



Paul Horgan

PAUL HORGAN is known as “the Dean of southwestern writers.”¹ For over fifty years, beginning in the 1930s and extending into the 1980s, Horgan has written fiction, history, biography—even the libretto for a folk opera—about the people and places of the Southwest. Two of his histories about the Southwest, *Great River* and *Lamy of Santa Fe*, have won Pulitzer Prizes. Numerous other local and national writing awards and honors attest to his recognition as a western writer. Despite the fact that many of Horgan’s novels and short stories have the East as their setting, his image as a western writer prevails among most readers of western American literature. But Horgan insists that he is transcontinental and not a champion of any one place for its own sake, not reducible to easy classification—be it Catholic writer, realist, or regionalist—East or West.

Pursuing this apparent contradiction between how Horgan is perceived by the common reader and how he perceives himself leads to a broader understanding of regionalism and of Horgan’s writing. He is a southwestern writer; however, he is also something more: an artist who happens to write about the places he has lived in and knows. But Horgan’s Southwest is not incidental to his character as a man and as a writer. As inspiration and as theme, Horgan’s Southwest is an integral and reciprocal part of his America and his perception and rendering of it.

A look at a few of Horgan’s many remarks on regionalism reveals that he does not repudiate it as such, categorically. Part of Horgan’s reluctance to accept regionalist designation involves what he sees as the stereotype of a southwestern writer as a cowboy writer; Horgan is definitely not a cowboy. Oliver La Farge implied in a review of Horgan’s *Centuries of Santa Fe* that Horgan was somehow less authentic and convincing as a western author because he chose to live outside the Southwest and was “much too formal a dresser.”² Horgan sees no need to wear boots and a big hat as visible credentials to write about the West. He similarly believes that his friend Peter Hurd’s western dress does not make him into a “cowboy artist,” and in his biography of Hurd, Horgan attempts “to separate the personality of an extremely sophisticated artist who lives on a ranch and dresses like a range horseman from the dreadful tourist-souvenir and movie-goer idea of what a cowboy was or is.”³ Horgan himself has lived in Middletown, Connecticut, in a book-filled house on the campus of Wesleyan University, ever since the early 1960s.

Much more an advocate of “high” culture and its values than popular culture, Horgan believes that the originally innocent and unselfconscious concept of regionalism has been corrupted by, among other things, the commercializations of the media to the extent that, “Where once the term stood for uncommonized local ways, it now stands for any almost comic cartoon-like view of the varied life-styles to be found in the physical variations of our land.”⁴ Horgan is much more interested in probing the universally human in his writing than he is in stressing regional differences. And he insists that in the creation of his novels and histories a consideration of the appropriate form in which to contain truth has always preceded regionalism, which does not have “much determining relevance to this interest.”⁵ So what relevance does place, does the Southwest, have in Horgan’s lifelong search for beauty and truth? If not a “determining relevance,” Horgan’s Southwest has considerable relevance to his life and art.

Born in Buffalo, New York on August 1, 1903, and raised in a German-Irish family of amateur writers, actors, musicians and painters, Horgan acquired his sense of culture in the East and not the West. As he explains it, “I have derived most of my education informally from the cultural expressions best exemplified in the intellectual and artistic life of the East and of Europe, and I have been concerned with people without regard exclusively to the ‘typical’ character imposed on either eastern or western environment by other writers or observers.”⁶

When, because of his father’s tuberculosis, Horgan moved to Albuquerque, New Mexico in 1915 at the age of twelve, the eastern and European “cultural expressions” he had experienced up to that time, such as they were, met with the “otherness” of Native American and Mexican American cultures. The Spanish and Catholic cultural expressions in New Mexico were essentially more familiar—as were those of other Anglo-Americans living there. The landscape was utterly alien.

In a sense, this move to the West provided for Horgan a microcosmic model of the third stage (i.e., the Anglo-American) in the colonization of the Southwest which Horgan, seemingly in accord with the frontier themes of Frederick Jackson Turner, writes about in *Great River* and *The Heroic Triad*, in *From the Royal City* and *The Centuries of Santa Fe*, in *Josiah Gregg*, *Lamy of Santa Fe* and other of his writings. *The Common Heart* and the final novel in his Richard trilogy, *The Thin Mountain Air*, seen as “Albuquerque” novels, fictionalize Horgan’s biographical move West. Although more “interregional,” *Main Line West* is also an Albuquerque novel. And most if not all of his novels and short stories about the West have something to do with some phase or aspect of either Hispanic or Anglo-American colonization of the region over three centuries.

