



Robinson Jeffers

NEWSLETTER

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ON THE COVER:

*Salvador Dali, Robinson Jeffers, and Ginger Rogers at a 1941 party.
Reprinted with permission of the The Herald, Monterey, California.*

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A SALVADOR DALI PARTY EXTRAVAGANZA

By Robert Brophy

It was just before Pearl Harbor and the entrance of the United States into World War II; Salvador Dali had arrived at the Del Monte Hotel, Monterey. And Herbert Cerwin, newspaperman and Del Monte public relations agent, quickly became his intermediary and unofficial publicist. Dali's Polish wife Gala guardedly announced a months-long stay and bargained hard for two Del Monte rooms for the price of one, the second room to be the artist's studio. During their tenure, Dali would complete his memoirs and finish costume drawings for the Ballet Russe de Monte Carlo.

Cerwin describes the artist as follows:

Small, thin, and delicate to the point of appearing emaciated. There was a wild, animal look in his eyes, and his waxed mustache produced the proper dramatic effect. He was shy and sensitive, but when something interested him or caught his attention he became enthused and excited, and he spoke with great rapidity, even swallowing words as Frenchmen often do ... everything he said had an exclamation point tagged on it. (Cerwin 158)

Cerwin pictures Gala as "short and a little on the stout side [having] the skin of a rhinoceros [so that] nothing seemed to bother her. She never asked for anything; she demanded." She also jealously guarded against exploitation of Dali, to the extent of confiscating and tearing up even a restaurant-napkin sketch he did—anything that might be considered a Dali souvenir.

From the beginning of his stay (and indeed always and everywhere), Dali was on stage, or, to change the metaphor, he was always at each

moment creating a work of art. If his velvet jacket and waxed mustache did not attract enough attention while dining, he would call a waiter and, grimacing and gesturing wildly, take him to task for the menu—all in volatile, voluble, incomprehensible French. In the hotel pool, swimming with his waxed mustache clear of the water, he was like an "underfed walrus," progressing by breast stroke or floating on his back.

It was in this context, Del Monte Hotel poolside, that Dali began to unfold his plan for a 1941 party-to-end-all-parties. Though popular consciousness was still under the shadow of the fall of France, the possibility of US involvement in the European war was far from most minds, even with the draft and nearby Fort Ord beginning to fill with draftees. Yet Dali was suddenly and dramatically concerned with the refugee artists who had fled Europe and found themselves destitute, mostly on the East Coast. In the painter's words:

We will give a benefit party. It will be a big party—a party such as has never been given before and only as Dali would give it. And we will have many people come to it. And then we will have money for the artists. C'est un idee extraordinaire, n'est ce pas? Who will want to miss a party Dali gives? No one! We shall call it "A night in a Surrealist Forest"; we will startle everyone. (Cerwin 162)

New York's Museum of Modern Art, at Dali's request, would sponsor it. They suspected nothing beyond the humanitarian aid so generously promised. Guests were to come "in costume—either as the materialization of a dream, a primitive animal, or one of the people of the forest." (*Game and Gossip* 35)

Dali approached the party's creation with the same sense of intricate detail and painstaking care he lavished on his paintings. His list of ingredients has become legendary. As starters he asked for 2,000 pine trees; 4,000 gunny sacks; two tons of old newspapers; 24 animal heads; 24 store-window headless mannequins; the largest bed in Hollywood; and two truckloads of squash, pumpkins, dried corn, melons, and other fruit.

At the door to the Del Monte's Bali ballroom/dining room was to be positioned an overturned car wreck with a nude model lying inside seemingly dead, lightly sedated to keep her motionless and comfortable. From this wreck would emerge two dancers, the eminent team of Charlotte Maye and Burt Harger, their bodies bloodily bandaged—who

would perform a "dance of death." Thus, according to the *magister ludi*, the approaching guests would be entering "another world ... a dream world ... a world of fantasy."

Then there were the wild animals, including a six-month-old tiger, to be acquired from a zoo or circus; Dali insisted. On a spacious Del Monte menu, he had sketched in pencil the stage and cast (in which the dinner goers were themselves included). The trees were for a forest atmosphere. The gunny sacks, filled with crumpled newspapers, would be closely hung on wires across the ballroom ceiling, giving the effect of a grotto. The "beautiful, very large, very elegant" bed would dominate the room, with Gala, princess of the forest, lying in it, the tiger cub alongside her drinking milk from a Coca Cola bottle. She, peering out from a grinning white unicorn head, would greet the arriving guests. From the bed, a long table would extend across the room, every four chairs being interspersed with a nude mannequin wearing an animal head; the guests, so went the scenario, would be having dinner in bed. This Dali table would feature a caged porcupine for its centerpiece; pumpkins and animal forms carved from ice would decorate its length. "C'est formidable, n'est ce pas?" Through the trees, wild animals would peer out.

The two thousand trees came from a thinning of the Del Monte forest. The "largest bed in Hollywood" was provided by Jack Warner of Warner Brothers—one used by Mae Murray in "The Merry Widow"; it could sleep 10 people. The animal heads came from another studio's production of "A Midsummer Night's Dream." The wreck was a Chevrolet from a Monterey auto wrecking lot. The nude store mannequins came from I. Magnin Company. The wild animals were to be borrowed from San Francisco's Fleishhacker Zoo; Fleishhacker, zoo benefactor and president, was a friend of Cerwin.

On the way to the zoo to choose the animals, Dali ordered the car stopped abruptly at a secondhand shop, dazzled by a medical school anatomical chart hanging in the window. It would become his costume, sewed to a black leotard; each flap, when raised, revealed lungs, heart, kidneys, liver, intestines, etc. "Is it not fate that we should take this street and pass by that shop? Everything we do, everything that happens to Dali, is predestined." (Cerwin 168) At the zoo, Dali talked to the animals in French and Spanish, did pantomime routines, imitating the man other performance, one more work-of-art-on-the-go. The monkeys loved him most and put on their own acrobatic show, with Dali shouting, "Bravo! What a great error God made when He didn't allow us to remain as we once were ... Quel dommage!"

