Bruce.* “Powerful Writing Is This Author’s Stock in Trade.” *Daily News* nd: 32-33. Newspaper clipping. Albert Erskine Files, Special Collections, U of Virginia Library, Charlottesville, Box 28.


**Johnson, Larry.** “Novel a Gruesomely Beautiful Mosaic.” *American* [Hattiesburg, MS] 23 June 1985: 2F.


*Kelton, Elmer.* “Black Hearts of the West.” *Dallas Morning News* 16 June 1985: 11C.


All the Pretty Horses


Conaway, Daniel. Letter to editor. Times Literary Supplement 30 Apr. 1993: 15. [Reply to the review by Sutherland.]


Cooper, Douglas. Letter to editor. Times Literary Supplement 30 Apr. 1993: 15. [Reply to the review by Sutherland.]


Sutherland, John. “Adventures over the Rio Grande.” *Times Literary Supplement* 2 Apr. 1993: 21. [Review of the Picador paperback. For replies to this review, see entries for Conaway and Cooper, above.]


Williams, Don. “All the Pretty Colors of Cormac McCarthy (Has the Master of the Macabre Gone Soft?).” Chattahoochee Review 13 (Summer 1993): 1-7.


The Stonemason

Allen, Bruce. [See reviews of The Crossing.]


Ryan, Richard. [See reviews of The Crossing.]


The Crossing


Creemean, David N. Western American Literature 30 (Spring 1995): 116-117.


Cities of the Plain


*----. “McCarthy Captures the Conflict of Two Cultures.” News & Record [Piedmont Triad, NC] 7 June 1998: F5. [Somewhat different from the above entry.]


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Evenson, Brian. Review of Contemporary Fiction. 18.3 (Fall 1998): 250-51.


Hickman, Lisa C. Southern Quarterly 37.1 (Fall 1998): 159-60.


*Sullivan, Mike. “McCarthy Constructs Satisfying Sequel.” Columbus Dispatch 21 May 1998: 6E.


### The Border Trilogy


### No Country for Old Men


**Anon.** *Kirkus Reviews* 1 May 2005: 500.


*Barcott, Bruce.* “The Border and Beyond.” *Outside* Aug. 2005: 34.


*Beach, Patrick.* “All the Pretty Sentences: Cormac McCarthy Cleans Up His Verbiage—and Gets His Hands Dirty.” *Austin American-Statesman* [Texas] 17 July 2005: K5.


*Donahue, Deirdre. “‘No Country’: The Old West with Contemporary Brutality.” USA Today 26 July 2005, final ed.: 5D.


**Green, Jon.** *Bookseller* 25 Nov. 2005: 15.


*Reed, Kit.* “To Live and Die in Texas.” *St. Petersburg Times* 17 July 2005: 6P.


**Scott, Whitney.** *Booklist* 1 Nov. 2005: 67.


**Shea, Mike.** “Previews and Reviews.” *Texas Monthly* July 2005: 64.


**The Road**


*Anon. “All the Pretty Forces Unleashed in ‘Road’.” *USA Today* 28 Sept. 2006: 1D.


*Bancroft Colette.* “A Detour at the End of ‘The Road’.” *St. Petersburg Times* [Florida] 23 Apr. 2007: 1E.


*Blais, Jacqueline, Bob Minzesheimer, and Carol Memmott.* “Book Buzz.” *USA Today* 29 Mar. 2007: 4D.

*---. “Book Buzz.” *USA Today* 5 Apr. 2007: 6D.


Cremeann, David. Western American Literature 43.1 (Spring 2008): 85-86.


*Davis, Duane.* “‘Road’ Scholar Cormac McCarthy Proves He’s Still in the Driver’s Seat with Raw Apocalyptic Tale.” *Rocky Mountain News* [Denver] 29 Sept. 2006: 27D.

Donahue, Deirdre. “All the Unpretty Forces Unleashed in ‘Road’.” *USA Today* 28 Sept. 2006, final ed.: 1D.


