

CORMAC MCCARTHY IN CONTEXT

Cormac McCarthy is a writer informed by an intense curiosity. His interests range from the natural world, to philosophy and religion, to history and culture. *Cormac McCarthy in Context* offers readers the opportunity to understand how various influences inform his rich body of work. The collection explores the relationship McCarthy has with his favorite authors, such as Herman Melville, William Faulkner, and Ernest Hemingway. Other contexts are tremendously informative, including the American Romance Tradition of the nineteenth century as well as modernity and the modernist literary movement. Influence and context are of absolute importance in understanding McCarthy, who is now being understood as one of the most significant authors of the contemporary period.

STEVEN FRYE is Professor of American Literature and Chair of the English Department at California State University, Bakersfield, as well as President of the Cormac McCarthy Society. He has edited five collections and published three books that focus on the writers of the American Romance Tradition from the nineteenth century to the present. He is an expert in the literature of the American West, and his edited volume *The Cambridge Companion to Cormac McCarthy* was favorably reviewed by the *Times Literary Supplement*.

Cambridge University Press
978-1-108-48883-9 — Cormac McCarthy in Context
Edited by Steven Frye
Frontmatter
[More Information](#)

CORMAC MCCARTHY IN CONTEXT

EDITED BY
STEVEN FRYE
California State University, Bakersfield



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
 978-1-108-48883-9 — Cormac McCarthy in Context
 Edited by Steven Frye
 Frontmatter
[More Information](#)

CAMBRIDGE
 UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
 One Liberty Plaza, 20th Floor, New York, NY 10006, USA
 477 Williamstown Road, Port Melbourne, VIC 3207, Australia
 314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
 New Delhi – 110025, India
 79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781108488839

DOI: 10.1017/9781108772297

© Cambridge University Press 2020

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2020

Printed in the United Kingdom by TJ International Ltd, Padstow Cornwall

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

NAMES: Frye, Steven, editor.

TITLE: Cormac McCarthy in context / edited by Steven Frye, California State University, Bakersfield.

DESCRIPTION: New York : Cambridge University Press, 2019. | Series: Lict literature in context | Includes bibliographical references and index.

IDENTIFIERS: LCCN 2019030234 (print) | LCCN 2019030235 (ebook) | ISBN 9781108488839 (hardback) | ISBN 9781108772297 (epub)

SUBJECTS: LCSH: McCarthy, Cormac, 1933 – Criticism and interpretation. | McCarthy, Cormac, 1933 – Aesthetics.

CLASSIFICATION: LCC PS3563.C337 Z634 2019 (print) | LCC PS3563.C337 (ebook) | DDC 813/.54–dc23

LC record available at <https://lcn.loc.gov/2019030234>

LC ebook record available at <https://lcn.loc.gov/2019030235>

ISBN 978-1-108-48883-9 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Contents

| | |
|---|-----------|
| <i>List of Contributors</i> | page viii |
| <i>Acknowledgments</i> | xvi |
| <i>Chronology</i> | xvii |
| | |
| PART I: ENVIRONMENTS | I |
| 1 Life and Career <i>Steven Frye</i> | 3 |
| 2 The South <i>Scott D. Yarbrough</i> | 13 |
| 3 The Southwest <i>Lydia R. Cooper</i> | 23 |
| 4 The Santa Fe Institute <i>Ciarán Dowd</i> | 33 |
| | |
| PART II: LITERARY CONTEXTS: SOURCES, INFLUENCES, ALLUSIONS | 45 |
| 5 William Faulkner <i>Jay Watson</i> | 47 |
| 6 Ernest Hemingway <i>Olivia Carr Edenfeld</i> | 59 |
| 7 Herman Melville and the American Romance Tradition <i>G. R. Thompson</i> | 68 |
| 8 Romanticism <i>Dustin Anderson</i> | 79 |

| | | |
|----|---|-----|
| vi | <i>Contents</i> | |
| 9 | Naturalism <i>Adam H. Wood</i> | 87 |
| 10 | The Bible <i>O. Alan Noble</i> | 98 |
| 11 | Allusion and Allegory <i>Bill Hardwig</i> | 107 |
| | PART III: INTELLECTUAL CONTEXTS | 119 |
| 12 | The Judeo-Christian Tradition <i>James Dorson</i> | 121 |
| 13 | Gnosticism <i>Benjamin S. West</i> | 132 |
| 14 | Classical and Pre-Classical Philosophy <i>David Williams</i> | 143 |
| 15 | Nineteenth- and Twentieth-Century Philosophy <i>Julius Greve</i> | 155 |
| 16 | Formal Aesthetic Choices <i>Bryan Vescio</i> | 169 |
| 17 | Science and Technology <i>Jay Ellis</i> | 180 |
| | PART IV: SOCIAL AND CULTURAL CONTEXTS | 195 |
| 18 | North American Politics <i>David Holloway</i> | 197 |
| 19 | Race and Cultural Difference <i>John Dudley</i> | 207 |
| 20 | Ecology <i>Susan Kollin</i> | 216 |
| 21 | Modernity <i>Nicholas Monk</i> | 227 |
| 22 | A Visual Artist and McCarthy <i>Peter Josyph</i> | 236 |

