

Twentieth-Century Literary Criticism

TCLC

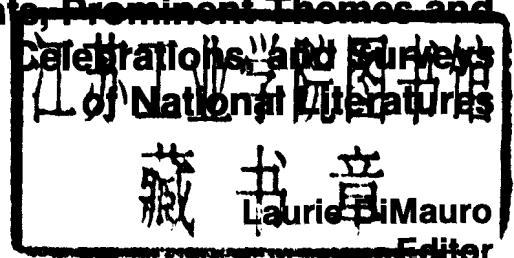
46

TOPICS VOLUME

Twentieth-Century Literary Criticism

Topics Volume

**Excerpts from Criticism of Various Topics
in Twentieth-Century Literature, including Literary
and Critical Movements, Prominent Themes and
Genres, Anniversary Celebrations, and Surveys
of National Literatures**



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Twentieth-Century Literary Criticism

Topics Volume

Guide to Gale Literary Criticism Series

When you need to review criticism of literary works, these are the Gale series to use:

If the author's death date is:	You should turn to:
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1800 through 1899	NINETEENTH-CENTURY LITERATURE CRITICISM for example: Fyodor Dostoevsky, Nathaniel Hawthorne, George Sand, William Wordsworth
1400 through 1799	LITERATURE CRITICISM FROM 1400 TO 1800 <i>(excluding Shakespeare)</i> for example: Anne Bradstreet, Alexander Pope, François Rabelais, Phillis Wheatley SHAKESPEAREAN CRITICISM Shakespeare's plays and poetry
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WORLD LITERATURE CRITICISM, 1500 TO THE PRESENT

This six-volume set provides excerpts from criticism on 225 authors from the Renaissance to the present.

Preface

Since its inception more than ten years ago, *Twentieth-Century Literary Criticism* has been purchased and used by nearly 10,000 school, public, and college or university libraries. *TCLC* has covered more than 500 authors, representing 58 nationalities, and over 25,000 titles. No other reference source has surveyed the critical response to twentieth-century authors and literature as thoroughly as *TCLC*. In the words of one reviewer, "there is nothing comparable available." *TCLC* "is a gold mine of information—dates, pseudonyms, biographical information, and criticism from books and periodicals—which many libraries would have difficulty assembling on their own."

Scope of the Series

TCLC is designed to serve as an introduction to authors who died between 1900 and 1960 and to the most significant interpretations of these authors' works. The great poets, novelists, short story writers, playwrights, and philosophers of this period are frequently studied in high school and college literature courses. In organizing and excerpting the vast amount of critical material written on these authors, *TCLC* helps students develop valuable insight into literary history, promotes a better understanding of the texts, and sparks ideas for papers and assignments. Each entry in *TCLC* presents a comprehensive survey of an author's career or an individual work of literature and provides the user with a multiplicity of interpretations and assessments. Such variety allows students to pursue their own interests; furthermore, it fosters an awareness that literature is dynamic and responsive to many different opinions.

Every fourth volume of *TCLC* is devoted to literary topics that cannot be covered under the author approach used in the rest of the series. Such topics include literary movements, prominent themes in twentieth-century literature, literary reaction to political and historical events, significant eras in literary history, prominent literary anniversaries, and the literatures of cultures that are often overlooked by English-speaking readers.

TCLC is designed as a companion series to Gale's *Contemporary Literary Criticism*, which reprints commentary on authors now living or who have died since 1960. Because of the different periods under consideration, there is no duplication of material between *CLC* and *TCLC*. For additional information about *CLC* and Gale's other criticism titles, users should consult the Guide to Gale Literary Criticism Series preceding the title page in this volume.

Coverage

Each volume of *TCLC* is carefully compiled to present:

- criticism of authors, or literary topics, representing a variety of genres and nationalities
- both major and lesser-known writers and literary works of the period
- 10-15 authors or 4-6 topics per volume
- individual entries that survey critical response to each author's work or each topic in literary history, including early criticism to reflect initial reactions; later criticism to represent any rise or decline in reputation; and current retrospective analyses.

Organization of This Book

An author entry consists of the following elements: author heading, biographical and critical introduction, list of principal works, excerpts of criticism (each preceded by an annotation and followed by a bibliographic citation), and a bibliography of further reading.