*Freeman, John.* “The Road to the Pulitzer.” *Jerusalem Post* 20 Apr. 2007, Books sec., 28. [Review by the president of the National Book Critics Circle]


*Grimm, Fred. “America, the Savage: Cormac McCarthy’s Tenth Novel Charts a Father’s Struggle to Save His Son in a Barbaric Future.” *Miami Herald* 1 Oct. 2006, Lifestyle sec.


**The Road (novel and film)**

**Busby, Mark.** *Cormac McCarthy Journal* 7 (Fall 2009): 45-46.


**Miller, Cynthia.** *Cormac McCarthy Journal* 7 (Fall 2009): 47-51.


**The Sunset Limited**


### VIII. News Articles and Journalism (arranged chronologically)

*“Introducing . . .”* Gold and Blue [Knoxville Catholic High School] Nov. 1948: 2.


*“Meet the Staff.”* Gold and Blue [Knoxville Catholic High School] 28 Apr. 1950: 3.


“Phoenix to Appear Next Week.” Orange and White [U of Tennessee] 55 (16 October 1959): 1. [Mentions that the student literary magazine “will include the first printed work by C. J. McCarthy, who is studying at U-T aided by a grant based on his writing.”]


Fields, Linda Felts. “Annie’s Opens to Rave Reviews.” *News-Sentinel* [Knoxville, TN] 27 July 1983: C1. [Interview with Anne McCarthy; brief mention of McCarthy “from whom she is now divorced”.]

Durman, Louise. “At Annie’s the Stage Is Set for Dinner.” *News-Sentinel* [Knoxville, TN] 7 Mar. 1984: C1. [Interview and account of Anne McCarthy’s restaurant in Knoxville; brief mention of her life with McCarthy.]


“The Literary Editor’s Selection of Interesting Books Published This Week.” *Times* [London] 18 Mar. 1989, Review sec.: 38. [Suttree.]


McNamee, Gregory. “Goodbye to All That.” *Bloomsbury Review* 10 (Jan.-Feb. 1990): 16-17. [Reviewing the decade, McNamee mentions *Blood Meridian*, “one of the truly great American novels” (17).]


Walker, Dale. “Writing Easier than Talking about Writing.” El Paso Times 25 Mar. 1992: B2. [Texas Western Press director notes that “The hands-down best approach to speaking about writing is that of El Paso novelist Cormac McCarthy, a gentle and friendly man who is very likely the best writer in this country. McCarthy doesn’t make speeches or talk about his writing at all.”]


*“Arts Beat.” *Dallas Morning News* 19 Nov. 1992: 30A. [National Book Award]


Streitfeld, David. “Book Critics Give Nod to McCarthy.” *Washington Post* 1 Mar. 1993: B1-2. [Includes account of the deliberations of the panel awarding the National Book Critics Circle Award to *All the Pretty Horses*.]


*Compton, Robert.* “McCarthy Wins Award: Literary Institute Honors Reclusive Novelist, Others.” *Dallas Morning News* 21 Mar. 1993: 45A.


Starr, William W. “Collective Madness.” *The State* [Columbia, SC] 28 Mar. 1993: F1, 4. [Starr interviews rare book dealers on sudden increase in prices asked for “hypermodern” first editions; McCarthy’s first editions are cited by two dealers as prime examples.]

Bautz, Mark. “Madison Bell Stumbles in 9th Round with Joe Louis.” *Washington Times* 30 May 1993: B8. [Writer Mark Bautz’s review concludes, “compared with other novels that explore similar terrain with far greater depth, intensity and honesty— Robert Stone’s *A Hall of Mirrors*, Denis Johnson’s *Angels* and Cormac McCarthy’s *Suttree* come to mind— *Save Me, Joe Louis* seems a half-done sketch waiting to be filled in.”]

*Lannon, Linnea.* “Pulitzer Makes Writer’s Fantasies Real.” *Detroit Free Press* 24 June 1993: C1. [*All the Pretty Horses* was passed over by Pulitzer nominators Charles Johnson, Anne Tyler, and Richard Eder.]