| <i>Contents</i> | | vii |
|---|--|-----|
| 23 | Cinematic Adaptations <i>Lee Clark Mitchell</i> | 248 |
| 24 | Cinematic Influences <i>Petra Mundik</i> | 259 |
| PART V: ARCHIVES, CRITICAL HISTORY, TRANSLATION | | 271 |
| 25 | The Archives and the Tennessee Years, I: <i>The Orchard Keeper</i> and <i>Outer Dark</i> <i>Dianne C. Luce</i> | 273 |
| 26 | The Archives and the Tennessee Years, II: <i>Child of God</i> , <i>The Gardener's Son</i> , and <i>Suttree</i> <i>Dianne C. Luce</i> | 281 |
| 27 | The San Marcos Archives: <i>Blood Meridian</i> and the West <i>Michael Lynn Crews</i> | 288 |
| 28 | Letters and Correspondence <i>Katharine A. Salzmänn</i> | 300 |
| 29 | Cormac McCarthy: A Critical History <i>Stacey Peebles</i> | 316 |
| 30 | Translation and International Reception I <i>Béatrice Trotignon</i> | 326 |
| 31 | Translation and International Reception II <i>Béatrice Trotignon</i> | 337 |
| | <i>Works Cited</i> | 343 |
| | <i>Index</i> | 387 |

Contributors

DUSTIN ANDERSON is Associate Professor and Director of Graduate Studies in the Department of Literature at Georgia Southern University, where he is also an associate faculty member for The Center for Irish Research and Teaching. His research crosses developments in literatures and cognitive philosophy, with an emphasis on how the writings of transnational “modernists” complicated received discourses on cognition and memory, and anticipated many of the issues faced by contemporary cognitive studies today. His scholarly work has most recently appeared in *Popular Modernism and Its Legacies*, *Understanding Bergson*, *Understanding Modernism*, and *Samuel Beckett Today/Aujourd'hui*. Anderson has recently codirected the Cormac McCarthy Society Conference in Austin, Texas.

LYDIA R. COOPER is Associate Professor of Contemporary American and Native American Literature at Creighton University, Omaha. Her most recent book is *Masculinities in Literature of the American West*. She has also published *No More Heroes: Narrative Perspective and Morality in Cormac McCarthy's Fiction*, and numerous scholarly articles on McCarthy and other contemporary American and Native American authors.

MICHAEL LYNN CREWS is Assistant Professor of English at Regent University in Virginia Beach, Virginia. He is the author of *Books Are Made Out of Books: A Guide to Cormac McCarthy's Literary Influences*, which identifies McCarthy's influences as revealed by his archived papers. He is currently working on additional projects related to his research into the McCarthy archives.

JAMES DORSON is Assistant Professor at the John F. Kennedy Institute for North American Studies, Freie University, Berlin. He is the author of *Counternarrative Possibilities: Virgin Land, Homeland, and Cormac*

List of Contributors

ix

McCarthy's Westerns, as well as the coeditor of two special journal issues: "Data Fiction: Naturalism, Narratives, and Numbers," which appeared in *Studies in American Naturalism*; and "Cormac McCarthy Between Worlds," published in the *European Journal of American Studies*. Among his other publications are essays on posthumanism, new formalism, David Foster Wallace, and Edith Wharton. He is currently writing a book about competing forms of organization in American literary naturalism at the turn of the twentieth century.

CIARÁN DOWD wrote his doctoral dissertation at the National University of Ireland, Galway and has since conducted independent research while working as a technical writer. His work has been published in the *Cormac McCarthy Journal*, in the *Critical Insights* volume on McCarthy, in *Intertextual and Interdisciplinary Approaches to Cormac McCarthy: Borders and Crossings*, ed. Nicholas Monk, and in a casebook on *The Road*.

JOHN DUDLEY is Associate Dean in the College of Arts and Sciences and Professor of English at the University of South Dakota. He is the author of *A Man's Game: Masculinity and the Anti-Aesthetics of American Literary Naturalism*, as well as several articles on naturalism, African American Literature, and Western American Literature. His most recent publications include chapters in *The Cambridge Companion to the Literature of the American West* and *The Cambridge History of American Crime Fiction*. His current projects include a book-length study of African American Literature and culture between 1890 and 1928, with an emphasis on the role of music, technology, and material culture in developing notions of racial identity.