- The **author heading** consists of the name under which the author most commonly wrote, followed by birth and death dates. If an author wrote consistently under a pseudonym, the pseudonym will be listed in the author heading and the real name given in parentheses on the first line of the biographical and critical introduction. Also located at the beginning of the introduction to the author entry are any

name variations under which an author wrote, including transliterated forms for authors whose languages use nonroman alphabets.

- The **biographical and critical introduction** outlines the author's life and career, as well as the critical issues surrounding his or her work. References to past volumes of *TCLC* are provided at the beginning of the introduction. Additional sources of information in other biographical and critical reference series published by Gale, including *Short Story Criticism*, *Children's Literature Review*, *Contemporary Authors*, *Dictionary of Literary Biography*, and *Something about the Author*, are listed in a box at the end of the entry.

- Most *TCLC* entries include **portraits** of the author. Many entries also contain reproductions of materials pertinent to an author's career, including manuscript pages, title pages, dust jackets, letters, and drawings, as well as photographs of important people, places, and events in an author's life.

- The **list of principal works** is chronological by date of first book publication and identifies the genre of each work. In the case of foreign authors with both foreign-language publications and English translations, the title and date of the first English-language edition are given in brackets. Unless otherwise indicated, dramas are dated by first performance, not first publication.

- **Criticism** is arranged chronologically in each author entry to provide a perspective on changes in critical evaluation over the years. All titles of works by the author featured in the entry are printed in boldface type to enable the user to easily locate discussion of particular works. Also for purposes of easier identification, the critic's name and the publication date of the essay are given at the beginning of each piece of criticism. Unsigned criticism is preceded by the title of the journal in which it appeared. Some of the excerpts in *TCLC* also contain translated material. Unless otherwise noted, translations in brackets are by the editors; translations in parentheses or continuous with the text are by the critic. Publication information (such as publisher names and book prices) and parenthetical numerical references (such as footnotes or page and line references to specific editions of works) have been deleted at the editors' discretion to provide smoother reading of the text.

- Critical excerpts are prefaced by **annotations** providing the reader with information about both the critic and the criticism that follows. Included are the critic's reputation, individual approach to literary criticism, and particular expertise in an author's works. Also noted are the relative importance of a work of criticism, the scope of the excerpt, and the growth of critical controversy or changes in critical trends regarding an author. In some cases, these annotations cross-reference excerpts by critics who discuss each other's commentary.

- A complete **bibliographic citation** designed to facilitate location of the original essay or book follows each piece of criticism.

- An annotated list of **further reading** appearing at the end of each author entry suggests secondary sources on the author. In some cases it includes essays for which the editors could not obtain reprint rights.

Cumulative Indexes

- Each volume of *TCLC* contains a cumulative **author index** listing all authors who have appeared in Gale's Literary Criticism Series, along with cross-references to such biographical series as *Contemporary Authors* and *Dictionary of Literary Biography*. For readers' convenience, a complete list of Gale titles included appears on the first page of the author index. Useful for locating authors within the various series, this index is particularly valuable for those authors who are identified by a certain period but who, because of their death dates, are placed in another, or for those authors whose careers span two periods. For example, F. Scott Fitzgerald is found in *TCLC*, yet a writer often associated with him, Ernest Hemingway, is found in *CLC*.

- Each *TCLC* volume includes a cumulative **nationality index** which lists all authors who have appeared in *TCLC* volumes, arranged alphabetically under their respective nationalities, as well as Topics volume entries devoted to particular national literatures.

- Each new volume in Gale's Literary Criticism Series includes a cumulative **topic index**, which lists all literary topics treated in *NCLC*, *TCLC*, *LC 1400-1800*, and the *CLC* Yearbook.

- Each new volume of *TCLC*, with the exception of the Topics volumes, contains a **title index** listing the titles of all literary works discussed in the volume. In response to numerous suggestions from librarians, Gale has also produced a **special paperbound edition** of the *TCLC* title index. This annual cumulation lists all titles discussed in the series since its inception and is issued with the first volume of *TCLC* published each year. Additional copies of the index are available on request. Librarians and patrons

will welcome this separate index: it saves shelf space, is easy to use, and is recyclable upon receipt of the following year's cumulation. Titles discussed in the Topics volume entries are not included in the *TCLC* cumulative index.

A Note to the Reader

When writing papers, students who quote directly from any volume in Gale's Literary Criticism Series may use the following general forms to footnote reprinted criticism. The first example pertains to material drawn from periodicals, the second to material reprinted from books.