Among the tigers, the only one noticing Dali at all showed himself indifferent to the Dalimanics, responding with a yawn. But a giraffe compensated by lowering its head to be patted. Fleishhacker agreed to make an exception and allow the 20 animals on Dali's wish-list to come—except for the giraffe, which was nixed by the zoo's director.

Soon, Dali's carefully calculated and orchestrated stories about the party and its props began appearing in newspapers throughout California, and telephone calls flooded the Del Monte switchboard. A week before D-day, work crews began to transform the ballroom into a forest. The bed was flown in; the wreck dominated the entrance; Dali kept creating. Over the chef's vivid objections, the first course, a fish entree, was to be served in 1,200 evening slippers with high heels, a huge expense which was at the last minute special-ordered from stores in San Francisco.

The dinner was sold out, yet reservations kept coming in. The maitre d'hotel was soon wringing his hands over the space-squeeze caused by 2,000 trees, an overturned car, animal compounds, mannequins, and the rest. At minimum, a thousand were coming, and there was space for only several hundred table settings. Even with tables all along the halls, hundreds would have to be turned away. The Vanderbilts, Hitchcocks, and Sanfords were flying in from New York; Bob Hope, Bing Crosby, Ginger Rogers, Clark Gable, and other stars were coming from Hollywood. All wanted center tables.

By afternoon, reporters, society editors, feature writers, newsreel camera operators, and photographers from LIFE and LOOK magazines came to record the "enchanted forest," but Dali held them off till an hour before the eight o'clock dinner schedule.

A room chart located the most important guests in the ballroom, the rest being left to visit the enchanted forest and then find tables in the halls. The party became, as they say, history!

The next day, when the Del Monte auditing department ran tapes of party-cost against receipts-taken, it was found that expenses far cancelled any projected profits. European refugee artists would have to look elsewhere for succor. But the Dali event (and its exquisite self-promotion) had been brilliant.

* * *

Should one (rightly) ask what has all this to do with Robinson Jeffers? Look at the cover photo and the accompanying photomontages. Una in

an evening gown, a bird's nest with two eggs in her hair! Jeffers, laurelcrowned, in dinner jacket and tie! In addition, one should know that, besides the Jeffers-in-sport -coat and Jeffers-in-tuxedo, there is a third photo in the Occidental College clippings collection. In it, Jeffers wears a toga and is crowned with a more realistic laurel wreath (no explanation is given for the costume change).

Was Robinson Jeffers at some hidden level a "party animal"? If all we knew of him were his Dali connection, we might think so. But we do know better. Those who have followed the Una letter series in RJN will remember that the poet hated parties—indeed, any kind of social life. He was not above faking a fainting spell in order to go home early. For many years, Una insisted; later in life, Robinson just refused. The accompanying brief memoirs confirm this anti-social tendency.

Cerwin in this book of memoirs (in another chapter, he describes taking Charlie Chaplin to Tor House) evidently thought it natural to introduce the Dalis and the Jefferses almost immediately. From Garth Jeffers's recollections, we hear that Dali on successive visits to Carmel was to request that the Jeffers couple join him at dinner, and they did. He thought Robin's French (entombed for how many years since boyhood?) was the best available on the Peninsula. Study the photos; can photos lie, or do they reveal another facet of a complex personality?

— WORKS CITED —

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"The Dali Party: Dreams Go Walking." *Game and Gossip* (Spring 1942): 9-11.

"A Surrealist Night in An Enchanted Forest." *Game and Gossip* (Spring 1942): 35, 44.

The photomontages on the following two pages
are used with permission of Ms. Lee Harbick,
former editor and owner of *Game and Gossip*.



...with laurel crown,
...Jna Jeffers with
...bird's nest and eggs
...n her hair.

Salvador Dali stuffs
newspapers in one
of 5,000 gunny
sacks used to
decorate ceilings.



A WINDOW INTO THE JEFFERS SOCIAL LIFE: RECOLLECTIONS

By Garth Jeffers

Among the pictures shown on the pages from *Game and Gossip* [the seasonal Monterey-Carmel promotional magazine which yielded photos of the Dali extravaganza], I recognized several young people I knew from Carmel and Pebble Beach. What was the date of Dali party? I have, a few years ago, written "September 1941 " on the back of my copy of the picture of Rogers, Jeffers, Dali. I had been in Mexico with two Tevis boys in the summer of '41, then worked on buildings at the Carmel Mission until I left for the Tevis gold mine [Stockdale] in the fall. I did not attend the party.

I

Father and Dali talked French on a couple of occasions when I was around. I don't believe I ever listened very closely. I think (possibly read it somewhere) that Dali's French showed his Catalonian origin, and I know we used to tease the Pater about his French. Though fluent, he did not use the *r uvulaire* (the mark of a Parisian or other big city dweller). I have always interested myself in dialects, as has Brenda. Mother's reaction to Father's speaking French—if any—is no longer remembered.

I don't believe I ever saw Father in a dinner jacket, but Brenda is sure he had one when he went back East in early 1941 to talk at the various universities. Her uncle Noel [Sullivan] was with my parents.

Mother loved to dance but got few opportunities to do so. Father disliked it and really couldn't, but one recalls seeing him dragged around the floor by some female friend of the family at some dinner party. Noel Sullivan was extraordinarily hospitable, and my parents often went there (Brenda can tell you more about these occasions). The Sidney

Fishes (ranch east of the monastery) invited them not infrequently. So did George Gordon Moore until he lost his ranch. (See Lady Diana Manners's book, in which she tells about this mysterious individual.) John and Molly O'Shea invited them for lunch or dinner several times a year. Father and Mother accepted sometimes. The Tevises gave dinner parties frequently, and my parents were often included. Christmas dinners were a tradition there. Epiphany (my mother's birthday) was celebrated with dinner at Noel's. Mother liked the then-owners of the Molera ranch, the Harry Hunts, who also had a place in Pebble Beach. Then there were people who came primarily to see Mother. Ellen O'Sullivan was a faithful friend whom Mother often drove around (and who gave her a car). Ellen's sister-in-law, Bess O'Sullivan, had a large house in London at 7 Lansdowne Road but was a bit down on her luck and took paying guests. We stayed there in London. Blanche Matthias was another good friend who came often to Carmel when not gallivanting around the world. "Notables" were usually guests of some friend who invited my parents to dinner or some other gathering to meet them or brought them to Tor House. I remember when we all were invited to the Fishes to ride to their back ranch for lunch. Also in the party were George and Ira Gershwin. Another time it was Mrs. Patrick Campbell and yet another time Lindberg was their guest.

