

THE BRITISH LIBRARY

IMAGINING THE WEST:  
A Guide to Printed Materials in The  
British Library on The Literature  
of The American West

by

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THE ECCLES CENTRE FOR AMERICAN STUDIES

## PREFACE

To imagine the American West of literature is to picture rugged landscapes and people to match them. It is difficult to escape the dramatic power of the American westward movement as portrayed in the novels of a Zane Grey or a Louis L'Amour. In numerous volumes, the action, adventure and descriptive power of the western novel describes the sweep of the westward expansion in stories that continue to find a world-wide readership. A number have won a Pulitzer Prize, and in addition it gave America a new hero, the cowboy.

While the western novel can find its origins in early narratives of American discovery and travel, it was James Fenimore Cooper who, with his *Leatherstocking Tales*, was the first imaginative writer to produce widely-read novels about the West. But it was the end of the nineteenth-century that witnessed the full-blown emergence of the western novel. Richard Etulain, [*Journal of Popular Culture* 6 (Spring 1972):799-805] has suggested several key factors that account for this development: the conflict between industrial and agricultural America and the resultant nostalgia for the past; the emergence of the "strenuous age" as reflected in the fiction of Jack London and others who wrote of the rough virile life "out-of-doors," in addition to a period of militant Anglo-Saxonism, whose hero-spirit can be found in the western novel; the disappearance of the dime novel and the revival of interest in historical fiction; and a general increased interest in the West as a kind of physical and spiritual frontier, an important symbol of

American values. No one saw the latter more clearly than Henry Nash Smith whose *Virgin Land, The American West as Symbol and Myth* (1950) is a seminal study of these themes.

Jane Tompkins has recently suggested an additional perspective: that the western novel was a specific response to the sentimental novel of the nineteenth-century. [*West of Everything, The Inner Life of Westerns* (1992)]. Her feminist perspective suggests important considerations: where woman is the main character in the sentimental novel, it is always a man in the western novel. In the sentimental novel the action takes place in private spaces (household rituals in kitchens, parlors, upstairs chambers); in westerns the action takes place either outdoors or in public places (on the prairie, in mountains, on the main street, the saloon or sheriff's office and it often focused on the rituals of the duel). Other differences include their *focus* (where one dramatizes the interior struggles of the heroine to live up to an ideal of Christian virtue, the other concerns the physical struggles between the hero and his opponents, ending in a fight to the death with guns); *their descriptions of relations* (where women tend to have close relationships with each other, the western hero's most important ties are with another man or an animal such as his horse or dog, from whom great physical hardships are required); *their treatment of emotions* (where women freely and openly express their feelings, the western hero seldom expresses his emotions--he is a man of few words who expresses himself through physical action, usually riding, fist-fighting and shooting); and *religion* (where the sentimental novels portray Bible reading, praying, hymn

singing, tea drinking, and focus on the key role of women in saving themselves and others in Christianity and dying a natural death at home, the western novel rejects the temperance movement and seldom worships or recognizes any divinity except nature itself, and death is never at home and always sudden, not something one prepares for). For Tompkins, the western *answers* the domestic novel and in so doing deliberately rejects evangelical protestantism by marginalizing the figure who stood for its religious and domestic ideals.

Clearly one of the main features of the western novel is its focus on the land, its beauty, ruggedness, and vastness. Its being conquered or itself conquering is a central theme that accounts for its continuing popularity and writers who had the literary skills to capture this part of America are still worth reading. But people are important features also, whether they be women, Native Americans, Spanish/Mexicans or the variety of immigrants that contributed to the rich tapestry of the Western American experience. Many have only recently found a literary voice. One need only read Leslie Silko's *Ceremony* (1977) or Scott Momaday's *House Made of Dawn* (1969) to sense the deep power the American West holds both for Native Americans and for those who would learn from them. Such works also remind us that the West did not end with the closing of the frontier in 1890, but that it continues to be a living force. Along with writers such as Wallace Stegner, these authors have written not just western novels, but world-class literature.

The popularity of novels of the American West and the recent scholarship on them suggests a continuing vitality in the study of Western American literature. The British Library has extensive holdings in this area. This bibliography provides a guide to the Library's extensive collections of both the works themselves and the interpretative studies about them.

This guide makes no claim of completeness. It does not list all writers of Western American Literature, nor does it list all of the works by those individuals listed, but it is a significant guide to the major works and authors. The bibliographical section will lead the serious student to the larger literature. A short section on folklore is included because of its key role in this topic, particularly suggesting the important place of oral tradition and story-telling in Western American Literature.

Important novels which present the Western experience as depressing, savage, violent and lacking in community include E.L. Doctorow, *Welcome to Hardtimes* (1977) and John Seelye, *The Kid* (1972). Novels that poke fun and are satires of the western include Max Evans, *The Rounders* (1960); Thomas Berger, *Little Big Man* (1965); and Robert Flynn, *North to Yesterday* (1967) and *Cat Ballou* (1965).