OLIVIA CARR EDENFIELD is Professor in the Department of Literature at Georgia Southern University. Her recent publications include *Understanding Andre Dubus* and a co-edited volume of essays with Alfred Bendixen, *The Centrality of Crime Fiction in American Literary Culture*, which includes her essay on Andre Dubus' crime fiction. In 2018, she published two projects on Dubus. Edenfield serves as the Executive Coordinator of the American Literature Association.

JAY ELLIS teaches at the University of Colorado at Boulder, where he is a Fellow of the Center of the American West and founding Faculty Advisor for the creative nonfiction publication *Journal Twenty Twenty* in the Program for Writing and Rhetoric. Books include *American Creative Nonfiction*, *Southern Gothic Literature*, and *No Place for Home: Spatial*

List of Contributors

Constraint and Character Flight in the Novels of Cormac McCarthy. His creative work has most recently appeared in *Litro*, *Juked*, and *Hobard*. A professional drummer for many years, he has performed extensively in Boston, New York, his native Dallas, and Colorado's Front Range, including Red Rocks Amphitheatre outside Denver.

STEVEN FRYE is Professor and Chair of the English department at California State University, Bakersfield and President of the Cormac McCarthy Society. He is the author of *Historiography and Narrative Design and the American Romance: A Study of Four Authors, Understanding Cormac McCarthy*, and *Understanding Larry McMurtry*, and editor of *The Cambridge Companion to Cormac McCarthy* and *The Cambridge Companion to the Literature of the American West*. He has also edited collections of essays on Edgar Allan Poe and articles on other authors of the American Romance Tradition and the literature of the American West.

JULIUS GREVE is a lecturer and research associate at the Institute for English and American Studies, University of Oldenburg, Germany. He is the author of *Shreds of Matter: Cormac McCarthy and the Concept of Nature*, and of numerous articles on McCarthy, Mark Z. Danielewski, critical theory, and speculative realism. Greve has co-edited *America and the Musical Unconscious, Superpositions: Laruelle and the Humanities*, and "Cormac McCarthy Between Worlds," a special issue of *EJAS: European Journal of American Studies*.

BILL HARDWIG is Associate Professor and Director of Graduate Studies in the English Department at the University of Tennessee. He is the author of *Upon Provincialism: Southern Literature and National Periodical Culture, 1870–1900*. He has edited a critical edition of Mary N. Murfree's *In the Tennessee Mountains* and is coeditor with Susanna Ashton of *Approaches to Teaching the Works of Charles W. Chesnutt*, which was awarded the Sylvia Lyons Render Award by the Charles W. Chesnutt association. He has also published on Cormac McCarthy and literary naturalism, and is working on a book about McCarthy's narrative perspective.

DAVID HOLLOWAY is Academic Lead for Joint Honours, and Senior Lecturer in American Studies, at the University of Derby. He is author of *The Late Modernism of Cormac McCarthy, 9/11 and the War on Terror* (published in the United States and Canada as *Cultures of the War on Terror: Empire, Ideology, and the Remaking of 9/11*) and coeditor of

List of Contributors

xi

American Visual Cultures. He has written widely about modern US thought and culture for edited collections and journals, including *The Southern Quarterly*, *Comparative Literature Studies*, the *Cormac McCarthy Journal*, *Symbiosis*, and *PUBLIC: Art/Culture/Ideas*.

PETER JOSYPH works concurrently as a writer, painter, actor-director, filmmaker, and photographer. His books include *The Wrong Reader's Guide to Cormac McCarthy: All the Pretty Horses*, *Cormac McCarthy's House: Reading McCarthy Without Walls*, *Adventures in Reading Cormac McCarthy*, *The Way of the Trumpet*, *Liberty Street: Encounters at Ground Zero*, and *What One Man Said to Another: Talks With Richard Selzer*. He edited and illustrated Richard Selzer's *Letters to a Best Friend*, and he edited *The Wounded River*, a *New York Times* Notable Book of 1993. His films include *A Few Things Basquiat Did in School*, *Hell*, *Acting McCarthy: The Making of Billy Bob Thornton's All the Pretty Horses*, and the award-winning *Liberty Street: Alive at Ground Zero*. He is a frequent keynote speaker for the Cormac McCarthy Society, and is currently an adjunct at New York Institute of Technology.

SUSAN KOLLIN is Professor of English, CLS Distinguished Professor, and Director of the Ivan Doig Center at Montana State University. Her research interests include ecocriticism and the environmental humanities, Western American literature, and feminist theory. She recently edited *A History of Western American Literature*.

DIANNE C. LUCE holds Faculty Emerita status from Midlands Technical College. She was a founding member of the Cormac McCarthy Society and is its past president. In the decade since the publication of her work, *Reading the World: Cormac McCarthy's Tennessee Period*, Luce's publications have focused on the influence of the visual arts in McCarthy's novels, such as her article "Landscapes as Narrative Commentary in Cormac McCarthy's *Blood Meridian*" in the *European Journal of American Studies*, and on archival-based studies of McCarthy's writing life during his Random House years, several of which are mentioned in her articles for this volume.