A place with even more relevance to Horgan’s Southwest is Roswell

and the Pecos Valley area of southeastern New Mexico. Much more like West Texas in its ambiance than the northern cities of Albuquerque, Santa Fe and Taos, Horgan's Roswell is depicted in numerous short stories in *The Return of the Weed*, *Figures in a Landscape*, and *The Peach Stone*; and in the novels *A Lamp on the Plains*, *Far from Cibola*, and *Whitewater*. The folk opera, *A Tree on the Plains*, is essentially Roswell too.

Roswell's New Mexico Military Institute figures prominently in Horgan's Southwest for several reasons. First, Horgan was a cadet there from 1919 to 1921 and from 1922 to 1923. Next, he was librarian at the Institute between 1926 and 1942. And it was in these almost two decades at a military school that Horgan somewhat ironically discovered himself as a writer (after a time at the Eastman School of Music in Rochester, New York from 1923 to 1926 studying voice and working in stage production)—as a cadet meeting and collaborating with his life-long friend, Peter Hurd; and later writing more than one unpublished and twelve published books there.

During his tenure as librarian, Horgan's colleague at the Institute Maurice Garland Fulton also was a stimulus to Horgan's southwestern writing, and they joined together on a special kind of state history text, *New Mexico's Own Chronicle*—all primary sources with splendid arrangement and incisive commentary—and on the *Diary and Letters of Josiah Gregg*, for which Horgan wrote a long introductory biography later incorporated into *Josiah Gregg and His Vision of the Early West*.

Horgan resigned as librarian in 1942 to serve in the Pentagon as a General Staff Corps officer in charge of disseminating various information to U.S. Army troops. After leaving the Army in 1946 as a Lt. Colonel, Horgan taught at the University of Iowa for a semester and then returned to New Mexico Military Institute as Assistant to the President. A Guggenheim fellowship in 1947 allowed him to devote his full attention to his major work, *Great River*, and the next stage of his career as historian and novelist.

Santa Fe, in addition to Albuquerque and Roswell, is another place of some relevance to an understanding of Horgan's Southwest. During Horgan's first years in New Mexico, from 1915 until 1923, that is, during his teenage years, he frequently visited Santa Fe and was influenced by what he felt to be the European and Romanesque aspects of the city, left in large part by Jean Baptiste Lamy, the first bishop and archbishop of Santa Fe. Horgan during that impressionable time also was surprised to come across Willa Cather at work, he guesses, on her novel about Lamy, *Death Comes for the Archbishop*.⁷

Horgan has much in common with Cather as novelist (and with their mutual subject, Lamy)—in their cultural attitudes, in their remote Wests of New Mexico and Nebraska, in their sensitivity toward the aesthetic power of the Southwest's vast and lonely landscapes. Cather is at the top of

Horgan's list of favorite western writers. Next comes Harvey Fergusson, whom Horgan knew and admired in Albuquerque, and William Goyen.⁸ Horgan's address, "Willa Cather and the Incalculable Distance," given before the Century Association in the spring of 1978, affords further evidence of his deep appreciation of Cather's biography and her art as a "literary migrant."⁹ In his analysis of Cather's visual world and "place-pictures" and her "regionalism," Horgan's kinship with Cather becomes even more obvious. Horgan sees the determining aspect of Cather's writing to be her "aspiration" (evidenced in characters like Lucy Gayheart) to travel the "incalculable distance" from country to city, "between the mundane binding of life and the utmost freedom and exaltation."¹⁰

In Horgan's Southwest, it is perhaps not too farfetched to think of Santa Fe as the northern city, distant from the comparatively more provincial, younger Roswell, filled with all New Mexico had to offer of "exaltation," of history and European culture, and of other writers who congregated there. Certainly in Roswell Horgan developed on his own terms his view of the Southwest. If, however, as Horgan suggests, part of Cather's own "incalculable distance" was the aspiration to bring civility and cultivation to remoteness through her writing, part of Horgan's "incalculable distance" was to live the civilized artist's life in the remoteness of Roswell. He also lived it in the Santa Fe of Cather and Witter Bynner and later, in the 1950s and '60s, through support of such an expression of high culture as the Santa Fe Opera, and in recounting in his many books the centuries of Indian, Hispanic and Anglo-American culture which had come to Santa Fe and the Rio Grande.

