

Acces PDF Gunfighter Nation
The Myth Of The Frontier In
Twentieth Century America By
*Gunfighter Nation The
Myth Of The Frontier In
Twentieth Century
America By Richard
Slotkin*

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Americans are greatly concerned about the number of our troops killed in battle--100,000 dead in World War I; 300,000 in World War II; 33,000 in the Korean War; 58,000 in Vietnam; 4,500 in Iraq; over

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1,000 in Afghanistan--and
rightly so. But why are we
so indifferent, often
oblivious, to the far
greater number of casualties
suffered by those we fight
and those we fight for? This
is the compelling, largely

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unasked question John Tirman
answers in The Deaths of
Others. Between six and
seven million people died in
Korea, Vietnam, and Iraq
alone, the majority of them
civilians. And yet Americans
devote little attention to

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these deaths. Other countries, however, do pay attention, and Tirman argues that if we want to understand why there is so much anti-Americanism around the world, the first place to look is how we conduct

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war. We understandably
strive to protect our own
troops, but our rules of
engagement with the enemy
are another matter. From
atomic weapons and carpet
bombing in World War II to
napalm and daisy cutters in

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Vietnam and beyond, we have
used our weapons
intentionally to kill large
numbers of civilians and
terrorize our adversaries
into surrender. Americans,
however, are mostly ignorant
of these facts, believing

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that American wars are essentially just, necessary, and "good." Tirman investigates the history of casualties caused by American forces in order to explain why America remains so unpopular and why US

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armed forces operate the way
they do. Trenchant and
passionate, The Deaths of
Others forces readers to
consider the tragic
consequences of American
military action not just for
Americans, but especially

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for those we fight.

A provocative, timely, and
deeply-researched history of
gun culture and how it
reflects race and power in
the United States

WINNER OF THE PULITZER PRIZE

A new and eye-opening

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interpretation of the
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meaning of the frontier,
from early westward
expansion to Trump's border
wall. Ever since this
nation's inception, the idea
of an open and ever-
expanding frontier has been

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central to American
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identity. Symbolizing a
future of endless promise,
it was the foundation of the
United States' belief in
itself as an exceptional
nation – democratic,
individualistic, forward-

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looking. Today, though,
America has a new symbol: the
border wall. In *The End of
the Myth*, acclaimed
historian Greg Grandin
explores the meaning of the
frontier throughout the full
sweep of U.S. history – from

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the American Revolution to
the War of 1898, the New
Deal to the election of
2016. For centuries, he
shows, America's constant
expansion – fighting wars
and opening markets – served
as a “gate of escape,”

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helping to deflect domestic
political and economic
conflicts outward. But this
deflection meant that the
country's problems, from
racism to inequality, were
never confronted directly.
And now, the combined

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catastrophe of the 2008
financial meltdown and our
unwinnable wars in the
Middle East have slammed
this gate shut, bringing
political passions that had
long been directed elsewhere
back home. It is this new

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reality, Grandin says, that explains the rise of reactionary populism and racist nationalism, the extreme anger and polarization that catapulted Trump to the presidency. The border wall may or may not

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be built, but it will
survive as a rallying point,
an allegorical tombstone
marking the end of American
exceptionalism.

During the post-World War II
period, the Western, like
America's other great film

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genres, appeared to collapse as a result of revisionism and the emergence of new forms. Perhaps, however, as theorists like Gilles Deleuze suggest, it remains, simply "maintaining its empty frame." Yet this frame

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is far from empty, as Post-Westerns shows us: rather than collapse, the Western instead found a new form through which to scrutinize and question the very assumptions on which the genre was based. Employing

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the ideas of critics such as
Deleuze, Jacques Derrida,
and Jacques Rancière, Neil
Campbell examines the
haunted inheritance of the
Western in contemporary U.S.
culture. His book reveals
how close examination of

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certain postwar
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films--including Bad Day at
Black Rock, The Misfits,
Lone Star, Easy Rider, Gas
Food Lodging, Down in the
Valley, and No Country for
Old Men--reconfigures our
notions of region and

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nation, the Western, and indeed the West itself.