LEE CLARK MITCHELL is Holmes Professor of Belles-Lettres at Princeton University, where he has served as Chair of the English Department and Director of the Program in American Studies. He teaches courses in American literature and film, with recent essays focusing on Cormac McCarthy, John Williams, the Coen brothers, and Edith Wharton. His recent books include *Mere Reading: The Poetics of Wonder in Modern*

American Novels, Late Westerns: The Persistence of a Genre, and More Time: Contemporary Short Stories and Late Styles. He is presently completing a study entitled *Divergence and Misdirection: Hardboiled Fiction and Noir Film.*

NICHOLAS MONK is Professor at the University of Warwick, specializing in twentieth-century American fiction and was, until July 2018, when his three-year term of service ended, Director of the University's Institute for Advanced Teaching and Learning. He is also honorary Associate Professor in the Faculty of Arts at Monash University, Warwick's partner institution in Australia. His monograph, *True and Living Prophet of Destruction: Cormac McCarthy and Modernity*, was published in 2016. He is also the editor of *Intertextual and Interdisciplinary Approaches to Cormac McCarthy*. Other publications include work on Native American Literature, the seventeenth-century English dramatist, Thomas Middleton, and the idea of "identity." He teaches the MA course, "Literatures of the American Southwest," as well as courses on identity, laughter, and drama and performance. His other principal research interest is interdisciplinary and collaborative pedagogy – he is lead author on *Open-Space Learning: A Transdisciplinary Pedagogy*.

PETRA MUNDIK is the author of *A Bloody and Barbarous God: The Metaphysics of Cormac McCarthy's Later Novels*. She has contributed to various books on Cormac McCarthy, including *They Rode On: Blood Meridian and the Tragedy of the American West*, *Beyond Borders: Cormac McCarthy's All the Pretty Horses, Carrying the Fire: Cormac McCarthy's The Road and the Apocalyptic Tradition, Cormac McCarthy's Borders and Landscapes*, and *Cormac McCarthy's Violent Destinies: The Poetics of Determinism and Fatalism*.

O. ALAN NOBLE is Assistant Professor of English at Oklahoma Baptist University. He has published articles in *The Atlantic*, *VOX*, *First Things*, *Christianity Today*, and *Buzzfeed*. He lives with his wife and three children.

STACEY PEEBLES is Marlene and David Grissom Professor of Humanities, Associate Professor of English and Director of Film Studies at Centre College in Danville, Kentucky. She is the author of *Cormac McCarthy: Page, Stage, Screen* and *Welcome to the Suck: Narrating the American Soldier's Experience in Iraq* and editor of the collection *Violence in Literature*. She has published widely on McCarthy and the representation

List of Contributors

xiii

of contemporary war, and is the editor of *the Cormac McCarthy Journal* and Vice President of the Cormac McCarthy Society.

KATHARINE A. SALZMANN is Lead Archivist at the Wittliff Collections at Texas State University where she oversees the archival program. She also teaches Archives Management in Texas State's graduate program in Public History. Previous positions include Curator of Manuscripts at Southern Illinois University and Manuscripts Librarian at Howard University's Moorland-Spingarn Research Center. She holds an MLIS from the University of Texas at Austin and a BA from The College of Wooster.

G. R. THOMPSON is Emeritus Professor of English at Purdue University, where he taught courses in British and American Literature, American studies, and Comparative Literature. The former editor of the journals *Poe Studies* and *ESQ: A Journal of the American Renaissance*, he is also editor of various volumes, including *The Gothic Imagination: Essays in Dark Romanticism*; *Romantic Gothic: Tales 1790–1840, Essays and Reviews of Edgar Allan Poe*, *Selected Writings of Edgar Allan Poe*, *Melville in the Marquesas*, and *A Companion to American Fiction 1865–1914*. Authored book-length works include *Poe's Fiction: Romantic Irony in the Gothic Tales*, *Romantic Arabesque*, *Contemporary Theory, and Postmodernism: The Example of Poe*, *The Art of Authorial Presence: Hawthorne's Provincial Tales*, *Neutral Ground: New Traditionalism and the American Romance Controversy*, and *Reading the American Novel 1865–1914*. The most recent of his many articles compares modernist and postmodernist metafiction in Twain and Melville.

BÉATRICE TROTIGNON is Associate Professor at Paris-Dauphine University. She is a member of the Research Unit LARCA-UMR 8225 at Paris Diderot University. She has published work on McCarthy in both American and French journals and collections, notably on his stylistics. She has also worked as a translator.