*Sumner, Jane.* “Jane Sumner’s Top Ten.” Dallas Morning News 22 Dec. 1993: 29A.


Feldman, Gayle. “Making Book on Spring: PW Editors Place Their Bets on 60 Finish-Line Favorites.” Publishers Weekly 241 (17 January 1994): 41-47. [Notes that All the Pretty Horses was on the Publishers Weekly hard-cover best-seller list for 25 weeks and on the trade-paper list for 20 weeks; reports that Knopf will produce a 150,000 copy first printing of The Crossing (42).]


Biskind, Peter. “Who’s Afraid of the Big Bad Wolf?” Premier 7 (March 1994): 56-63. [Director Mike Nichols “is passionate about Cormac McCarthy’s All the Pretty Horses, for which he has a shootable script” (62).]

*“Texas Writers: Literature Leeks to Define a Sense of Place.” Dallas Morning News 13 Mar. 1994: 2J.


Brown, Fred. “Time and the River.” *News-Sentinel* [Knoxville, TN] 17 Apr. 1994: E1. [A historical account of Knoxville’s riverfront, which comments that if *Suttree* “isn’t the best history, it might be the only one that relates what waterfront life resembled in physical appearance in the 1950s.”]

Jaynes, Gregory. “The Knock at the Door: Fame Comes Calling on Cormac McCarthy, But He’s Hiding Out in Order to Write His Violent, Exquisite Novels.” *Time* 143 (6 June 1994): 62-64. [A popular profile on the occasion of the publication of *The Crossing*. Jaynes appears to have spoken to McCarthy’s editor, Gary Fisketjon, and to some friends in El Paso.]

Williams, Don. “Cormac McCarthy Sings on, Off-Stage.” *News-Sentinel* [Knoxville, TN] 10 June 1994: B1. [A response to the Gregory Jaynes article published in *Time* on the occasion of the release of *The Crossing*. Williams notes that McCarthy was “sighted” in the Knoxville area in the preceding week.]


“Harold Bloom Chats about American Authors.” *Chronicle of Higher Education*. 7 Sept. 1994: A25. [In a sidebar to an article about Bloom’s forthcoming *The Western Canon*, Bloom’s interview remarks about McCarthy are included: “Oh, a remarkable writer. *Blood Meridian* is, I think, the scariest book short of *As I Lay Dying*, which of course it is indebted to. . . .”]


Young, Dianne. “Bibliomania.” *Southern Living* 29 (Dec. 1994), 105, 108. [Book dealer Allen Ahearn tells the interviewer, “You have authors who get very hot . . . like Cormac McCarthy. When *All the Pretty Horses* came out, we had two or three calls a week for months on end from people saying, ‘I don’t collect books, but I want to collect Cormac McCarthy first editions.’ That has never happened with any other author. So the price of his books skyrocketed. We sold a copy of . . . *The Orchard Keeper* . . . for $1,500.”]


“Burning Questions.” *BookPage* Sept. 1995: 2. [In response to a query, editors report: “According to . . . publicist, Nicholas Latimer at Knopf, the third part of the trilogy was conceptually developed before the second was completed. No manuscript has been submitted to the publisher yet. . . .”]


**Williams, Don.** “The Sevierville Area Has Changed a Bit over the Years.” *News-Sentinel* [Knoxville, TN] 12 Dec. 1997: A21. [Includes brief comments on the goat man in *Suttree* and in life.]

**Skelton, Bart.** “Down on the Border: A Western Lawman’s Journal.” *Guns & Ammo* 42.1 (Jan. 1998): 81. [Praises *The Crossing* for its depiction of the bootheel of New Mexico.]

**Renteria, Ramon.** “Waiting for Cormac.” *El Paso Times* 17 May 1998: 1F, 3F. [Renteria interviews several critics and writers on the occasion of the publication of *Cities of the Plain*.]