Campbell suggests that post-Westerns are in fact "ghost-Westerns," haunted by the earlier form's devices and styles in ways that at once acknowledge and call into

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question the West, both as
such and in its persistent
ideological framing of the
national identity and
values.

When first published in
1969, Horizons West was
immediately recognised as

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the definitive critical
Richard Slotkin account of the Western film
and some of its key
directors. This greatly
expanded new edition is,
like the original, written
in a graceful, penetrating
and absorbingly readable

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style.

Richard Slotkin
Utopia and Apocalypse in
Frontier Science Fiction
Cinematic Mythmaking
Invisible Natives
Under an Open Sky
The Searchers
Sixguns and Society

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The Myth of the American
Superhero

Racial Frontiers and Nuclear
Apocalypse in American
Culture

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THE WESTERN READER

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The western is arguably the most iconic and influential genre in American cinema. The solitude of the lone rider, the loyalty of his horse, and the unspoken code of

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**the West render the
genre popular yet lead it
to offer a view of
America's history that is
sometimes inaccurate.
For many, the western
embodies America and its**

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values. In recent years, scholars had declared the western genre dead, but a steady resurgence of western themes in literature, film, and television has

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**reestablished the genre
as one of the most
important. In The
Philosophy of the
Western, editors Jennifer
L. McMahon and B. Steve
Csaki examine**

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**philosophical themes in
the western genre.**

**Investigating subjects of
nature, ethics, identity,
gender,
environmentalism, and
animal rights, the essays**

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draw from a wide range of westerns including the recent popular and critical successes

Unforgiven (1992), All the Pretty Horses (2000), 3:10 to Yuma (2007), and

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**No Country for Old Men
(2007), as well as
literature and television
serials such as Deadwood.
The Philosophy of the
Western reveals the
influence of the western**

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**on the American psyche,
filling a void in the
current scholarship of the
genre.**

**A collection of essays
from the "New West"
historian explores the**

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**region's tumultuous
story, covering the
national parks, the role of
"culture" in the West, the
current mining boom, and
the current debate over
the "White Men" of**

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**Western history. Reprint.
Discusses the subjugation
of Native Americans on
the American frontier,
and explains how it was
used to justify American
territorial expansion.**

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Something in the Soil
Rethinking America's
Western Past
The Invention of the
Western Film
Theology for a New
Millennium

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Future West

The Ten Fast Years of

Ralph Furts

Psycho Paths

Abe

Shows how individuals are affected
by, and respond to, economic, social,

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and political forces at all levels of scale: global, regional and local. It offers an inclusive picture of people in a globalizing world - men, women, children, both mainstream and marginalized citizens - not as seen from a western perspective, but as they see themselves. Core topics of

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physical, economic, cultural, and political geography are examined from a contemporary perspective, based on authoritative insights from recent geographic theory and examples from countries from around the world.

This hugely influential work marked

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a turning point in US history and culture, arguing that the nation's expansion into the Great West was directly linked to its unique spirit: a rugged individualism forged at the juncture between civilization and wilderness, which - for better or worse - lies at the heart of American

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identity today. Throughout history, some books have changed the world. They have transformed the way we see ourselves - and each other. They have inspired debate, dissent, war and revolution. They have enlightened, outraged, provoked and comforted. They have enriched lives

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- and destroyed them. Now Penguin brings you the works of the great thinkers, pioneers, radicals and visionaries whose ideas shook civilization and helped make us who we are.

As the nation seems to yearn for redemption from the evils that

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threaten its tranquility, the authors maintain that Joseph Campbell's monomythic hero is alive and well, but significantly displaced, in American popular culture.

Gunfighter Nation
The Myth of the Frontier in Twentieth-century America
University of Oklahoma

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Press

In this richly researched and dramatic work of military history, eminent historian Richard Slotkin recounts one of the Civil War's most pivotal events: the Battle of the Crater on July 30, 1864. At first glance, the Union's plan seemed

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brilliant: A regiment of miners would burrow beneath a Confederate fort, pack the tunnel with explosives, and blow a hole in the enemy lines. Then a specially trained division of African American infantry would spearhead a powerful assault to exploit the breach created by the explosion.