BRYAN VESCIO is Professor and Chair of English at High Point University. He has written on most of McCarthy's major works, including *Suttree*, *Blood Meridian*, *No Country for Old Men*, and *The Road*, primarily focusing on these novels' philosophical dimensions. He has also published on numerous other American writers, including Thoreau, Twain, Faulkner, Steinbeck, and Nathanael West. His theoretical work applies insights from pragmatist philosophy and contemporary analytic philosophy of language to literary and aesthetic theory,

attempting to define the role of literary study in higher education today. He is the author of *Reconstruction in Literary Studies: An Informalist Approach*, and he is working on a new collection of essays titled *Dreaming As Doing: Literature and the Humanities in a Practical Age*.

JAY WATSON is Howry Professor of Faulkner Studies and Professor of English at the University of Mississippi, where he also directs the annual Faulkner and Yoknapatawpha conference and coedits the conference proceedings for the University Press of Mississippi. He is author of *Forensic Fictions: The Lawyer Figure in Faulkner, Reading for the Body: The Recalcitrant Materiality of Southern Fiction, 1893–1985*, and the *William Faulkner and the Faces of Modernity*.

BENJAMIN S. WEST is Associate Professor of English at the State University of New York at Delhi. He is the author of *Crowd Violence in American Modernist Fiction*, which concludes with a chapter on McCarthy's *The Road*. In addition, he has published on authors such as Willa Cather, Herman Melville, and Virginia Woolf. He also co-edited the Modern Language Association volume, *Approaches to Teaching the Works of Cormac McCarthy*.

DAVID WILLIAMS is Professor of Philosophy at Azusa Pacific University, specializing in Ancient Greek thought. He currently serves as the Executive Director and Department Chair of the High Sierra Semester, a humanities program that integrates a core-texts curriculum with wilderness experience at a campus adjacent to Yosemite National Park.

ADAM H. WOOD is Associate Professor and Chair of the Department of English at Salisbury University, Maryland, where he teaches courses in American Literature from the Civil War to the present time, and literary methods and theories. His research interests and publications are predominantly in American naturalism and violence in the American novel, and he has contributed chapters to *Twisted From the Ordinary: Essays on American Literary Naturalism, War, Literature and the Arts*, and *Studies in American Naturalism*. He is currently finishing a book manuscript that investigates the ethical and ideological uses of violence in American naturalism, tentatively titled "Violating Realism: Violence and Verisimilitude in the American Novel, 1895–1925."

SCOTT D. YARBROUGH is Assistant Vice President of Academic Affairs and Professor of English at Charleston Southern University. He has

List of Contributors

xv

published articles on McCarthy, Hemingway, and Faulkner, among others. He is coauthor of *A Practical Introduction to Literary Study* and was the 2006–2008 Prose Fellow for the South Carolina Arts Commission. He was the 2017 president of the South Atlantic Modern Language Association and serves on the editorial board for *the Cormac McCarthy Journal*.

Acknowledgments

This is an extensive volume with over thirty chapters. It was quite an effort to seek contributors, provide feedback, and edit the collection. I could not have done so without the professionalism, intellect, and effort of the many contributors, all of whom approached their chapters with dedication and commitment. My genuine appreciation goes out to the editorial team at Cambridge University Press, especially Ray Ryan, Edgar Mendez, Lisa Sinclair, and Sarah Starkey. This is my third collection with Cambridge, all commissioned by Ray. He has blessed each project with his wise counsel and infinite patience. My everlasting thanks goes to my parents, Ed and Joann Frye, who both passed away while I was working on this project. They have been a wellspring of love and active support. As always, my special thanks goes to my wife, Kristin, who with quietude and strength stands at the heart of all my efforts. Finally to my children, Melissa and Thomas. Thanks for simply being who you are.

Chronology

- 1933 Born Charles Joseph McCarthy in Providence, Rhode Island, July 20, third child and oldest son of Charles Joseph and Gladys McGrail McCarthy.
- 1937 Moves to Knoxville, Tennessee, with his parents and older sisters where his father, a Yale-educated lawyer, takes a position as counsel for the Tennessee Valley Authority (TVA). His two younger brothers and younger sister are born in Knoxville. Growing up in Tennessee, McCarthy attends Catholic parochial schools and spends much time in the rural countryside among the people who form the basis of characters in his early Southern novels. Publishes poems and short prose pieces in his high school newspaper, the *Gold and Blue*.
- 1951 Graduates from Catholic High School in Knoxville. Enters the University of Tennessee, Knoxville, as a Liberal Arts major.
- 1953 Joins the United States Air Force, spending two years in Alaska, where he begins to read intensely.
- 1957–60 Returns to the University of Tennessee, Knoxville, enrolling in Robert Daniel's course in fiction writing. Based on work produced in this course, he is chosen by the English Department for the Ingram-Merrill Award for creative writing. The University's literary magazine, *The Phoenix*, publishes two of his short stories, "Wake for Susan" (1959) and "A Drowning Incident" (1960) under the name of C. J. McCarthy. Begins work on his first and fourth novels, *The Orchard Keeper* and *Suttree*.
- 1960 Leaves the University of Tennessee without taking a degree. Moves to Chicago, Illinois, and continues