II

Lincoln Steffens produced an occasional individual: Mabel Luhan was one, I think, and Jo Davidson another. It was at the Steffenses' that the latter sculpted the bust of Father. As far as I remember Ansel Adams appeared almost unannounced one afternoon when he was not yet well known. I think 1928 or '29.

I remember prohibition and cars apparently signaling "rum-runners" with their headlights from Carmel Point. Captain O'Dell, a Navy surgeon who lived no far away when not at Mare Island, had an apparently inexhaustible cache of medicinal alcohol under his small self-built cottage. His supply was raided by some despicable sneak-thief when the captain was on duty in San Francisco Bay, and most or all was taken—to the grief of the captain and my parents, who had become quite used to visiting him at cocktail time. Mother thought she knew who the criminal was, a dissolute young man-about-town, but what could one do about it? Donnan and I always tagged along behind my parents but had to be content with cornflakes and milk or bread and milk while the old

folks enjoyed their highballs and O'Dell told yams about his travels. The era is roughly fixed by my memory that for some time there was much conversation about the 1923 Japanese earthquake which had just occurred.

Often their friends would give my parents bottles of bootleg liquor. Marcella Burke, an attractive thespian whom Kuster first brought to Carmel, gave Father a bottle of gin when Mother was not around. When she came home and saw it partly emptied, there was quite a scene, ending (more or less) when the Mater grabbed the bottle and rushed out to smash it against the courtyard wall. Erskine Scott Wood and Sara Bard Field came down a couple of times a year, driven by their Italian factotum, and always brought a dozen or so bottles of red wine made by the above Italian, plus a bottle or two of brandy. For a while Lincoln Steffens and Ella Winter visited every Sunday afternoon. Their visits seemed endless to Donnan and me because we were told to care for their little son who was about four while we were perhaps 11.

I'm not aware that we were ever baby-sat. Once our parents went out to the O'Sheas' for dinner, Mother having carefully instructed us on what to do in case of an emergency; we had gone to bed, and it was well after dark when I suddenly woke and realized that Donnan and I were still alone. I must have panicked and woke Donnan, and we rushed across "the Hollow" to the Kusters'. Uncle Teddy called the O'Sheas, and the parents were soon home-feeling guilty, I hoped.

There were few parties at Tor House. Friends came over once in a while and were served gingerbread and, beginning perhaps in 1927 or '28, a quite palatable wine concocted from rice and oranges and raisins and other items. Mother christened it "Cairngorm" after the Scottish mountains that display crystals of the same color. When Father arose in the morning after putting on the coffee, he would stir the wine in the crock, where it fermented for several weeks. The wine was filtered twice and then allowed to "mature" for a period of time.

As far as Brenda and I were aware, there was no particular layering in Carmel society, although age and mutual interests or lack of them helped to determine one's friends.

* * *

Note: The following recipe for "Cairngorm" wine was unearthed by Rob Kafka from the McWilliams collection at UCLA; it appears as a typed carbon copy, presumably from Una to Carey McWilliams.

Cairngorm

Rice 2 lbs
Sugar 3 lbs
Seeded Raisins 3 lbs
1 slice lemon
1 cake Fleischman's Yeast, dissolved in a little water
Water - 4 qts, warm.

Put all into a 3 gallon covered Crock. Stand in a fairly warm temperature.

Stir every morning & night for 2 weeks.

Strain throu a colendar [sic].

Strain through 8 layers of cheesecloth and 2 napkins. Then through 3 filter papers.

Set away for several weeks and it mellows beautifully and becomes smooth and warm and rich.

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* * *

An Additional Note: During another investigative foray, Rob Kafka found the following in Edward Weston's *Daybooks* for April 4, 1919, regarding his first visit to Tor House: "We stayed on and on sipping excellent homemade wine—the recipe promised me."

A SULLIVAN-DOYLE PERSPECTIVE

By Brenda Jeffers

It was chiefly at parties that I saw Robinson Jeffers between the years 1937 to 1946. There were all sorts of parties-luncheons, dinners, picnics (lots of picnics!), teas, cocktails, soirees, grand musicals starring visiting opera stars or famous pianists.

I first met him, his wife, and his son Donnan in June at Tor House. It was just before they were to leave for Ireland. My uncle wanted to say goodbye and introduce three of his nieces to the family and let us see the house. Mr. Jeffers took us through the tower while Uncle Noel and Una visited. Donnan appeared very suddenly when we were back in the living room and startled us children.

Robinson and Una Jeffers, being my uncle's very close friends, attended several parties that were given at Hollow Hills Farm in those years. My sister Sheila and I spent summer and winter vacations there and were always very happy to see the Jefferses arrive. The reason for this was that we were painfully, even ridiculously, shy, and this couple solved our problems. The husband was as quiet as we were, which seemed to justify our behavior, and the wife was so chatty and bubbling that there was never an awkward silence that we felt we should try to fill.

The rumor that Robinson Jeffers never attended the theater isn't quite true. He and Una saw Herbert Heron's production of Shakespeare's "Twelfth Night" at the Forest Theater in 1942, in which I played "Olivia." They came backstage afterwards to congratulate me and my fellow actors, who were thrilled to meet this noted couple. (One of the actors, probably the only other one alive, still reminisces about it.)

Sunday lunch was usually a big event and was almost always served in an outside dining room. It, of course, was a definite pleasure to be

seated next to Mr. Jeffers because we didn't have to worry about struggling to keep up some inane small-talk with a stranger. Besides, he would always pour us a glass of wine when he poured himself one. The wine was in bottles on a lazy susan, and guests were expected to help themselves. I can still see his sweet little smile on his face as he poured for us.

My uncle owned some property for a while across the valley, where we would swim in the river. This place was called "Green Pastures" and was a frequent destination for Sunday picnics in the summer, as was the Schulte pear ranch further down the valley. Point Lobos, Big Sur, and various beaches were other spots. Langston Hughes seemed to be with us often.