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Thus, in one decisive action, the Union would marshal its mastery of technology and resources, as well as demonstrate the superior morale generated by the Army of the Potomac's embrace of emancipation. At stake was the chance to drive General Robert E. Lee's Army of

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North Virginia away from the
defense of the Confederate capital of
Richmond—and end the war. The
result was something far different.
The attack was hamstrung by
incompetent leadership and political
infighting in the Union command.
The massive explosion ripped open

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an immense crater, which became a death trap for troops that tried to pass through it. Thousands of soldiers on both sides lost their lives in savage trench warfare that prefigured the brutal combat of World War I. But the fighting here was intensified by racial hatred, with

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cries on both sides of “No quarter!”
In a final horror, the battle ended
with the massacre of wounded or
surrendering Black troops by the
Rebels—and by some of their White
comrades in arms. The great attack
ended in bloody failure, and the war
would be prolonged for another year.

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With gripping and unforgettable depictions of battle and detailed character portraits of soldiers and statesmen, *No Quarter* compellingly re-creates in human scale an event epic in scope and mind-boggling in its cost of life. In using the Battle of the Crater as a lens through which to

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focus the political and social ramifications of the Civil War-particularly the racial tensions on both sides of the struggle-Richard Slotkin brings to readers a fresh perspective on perhaps the most consequential period in American history.

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A Novel

Richard Slotkin

A New Frontier in Art and Film

Regeneration Through Violence

Empire of Shadows

Gunfighter Nation

Savage Perils

Rereading Frederick Jackson Turner

Post-Westerns

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This is a broad overview of the evolving serial killer genre in the two media most responsible for its popularity: literature and cinema of the 1980s and 1990s. The author theorizes that the serial killer genre results from a combination of earlier

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genre depictions of multiple
murderers.

In 1893 a young Frederick Jackson
Turner stood before the American
Historical Association and delivered
his famous frontier thesis. To a less
than enthusiastic audience, he

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argued that "the existence of an area of free land, its continuous recession, and the advance of American settlement westward explain American development"; that this frontier accounted for American democracy and

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character; and that the frontier had closed forever with uncertain consequences for the American future. Despite the indifference of Turner's first audience, his essay would soon prove to be the single most influential piece of writing on

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American history, with extraordinary impact both in intellectual circles and in popular literature. Within a few years his views had become the dominant interpretation of the American past. A collection of his essays won the Pulitzer Prize, and

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for almost half a century, Turner's thesis was the most familiar model taught in schools, extolled by politicians, and screened in fictional form at local movie theaters each Saturday afternoon. Now, a hundred years after Turner's

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famous address, award-winning biographer John Mack Faragher collects and introduces the pioneer historian's ten most significant essays. Remarkable for their truly modern sense that a debate about the past is simultaneously a debate

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about the present, these essays remain stimulating reading, both as a road map to the early-twentieth-century American mind and as a model of committed scholarship. Faragher introduces us to Turner's work with a look at his role as a

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public intellectual and his effect on Americans' understanding of their national character. In the afterword, Faragher turns to the recent heated debate over Turner's legacy.

Western history has reemerged in the news as historians argue over

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Turner's place in our current mind-set. In a world of dizzying intellectual change, it may come as something of a surprise that historians have taken so long to overturn the interpretation of a century-old conference paper. But

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while some claim that Turner's vision of the American West as a great egalitarian land of opportunity was long ago dismissed, others, in the words of historian Donald Worster, maintain that Turner still "presides over western history like

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a Holy Ghost.". Against this
backdrop, Faragher looks at what
the concept of the West means to
us today and provides a reader's
guide to the provocative new
literature of the American frontier.
Rereading these essays in the

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fresh light of Faragher's analysis brings new appreciation for the richness of Turner's work and an understanding of contemporary historians' admiration for Turner's commitment to the study of what it has meant to be American.

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'[A] vivid, revelatory account of
John Ford's 1956 masterpiece.' -
The New York Times Book Review
"Draws deeply on historical
scholarship, but it is not biography.
Instead, it is a vivid, persuasive re-
creation of the life as young Lincoln

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might have lived it, and of the people, scenes, and influences that helped produce the character and conscience of the man often called the greatest of all Americans."--Jacket.