Horgan's history of the Southwest seen metaphorically through the Rio Grande, Great River, marks a kind of midway point in his life and work; and, aside from the later *A Distant Trumpet*, *Lamy of Santa Fe*, *Whitewater*, *The Thin Mountain Air*, and *Mexico Buy*, Horgan in 1954 turned again to works with settings other than the Southwest. This is not to suggest that Horgan's writing before *Great River* is southwestern and that published subsequently is eastern. Far from it. From Horgan's first published novels, *The Fault of Angels* and *No Quarter Given*, most of his fiction mixes, at least in some proportion, West and East. But in the early 1960s Horgan took up residence in Connecticut, first as a Fellow at Wesleyan University's Center for Advanced Studies, and then as its director—and after that, in 1967, as a professor of English and writer in residence. The Southwest now became for Horgan a place for yearly visits, when possible, and for rememberings of his former life.

It would seem, then, that the years Horgan spent in Albuquerque, Roswell and Santa Fe between 1915 and 1942, and from 1946 to 1960, established the biographical and imaginative boundaries of his Southwest.

A more detailed consideration of some of his writings should help map Horgan's Southwest.

During the late 1920s, the 1930s and into the early '40s Horgan's Southwest began to take shape in his novels, for example, *The Fault of Angels* (1933), *No Quarter Given* (1935), *Main Line West* (1936), *A Lamp on the Plains* (1937), *Far from Cibola* (1938), *The Habit of Empire* (1938), and *The Common Heart* (1942). It also played a role in his short fiction, as found in *The Return of the Weed* (1936) and *Figures in a Landscape* (1940), and in essays, poetry, reviews and "word-pictures" or descriptive sketches in such journals and publications as Folk-Say, B. A. Botkin's "regional miscellany"; T. M. Pearce's and Telfair Hendon's *America in the Southwest: A Regional Anthology*; *The New Mexico Quarterly*, edited by Pearce; John McGinnis's *Southwest Review*; *The New Mexico Sentinel*, published by Cyrus McCormick; *Laughing Horse*, known as a "dilatatory" journal of the Southwest and edited by Willard "Spud" Johnson; *The Yale Review*, *Poetry* magazine, and numerous others.

Horgan's ability to see western lands with a painter's eye—a talent he has nurtured throughout his career by literally painting many of his "field notes" for his books and then incorporating their feelings and detail in lyrical descriptions and evocations of landscape—is evidenced in a series of ten "American Landscapes" done in 1936 for the *New Mexico Quarterly* and other "American Pictures" done in 1937 for *The New Mexico Sentinel*.

One of these word pictures (done, Horgan suggests, in tempera on gesso, a technique perfected by Hurd in his landscapes), entitled "Divide in the Rockies," attempts to capture three feelings of elevation and distance and transcendent escape, where the "world falls away":

First is the feeling of universal light, light as a part of air, light from over and under the world both. Second is the feeling of starry bleakness, wonderful and not habitable, bare rock and wind driven gray wood. Third is the roll of land on the known earth; and there feeling takes color, and is recognized in its green of timber, its blue of valleys, its tawny plains, and its silver vein of running river bearing the wonder of the look outward forever.¹¹

Horgan attempts consistently to give the reader a sense of place in what he refers to as "painterly" terms such as this. His "Pages From a Rio Grande Notebook," which serve as a prologue to *The Heroic Triad*, and served him in the writing of *Great River*, are perhaps the most conspicuous instances of this technique.¹² Horgan, however, uses the technique throughout his fiction as well.

Horgan's poem "Westward" is another example of his talent for the imagistic evocation of landscape.¹³ A long poem of settlement divided into

four parts ("The Prairie Sleepers," "The Branding," "Threads of Sky," and "Last Indian Sign"), "Westward" catalogs first the feelings the land evokes in pioneers headed West: "In the American sky take flight their deeds. / In the last gift of the dawn-quenched fire / Their faces are sweet with freedom from desire." Then follows the branding of calves by men and the "branding" of men by weather: "The sky is iron-white with heat at noon. / The smells of labor and the labor's tune / Simmer together / Like joyous weather." Next comes the railroad and its crew: "Into the wooden ties their irons strike. / Like threads of sky / The steel rails lie." And last, in proof of the finality and relentlessness of progress, comes the death in "Autumnal Taos / In a shadowed house" of an "old scout" and the witnessing of the dead Indian's spiritual journey by "An Indian hunter, / Stalking winter / . . . where the feathery aspen trembles. . . ." Not entirely satisfying as a poem, "Westward" nevertheless shows in theme and scope how Horgan first sought to combine "figures in a landscape."