¹ T. S. Eliot, "John Donne," *The Nation and the Athenaeum*, 33 (9 June 1923), 321-32; excerpted and reprinted in *Literature Criticism from 1400 to 1800*, Vol. 10, ed. James E. Person, Jr. (Detroit: Gale Research, 1989), pp. 28-9.

² Clara G. Stillman, *Samuel Butler: A Mid-Victorian Modern* (Viking Press, 1932); excerpted and reprinted in *Twentieth-Century Literary Criticism*, Vol. 33, ed. Paula Kepos (Detroit: Gale Research, 1989), pp. 43-5.

Suggestions Are Welcome

In response to suggestions, several features have been added to *TCLC* since the series began, including annotations to excerpted criticism, a cumulative index to authors in all Gale literary criticism series, entries devoted to criticism on a single work by a major author, more extensive illustrations, and a title index listing all literary works discussed in the series since its inception.

Readers who wish to suggest authors or topics to appear in future volumes, or who have other suggestions, are cordially invited to write the editors.

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American Western Literature

INTRODUCTION

Uniquely American in its origin and setting, the western is one of the most widely read forms of popular literature, and such writers as Ernest Haycox, Zane Grey, Max Brand, and Louis L'Amour have attracted a worldwide audience. The western novel is a synthesis of many literary forms and traditions, including epic, romance, pastoral, and biography. Many critics consider James Fenimore Cooper's "Leatherstocking Tales," comprising five novels published from 1823 to 1841, as the first works of fiction to exploit the frontier setting and pioneer characters typical of the western genre. Later in the nineteenth century the adventures of various heroes and villains were chronicled in "dime novels," which were often sensationalized accounts of historical figures such as Jesse James, Wild Bill Hickok, and Billy the Kid. In 1902 Owen Wister published *The Virginian*, a novel that formulated the major themes and plots of the western, specifically those deriving from the conflict between the values of civilization and frontier lawlessness. Subsequently, western fiction has featured predictable story lines and a cast of one-dimensional characters, usually with the cowboy as the central figure. Both admired as a rugged individualist and vilified as a violent racist and sexist, the cowboy has been the subject of much critical attention. For many years westerns were neglected by critics who regarded them as formula fiction destined for a low-brow audience. Feminist critics have especially derided westerns for their simplistic and negative portrayal of women. Other commentators, however, have produced thoughtful studies of the western as a literary form, and a large body of criticism now exists analyzing westerns from a variety of cultural and artistic perspectives. The works of such contemporary writers as Larry McMurtry and Thomas Berger have further enhanced the critical reputation of the genre. More complex in structure and characterization than their predecessors, such novels as Berger's *Little Big Man* and McMurtry's *Horseman, Pass By* (also published as *Hud*) and *Lonesome Dove* have attracted readers normally uninterested in westerns. Many critics maintain that no popular genre has influenced American culture more than the western, and due to film and television adaptations the characters and conventions of the western have become familiar to an international audience.

REPRESENTATIVE WORKS

Abbey, Edward
The Brave Cowboy (novel) 1956
 Adams, Andy

The Log of a Cowboy (novel) 1903
 Berger, Thomas
Little Big Man (novel) 1964
 Bradford, Richard
Red Sky at Morning (novel) 1968
 Brand, Max [pseudonym of Frederick Faust]
The Untamed (novel) 1919
The Night Horseman (novel) 1920
The Seventh Man (novel) 1921
Destry Rides Again (novel) 1930
Valley Vultures (novel) 1932
Hunted Riders (novel) 1935
Dead or Alive (novel) 1938
The Dude (novel) 1940
 Clark, Walter Van Tilburg
The Ox-Bow Incident (novel) 1940
 Cooper, James Fenimore
The Pioneers (novel) 1823
The Last of the Mohicans (novel) 1826
The Prairie (novel) 1827
The Pathfinder (novel) 1840
The Deerslayer (novel) 1841
 Evans, Max
The Rounders (novel) 1960
 Fisher, Vardis
The Mothers (novel) 1943
Mountain Man (novel) 1965
 Flynn, Robert
North to Yesterday (novel) 1967
 Grey, Zane
The Spirit of the Border (novel) 1906
Riders of the Purple Sage (novel) 1912
Twin Sombreros (novel) 1941
Majesty's Rancho (novel) 1942
Shadow on the Trail (novel) 1946
The Fugitive Trail (novel) 1957
Zane Grey's Greatest Western Stories (short stories) 1975
 Gruber, Frank
Outlaw (novel) 1941
Fighting Man (novel) 1948
Fort Starvation (novel) 1953
Johnny Vengeance (novel) 1954
Tales of Wells Fargo (short stories) 1958
The Bushwackers (novel) 1959
 Guthrie, A. B.
The Big Sky (novel) 1947
The Way West (novel) 1949
These Thousand Hills (novel) 1956
 Harte, Bret
The Luck of Roaring Camp (short stories) 1870
The Writings of Bret Harte. 20 vols. (novels, poetry, and short stories) 1896-1914
 Haycox, Ernest
Chaffee of Roaring Horse (novel) 1930