Essays examine the significance of

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the frontier in American history, the
bases of a western identity, and the
themes that connect the twentieth-
century West to its more distant
past

The Powers That Be

The Making of an American Legend

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Running With Bonnie and Clyde
Richard Slotkin
World Regional Geography (with
Subregions)
American National Identity in the
Hollywood Western
The Epic Story of Yellowstone
Animal Dreams

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The Long Road to Antietam: How
the Civil War Became a Revolution

*Revisiting the racial origins of the
conflict between "civilization" and
"savagery" in twentieth-century*

*America The atomic age brought the
Bomb and spawned stories of nuclear
apocalypse to remind us of impending*

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doom. As Patrick Sharp reveals, those stories had their origins well before Hiroshima, reaching back to Charles Darwin and America's frontier. In Savage Perils, Sharp examines the racial underpinnings of American culture, from the early industrial age to the Cold War. He explores the

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influence of Darwinism, frontier nostalgia, and literary modernism on the history and representations of nuclear weaponry. Taking into account such factors as anthropological race theory and Asian immigration, he charts the origins of a worldview that continues to shape our culture and

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politics. Sharp dissects Darwin's arguments regarding the struggle between "civilization" and "savagery," theories that fueled future-war stories ending in Anglo dominance in Britain and influenced Turnerian visions of the frontier in America. Citing George W. Bush's "Axis of Evil," Sharp argues

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that many Americans still believe in the racially charged opposition between civilization and savagery, and consider the possibility of nonwhite "savages" gaining control of technology the biggest threat in the "war on terror." His insightful book shows us that this conflict is but the

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latest installment in an ongoing saga that has been at the heart of American identity from the beginning—and that understanding it is essential if we are to eradicate racist mythologies from American life.

This incisive, provocative, and wide-ranging book casts a critical eye on

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the representation of Native Americans in the Western film since the genre's beginnings. Armando José Prats shows the ways in which film reflects cultural transformations in the course of America's historical encounter with the Indian. He also explores the relation between the myth

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of conquest and American history.

Among the films he discusses at

length are Northwest Passage,

Stagecoach, The Searchers, Hombre,

Hondo, Ulzana's Raid, The Last of the

Mohicans, and Dances With

Wolves. Throughout, Prats emphasizes

the irony that the Western seems to be

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able to represent Native Americans only by rendering them absent. In addition, he points out that Native Americans who appear in Westerns are almost always male; Native women rarely figure into the plot, and are often portrayed by white women rendered Indian by narrative necessity.

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*Invisible Natives offers an intriguing
view of the possibilities and*

*consequences--as well as the
historical sources and cultural*

*origins--of the Western's strategies for
evading the actual portrayal of Native
Americans.*

From celebrated writer/historian

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Richard Slotkin, a cycle of stories that reads like David Bezmozgis mixed with Frank McCourt. A kosher butcher with gambling problems; a woman whose elegant persona conceals unspeakable horror; a Jewish Pygmalion who turns a wretched orphan into a "real American girl"; a

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boy who clings to his father's old-world code of honor on the mean streets of Brooklyn; the "little man who wasn't there," whose absence reflects his family's inability to deal with its memories--these tales of early 20th-century Jewish immigration blur memoir and fiction, recovering the

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violent circumstances, the emotional costs of uprooting that left people uncertain of their place in America and shaped the lives of their American descendants.

Log cabins and wagon trains, cowboys and Indians, Buffalo Bill and General Custer. These and other frontier

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images pervade our lives, from fiction to films to advertising, where they attach themselves to products from pancake syrup to cologne, blue jeans to banks. Richard White and Patricia Limerick join their inimitable talents to explore our national preoccupation with this uniquely American image.