Several essay reviews on books about the Southwest also point to the importance of landscape in literature for Horgan. Long a friendly journal, ever since Horgan saw his first published story appear there in December of 1929, *The Yale Review* ran many Horgan reviews in the early 1930s. Interesting to readers of western American literature are Horgan's responses to the books of Erna and Harvey Fergusson and John G. Neihardt. Horgan recognizes Erna Fergusson's *Dancing Gods* as a fine book "devoted to America's regional exposition," filled with "historical background of the Southwest in which her lyrical appreciations of the country and its heritage are valuable. . . when she enables us to visualize the dances as she describes them."¹ ⁴In his reading of *Black Elk Speaks* Horgan is "moved by the respect and dignity which Indians hold towards their beliefs and their destinies."¹ ⁵Regarding Harvey Fergusson's *Rio Grande*, the book on the "great river" which preceded Horgan's own history of the river, Horgan writes in terms that might, ironically, apply to his own book: "What Mr. Fergusson does here is to make a panorama of the different sorts of life that have been in the Southwest, arranging his essays in a sequence of chronology, from the early Indians to the latest A.T. & S.F. Country Club occupation. . . . The design of this book is inspired by the valley of the Rio Grande, and by all the lives that found that river and went north against its course."¹⁶ From reading such authors as the Fergussons and Neihardt/Black Elk, Horgan expanded his understanding of western lands, peoples, and authorship.

Three of Horgan's *Folk-Say* contributions also focus on southwestern land and people: "Episodes from the Passionate Land" (1929), "The Witch" (1930), and "Figures in a Landscape" (1931). In "Episodes" Horgan follows the changes Christianity brings in the lives of Isleta Indians and their pueblo near Albuquerque—the superstition surrounding the rising of the

coffin of a murdered priest in the Isleta church, the Christmas Eve dance and procession at the church prior to Midnight Mass, the prayerful requests of Jenny Chi'wi'wi for her family and their simple blessings. Probably occasioned in part by Erna Fergusson's taking Horgan to Isleta one Christmas Eve to see the ceremonies inviting the Christ Child to the village, Horgan's triptych is a beautiful reflection not only of the passion in the Indian people and place he writes about but also of the passionate impact "place" had on a "Catholic northeasterner."¹⁷

"The Witch" concerns the superstitions of yet another New Mexico village, protected by hills and beyond the hills by "omnipresent mountains"—it is any one of many similar spots north of Albuquerque. The occasion is a Mexican-American party, filled with music and dancing, something Horgan stages effectively. All goes well while a slightly drunken woodcutter, Lupe Castillo, dances with the lovely Andrella. Then Lupe knocks an oil lamp off the wall, catching on fire first his shirt and then Andrella's hair, disfiguring her face. Rumors soon grow that Andrella is a *bruja*. A doctor in Santa Fe tells Andrella that her hair will never grow back. Her love for Lupe turns to hate and a determination to indeed become a witch. Under her witchery, she believes, Lupe turns ill and scarred and finally dies. But Lupe's death is really the result of syphilis, of "an evil girl in Santa Fe who spoiled him." As for Andrella, she confesses her flirtation with "black powers," is absolved by the priest and within a year is confirmed in her Christian faith by the visiting Archbishop. Horgan's moral is, as the old ones observe, "although there were strange things in this world, it took a lot, quite a lot, to lose the Holy Lord in Heaven . . ."¹⁸