**Weber, Bruce.** “Dreams on the Streets of El Paso.” *New York Times* 27 May 1998: E1, 4. [An account of the cultural life of El Paso. “The reclusiveness of Cormac McCarthy, the reigning local literary celebrity, is a bit of an exasperation to many of his colleagues. ‘Cormac? He hangs out with golfers, not writers,’ is a frequently heard sentiment” (E4).]


**Bernard Holland.** “To a Southerner, a Belle and a Butterfly Are Different.” *New York Times* 24 Sept. 1998: E2. [In this review of the opera, “A Streetcar Named Desire,” Holland uses McCarthy’s cowboys as an example of how in art “Profundity profits from a little distance.”]

*“The Books Men Admire (That Leave Women Cold).”* *Observer* [London] 27 Sept. 1998: 2. [*All the Pretty Horses.*]
“Cormac McCarthy’s *Cities of the Plain.*” *World & I* Oct. 1998: 247. [Introduction to an excerpt from the novel.]


*Holland, Dick.* “Another View of the Best Texas Books.” *Texas Books in Review* 18.3/4 (Fall/Winter 1998): 14-17. [Reviewing A.C. Greene’s *The 50+ Best Books on Texas*, Holland decries the omission of Cormac McCarthy, “who has brought serious literary attention to his chosen fictional land of far west Texas and Mexico and who evokes that hard landscape in the language of Faulkner, Joyce, and the Old Testament” (16).]


*“More Critics’ Picks of the Year’s Best Reads.”* *Seattle Times* 27 Dec. 1998: G9. [*Cities of the Plain.*]

*Neely, Jack.* *Knoxville’s Secret History.* Knoxville, Scruffy City, 1999. [Reprints Neely’s history columns from Knoxville papers. Scattered references to McCarthy: 4, 6, 49, 59, 135-37, 98, 159.]

*Johnson, Phil.* “It’s Only Words ‘n’ All but I Like It.” *The Independent* [London] 6 Jan. 1999: 10. [About a record album inspired by *Suttree*, made by Bavarian social workers, Roland Kopp and Michael Stroll (Buddy and the Huddle).]

*Sumner, Jane.* “‘Horses’ Saddles up in SA.” *Dallas Morning News* 5 Mar. 1999: 5C.


*Reid, Jan.* “Ladies and Gentlemen, the Next Cormac McCarthy.” *Texas Monthly* 27 (May 1999): 130-31. [Compares McCarthy and James Carlos Blake.]


*Texas Literature is Still Looking Back at State's Lone Star Roots.”* *Dallas Morning News* 29 July 1999: 38A.


**Cohen, Jason.** “Henry Thomas.” *Texas Monthly* 27 (Sept. 1999): 134-5. [Includes very brief comments about meeting McCarthy during filming of *All the Pretty Horses.*]

“Loot for American Lit?”. *Austin American-Statesman* 25 Nov. 1999: B18. [*Cities of the Plain* nominated for International Impac Dublin Literary Award.]


**Gerston, Jill.** “Must-Sees: Everybody Has an A-List.” *New York Times* 10 Sept. 2000: 41, 58. [Director Jon Avnet expresses interest in seeing the film “All the Pretty Horses” because “I optioned Cormac McCarthy’s first novel a long time ago” (58).]


Woodward, Richard. “Journeys: Where Desolation Is Just a Mirage.” New York Times 29 Nov. 2002: F1-F2. [Quotes McCarthy on Candelaria, which strikes the visitor “as if, in Mr. McCarthy’s words, ‘you’d come to the end of the earth’” (F2).]

**“Bordering on Completion.” Book July 2003: 13.**


*Blais, Jacqueline.* “Big Names Abound, from King to Springsteen.” *USA Today* 7 Sept. 2006, final ed.: 5D.


*“Up His Sleeve.”* *Herald Sun* [Australia] 31 Mar. 2007, first ed., Weekend sec., 25. [Designer Chip Kidd on his cover for *All the Pretty Horses]*


Kuiper, Jason. “Going Public: Oprah Lures Reclusive Writer: Cormac McCarthy Will Be a Guest on Her Television Program to Discuss ‘The Road.’” Omaha World-Herald 6 May 2007, Iowa, Midlands, Nebraska, Sunrise eds.: 6E.