- Riders West* (novel) 1934
Rough Air (novel) 1934
Trouble Shooter (novel) 1937
Sundown Jim (novel) 1938
By Rope and Lead (novels) 1951
Murder on the Frontier (novels) 1953
Vengeance Trail (novels and short stories) 1960
 Henry, Will [pseudonym of Henry W. Allen]
No Survivors (novel) 1950
The Last Warpath (short stories) 1966
 Hough, Emerson
The Story of the Cowboy (novel) 1897
The Mississippi Bubble (novel) 1902
Heart's Desire (novel) 1905
The Magnificent Adventure (novel) 1916
The Sagebrusher (novel) 1919
The Covered Wagon (novel) 1922
Mother of Gold (novel) 1924
 Ingraham, Prentiss
Crimson Kate, the Girl Trailer (novel) 1881
 L'Amour, Louis
Hondo (novel) 1953
The Daybreakers (novel) 1960
Sackett (novel) 1961
Ride the Dark Trail (novel) 1972
Comstock Lode (novel) 1981
 LeMay, Alan
The Searchers (novel) 1954
 Lewis, Alfred Henry
Wolfville: Episodes of Cowboy Life (short stories) 1897
 Lott, Milton
Dance Back the Buffalo (novel) 1959
 Manfred, Frederick
The Golden Bowl (novel) 1944
King of Spades (novel) 1966
 McMurtry, Larry
Horseman, Pass By (novel) 1961; also published as *Hud*, 1963
Leaving Cheyenne (novel) 1963
Lonesome Dove (novel) 1985
 Medoff, Mark
The Majestic Kid (drama) 1984
 Mulford, Clarence
Hopalong Cassidy (novel) 1910
 Portis, Charles
True Grit (novel) 1968
 Rhodes, Eugene Manlove
Good Men and True (novel) 1910
West Is West (novel) 1917
The Proud Sheriff (novel) 1935
 Richter, Conrad
The Sea of Grass (novel) 1937
The Light in the Forest (novel) 1953
 Schaefer, Jack
Shane (novel) 1949
Monte Walsh (novel) 1963
 Short, Luke [pseudonym of Frederick Glidden]
Marauders' Moon (novel) 1937
Ride the Man Down (novel) 1942
Vengeance Valley (novel) 1950
Play a Lone Hand (novel) 1951

- Silver Rock* (novel) 1953
Trouble Country (novel) 1976
A Man Could Get Killed (novel) 1980
 South, Frank
Rattlesnake in a Cooler (drama) 1981
 Wheeler, Edward L.
Deadwood Dick, the Prince of the Road; or, The Black Rider of the Black Hills (novel) 1877
 Wister, Owen
The Virginian (novel) 1902

DEFINITION AND DEVELOPMENT OF AMERICAN WESTERN LITERATURE

Richard W. Etulain

[*Etulain is an American critic and the author of numerous books on American western fiction. His specific interests, as he states, are in the "sociocultural life of the American West and presentation of that region in American popular culture." In the following essay, Etulain traces the historical development of American western literature.*]

A perplexing problem facing the student of western literature is the lack of satisfactory definitions in his field of study. Foremost among these is the need for more precise distinctions between the kinds of fiction written about the American West. In his [*The American Western Novel*], James K. Folsom suggests that all fiction written about the trans-Mississippi West are Westerns. Yet this inclusive definition makes no major distinctions between the writings of Zane Grey and Hamlin Garland, Ernest Haycox and Paul Horgan, Luke Short and John Steinbeck. A more exact categorization (although not an entirely satisfactory one) would be to term the former—Grey, Haycox, and Short—as writers of *Westerns* and the latter as authors of *western novels*. The first group and their writings are the subject of this essay.