As a prelude to Horgan's 1940 collection of short fiction by the same title, *Folk-Say's* "Figures in a Landscape" is another "suite" of five sketches of Pecos Valley old-timer character types and locale. Framing everything is a sweeping account of a thunder storm descending on "The Landscape," the sky, the plain, El Capitán mountain, the towns of the valley, the people's lives and romances: "The green valley; the plain, subject to the sky; the foothills broken with deep green patches of scrub pine, piñon, hardy crawling plants; the mountainsides climbing into the blue—your lovers are your conquerors."¹⁹ Violet Soulder, the "Tularosa Bobcat," sister to bad man Jing Soulder, and herself "the only Female Cattle Rustler in New Mexico," is one of the lovers and conquerors. She lives into old age and legend in the homeland of Billy the Kid. Old Lady McDonny is another. At the age of eighty-plus, on her deathbed, she relives the pioneering pains and joys of crossing Kansas and coming to the Pecos Valley sixty years before. Her children stand around her listening in silence as she thanks God for her life and its struggle. And "The Captain" is a former Ranger who met his dangers with as much style and wit as brawn. He wears no boots or sword as a

rancher and banker today. But in his demeanor is all the authority he once commanded “when Tombstone was the headquarters of hell.” Juanita is another Pecos Valley personage—a girl who leaves the village of Arabella for work in town, the adoption of American talk and ways and a reputation as “Hot St’ff”: “‘You tellem keed.’ ‘Wa’ thi h-h-hell!’ ‘I don’ geeve a hell por nada!’” What she does want is to become “a married American woman” with a car. Attaining that for a time until her bus-driver husband leaves her, she heads finally for El Paso and the life of a prostitute—“Light red silk underwear, a white fur coat, slippers with decorations of ostrich feathers, a gold bed, and expensive perfume—why not?” Blending satire with stereotype, Horgan as early as 1931 was, through his observations and writing, turning life around Roswell into his own special imaginative Southwest.

Never at a loss for material, Horgan had not only his present but the whole past history—Indian, Spanish, Mexican-American, Anglo-American—of the Southwest to make his own. His 1933 essay for the *Southwest Review*, “About the Southwest: A Panorama of Nueva Granada,” is perhaps the most seminal of all his early writings, for it provides the large design for his encompassing vision of the Southwest, a vision that would lend itself to combined expression in fiction and non-fiction—a lifetime of possible topics and variations. In one long passionate concluding sentence from that essay, seeking in his very style to reflect the magnitude of the place, Horgan tells how and why the Southwest exists for him:

It [the Southwest] exists upon realities because the land is so tremendous, so bare of human life in so many million acres, because there are so many plains rising sharply to mountainhood, so much communion between sky and earth with great slow-sailing clouds and stars that watch the night like near eyes; because to go from one place to another it is necessary so very often to drive in cars along lonely roads with nothing in sight but the gently lifting and falling horizons of low hills; because the conditions of natural life raise no clamor like that sustained daily by tiring nerves in other regions; because, no matter what the manner of people, they must be moved by the beauty of Texas plains and Oklahoma wheat fields and New Mexico mountains and Arizona deserts alike; and because, though the survivals are only travesties to be noticed amidst the developments of our time, the color of past splendors of race and deed is mixed with the land by the agency of our imaginations; and we pay it tribute, as it nourishes us.²⁰

How the Southwest as theme and inspiration nourished Horgan through five decades into the 1980s, through hundreds of thousands of words in short stories, novels, histories, biographies to a body of work and achieve-

ment that merits Horgan's being called the "Dean of southwestern writers" cannot be traced here. But it is clear that throughout his career the Southwest has meant very much to Horgan—close to being a "determining relevance." There is much of him in all of his southwestern heroes.

For all of the characters with whom Horgan sympathizes and seems to identify, there is a greater world beyond the remoteness and loneliness of the Southwest. Traveling Cather's "incalculable distance" is something Horgan's protagonists invariably must do, either bringing the civilities of the East to the West or leaving the West for the East—both of which Horgan himself was compelled to do. The Southwest thus becomes a "world elsewhere," in Richard Poirier's terms, that is ambivalently attractive and repellent, a free and spacious place to escape to for a new start, and a small, culturally confining place to escape from when greater amenities call. If, as Poirier says, "The most interesting American books are an image of the creation of America itself, of the effort . . . to 'Build therefore your own world,'"²¹ then Horgan's books and life qualify for their share of attention. The "world elsewhere" theme is common to Horgan's writings and invariably, in striving either to go west or get away from the West, the place and the idea are always retained somehow.

Whitewater, *The Thin Mountain Air*, and *Mexico Bay* are Horgan's most recent, and it can be argued, his best novels about the American Southwest. They show Horgan's powers, as an artist who draws much of his inspiration from his travels and times in New Mexico and Texas, in seemingly perpetual ascendancy even now as he enters the eighth decade of the century and the eightieth year of his life.