Dinners were sometimes small, though Una Jeffers and other ladies always wore long dresses (the envy of my sister and me in our skimpy rags showing bony knees). Other times they were quite large affairs, especially if there was a houseguest my uncle wanted his friends to meet. Musical programs were held in the "music room," which was built just after the war. These were always attended by the Jefferses, assuredly one of them appearing for the sake of the other.

I remember the pictures of the Dali party (Mr. Jeffers in dinner jacket) at the time, and I'm sure I saw Mr Jeffers dressed up on another occasion, but I can't say when. Perhaps it was at some gala at Sunset Auditorium.

There was one evening in the summer of 1942 that I shall never forget. The guests moved into the small sitting room for coffee, as was the custom. I found myself seated next to Mr. Jeffers and, to my amazement, he began to talk. It was almost a complete monologue, though I managed to nod my head a few times. The subject was his son Garth. Nothing could have delighted me more. (Could he have sensed my mad, completely unrequited crush on the boy? Surely not, I had only confided in my sister.) He told me all sorts of stories, chiefly funny ones, and laughed as I'd never seen him do. He actually asked me if I was one of the girl friends to whom Garth had promised pearls from the Sea of Cortez. The compliment of my life! As if Garth had ever noticed me! He also talked about West Coast lighthouses and said that he and his wife liked to visit them. He knew that I had grown up next to the one across from Phelan Park in Santa Cruz, which surprised me, as I thought he knew nothing about our childhood.

My final glimpse of Robinson and Una Jeffers was also at a "party" of sorts. The event was my sister Alice's wedding in May of 1946. It was one of the most beautiful and solemn ones I've ever seen. It took place in the exquisite chapel of the Carmelite Monastery in Santa Clara; the

music, chosen by Uncle Noel, was magnificent. The very last scene in my mind is of the Jefferses standing in front of the chapel congratulating the bridal couple. There are tears on Robinson Jeffers's face.

RJN ISSUES 1-100: AN OVERVIEW WITH INDEXED CATEGORIES

Foreword

If books and periodicals contain materials of value, their readers will rightly demand an index. Ever since Melba Bennett began the RJN so tentatively in 1962, what was conceived as a newsletter has developed toward a full-fledged, richly embodied journal; it has become more and more the "publication-of-record" for Jeffers events and studies as they have unfolded over the years. At the present moment of metamorphosis from *Robinson Jeffers Newsletter* into *Jeffers Studies*, a cumulative index seems imperative.

A short way into this project, conventional indexing revealed its inadequacy. What we have had over the last 35 years is not so much an outpouring of miscellaneous information susceptible to alphabetization, but a set of parallel tracks, a wealth of information divisible according to categories, each containing its own crucial specificity. After trial, 52 such groupings seemed functional, with a 53rd added as the catchall for miscellaneous items.

We begin with an overview—a sequential summary of highlights from numbers I through 100. There follow the categories. Readers might find some anomalies: alphabetical order sometimes separates allied materials, redundancies occur, and some sections are more fully articulated than others. In the bluntly titled *Persons Cited* category, scholars' names are mostly missing, because they appear elsewhere in their listed works; items "by Jeffers" are duplicated in categories "on Jeffers," because some books are hybrid: Shebl's *In This Wild Water*, for instance, is both a publication of poems left out of *The Double Axe* and a disquisition on why and how the exclusion was effected. An attempt has been made to docu-

ment events as they happened over the years-festivals and awards, exhibits and checklists, books reviewed and dissertations abstracted but these lists are not to be presumed complete; there are lacunae in the record.

From the beginning until now, the *RJN* has attempted to capture as much as possible: news and notes from everywhere, the essential and the ephemeral, publications and readings, films and festivals, work-inprogress and library resources, memoirs and letters, reviews and articles. It has embodied a spectrum ranging from the culturally popular to the scholarly, embracing all, knowing that the poet's legacy is worth faith and endurance, that popularity and recognition, though hoped for, are not signs of worth, nor are neglect and even occasional hostility or dismissal indications of unworthiness. It is hoped that the index will witness this dedication.

Robert Brophy

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Centennial, 1887-1987

(See also RJN 66-70)

Supported by an NEH grant, Occidental College completed a year's spectrum of events involving a fall 1986 lecture series, including a panel with Klein, Powell, and Ritchie; an undergraduate essay contest: "The Relevance of RJ in 1987"; a fall semester English Department Jeffers seminar with a Big Sur field trip; a January 1987 symposium on the poet's birthday, featuring scholars from across the country; a traveling exhibit to 11 libraries of RJ editions and memorabilia; a Clapp Library Jeffers Collection exhibit of manuscripts & first editions, a Coons Center art exhibit of Monterey-Carmel-Big Sur landscapes an evening panel of renowned poets Everson, Milosz, and Snyder; a Reader's Theater presentation of poems read by Occidental alumni and alumnae; an evening of dance featuring Jane Brown Company's *Medea*; a May premiere of Occidental College musicologist Richard Grayson's "Continent's End," a cantata on RJ's poems "Tor House," "I be Bloody Sire," "Joy," "Birds," and "Continent's End"; publication of a student booklet of explications opposite RJ poems, Ijl: Poetry & Response (see also *Chapters of Books Noted* and *Explications*); an anthology of articles from the first 25 years of *RJN-Robinson Jeffers Newsletter: A Jubilee Gathering*; and the *RJ: Poet Centennial Exhibition* booklet of 47 pages.

The Centennial was also celebrated with a joint Carmel and San Jose State University fall festival (70:1) and special issues of *American Poetry* (70:5), *The American Poetry Review* (71:1), *The Library Chronicle of the University of Texas at Austin* (71:2), and *The Quarterly Newsletter of the Book Club of California* (71:2). Also, the Sierra Club's *1987 Engagement Calendar* featured quotes from RJ's poems (67:1), and *Poetry LA* featured the Charles Bukowski potent tribute, "Jeffers" (70:4, 72:30).

There were programs and exhibits at the Library of Congress (69:2), California State University Long Beach (69:2), University of Utah (69:4), Virginia Wesleyan College (69:2), and the Gleeson Library, University of San Francisco (67:2), as well as a traveling exhibit of Leigh Wiener's RJ photographs (77:4).