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Richard White examines the two most enduring stories of the frontier, both told in Chicago in 1893, the year of the Columbian Exposition. One was Frederick Jackson Turner's remarkably influential lecture, "The Significance of the Frontier in American History"; the other took

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place in William "Buffalo Bill" Cody's flamboyant extravaganza, "The Wild West." Turner recounted the peaceful settlement of an empty continent, a tale that placed Indians at the margins. Cody's story put Indians—and bloody battles—at center stage, and culminated with the Battle of the Little

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Bighorn, popularly known as "Custer's Last Stand." Seemingly contradictory, these two stories together reveal a complicated national identity. Patricia Limerick shows how the stories took on a life of their own in the twentieth century and were then reshaped by additional voices—those of Indians,

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Mexicans, African-Americans, and others, whose versions revisit the question of what it means to be an American. Generously illustrated, engagingly written, and peopled with such unforgettable characters as Sitting Bull, Captain Jack Crawford, and Annie Oakley, The Frontier in

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American Culture reminds us that despite the divisions and denials the western movement sparked, the image of the frontier unites us in surprising ways.

What is the future of the American West? This book look at works of utopian, dystopian, and apocalyptic

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*science fiction to show how narratives
of the past and future powerfully shape
our understanding of the present-day
West.*

*A Cultural History of the Genre's First
Half Century*

Myth of the Western

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Stories

*"The Significance of the Frontier in
American History", and Other Essays
The Frontier Myth in 20th Century
America*

The Crowded Prairie

Once Upon a Time . . . The Western

This engaging and richly annotated

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*atlas illustrates the distribution of
Kansas settlers from diverse
cultural and ethnic origins in
America and around the world.
James R. Shortridge explores how
frontier settlement patterns were
influenced by railroad routes and*

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promotion; land prices and speculation practices; homesteading laws; U.S. and international social, economic, and political conditions; terrain; weather; and pioneer perseverance. He also demonstrates that many

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legacies of the original settlers have endured and are apparent today in social, political, agricultural, and religious customs throughout the state. Providing new and enlightening insight into a unique cultural heritage, Peopling the

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Richard Slotkin

Plains is an invaluable building block for anyone interested in the people and places of Kansas, past and present.

Examines the ways in which the frontier myth influences American culture and politics, drawing on

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Richard Slotkin
*fiction, western films, and political
writing*

*Focuses on a group of popular,
critically acclaimed westerns,
examining their interaction with
US society, culture and ideology
from the end of the Depression to*

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the Bicentennial in 1976. While exploring their depictions of such issues as intervention in World War II, miscegenation, generational discord, ethnic ascendance, McCarthyism, civil rights, Vietnam, and Watergate, the author shows

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*how the genre veered from sagas of
national achievement to bleak
visions of life in the US.*

*Annotation copyrighted by Book
News, Inc., Portland, OR*

*Describes the political challenges
faced by President Lincoln during*

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the summer after the Emancipation Proclamation, including his conflicts with General George McClellan, that ultimately gave General Robert E. Lee his best opportunity to win the war.

From the Preface: The purpose of

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*this book is to explain the
Western's popularity. While the
Western itself may seem simple (it
isn't quite), an explanation of its
popularity cannot be; for the
Western, like any myth, stands
between individual human*

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*consciousness and society. If a
myth is popular, it must somehow
appeal to or reinforce the
individuals who view it by
communicating a symbolic
meaning to them. This meaning
must, in turn, reflect the particular*

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social institutions and attitudes that have created and continue to nourish the myth. Thus, a myth must tell its viewers about themselves and their society. This study, which takes up the question of the Western as an American

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myth, will lead us into abstract structural theory as well as economic and political history. Mostly, however, it will take us into the movies, the spectacular and not-so-spectacular sagebrush of the cinema. Unlike most works of

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*social science, the data on which
my analysis is based is available to
all of my readers, either at the local
theater or, more likely, on the late,
late show. I hope you will take the
opportunity, whenever it is offered,
to check my findings and test my*

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interpretations; the effort is small and the rewards are many. And if your wife, husband, mother, or child asks you why you are wasting your time staring at Westerns on TV in the middle of the night, tell them firmly—as I often did—that you

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*are doing research in social
Richard Slotkin
science.*

*A Disarming History of the Second
Amendment
Legacies and Reckonings in the
New West
Loaded*

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The Philosophy of the Western

The Myth of the Frontier in the

Age of Industrialization, 1800-1890

The Mythology of the American

Frontier, 1600-1860

Who Settled where in Frontier

Kansas

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The Fatal Environment
Richard Slotkin

“An emotional masterpiece .
. . . A novel in which humor,
passion, and superb prose
conspire to seize a reader by
the heart and by the soul.”
—New York Daily News

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From Barbara Kingsolver,
the acclaimed author of
Flight Behavior, The Lacuna,
The Bean Trees, and other
modern classics, Animal
Dreams is a passionate and
complex novel about love,

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forgiveness, and one
woman's struggle to find her
place in the world "Animals
dream about the things they
do in the daytime just like
people do. If you want sweet
dreams, you've got to live a

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sweet life." So says Loyd Peregrina, a handsome Apache trainman and latter-day philosopher. But when Codi Noline returns to her hometown, Loyd's advice is painfully out of her reach.