Examples of the New Western Literature, suggesting important new directions in this genre, include Douglas Unger, *Leaving the Land* (1984); Patricia Henley, *Friday Night at Silver Star* (1986); Craig Leslie, *Winter Kill* (1984); Kent Haruf, *The Tie That Binds* (1985); William Kittredge, *We Are Not*

*In This Together* (1984); and David Quammen, *Blood Line: Stories of Fathers and Sons* (1988).

Especially useful works for students are: F. Erisman and R. Etulain, eds., *Fifty Western Writers: A Biobibliographical Sourcebook* (1982); R. Etulain, *A Bibliographical Guide to the Study of Western American Literature* (1982); J. Tuska and J. Piekarski, eds., *Encyclopedia of Frontier and Western Fiction* (1983); and the monumental J.G. Taylor and T.J. Lyon, et al., eds., *A Literary History of the American West* (1987). The most recent developments in the field can be followed in the pages of *Western American Literature* (1966- ).

I have specifically avoided the knotty problem of defining the "West" and have opted for a broad focus that embraces the whole of the American Westward Movement. Thus Thoreau, Whitman, Twain, Parkman and others are included in a bibliography that seeks to serve students in understanding the literature of a land that, in itself, is without boundaries east to west.

David J. Whittaker

## TABLE OF CONTENTS

Page

I	Bibliographical Guides
II	Periodicals and Series
III	Interpretive Works
IV	Individual Authors
	Edward Abbey
	William Penn Adair
	Andy Adams
	Henry Wilson Allen
	Gertrude F. Atherton
	Mary H. Austin
	Thomas Berger
	Buffalo Bill
	Robert Montgomery Bird
	Black Elk
	B.M. Bower
	Max Brand
	Benjamin Capps
	Willa Cather
	Walter Van Tilbury Clark
	Samuel Longhorne Clemens
	William F. Cody
	Ina Donna Coolbrith
	James Fenimore Cooper
	Bertha Muzzey Bower Sinclair Cowan
	Stephen Crane
	Richard Henry Dana
	Harold L. Davis

Bernard DeVoto  
J. Frank Dobie  
E.L. Doctorow  
Michael Dorris  
Joseph-Ernest-Nephtali Dufault  
William Eastlake  
Louise Erdrich  
Max Evans  
Frederick Faust  
Edna Ferber  
Harvey Fergusson  
John Filson  
Clay Fisher  
Vardis Fisher  
Mary Hallock Foote  
Robert Flynn  
Hamlin Garland  
John Graves  
Josiah Gregg  
Frank Glidden  
Zane Grey  
Frank Gruber  
A.B. Guthrie  
James Hall  
Bret Harte  
Ernest Haycox  
Will Henry  
Anthony G. "Tony" Hillerman  
Linda Hogan  
Sara Winnemucca Hopkins  
Paul Horgan



Emerson Hough  
William Inge  
Washington Irving  
Will James  
Robinson Jeffers  
Dorothy M. Johnson  
Elmer Kelton  
Ken Kelsey  
Thomas King  
W.H.D. Koerner  
Alan LeMay  
Louis L'Amour  
Sinclair Lewis  
Jack London  
Cormac McCarthy  
Thomas McGuane  
Larry McMurtry  
Captain Frederick Marryat  
D'Arcy McNickle  
Frederick Manfred  
John Joseph Matthews  
Joaquin Miller  
N. Scott Momaday  
Wright Morris  
Clarence Edward Mulford  
Frank Norris  
Francis Parkman  
James Kirke Paulding  
Katherine Anne Porter  
Frederic Remington

Eugene Manlove Rhodes

Conrad Richter

John Rollin Ridge

Lynn Riggs

Frank C. Robertson

Theodore Roethke

Will Rogers

Ole E. Rolvaag

George A.F. Ruxton

Mari Sandoz

Jack Schaefer

John Seelye

Sam Shepard

Luke Short

Leslie Marmon Silko

William Gilmore Simms

Bertha Sinclair

Wallace E. Stegner

John Steinbeck

Ruth Sucklow

Henry David Thoreau

Wilbur C. Tuttle

Mark Twain

Frank J. Waters

Gerald Vizenor

James Welch

Stewart Edward White

Walt Whitman

Laura Ingalls Wilder

Owen Wister

## Yellow Bird

V Folklore of the American West

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**[Pseudonym is Mark Twain]**

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**WILLIAM FREDERICK CODY [1846-1917]**  
**[Pseudonym is Buffalo Bill]**

[Of the hundreds of dime novels relating to Cody, most were authored by Col. Prentis Ingraham, Major Dangerfield Burr, or Ned Buntline (Edward Zane Carroll Judson). But Cody himself wrote several]

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