xviii

Chronology

- work on *The Orchard Keeper* while working part-time in an auto-parts warehouse.
- 1961 Marries Lee Holleman, a fellow student at the University of Tennessee, Knoxville on January 3.
- 1962 Completes *The Orchard Keeper* in April and submits it to Random House in May. Returns with Lee to his parents' home in Vestal, Tennessee, in May. They move to an old farmhouse outside Sevierville, Tennessee. Son Cullen is born on November 30. Begins drafting *Outer Dark* on December 16.
- 1963 Separates from Lee Holleman, who moves to Wyoming. McCarthy remains in Sevier County, revising *The Orchard Keeper* for editor Larry Bensky through June and drafting *Outer Dark*. Offered contract for *The Orchard Keeper* on August 22. In fall, Albert Erskine of Random House, William Faulkner's former editor, becomes McCarthy's editor and asks for further revisions of *The Orchard Keeper*. Erskine will serve as McCarthy's editor for the next twenty years.
- 1964 In mid-January, moves to Asheville, North Carolina, staying with friend Gary Goodman. Moves to New Orleans, Louisiana, in the fall.
- 1965 "Bounty," an excerpt from *The Orchard Keeper*, published in *Yale Review*. "The Dark Waters," an excerpt from *The Orchard Keeper*, published by *Sewanee Review*. Before the publication of *The Orchard Keeper* by Random House in May, receives a travel award, the Rome Award, from the American Academy of Arts and Letters. Returns to Vestal, Tennessee, to revise *Outer Dark*. In August, travels to Ireland and meets Anne DeLisle, a British singer and ballet dancer, on board the *Sylvania*. Settles in Paris, France, to revise *Outer Dark* and compose *Suttree*.
- 1966 Conceives *Child of God* in January. Wins William Faulkner Foundation Award for the best first novel by an American in March. Marries Anne DeLisle in Hamble, England on May 14. Wins Rockefeller Foundation grant from its Committee on Imaginative Writing and Literary Scholarship in June, which provides further support for travels through England, France, Switzerland, Italy, and Spain, while he works to complete *Outer Dark* and to

Chronology

xix

- draft *Suttree*. Lives for a year in Ibiza, an island off the coast of Valencia, Spain, where he interacts with novelists Clifford Irving and Leslie Garrett.
- 1967 In January, mails final draft of *Outer Dark* to Erskine. Returns to England in late summer. Arrives in New York on October 17 and drives to Washington DC to visit his parents, who have relocated there.
- 1968 Moves to Rockford, Tennessee, with Anne DeLisle by February. Lives in a cheaply rented house. *Outer Dark* published in August by Random House. Ballentine publishes *The Orchard Keeper* as a mass-market paperback.
- 1969 Wins Guggenheim Fellowship. Ballentine publishes *Outer Dark* as a mass-market paperback.
- 1971 Buys and moves to a small barn in Louisville, Tennessee, which he remodels, learning stonemasonry. In summer he collaborates with Bill Kidwell in the creation of two large stone mosaics in Maryville, Tennessee. Continues drafting *Suttree* and *Child of God*.
- 1974 *Child of God* published by Random House in January. Conceives *Blood Meridian; or, The Evening Redness in the West*. Travels to Tucson, Arizona, to begin research for his self-described “Western,” *Blood Meridian*.
- 1975–76 Researches and writes the script of *The Gardener’s Son* with support from public television’s *Visions* series to encourage new playwrights. Participates in the filming and editing with director Richard Pearce. McCarthy appears in a non-speaking role as a stockholder of a textile mill.
- 1976 Writer/psychiatrist Robert Coles initiates correspondence with McCarthy on January 3. With Coles’ endorsement, receives second Guggenheim award in December.
- 1977 In January *The Gardener’s Son* airs on public television. Separates from Anne DeLisle. Travels to Mexico and Tucson, Arizona, then El Paso, Texas. Begins a sustained process of drafting *Blood Meridian*. In May Erskine asks for substantial revisions to *Suttree*, which McCarthy works on for the next eight or nine months.
- 1978 Works on construction with Bill Kidwell in Nashville, Tennessee, while progress on *Blood Meridian* slows.