Books published: *Shine Perishing Republic* (Linden), 71:2; *Point Lobos* (Koch and Bussche), 70:5 5; RJ, *Unterjochte Erde: Gedichte* (Hesse), 70:3; *RJ: Selected Poems: The Centenary Selection* (Falck; Carcanet), 70:3; *Where Shall I take You To: The Love Letters of Uand RJ* (Kafka; Yolla Bolly), 69:3; *The Enduring Voice: An Interpretation of the Life and Work RJ* (Dotson), 70:3; *RJ: Poet of California* (Karman), 72:4; and *Rock and Hawk: A Selection of Shorter Poems by RJ* (Hass), 71:11 and 77:13.

Chapters of Books Noted

(Selected and representative.)

Boyers, K. "A Sovereign Voice: The Poetry of RJ" in Mazzaro, *Modern American Poetry: Essays in Criticism* 29:1

Brophy, R. "RJ" in Erisman and Etulain, eds., *Fifty Western Writers* 62:3; "RJ" in Taylor, *The Literary History of the American West* 69:3; "RJ in Centennial" in Harmsen, ed., *RJ: The Man. The Poet* 68:2, 3, 75:6; "Man and Poet" and "A World Apart" in *Occidental* 70:5; "Quintessential Jeffers" in Linden, *Shine, Perishing Republic* 71:2; "Everson, the Art of Reading and RJ" in *Perspectives on William Everson* 83:2

Cerwin, H. Anecdotes and photos in his *In Search of Something: The Memoir of a Public Relation Man* 47:2

DeMott, R. "RJ's 'Tamar' in French, *The Twenties: Fiction Poetry & Drama* 44:3

Dickinson, H. "RJ: The Twilight of Man" in his *Myth on the Modern Stage* 29:3

Diggory, T. "The Inhuman Self: RJ" in his *Yeats and American Poetry: The Tradition of Self* 67:4

Elder, J. "The Covenant of Loss" in *Imagining the Earth: Poetry and the Vision of Mimic* 71:5

Eshelman, W. Anecdotes in his *Take Hold Upon the Future: Letters on Writers and Writing 1938-1946, William Everson and Lawrence Clark Powell* 91:3

Everson, W. "Introduction" to *Cawdor/Medea* (New Directions) 25:1, 27:1; "Archetype West" in Gordon, *Regional Perspectives* 27:1, 46:2; "Afterword" to *Tragedy Has Obligations* 36:4

Gilliam, H. "The Genius Loci" in his *Creating Carmel* 77:3

Gioia, D. "Strong Counsel" in his *Can Poetry Matter?* 73:11

Glenn, Constance. In *Apropos RI: Ponsold/Motherwell/Jeffers* 59:2, 60:4

Hamburger, K. "Phaedra" in her *From Sophocles to Sartre: Figures from Greek Tragedy, Classical and Modern* 31:3

Hunt, T. Introduction ["Nature, Narrative, and Knowing"] in *Roan Stallion* (Yolla Bolly Press) 82:2

Jeffers, G. "Foreword" to Adamic, *RJ: A Portrait* 63:6, 76:6

Littlejohn, D. "RJ" in his *Interruptions* 31:4

Messer, R. "J's Inhumanism: A Vision of the Self" in Crowe, ed., *Itinerary: Criticism Essays on California Writers* 52:5

Milosz, C. "Carmel" in *Visions from San Francisco Bay* 64:2

Nathan, L., and A. Quinn. "J's Poetry as Defining Experience" in their *The Poets Work: An Introduction to Czeslaw Milosz* 82:2

Powell, L. C. "RJ" in *Westways* (collected in *California Classics*, Capra Press, 1989) 24:1

Power, Sister M. J. "RJ Takes God to Task" in *Poets at Prayer* 33:2

Rodgers, C. "RJ" in *First Printings of American Authors: Contributions Toward Descriptive Checklists, Volume 3* 51:4, 57:2, 60:2

Rolfe, L. "RJ: The Lost LA Years" in *Literary LA: Reminiscences About Famous Writers Who Have Lived and Worked in Southern California* 55:2, 56:3, 58:3

Rudnick, L. P. "American Gothic: M. D. Luhan and the RJs" in her *Mabel Dodge Luhan New Woman, New World* 67:3

Sanderson, J., and I. Gopnik. "The Cretan Woman" in their *Phaedra and Hippolytus Myth and Dramatic Form* 46:1

Shucard, A., F Moramarco, and W Sullivan. "The Visionary Company" in their *Modern American Poetry, 1865-1950* 78:3

Slawek, T. "A Hammer of Philosophy: The Scene of Violence in Nietzsche and J" in *Violence/Intolerance/Literature* 84:2; "The Continent's End": Border as Figure of Thought in RJ's Poetry" in *Boundary of Borders* 84:2

Squires, J. "RJ: The Anatomy of Violence" in Owens, ed., *Modern American Poetry: Essays in Criticism* 46:3

Temple, S. "The Towering Poet of the Tower" in *Carmel by the Sea: From Aborigines to the Coastal Commission* 73:2

Vickery, J. In his *The Literary Impact of the Golden Bough* 49:7

Wyatt, D. "Jeffers, Snyder & The Ended World" in his *The Fall Into Eden, Landscape and Imagination in California* 73:3, 87:7

Zaller, R. "The Giant H^and: William Everson on RJ" in *Perspectives on William Everson* 83:2

Article Chapters in 11 Collections

RJ: Poems and Contemporary Commentary. Long Beach: California State University, 1979 (53:2—13 poems, six respondents, and 13 explications; S. York: Excerpt from "Margrave"; T. Ressler: "Shakespeare's Grave," "Roan Stallion"; R. Ballister: "Natural Music," "A Redeemer"; L. French: "Science," "Shine, Perishing Republic," "The Treasure"; R. Peevey: "Love the Wild Swan," "Signpost," "Hurt Hawks"; R. Brophy: Introduction, "Tamar V," "Salmon-Fishing."