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Dreamless and at the end of
her rope, Codi comes back
to Grace, Arizona, to
confront her past and face
her ailing, distant father.
What she finds is a town
threatened by a silent

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environmental catastrophe,
some startling clues to her
own identity, and a man
whose view of the world
could change the course of
her life. Blending
flashbacks, dreams, and

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Native American legends,
Animal Dreams is a
suspenseful love story and a
moving exploration of life's
largest commitments. This
edition includes a P.S.
section with additional

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Twentieth Century America By
insights from Barbara
Richard Slotkin
Kingsolver, background
material, suggestions for
further reading, and more.
Examines the fundamental
ways in which the frontier
myth influences American

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culture and politics, drawing on dime novels, Hollywood westerns, and the writings of political figures.

Material culled from letters, diaries, and other firsthand accounts reconstructs the

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experiences of people
involved in the Gold Rush,
showing not only what
propelled them westward,
but how they met the
challenges of their journey
One of the most sought-after

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criminals of the Depression
era, Ralph Fults began his
career of crime at the
improbable age of fourteen.
At nineteen he met Clyde
Barrow in a Texas prison,
and the two men together

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founded what would later be known as the Barrow gang.

Running with Bonnie and

Clyde is the story of Fults's

experiences in the Texas

criminal underworld

between the years 1925 and

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1935 and the gripping
account of his involvement
with the Barrow gang,
particularly its notorious
duo, Bonnie and Clyde.
Fults's "ten fast years" were
both dramatic and violent.

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As an adolescent he escaped numerous juvenile institutions and jails, was shot by an Oklahoma police officer, and was brutalized by prison guards. With Clyde, following their fateful

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meeting in 1930, he robbed
a bank to finance a prison
raid. After the ambush of
Bonnie and Clyde, in 1934,
he joined forces with
Raymond Hamilton; together
the two robbed more banks

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and eluded countless posses before Hamilton's capture and 1935 execution. One of the few survivors among numerous associates who ended up shot, stabbed, beaten to death, or

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executed, Fults was later
able to reform himself,
believing that the only
reason he was spared was to
reveal the darkest aspects of
his past-and in so doing
expose the circumstances

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that propel youth into crime.

Author John Neal Phillips

tells Fults's story in vivid

and at times raw detail,

recounting bank robberies,

killings, and prison escapes,

friendships, love affairs, and

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marriages. Dialogues based on actual conversations amongst the participants enhance the narrative's authenticity. Whereas in books and mms, Fults, Parker, Barrow, and

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Hamilton have been romanticized or depicted as one-dimensional, depraved characters, Running with Bonnie and Clyde shows them as real people, products of social, political,

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and economic forces that directed them into a life of crime and bound them to it for eternity. Although basing his account primarily on Fults's testimony, Phillips substantiates that viewpoint

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with references to scores of
eyewitness interviews,
police files and court
documents, and
contemporary news
accounts. An important
contribution to criminal and

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social history, Running with
Bonnie and Clyde will be
fascinating reading for
scholars and general
readers alike.

Mythic themes and
philosophical probing in film

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as an art form, as seen in
works of Preston Sturges,
Jean Cocteau, Stanley
Kubrick, and various other
filmmakers. Film is the
supreme medium for
mythmaking. The gods and

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heroes of mythology are both larger than life and deeply human; they teach us about the world, and they tell us a good story.