It is not difficult to understand the paucity of usable definitions of popular literature. Attempting definitions of the Western is like trying to shovel fleas through a barn door—more escape than are captured. Although I have no hope here of structuring a definitive definition, I do wish to suggest a descriptive one that is usable for subsequent discussions of the Western.

One approach for defining the Western is to scatter along a spectrum the varying kinds of form utilized in western fiction. One might place at the far right the work of Grey, Max Brand, Haycox, and many members of the Western Writers of America. These writers nearly always formulate their fiction from the same ingredients: action, romance, and conflict of good and bad characters. Their plots are predictive; in their narratives the good man always wins. In doing so, he defeats his weak or evil opponents, and he is rewarded for his diligence—most often by winning the thanks of the community he saves, the hand

of the heroine, or by gaining wealth. At the opposite end of the spectrum one would place the works of such western writers as Ken Kesey, N. Scott Momaday, Wright Morris, Richard Brautigan, and Larry McMurtry, whose plots are not predictable and who rarely utilize all the ingredients of the Western. Obviously, these extremes on the spectrum leave a good deal of unclaimed middle ground. It is not my purpose here to argue endlessly whether Emerson Hough's *North of 36* or *The Covered Wagon*, Jack Schaefer's *Shane*, or Walter Van Tilburg Clark's *The Ox-Bow Incident* should be branded as Westerns or as western novels. Instead, I am interested in discussing those writers whose works clearly belong in the category at the right end of the spectrum. Too often interpreters have dismissed these men and their writings as not worthy of study; I wish to avoid that mistaken judgment.

To be more specific, the Western is an adventure story, set in the West with major emphasis on action and romance. Its characters are nearly always strictly controlled; that is, they frequently fit into "good" and "bad" categories and are rarely complex or ambiguous. Most fit the type that E. M. Forester labeled "flat" characters. Few writers of Westerns are interested in analyzing or in questioning accepted standards of morality. In fact, they most often want to confirm middle class standards; this being the case, they write within a closed society of rigid restrictions. In Marshall McLuhan's terminology the Western is a *hot* medium, offering the maximum entertainment with the minimum involvement and complexity. As John Cawelti has pointed out recently, the narrative structure of most Westerns is like a game: the good man pitted against the bad man on a field of competition that is definable and predictable. The game operates under a set of rules that are clear to all those involved in the game—and to the reader.

Having suggested the kind of fictional work to be discussed here, let me propose one method of study that illuminates further the meaning of this popular genre. This approach is tracing in broad outline the chronological development of the Western from its birth at the turn of the century until the present time. To imply, however, that the form and content of the Western have remained constant during this period is misleading, for they have changed considerably since the first appearance of the Western. Three periods of development are noticeable as one scrutinizes the rise of the Western.

The Western was born in the first twenty-five years of the present century. Some students trace its origins to the epics, to the historical romances of Sir Walter Scott and Robert Louis Stevenson, and to American adventure fiction of the nineteenth century; but the Western, more than anything else, was the product of several cultural strains in American history surrounding 1900. Though these currents were separate, their cumulative influence helped give rise to the Western.

One of these currents was the long-held interest in the West as a literary topic. Drawing upon the writings of Washington Irving, James Fenimore Cooper, and Walt Whitman and the actions of westward-moving pioneers, and encouraged even further by the successes of such later authors as Bret Harte and Mark Twain, several writers

MAJOR MEDIA ADAPTATIONS: Motion Pictures

The Covered Wagon, 1923. Paramount. [Adaptation of the novel by Emerson Hough] Director: James Cruze. Cast: Ernest Torrence, Tully Marshall, J. Warren Kerrigan.

Tumbleweeds, 1925. UA. [Adaptation of the story by Hal G. Evarts] Director: King Baggott. Cast: William S. Hart, Barbara Bedford, Lucien Littlefield.

The Vanishing American, 1925. Paramount. [Adaptation of the novel by Zane Grey] Director: George B. Seitz. Cast: Richard Dix, Lois Wilson, Noah Beery.

The Virginian, 1929. Paramount. [Adaptation of the novel by Owen Wister] Director: Victor Fleming. Cast: Gary Cooper, Walter Huston, Richard Arlen.

Cimarron, 1931. RKO. [Adaptation of the novel by Edna Ferber] Director: Wesley Ruggles. Cast: Richard Dix, Irene Dunne, Estelle Taylor.