American Poetry, Fall 1987, special issue (70:5)-T. Beers "RJ & The Canon"; E. Hesse: "Poetry as a Means of Discovery"; W. Everson: "Letters on J"; D. Morris, "The Practical Importance of Jeffers"; J. Hollander: "On J: An Interview"; W. Stafford, J. Haines, R. Morgan, G. Haslam, R. Peters, E. Chappell, and B. Adcock: "On Reading Jeffers."

The American Poetry Review, November-December 1987, special issue (71:2)-RJ's 'Home', A Recently Uncovered Poem" (336-line narrative, originally intended for The Women at Point Sur), with introduction and notes by T. Hunt; R. Hass: "On J's Life and Work."

The Library Chronicle of the University of Texas at Austin, Number 40, 1987, dedicated to RJ (71:2)—D. Turner: "RJ at Texas" ; R. Kafka. "Unpublished Manuscripts in the RJ Collection at the HRHRC"; E. Nickerson: "Freedom, Democracy, and Poetry: What RJ Really Said at the Library of Congress."

RJ: Poetry and Response, A Centennial Tribute. Los Angeles: Occidental College, 1987 (71:3)--10 poems and seven respondents; B. Nichols: "To the House': Ecologic Authenticity "; B. Salzman: "'Continent's End': Cycle & Equinox"; D. Kartub: "'Divinely Superfluous III, Beauty': J's Love of Landscape"; S. Coombs: "'Fog': Nirvana Rejected," "'Hands': A formal Reciprocity"; L. Maddox: "'Still the Mind Smiles': Vantage Points"; D Shuff: "'Evening Ebb's: An Ambience," "'The Hanged God': Prophet of the Self-Tortured God"; J. Heuter: "'Boats in a Fog': Beauty as Participation," "'Shine, Perishing Republic': A Patriot's Lament"; R. Brophy: Introduction, Bibliography.

Brophy, R., ed *The RJ Newsletter: A Jubilee Gathering 1961-1988*. Los Angeles: Occidental College, 1988 (75:2)--Preface; Introduction; RJ: "Whom Should I Write For?" H. Klein: "The Poet Who Spoke of It"; K. Bednar: "RJ in Czechoslovakia"; H. Lyon: "Jeffers as a Subject for H. Lyon's Camera"; R. Brophy: "Tor House Library: J's Books" M Van Doren, J. Rorty, and R. Eberhart: "Three Memoirs of RJ"; R. Brophy, "Topography and the J Narrative Scene"; W. Ritchie: "Theodore Lilienthal, RJ and the Quercus Press"; E. Nickerson: J. Scholarly Materials: Library of Congress"; M. McAllister: "Meaning and Paradox in J's T. Hunt: "The Interactive Voice of J's 'Hungerfield'"; R Brophy " The Prose of RJ: An Annotated Checklist"; C. Rodgers: "Checklist of RJ's Poetical Writings Since 1934"; E. Vaughn: "Dear Judas"--Time and

the Dramatic Structure of the Dream"; D. Jeffers: "Some Notes on the Building of Tor House"; P. Barkan: "The J Family as I Knew Them"; R. Kafka: "RJ's Published Writings, 1903-1911"; "UJ, Correspondent: Letters to Hazel Pinkham, 1912-1920"; Czeslaw Milosz: "To Robinson Jeffers"; L. Powell: "Delicieuse Ville, Melancolique et Douce: Dijon, 1930-32"; B. Lehman: "Recollections and Reminiscences"; D. Gioia: "Strong Counsel."

Zaller, R., ed. *Centennial Essays For RJ*. Newark: University of Delaware, 1991 (78:8) Introduction; H. Gregory: "Poet Without Critics: A Note on RJ"; R. Zaller: "RJ, American Poetry, and a Thousand Years"; A. Vardamis: "The Critical Reception of RJ". R. Boyers: "A Sovereign Voice: The Poetry of RJ"; T. Hunt, "Different Throats ... One Language: The Voice of RJ"; D. Morris: "Reading RJ: Formalism, Post-Structuralism and the Inhumanist Turn"; W. Everson: "Prefaces to J"; Coffin: "Bricolage and J's Narrative of the Twenties"; R. Butterfield: "Loving to Death: A Consideration of the 'The Loving Shepherdess'"; R. Brophy: "The Emasculation Syndrome among J's Protagonists"; D. Hymes: "Jeffers and Native American Poetry"; F. Carpenter: "The Verbal Magnificence of RJ"; E. Nickerson: "The Politics of RJ"; C. Milosz: "RJ."

Soldofsky, A., ed. *Quarry West, Number 27, RJ: A Symposium*. Santa Cruz: Porter College, University of California, 1990 (78:14)-). Houston: "Necessary Ecstasy: An Afterword to 'Cawdor'"; C. Kiser. "RJ"; D. Gioia: "The Coming J Revival"; T. Beers: "RJ's Post Modern Poetry"; P. Murphy: "RJ's Heroes: Divided and Resisting"; T. Hunt "Once Upon a Manuscript"; S. Blumenthal "Notes from a Filmmaker's Journal"; D. Wakoski: "RJ: American Socrates"; A. Soldofsky: "Anti-Modernism and a Thousand Years"; K. Hearle: "An Interview with William Everson."

Karman, James, ed. *Critical Essays on RJ*. Boston: Hall, 1990 (79:8)-An extensive introduction tracing the responses to successive RJ volumes is accompanied by these essays: F. Dell, "Shell-Shock & the Poetry of RJ"; L. Eiseley, "Music of the Mountain", I Carpenter, "Values of RJ"; Highet, "An American Poet"; Rexroth, "In Defense of Jeffers"; L. Powell, "Double Marriage of RJ"; Nolte, "RJ as Didactic Poet"; W. Everson "Introduction" to *Cawdor/Medea*; R. Brophy, "J's 'Cawdor' and the Hippolytus Story"; T. Hunt, "RJ: The Modernist Poet as Antimodernist"; R. Zaller, "Spherical Eternity: Time, Form, and Meaning in RJ"; and others.