Although *The Thin Mountain Air* is more truly a part of the Richard Trilogy and in general portrays the town of Albuquerque and the ambiance of northern New Mexico as Horgan (Richard in the novel) knew it through the events surrounding his own father's illness and the family's move to that climate and region, it also forms a key portion of Horgan's dramatizations of Texas as it looks and feels and sounds in *Whitewater* and *Mexico Bay*. The town of Belvedere in the West Texas of *Whitewater* and the presence of Amarillo in *Mexico Bay*—and to some extent, even the Rio Grande and Gulf Coast scenes in *Mexico Bay*—serve as imaginative projections of Roswell, the "Little Texas" area of southwestern New Mexico which was so important to him during his years at the New Mexico Military Institute, both as a young cadet and later as librarian. Thus, both northern and southeastern New Mexico are transposed into the locales of his Texas novels and together make up his Southwest. For that matter, much the same thing can be said about his Texas fiction in *The Peach Stone*.

It is no startling revelation to suggest that both the people and the places of Horgan's Southwest, the "lives and the landscapes" as he calls

them, are composite combinations of his real life experiences and his artist's imagination. It is not especially earth-shaking to suggest that Horgan is in his own characters, and that they enjoy with him, and with those readers who come to share, perhaps revisit, the Southwest through his novels and other writings, an exhilaration and affirmation of the significance of life in that enchanting and magnificent portion of the country.

Even so, to read the southwestern works of Paul Horgan is to come profoundly alive to that world as an artist constantly, decade after decade, remembers and reworks its ordinary and sublime vistas and solitudes. If ever a western writer was a match for his subject, his region, so much a match that the subject—character, setting, theme, and imagery—became a symbol of the larger significance of westering, then that writer is Paul Horgan, “the Dean of southwestern writers”—and then some.

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Notes

1. Lawrence Clark Powell, *Great Constellations* (El Paso: El Paso Public Library Association, 1977), p. 4.
2. Oliver La Farge, review in *The New York Times Book Review*, October 7, 1956, p. 4.
3. Paul Horgan, *Peter Hurd: A Portrait Sketch From Life* (Austin: University of Texas Press, 1965), p. 57.
4. Paul Horgan, “The Pleasures and Perils of Regionalism,” *Western American Literature* 8 (Winter 1974): 169.
5. J. Golden Taylor, ed., “The Western Novel—A Symposium,” *The Literature of the American West* (New York: Houghton Mifflin, 1971), p. 41. Reprinted from the *South Dakota Review* (Autumn 1964).
6. *The Literature of the American West*, p. 40.
7. Paul Horgan, “In Search of the Archbishop,” *The Catholic Historical Review* 46 (January 1961): 411–414.

8. *The Literature of the American West*, pp. 30–31.
9. Paul Horgan, “Willa Cather and the Incalculable Distance,” address to the Century Association, April 25, 1978, unpublished.
10. “Willa Cather and the Incalculable Distance.”
11. Paul Horgan, “American Landscapes,” *The New Mexico Quarterly* 6 (August 1936): 167.
12. See Paul Horgan, “Pages From a Rio Grande Notebook,” in *The Heroic Triad* (New York: Holt, Rinehart and Winston, 1970), pp. 3–19.
13. Paul Horgan, “Westward,” *Poetry* 43 (December 1933): 144–149.
14. Paul Horgan, review in *The Yale Review* 22 (September 1932): 206.
15. *Ibid.*: 207.
16. *The Yale Review* 23 (September 1933): 212.
17. Paul Horgan, “Episodes from the Passionate Land,” in *Folk-Say* (Norman: University of Oklahoma Press, 1929), pp. 120–124. For Horgan’s account of his Isleta trip, see Paul Horgan, “Erna Fergusson and New Mexico,” in her *New Mexico* (Albuquerque: University of New Mexico Press, 1973), p. xii.
18. Paul Horgan, “The Witch,” in *Folk-Say* (Norman: University of Oklahoma Press, 1930), pp. 197–211.
19. Paul Horgan, “Figures in a Landscape,” in *Folk-Say* (Norman: University of Oklahoma Press, 1931), p. 186.
20. Paul Horgan, “About the Southwest: A Panorama of Nueva Granada,” *Southwest Review*, Special 50th Anniversary Issue, 59 (Autumn 1974): 362.
21. Richard Poirier, *A World Elsewhere* (New York: Oxford University Press, 1966), p. 3.

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