*Siggins, Lorna. “Galway Festival Set to Unveil Eclectic Mix for Anniversary.” Irish Times 7 June 2007, Ireland: Regional News sec., 2. [European premiere of The Sunset Limited]


[No Country for Old Men ranked 20th; The Road ranked 8th for week ending Nov. 10]

[No Country for Old Men ranked 7th; The Road ranked 8th for week ending Nov. 17]

*DeBruge, Peter. “Joel & Ethan Coen.” Daily Variety 5 Dec. 2007: A2. [Coen brothers on what attracted them to No Country for Old Men]

[No Country for Old Men ranked 6th; The Road ranked 9th for week ending Nov. 24]

[No Country for Old Men ranked 6th; The Road ranked 8th for week ending Dec. 1]


[No Country for Old Men ranked 8th; The Road ranked 7th for week ending Dec. 8]

[No Country for Old Men ranked 7th; The Road ranked 8th for week ending Dec. 15]


[No Country for Old Men ranked 9th; The Road ranked 7th for week ending Dec. 22]


[No Country for Old Men ranked 7th; The Road ranked 9th for week ending Dec. 29]


[No Country for Old Men ranked 9th; The Road ranked 7th for week ending Jan. 5]

[No Country for Old Men ranked 13th; The Road ranked 8th for week ending Jan. 12]

[No Country for Old Men ranked 13th; The Road ranked 8th for week ending Jan. 19]

[No Country for Old Men ranked 11th; The Road ranked 9th for week ending Jan. 26]


[No Country for Old Men ranked 10th; The Road ranked 8th for week ending Feb. 2]

[No Country for Old Men ranked 16th; The Road ranked 11th for week ending Feb. 9]


[No Country for Old Men ranked 11th; The Road ranked 12th for week ending Feb. 16]


[No Country for Old Men ranked 13th; The Road ranked 12th for week ending Feb. 23]


[No Country for Old Men ranked 5th; The Road ranked 9th for week ending Mar. 1]


[No Country for Old Men ranked 8th; The Road ranked 13th for week ending Mar. 8]


[No Country for Old Men ranked 7th; The Road ranked 13th for week ending Mar. 15]

[No Country for Old Men ranked 8th; The Road ranked 13th for week ending Mar. 22]

[No Country for Old Men ranked 15th; The Road ranked 12th for week ending Apr. 5]


*Bowles, Scott.* “‘The Road’ Is Fiction, but the Scenery is Real; World’s End Filmed around Pittsburgh.” *USA Today* 7 Aug. 2008, final ed.: D1.


*Briggs, Peter S.* “James Drake: City of Tells.” *Art Lies: A Contemporary Art Quarterly* 46 (Spring 2005). [Review of Drake’s exhibit, which includes a charcoal drawing of McCarthy and others]


*“This Decade’s Great Visionary.”* *New Zealand Herald* 6 Jan. 2010, News sec. [A profile that quotes from others’ interviews]


**Knight, Chris.** “‘The Father, the Son and the World’: Austere, Yes, but *The Road* Might Be the Ideal Gift for Dad.” *National Post* [Canada] 29 May 2010, Toronto ed.: T9. [Director Hillcoat on *The Road*]
IX. References in Interviews and Writing by Other Authors


Brown, Fred. “Is Southern Literature on Cusp of Change?” News-Sentinel [Knoxville, TN] 18 May 1997: E1, E16. [Shelby Foote says of McCarthy, “He’s the only one worth reading today. . . . [W]ith the exception of McCarthy, I can’t find anybody of any stature such as I was accustomed to when I looked around in the days of Faulkner and the rest of them were going full speed ahead” (E1).]


Brown, Fred. “Frazier Builds Riveting Character, History.” News-Sentinel [Knoxville, TN] 19 Apr. 1998: E2. [Charles Frazier “borrowed a page from Cormac McCarthy, one of his writing heroes. He studied old words and word usage. He dug into the roots and wrote phrases that died out with many of the mountain ways.”]