Brophy, R., ed. *RJ: Dimensions of a Poet*. New York: Fordham University Press, 1995 (95-96:4)--R. Brophy: "RJ: Poet of Carmel-Sur"; A. Vardamis: "In the Poet's Lifetime", R. Zaller, "RJ and the Uses of History"; T. Beers, "Telling the Past and Living the Present: 'Thurso's Landing' and the Epic Tradition"; T. Hunt, "J's 'Roan Stallion' and the Narrative of Nature"; D. Rothman, "'Divinely Superfluous Beauty': RJ's Versecraft of the Sublime"; Panel: "RJ and the Female Archetype"; K. Glaser: "Desire, Death, and Domesticity in J's Pastorals of Apocalypse"; A. Soldofsky, "Nature and the Symbolic Order: The Dialogue Between Czeslaw Milosz and RJ; Everson, "All Flesh Is Grass"; Review of J Scholarship"; "Works by RJ: A Chronological Listing."

Thesing, W, ed. *RJ and a Galaxy of Writers*. University of South Carolina Press, 1995 (95-96:4, 7)—W. Thesing: "Foreword"; T Hunt: "Introduction"; N. Bowers: "J and Merwin: The World beyond Words"; T. Diggory: "The Momentum of Syntax in the

Poems of RJ"; D. Morris: "Critical Orthodoxy and Inhumanist Poetics: The Question of Technique in J, Dickey, Mallarme, and Stevens"; G. Allen: "Passionate Detachment in the Lyrics of J and Yeats"; K. Norwood: "'Enter and Possess': J, Frost, and the Borders of Self"; C. Falck: "RJ: American Romantic?"; P. Murphy: "RJ, Gary Snyder, and the Problem of Civilization"; G. Van Ness: "'The Lonely Self-Watchful Passion': Narrative and the Poetic Role of RJ and James Dickey"; W Cox: "RJ and the Conflict of Christianity"; M. McCormack: "The Women of RJ and T S. Eliot: Mythical Parallels in 'Give Your Heart to the Hawks' and *The Family Reunion*"; A. Brasher: "'Their Beauty Has More Meaning': Transcendental Echoes in J's Inhumanist Philosophy of Nature"; C. Bedient: "RJ, D. H. Lawrence, and the Erotic Sublime"; T Hunt, ed.: "J and the Modern(ist) Terrain: Competing and/or Complementary Poetics? A Panel Discussion with Charles Altieri, Terence Diggory, Albert Gelpi, and James E. Miller, Jr."

Checklists

(See also Exhibits, Manuscript Collections, Printers/Special Printings.)

1:2 San Francisco Public Library
 6:2 Alabama
 19:1 Gleeson Library Associates of the University of San Francisco (Brophy)
 19:2 Translations
 20:3 *The Serif*
 23:3 Translations
 26:4 Bartlett collection of Jeffersiana at California State Polytechnic College
 26:6 RJ Collection, Barrett Library, University of Virginia
 39:1 Lilienthal RJ Collection at Occidental College
 40:2 Powell's published writings (University of California at Los Angeles)
 40:4 Cayucos Books archives
 41:2 California State University Library, Long Beach
 42:4 RJ Collection, University of Houston, and California State University Library, Long Beach
 43:2 Southern Oregon State College Library
 43:2 "A Selection of Works of Literature ... for the ninetieth Annual Convention of the Modern Language Association" (Howell)
 46:14 RJ prose
 48:11 RJ poetical writings since 1934 (supplement to Alberts)
 51:4 *First Printings of American Authors: Contributions Toward Descriptive Checklists*, Volume 3 (Gale Research)
 53:5 *The First Editions of RJ* 53:5
 67:3 *Collecting Jeffers*
 69:2 "RJ: The Man, The Poet" photo exhibit at California State University Library, Long Beach

Collectors Corner/Booksellers

(See also *Printers/Special Printings and Checklists*.)

Collectors Corner

26:7 (proposed); 31:1, 32:1, 35:2 (Mohr); 41:4 (Serendipity Books); 43:5 (Hayman); 44:3 (Magee); 44:6 (list of rare book dealers); 45:5; 47:4; 50:3; 55:2 (Argonaut Bookshop offering three Millay letters to RJ and UJ); 58:1 (Gotham Book Mart catalog featuring Alberts collection); 58:1 (more on Argonaut Bookshop Millay letters); 60:1; 83:1 (broadside and keepsakes for sale); 89:2 (reader interest)

Booksellers

See antiquarian booksellers directories, especially for Northern and Southern California. Examples: Argonaut, Argosy, Bennett & Marshall, Dawson, Gotham, Howell, International Bkfinders (Mohr); Johnson, Joseph the Provider (Sipper); Win Pieper, Sand Dollar, Serendipity (Howard), Spencer Moore.

Colleges/Universities/High Schools

(A sampling; see also Checklists, Exhibits, Festivals, and Manuscript Collections.)

California State University, Hayward 53:4
California State University, Long Beach 39:2, 41:2
Free University, Salt Lake City 26:5
Hosei University (Tokyo) 20:1
Monterey Peninsula College 24:2, 25:2
North Texas State University 40:2
Occidental College 1:1, 11:1, 39:1, 58:2
Portland State College 20:1
San Francisco State College 16:1, 18:1
Southern Oregon College 20:1, 43:1
University of California at Berkeley 4:2
University of California, Santa Cruz 41:2
University of Kansas 41:2
University of San Francisco 25:1
University of Utah 39:1

Presentations in High Schools

39:1, 42:4, 43:3, 47:1, 69:4

Courses/Syllabi/Teaching

3:2 E Drew, SUNY Buffalo
4:1 J. Hart, University of California, Berkeley
10:1 J. Brophy, Jr., elementary classes, Buffalo
10:1 E Drew, SUNY Buffalo
26:5 R. Campbell, University of Utah
26:5 E. Fitzpatrick, Free University, Utah
26:6 R. Brophy, California State University, Long Beach
39:2 R. Brophy, California State University, Long Beach
41:2 G. Rumrill, University of California, Santa Cruz

46:1 B. Nadel, Williams College
 46:1 E. Vaughn, Bowling Green University
 50:2 J. Baird, North Texas State University
 52:3 E. Fitzpatrick-Grimm, Monterey Community College
 53:4 University of California, Berkeley
 53:4 E. Fitzpatrick-Grimm, Tor House Foundation
 58:3 E. Fitzpatrick-Grimm, Monterey Peninsula College
 86:3 R. Brophy, California State University, Long Beach
 88:14 R. Brophy, California State University, Long Beach

Teaching

39:2 Senior seminars in RJ at California State University, Long Beach
 95-96:2 Asilomar conference for teachers

Dissertations

(See also *Theses*.)