The Squaw Man, 1931. MGM. [Adaptation of the play by Edwin Milton Royle] Director: Cecil B. deMille. Cast: Warner Baxter, Lupe Velez, Charles Bickford.

Law and Order, 1932. Universal. [Adaptation of *Saint Johnson* by W. R. Burnett] Director: Edward L. Cahn. Cast: Walter Huston, Harry Carey, Haymond Hatton.

**Hopalong Cassidy*, 1934. Paramount and Universal. [Adaptation of the novels by Clarence E. Mulford] Director: Howard Bretherton. Cast: William Boyd, George "Gabby" Hayes, Andy Clyde.

The Last of the Mohicans, 1936. Edward Small. [Adaptation of the novel by James Fenimore Cooper] Director: George B. Seitz. Cast: Randolph Scott, Binnie Barnes, Bruce Cabot.

The Outcasts of Poker Flat, 1937. RKO. [Adaptation of the story by Bret Harte] Director: Christy Cabanne. Cast: Preston Foster, Jean Muir, Van Heflin.

Wells Fargo, 1937. Paramount. [Adaptation of the story by Stuart N. Lake] Director: Frank Lloyd. Cast: Joel McCrea, Bob Burns, Frances Dee.

Destry Rides Again, 1939. Universal. [Adaptation of the novel by Max Brand] Director: George Marshall. Cast: James Stewart, Marlene Dietrich, Brian Donlevy, Charles Winninger, Una Merkel.

Drums along the Mohawk, 1939. Twentieth-Century Fox. [Adaptation of the novel by Walter Edmonds] Director: John Ford. Cast: Claudette Colbert, Henry Fonda, Edna May Oliver.

Stagecoach, 1939. UA. [Adaptation of "Stage to Lordsburg" by Ernest Haycox] Director: John Ford. Cast: Claire Trevor, John Wayne, Thomas Mitchell, George Bancroft, John Carradine.

The Westerner, 1940. Samuel Goldwyn. [Adaptation of the story by Stuart N. Lake] Director: William Wyler. Cast: Gary Cooper, Walter Brennan, Doris Davenport.

The Great Man's Lady, 1942. Paramount. [Adaptation of the story by Vina Delmar] Director: William L. Wellman. Cast: Barbara Stanwyck, Joel McCrea, Brian Donlevy.

The Ox-Bow Incident, 1943. Twentieth-Century Fox. [Adaptation of the novel by Walter Van Tilburg Clark] Director: William Wellman. Cast: Henry Fonda, Henry Morgan, Jane Darwell, Anthony Quinn.

Duel in the Sun, 1946. David O. Selznick. [Adaptation of the novel by Niven Busch] Director: King Vidor. Cast: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish.

My Darling Clementine, 1946. Twentieth-Century Fox. [Adaptation of *Wyatt Earp, Frontier Marshal* by Stuart N. Lake] Director: John Ford. Cast: Henry Fonda, Victor Mature, Walter Brennan, Alan Mowbray.

Fort Apache, 1948. RKO. [Adaptation of "Massacre" by James Warner Bellah] Director: John Ford. Cast: Henry Fonda, John Wayne, Shirley Temple.

The Treasure of the Sierra Madre, 1948. Warner. [Adaptation of the novel by B. Traven] Director: John Huston. Cast: Humphrey Bogart, Walter Huston, Tim Holt.

She Wore a Yellow Ribbon, 1949. RKO. [Adaptation of the story by James Warner Bellah] Director: John Ford. Cast: John Wayne, Joanne Dru, John Agar.

Broken Arrow, 1950. Twentieth-Century Fox. [Adaptation of *Blood Brother* by Elliott Arnold] Director: Delmer Daves. Cast: James Stewart, Jeff Chandler, Debra Paget.

Rio Grande, 1950. Republic. [Adaptation of the story by James Warner Bellah] Director: John Ford. Cast: John Wayne, Maureen O'Hara, Ben Johnson.

Winchester 73, 1950. Universal-International. [Adaptation of the story by Stuart N. Lake] Director: Anthony Mann. Cast: James Stewart, Shelley Winters, Dan Duryea.

The Big Sky, 1952. RKO. [Adaptation of the novel by A. B. Guthrie] Director: Howard Hawks. Cast: Kirk Douglas, Arthur Hunnicutt, Elizabeth Threault.