Similarly, our experience of film is both distant and

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intimate. Cinematic techniques—panning, tracking, zooming, and the other tools in the filmmaker's toolbox—create a world that is unlike reality and yet realistic at the same

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time. We are passive

spectators, but we also have

a personal relationship with

the images we are seeing. In

Cinematic Mythmaking,

Irving Singer explores the

hidden and overt use of

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myth in various films and, in general, the philosophical elements of a film's meaning. Mythological themes, Singer writes, perform a crucial role in cinematic art and even

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philosophy itself. Singer incisively disentangles the strands of different myths in the films he discusses. He finds in Preston Sturges's *The Lady Eve* that Barbara Stanwyck's character is not

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just the biblical Eve but a
liberated woman of our
times; Eliza Doolittle in the
filmed versions of Shaw's
Pygmalion is not just a
statue brought to life but
instead a heroic woman who

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must survive her own dark
night of the soul. The
protagonist of William
Wyler's *The Heiress* and
Anieszka Holland's
Washington Square is both
suffering Dido and an

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Richard Slotkin
awakened Amazon. Singer
reads Cocteau's
films—including *La Belle et
la Bête*, *Orphée*, and *The
Testament of Orpheus*—as
uniquely mythological
cinematic poetry. He

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compares Kubrickean and
Richard Slotkin
Homeric epics and analyzes
in depth the self-referential
mythmaking of Federico
Fellini in many of his
movies, including 8 1/2. The
aesthetic and probing

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inventiveness in film, Singer
Richard Slotkin
shows us, restores and

revives for audiences in the
twenty-first century myths of
creation, of the questing
hero, and of ideals—both
secular and religious—that

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have had enormous
significance throughout the
human search for love and
meaning in life.

Greenhorns

No Quarter

The Fate of Civilians in

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America's Wars
Richard Slotkin
The Saga of the Western
Gold Rushes
Tracking the Serial Killer
Through Contemporary
American Film and Fiction
Hollywood Westerns and

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American Myth
Peopling the Plains

Philosophy in Film

*In this pathbreaking
book one of America's
most distinguished
philosophers brilliantly*

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*explores the status and
authority of law and the
nature of political
allegiance through close
readings of three
classic Hollywood
Westerns: Howard Hawks'*

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*Red River and John
Ford's The Man Who Shot
Liberty Valance and The
Searchers. Robert Pippin
treats these films as
sophisticated mythic
accounts of a key moment*

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*in American history: its
"second founding," or
the western expansion.
His central question
concerns how these films
explore classical
problems in political*

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*psychology, especially
how the virtues of a
commercial republic
gained some hold on
individuals at a time
when the heroic and
martial virtues were so*

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*important. Westerns,
Pippin shows, raise
central questions about
the difference between
private violence and
revenge and the state's
claim to a legitimate*

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*monopoly on violence,
and they show how these
claims come to be
experienced and accepted
or rejected. Pippin's
account of the best
Hollywood Westerns*

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*brings this genre into
the center of the
tradition of political
thought, and his
readings raise questions
about political
psychology and the*

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*political passions that
have been neglected in
contemporary political
thought in favor of a
limited concern with the
question of legitimacy.*

The Western is the

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*quintessential American
epic--a mythic story of
nation building,
triumphs, failures, and
fantasies. This book
accompanies the first
major exhibition to*

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*examine the Western
genre and its evolution
from the mid-1800s in
fine art, film, and
popular culture,
exploring gender roles,
race relations, and gun*

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*violence--a story that
is about more than
cowboys and American
Indians, pursuits and
duels, or bandits and
barroom brawls. From
19th-century landscape*

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paintings by Albert

Bierstadt and Frederic

Remington to works by

Andy Warhol, Ed Ruscha,

and Kent Monkman; from

the legends of "Buffalo

Bill" Cody and Billy the

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Kid to John Ford's

classic films and Sergio

Leone's spaghetti

Westerns and recent

productions by Quentin

Tarantino, Ang Lee, and

Joel and Ethan Coen, The

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Richard Slotkin
*Western observes how the
mythology of the West
spread throughout the
world and endures today.
"George Black
rediscovers the history
and lore of one of the*

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*planet's most
magnificent landscapes.
Read Empire of Shadows,
and you'll never think
of our first-in many
ways our
greatest-national park*

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in the same way again."
—Hampton Sides, author
of *Blood and Thunder*
Empire of Shadows is the
epic story of the
conquest of Yellowstone,
a landscape uninhabited,