- Writes film treatment “El Paso/Juarez,” which will become the filmscript, “Cities of the Plain.”
- 1979 “Burial,” an excerpt from *Suttree*, appears in *Antaeus*. *Suttree* published by Random House in February. McCarthy and Robert Coles meet. With help from Richard Pearce, attempts without success to sell the film-script, “Cities of the Plain.” Nominated by board member Robert Coles, McCarthy wins three-year Lyndhurst Foundation Fellowship. In December moves to Lexington, Kentucky to house-sit.
- 1980 By January, conceives and begins drafting his as yet unpublished novel set in New Orleans. “The Scalphunters,” an excerpt from *Blood Meridian*, published in *TriQuarterly* in spring. Leaves Lexington for the West in August and settles in Santa Fe in October.
- 1981 By June, returns to Knoxville and settles in a motel to revise *Blood Meridian*. Wins five-year MacArthur Fellowship in November.
- 1982 Attends a two-day gathering in Chicago for MacArthur Fellows, where he meets and develops a friendship with Murray Gell-Mann, Nobel Prize-winning physicist, a director of the MacArthur Foundation, and soon to become board chairman of the Santa Fe Institute. Ecco Press issues *The Orchard Keeper* in trade paperback, in its Neglected Books of the Twentieth Century series.
- 1983 Buys a house in El Paso, Texas.
- 1984 Ecco Press issues *Outer Dark* and *Child of God* in trade paperback, in its Neglected Books of the Twentieth Century series.
- 1985 *Blood Meridian; or, The Evening Redness in the West* published by Random House in early spring. McCarthy enters a period of intensive writing for screen and stage. Begins screenplay, “The Stonemason’s Chronicle,” in February.
- 1986 Rewrites “The Stonemason” in stage play form. Works on “Whales and Men” and probably the screenplay “No Country for Old Men.” Spends three weeks in late October/November in Argentina with cetologist Roger Payne to participate in whale research. Trade paperback of *Suttree* is copublished by Vintage and the Lyndhurst

Chronology

xxi

- Foundation late in the year. “Instruments of Liberation,” an excerpt from *Blood Meridian*, published in *Homewords: A Book of Tennessee Writers*. Ecco Press issues *Blood Meridian* in trade paperback.
- 1987 Works on the screenplay, “No Country for Old Men.” Begins drafting *The Crossing* by October.
- 1988 Attends a reading of “The Stonemason” by a small theater group in Los Angeles, directed by Richard Pearce. Completes a draft of *All the Pretty Horses* in January. In spring, travels to Mexico. Completes a draft of *The Crossing* and begins rewriting *Cities of the Plain* as a novel. By this year, he has secured representation by International Creative Management’s Amanda Urban.
- 1989 Receives a \$40,000 contract for *All the Pretty Horses* from Knopf.
- 1991 Receives Jean Stein Award for Fiction from the American Academy of Arts and Letters. “The Stonemason” selected for production by the Kennedy Center Fund for New American Plays.
- 1992 Participates in workshop readings of *The Stonemason* in Washington DC in preparation for the play’s production at the Arena Stage. Revises the play but the production is abandoned. Excerpt of *All the Pretty Horses* published in March in *Esquire*. *All the Pretty Horses* published by Alfred A. Knopf under the editorship of Gary Fisketjon, who works diligently to increase McCarthy’s public exposure. The novel wins the National Book Award and the National Book Critics Circle Award. Vintage begins to issue McCarthy’s earlier novels in trade paperback. He grants his first major public interview to Richard B. Judeo of the *New York Times Magazine*.
- 1993 Cormac McCarthy Society formed at Bellarmine College in Louisville, Kentucky, at the first National Cormac McCarthy Conference. McCarthy awarded the Texas Institute of Letters Jesse H. Jones Award for *All the Pretty Horses*. The “Wolf Trapper,” an excerpt from *The Crossing*, published in *Esquire*.
- 1994 *The Stonemason: A Play in Five Acts* published in hardcover by Ecco Press in May. *The Crossing* published by Alfred A. Knopf in June.

| | |
|-----------|---|
| xxii | <i>Chronology</i> |
| 1995 | “The Wolf Hunter,” an excerpt from <i>The Crossing</i> , published in the January issue of <i>Sports Afield</i> . |
| 1996 | <i>The Gardener’s Son: A Screenplay</i> published in hardcover by Ecco Press in September. |
| 1997 | Participates in a workshop of <i>The Stonemason</i> at the McCarter Theatre of Princeton in June. Revises the play. Receives the Texas Institute of Letters Lon Tinkle Award for Lifetime Achievement. |
| 1998 | <i>Cities of the Plain</i> published by Alfred A. Knopf in May. <i>All the Pretty Horses</i> film production announced. Marries Jennifer Winkley on January 2 and buys a house in the Coronado Country Club neighborhood in El Paso. Son John Francis is born. “The Dogs,” an excerpt from <i>Cities of the Plain</i> , published in <i>Men’s Journal</i> in May. Another excerpt published in <i>World and I</i> in October. |
| 1999–2000 | Continues work on “The Passenger,” as yet unpublished. |
| 2000 | Columbia Pictures releases the film adaptation of <i>All the Pretty Horses</i> , directed by Billy Bob Thornton, December 25. |
| 2001 | Moves with Jennifer and John Francis to Santa Fe, New Mexico, where he becomes a fellow at the Santa Fe Institute. In October, attends a premiere performance of <i>The Stonemason</i> at the Arts Alliance Center at Clear Lake in Houston, Texas. Conceives <i>The Road</i> after the events of September 11, when his marriage to Jennifer was ending. |
| 2003 | Sits for photographs for portraitist Andrew Tift. |
| 2004 | Andrew Tift completes the portrait. McCarthy spends the summer in Ireland, where he begins composition of <i>The Road</i> and <i>The Sunset Limited</i> . |
| 2005 | Rewritten as a novel, <i>No Country for Old Men</i> published by Alfred A. Knopf in July. Excerpt from the novel entitled “Agua” published in <i>Virginia Quarterly Review</i> , summer issue. McCarthy grants second interview with Richard Woodward, for <i>Vanity Fair</i> . |
| 2006 | <i>Blood Meridian</i> and <i>The Border Trilogy</i> listed by the <i>New York Times Book Review</i> as among the best novels of the preceding twenty-five years. Participates in readings and dress rehearsals of <i>The Sunset Limited</i> at Chicago’s Steppenwolf Theatre in spring, in preparation |