High Noon, 1952. Stanley Kramer. [Adaptation of "The Tin Star" by John W. Cunningham] Director: Fred Zinnemann. Cast: Gary Cooper, Grace Kelly, Thomas Mitchell, Lloyd Bridges.

Johnny Guitar, 1953. Republic. [Adaptation of the novel by Roy Chanslor] Director: Nicholas Ray. Cast: Joan Crawford, Mercedes McCambridge, Ernest Borgnine.

Shane, 1953. Paramount. [Adaptation of the novel by Jack Schaefer] Director: George Stevens. Cast: Alan Ladd, Jean Arthur, Jack Palance, Ben Johnson, Van Heflin.

Apache, 1954. UA. [Adaptation of *Bronco Apache* by Paul I. Wellman] Director: Robert Aldrich. Cast: Burt Lancaster, Jean Peters, Charles Bronson.

Hondo, 1954. Wayne-Fellows. [Adaptation of the novel by Louis L'Amour] Director: John Farrow. Cast: John Wayne, Geraldine Page, Ward Bond.

The Searchers, 1956. Warner. [Adaptation of the novel by Alan LeMay] Director: John Ford. Cast: John Wayne, Jeffrey Hunter, Natalie Wood, Vera Miles.

Heller in Pink Tights, 1960. Paramount. [Adaptation of the novel by Louis L'Amour] Director: George Cukor. Cast: Sophia Loren, Anthony Quinn, Steve Forrest.

One Eyed Jacks, 1961. Paramount. [Adaptation of *The Authentic Death of Henry Jones* by Charles Neider] Director: Marlon Brando. Cast: Marlon Brando, Karl Malden, Pina Pellicier.

Two Rode Together, 1961. Columbia. [Adaptation of the novel by Will Cook] Director: John Ford. Cast: James Stewart, Richard Widmark, Shirley Jones.

How the West Was Won, 1962. MGM. [Adaptation of the novel by Louis L'Amour] Director: Henry Hathaway, John Ford, and George Marshall. Cast: Debbie Reynolds, Carroll Baker, Lee J. Cobb, Henry Fonda, Karl Malden, Gregory Peck, George Peppard, James Stewart, John Wayne.

Lonely Are the Brave, 1962. Universal-International. [Adaptation of *The Brave Cowboy* by Edward Abbey] Director: David Miller. Cast: Kirk Douglas, Walter Matthau, Gena Rowlands.

Hud, 1963. Paramount. [Adaptation of *Horseman, Pass By* by Larry McMurtry] Director: Martin Ritt. Cast: Paul Newman, Patricia Neal, Melvyn Douglas.

Cheyenne Autumn, 1964. Warner. [Adaptation of the novel by Mari Sandoz] Director: John Ford. Cast: Richard Widmark, Carroll Baker, Karl Malden, Dolores del Rio, Sal Mineo, James Stewart.

El Dorado, 1966. Paramount. [Adaptation of *The Stars in Their Courses* by Harry Joe Brown] Director: Howard Hawks. Cast: John Wayne, Robert Mitchum, James Cann, Ed Asner.

The Way West, 1967. UA. [Adaptation of the novel by A. B. Guthrie] Director: Andrew V. McLaglen. Cast: Kirk Douglas, Robert Mitchum, Richard Widmark, Sally Field.

True Grit, 1969. Paramount. [Adaptation of the novel by Charles Portis] Director: Henry Hathaway. Cast: John Wayne, Kim Darby, Glen Campbell, Dennis Hopper.

The Outlaw Josey Wales, 1976. Warner. [Adaptation of *Gone to Texas* by Forrest Carter] Director: Clint Eastwood. Cast: Clint Eastwood, Chief Dan George, Sondra Locke.

Lonesome Dove, 1991. Motown Production. [Adaptation of the novel by Larry McMurtry] Director: Simon Wincer. Cast: Robert Duvall, Tommy Lee Jones, Anjelica Huston, Diane Lane, Danny Glover, Robert Urich, Rick Schroder, D. B. Sweeney, Frederic Forrest.

*There were 66 films made about Hopalong Cassidy, first as feature length films and then as television shows.

around the turn of century turned to the West for their materials. The chilling conviction that a West, a land linked with freedom, space, and opportunity was rapidly vanishing, nourished further the interest that earlier writers and thinkers had engendered. This interest in and attachment to the past is demonstrated when historical fiction topped the polls of best sellers around 1900.