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Autore	Josyph Peter
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Nota di bibliografia	Includes bibliographical references (p. [269]-274) and index.
Nota di contenuto	<p>""Illustrations""; ""Part One. Excursions and Exchanges""; ""Judging Blood Meridian Or The Evening Redness in the West by Its Cover""; ""A Walk with Wesley Morgan through Suttrees Knoxville""; ""Believing in The Sunset Limited: A Talk with Tom Cornford on Directing McCarthy""; ""Now Let's Talk about The Crossing": An Exchange with Marty Priola""; ""Part Two. The Author as Visual Motif""; ""Cormac McCarthy's House: A Memoir""; ""Chapter One. Resolution 158""; ""Chapter Two. Finding the Where""; ""Chapter Three. Collaborating with God""; ""Chapter Four. Because the Easel Rocks""</p> <p>""Chapter Five. San Jacinto Plaza""""Chapter Six. Cormac McCarthy's House""; ""Epilogue. Two Hemingways""; ""Notes""; ""Works Cited""; ""Acknowledgments""; ""Index""</p>
Sommario/riassunto	<p>Novelist Cormac McCarthy's brilliant and challenging work demands deep engagement from his readers. In Cormac McCarthy's House, author, painter, photographer, and actor-director Peter Josyph draws on a wide range of experience to pose provocative, unexpected questions about McCarthy's work, how it is achieved, and how it is interpreted. As a visual artist, Josyph wrestles with the challenge of rendering McCarthy's former home in El Paso as a symbol of a great writer's workshop. As an actor and filmmaker, he analyzes the high art</p>

of Tommy Lee Jones in *The Sunset Limited* and *No Country for Old Men*. Invoking the recent suicide of a troubled friend, he grapples with the issue of “our brother’s keeper” in *The Crossing* and *The Sunset Limited*. But for Josyph, reading the finest prose-poet of our day is a project into which he invites many voices, and his investigations include a talk with Mark Morrow about photographing McCarthy while he was writing *Blood Meridian*; an in-depth conversation with director Tom Cornford on the challenges of staging *The Sunset Limited* and *The Stonemason*; a walk through the streets, waterfronts, and hidden haunts of Suttree with McCarthy scholar and Knoxville resident Wesley Morgan; insights from the cast of *The Gardener’s Son* about a controversial scene in that film; actress Miriam Colon’s perspective on portraying the Dueña Alfonsa opposite Matt Damon in *All the Pretty Horses*; and a harsh critique of Josyph’s views on *The Crossing* by McCarthy scholar Marty Priola, which leads to a sometimes heated debate. Illustrated with thirty-one photographs, Josyph’s unconventional journeys into the genius of Cormac McCarthy form a new, highly personal way of appreciating literary greatness.