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inaccessible and
shrouded in myth in the
aftermath of the Civil
War. In a radical
reinterpretation of the
nineteenth century West,
George Black casts

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*Yellowstone's creation
as the culmination of
three interwoven strands
of history - the passion
for exploration, the
violence of the Indian
Wars and the*

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*"civilizing" of the
frontier - and charts
its course through the
lives of those who
sought to lay bare its
mysteries: Lt. Gustavus
Cheyney Doane, a gifted*

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*but tormented cavalryman
known as "the man who
invented Wonderland";
the ambitious former
vigilante leader
Nathaniel Langford;
scientist Ferdinand*

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Hayden, who brought
Richard Slotkin

photographer William
Henry Jackson and
painter Thomas Moran to
Yellowstone; and Gen.
Phil Sheridan, Civil War
hero and architect of

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the Indian Wars, who
Richard Slotkin
finally succeeded in
having the new National
Park placed under the
protection of the US
Cavalry. George Black1s
Empire of Shadows is a

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*groundbreaking
historical account of
the origins of America's
majestic national
landmark.*

*What is the nature of
the relationship between*

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*the Hollywood Western
and American frontier
mythology? How have
Western films helped
develop cultural and
historical perceptions,
attitudes and beliefs*

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*towards the frontier? Is
there still a place for
the genre in light of
revisionist histories of
the American West? Myth
of the Western re-
invigorates the debate*

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*surrounding the
relationship between the
Western and frontier
mythology, arguing for
the importance of the
genre's socio-cultural,
historical and political*

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*dimensions. Taking a
number of critical-
theoretical and
philosophical
approaches, Matthew
Carter applies them to
prominent forms of*

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frontier historiography.
Richard Slotkin

*He also considers the
historiographic element
of the Western by
exploring the different
ways in which the genre
has responded to the*

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*issues raised by the
frontier. Carter
skilfully argues that
the genre has - and
continues to reveal -
the complexities and
contradictions at the*

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heart of US society.

Richard Slotkin
With its clear analyses
of and intellectual
challenges to the film
scholarship that has
developed around the
Western over a 65-year

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*period, this book adds
new depth to our
understanding of
specific film texts and
of the genre as a whole
- a welcome resource for
students and scholars in*

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*both Film Studies and
Richard Slotkin
American Studies.*

*Originally published:
Middletown, Conn.:
Wesleyan University
Press, 1973.*

The Significance of the

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*Frontier in American
History*
Richard Slotkin

*The Importance of Howard
Hawks and John Ford for
Political Philosophy
The Battle of the
Crater, 1864*

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*Myth and Identity in the
American Western*

Precious Dust

*The Myth of the Frontier
in Twentieth-century*

America

Horizons West: The

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*Western from John Ford
to Clint Eastwood
The End of the Myth*

**In our fast-paced secular world,
God and theology are second-
class citizens. Money, politics,
sports, and science seem better**

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suited to the hard realities of our world. As the church steeple has been eclipsed by the skyscraper as the centerpiece of the urban landscape, so has the divine realm been set aside in favor of more immediate human experience. One sad consequence

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**of this shift is the loss of spiritual
and theological bearings, most
clearly evident in our inability to
understand or speak about such
things. If the old way of viewing
the universe no longer works,
something else has to replace it.
The Powers That Be reclaims the**

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divine realm as central to human existence by offering new ways of understanding our world in theological terms. Walter Wink reformulates ancient concepts, such as God and the devil, heaven and hell, angels and demons, principalities and powers, in light

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of our modern experience. He helps us see heaven and hell, sin and salvation, and the powers that shape our lives as tangible parts of our day-to-day experience, rather than as mysterious phantoms. Based on his reading of the Bible and

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**analysis of the world around him,
Wink creates a whole new
language for talking about and to
God. Equipped with this fresh
world view, we can embark on a
new relationship with God and
our world into the next
millennium.**

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Cinema, Region, West

The Western Reader

The Deaths of Others

The Frontier in American Culture

New Perspectives on Hollywood's

Frontier Narrative

From the Frontier to the Border

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Wall in the Mind of America
Richard Slotkin