Campbell, Christopher D. “A Conversation with Clyde Edgerton about Reading, Writing, and Being ‘Southern’.” Xavier Review 15.1 (Spring 1995): 1-11. [Edgerton names McCarthy as his favorite writer: “His book, Blood Meridian, is one of the most gripping books, and held me more closely than any book in a long time” (1).]


Gussow, Mel. “A Civil War Deserter Reaches No. 1: How a Family Tale Became a Word-of-Mouth Phenomenon.” New York Times 27 Aug. 1997: C9, 12. [Told that Shelby Foote found his novel indebted to McCarthy, Charles Frazier affirmed his indebtedness: “To my mind, he’s the one who sets the bar for everybody else to go for. The other thing is that he and I grew up about 40 or 50 miles apart as the crow flies, so I think some of it is that we’re working out of the same culture and the same language base” (C12).]


LaRue, Dorie. “Interview with Larry Brown: Breadloaf ’92.” Chattahoochee Review 13 (Spring 1993): 39-56. [“My favorite living writer is Paul MacCormac (sic). He’s published his sixth novel back in May. That’s like six since 1965. And I think he’s probably the greatest living writer we’ve got. I’m a big fan of his work and have been for a long time” (41). It is likely that Brown actually named Cormac McCarthy: the details match his career and there is no “Paul MacCormac” listed in Books in Print.]

Lowe, John. “An Interview with James Wilcox: January 1997.” Mississippi Quarterly 52.4 (Fall 1999): 617-53. [Very brief comments. Wilcox says of McCarthy, “I worked for his editor, so I got to read the early works, which were amazing” (637).]

Lyman, Rick. “After Half a Century, Still Writing, Still Questing.” New York Times 7 May 1998: E1, 8. [Interviewer reports that novelist Norman Mailer devotes much time to reading and “is planning a summer of Don DeLillo and Cormac McCarthy”.]


McElroy, Joseph. “Neural Neighborhoods and Other Concrete Abstracts.” TriQuarterly no. 34 (Fall 1975): 201-17. [Mentions The Orchard Keeper (213).]


“My Favorite Historical Novel.” American Heritage 43 (Oct. 1992): 84-94+. [Blood Meridian is mentioned as a favorite by Annie Dillard (87) and Shelby Foote (89).]


“Questions and Answers: From atop Cold Mountain.” Carolinian: The Magazine for Alumni and Friends of the University of South Carolina 24 (Dec. 1997): 16. [In a very brief interview, Charles Frazier names Cormac McCarthy and Kaye Gibbons as his favorite contemporary authors.]
Reid, Jan. “Ladies and Gentlemen, the Next Cormac McCarthy.” *Texas Monthly* 27 (May 1999): 130, 176-77. [Blake discusses his indebtedness to *Blood Meridian* in *In the Rogue Blood.*]


Williams, Don. “Experiences Are Bigger Than a Novel.” *News-Sentinel* [Knoxville, TN] 18 Nov. 1990: E1, E3. [Interview with and story about writer Leslie Garrett, at whose wedding McCarthy was best man.]


---. “An Interview with Leslie Garrett.” *Poets & Writers* 21 (Mar./Apr. 1993): 48-55. [Garrett met McCarthy on Ibiza, where Garrett over-indulged in partying, alcohol and drugs: “Cormac McCarthy warned me that it would kill me as a writer, but I didn’t listen” (54).]

---. “One Author Took a Final Refuge in his Friend’s Success.” *News-Sentinel* [Knoxville, TN] 21 May 1999: A19. Revised as “Fading Star, Flaming Star.” *New Millenium Writings* 4.2 (Winter 1999-2000): 116-118. [When Leslie Garrett’s *In the Country of Desire* was published in the same year as *All the Pretty Horses*, Garrett was delighted: “There are only two great writers at work in America today. Me and Cormac. And we’re going mano a mano, hand to hand, just me and him” (118).]