Chronology

xxiii

- for its May/June performances. *The Road* published by Alfred A. Knopf in September. *The Sunset Limited: A Novel in Dramatic Form* published by Vintage in October. *The Sunset Limited* premieres in Steppenwolf's Garage Theatre in May and June, and in fall moves to New York City, where it is performed by the Steppenwolf Company at 59E59 Theatres.
- 2007 *The Sunset Limited* is performed at the Galway Arts Festival in July. McCarthy grants his first and only television interview to Oprah Winfrey after *The Road* becomes an Oprah Winfrey Book Club selection. *The Road* wins the Pulitzer Prize and the United Kingdom's James Tait Black Memorial Prize for fiction. Paramount Pictures' film adaptation of *No Country for Old Men*, directed by Joel and Ethan Coen, premieres in competition at the Cannes Film Festival. The film opens commercially in limited release in twenty-eight theaters in the United States on November 9, then moves to wide release and critical acclaim.
- 2008 Film adaptation of *No Country for Old Men* wins four Academy Awards: Best Picture; Best Director (Joel and Ethan Coen); Best Supporting Actor (Javier Bardem); Best Adapted Screenplay (Joel and Ethan Coen). McCarthy and his son John Francis attend the Academy Awards ceremony. McCarthy and the Coen brothers win the University of Southern California Scriptor Award for the best adapted screenplay of 2007. The Southwestern Writers Collection, a part of the Wittliff Collections at the Alkek Library, Texas State University, San Marcos, acquires the Cormac McCarthy Papers by January. They are opened to scholars in October. The Albert Erskine Files at the University of Virginia are opened in May. Andrew Tift's portrait of McCarthy is acquired by the National Portrait Gallery, Washington DC.
- 2009 Wins the PEN/Saul Bellow Lifetime Award for his work in the writing of fiction. 2929 Productions, Metro-Goldwyn-Mayer, and Dimension Films releases the film adaptation of *The Road*, directed by John Hillcoat.
- 2011 The film of *The Sunset Limited* premieres on HBO Films, produced and directed by Tommy Lee Jones and starring

- Tommy Lee Jones and Samuel L. Jackson. Production takes place in New Mexico, and McCarthy attends much of the filming. Participates in an episode of Ira Flatow's NPR program, "Science Friday," discussing connections between art and science with filmmaker Werner Herzog and physicist Lawrence Krauss.
- 2012 HBO releases DVD of *The Sunset Limited*, which includes an audio commentary version in which McCarthy, Jones, and Jackson watch the film together and discuss aspects of its production and content. Sells screenplay "The Counselor" to Mark Wechsler and Steve and Paula Mae Schwartz. Filming begins in May. Becomes a trustee of the Santa Fe Institute.
- 2013 Inducted into the American Philosophical Society. *The Counselor* published in paperback by Vintage in the United States and in hardcover by Picador in the United Kingdom. Excerpt, "Scenes of the Crime," published in the *New Yorker*, June 10. McCarthy is executive producer of the film version directed by Ridley Scott. Film *The Counselor* released in October.
- 2014 James Franco's film adaptation of *Child of God* released.
- 2015 Receives Award of Merit for novel writing from the American Academy of Arts and Letters. Participates in multi-media program featuring a reading from his unpublished novel, "The Passenger" for the Lannan Foundation in Santa Fe. Writes a mission statement for the Santa Fe Institute and reads it for an online video posting.
- 2017 Publishes nonfiction essay "The Kekulé Problem" in *Nautilus*, as well as a follow-up, "Answers to Questions and Questions that Cannot Be Answered."
- 2018 Filmed in conversation for "Desert Shift," a documentary film in progress about the Santa Fe Institute. Awarded the Humanities Prize by the School of Humanities and Education, Tecnológico de Monterrey, Mexico.