Adams, "The Poetry of RJ: A Reinterpretation and Re-evaluation," University of Denver, 1967 24:5
 Barachi, "The Sexual Imagery in RJ's Narrative Poetry," New York University, 1969 29:2
 Becker, "The Moment of Vision in W. B. Yeats, Wallace Stevens, T. S. Eliot, and RJ," University of California, Berkeley, 1980 61:6
 Beers, "Interpretive Schema and Literary Response," University of Southern California, 1986, 71:8
 Benton, "An Interpretative Analysis of RJ's *The Women at Point Sur*," University of Oklahoma, 1967 24:5
 Blacker, "Primal Conflict and Modern American Long Narrative Poetry," Case Western Reserve University, 1984 67:7
 Breen, "Symbolic Action in the Oral Interpretation of RJ's 'Roan Stallion,'" Northwestern, 1950 24:6
 Brophy, "Structure, Symbol, and Myth in Selected Narratives of RJ," University of North Carolina, 1966 24:5
 Cherry, "An Analysis of the Major Characters of Selected Long Poems by RJ as Reflections of the Author's Philosophy and Poetic Theory," University of South Carolina, 1973 39:4
 Coffin, "Ideological Patterns in the Work of RJ," University of Wisconsin, 1965 24:6
 Dickson, "The Destructive Mother in Twentieth-Century American Drama," SUNY Stonybrook, 1986 77:9
 Dougherty, "The Annihilative Vision: Craftsmanship and Dramatic Action in the Narratives of RJ," Miami University, 1970 28:3
 Edwards, "'Putting on the Greeks': Euripidean Tragedy and the Twentieth Century American Theatre," University of Colorado, Boulder, 1987 77:10
 Fairbanks, "The Impact of the Wild on H. D. Thoreau, Jack London, and RJ," University of Otago, New Zealand, 1966 24:Z, 45:9
 Francis, "'Inhumanism' in the Poetry of RJ and Wallace Stevens," University of Madras, 1980 63:8
 Gill, "RJ: The Greatest Beauty," Pennsylvania State University, 1979 57:5

Glaser, "Journeys into the Border Country: The Making of Nature and Home in the Poetry of RJ and Mary Oliver," University of California, Berkeley 85:1

Gundy, "I and Me Above and in All Things: Versions of Self in Modern Poetry," Indiana University, 1983 77:8

Hotchkiss, "The Sivaistic Vision: Art and Theme in RJ," University of Oregon. 1974 40:5

Hrubesky, "RJ-An Inverted Whitman," Kansas State University, 1971 31:4

Johnston, "Reinventing the Metaphors: Toward an Ecological Aesthetics in the Writings of RJ, Kenneth Rexroth, and Gary Snyder," University of California, Davis, 1988 86:5

Karman, "Toward a New Bethlehem: RJ's Prophetic Re-Vision of Life," Syracuse University, 1976 45:5

Kiley, "RJ: The Short Poems," University of Pittsburgh, 1957 24:6

Lucas, "The Religious Dimension of Twentieth-Century British and American Literature," Northern Illinois University, 1980 77:6

McDowell, "Finding Tongues in Trees: Dialogical and Ecological Landscape in Henry David Thoreau, RJ, and Leslie Marmon Silko," University of Oregon, 1992 90:4

Morris, "Literature and Environment: The Inhumanist Perspective," University of Washington, 1984 71:9

Moscop, "'The Thunder of the Wings': The Sonnets of RJ," University of Mississippi, 1988 74:3

Murphy, "The Verse Novel: Dialogic Studies of a Modern Poetic Genre," University of California, Davis, 1986 89:5

Nadel, "The Religious Vision of RJ: The Human Problem and the Transhuman Solution," University of Chicago 46:5

Nickerson, "RJ, Poet of Apocalypse," SUNY Albany, 1973 29:2, 30:11, 39:5

Nuwer, "The Influence of Henry Adams and RJ on Walter Van Tilburg Clark," University of Nevada 39:3

Parker, "RJ: A Study of the Phenomena of Human Consciousness," Pennsylvania State University, 1970 31:3

Plott, "Feasting Gods: The Early Narrative Poems of RJ," Harvard University, 1984 67:6

Powell, "An Introduction to RJ," University of Dijon, 1932 24:5

Quigley, "The Ground of Resistance: Nature and Power in Emerson, Melville, Jeffers, and Snyder," Indiana University of Pennsylvania, 1990 86:6

Redinger, "The Poetic Dramas of RJ," University of South Carolina, 1971 28:3

Ridgeway, "The Letters of RJ: A Record of Four Friendships: Correspondence with George Sterling, Albert Bender, Benjamin De Casseres, Mark Van Doren," Bowling Green State University, 1966 24:7

Rivers, "Astronomy and Physics in British and American Poetry, 1920-1960," University of South Carolina, 1967 24:2, 45:9

Rothman, "The Whitmanian Poets and the Origin of Open Form," New York University, 1992 86:7

Rudnick, "The Expurgated Self: A Critical Biography of Mabel Dodge Luhan," Brown University, 1977 49:2

Scharton, "A Contextual Analysis of Prosody in Selected Narrative Poems of RJ," Kansas State University, 1978 53:46

Scott, "RJ's Poetic Use of Post-Copernican Science," SUNY Buffalo, 1964 24:7

Sharon, "The Tension of the Mind: RJ's Rhetoric of Violence," University of California, Berkeley, 1988 74:3

Shebl, "In This Wild Water: The Biography of Some Unpublished Manuscripts by RJ, 1887-1962,"
University of the Pacific, 1914 43:5
Shields, "The Divided Mind of RJ," Duke University, 1972 37:3
Spiese, "RJ's Aesthetic Theory and Practice," University of New Mexico, 1966 24:7
Squires, "RJ and the Doctrine of Inhumanism," Harvard University, 1952 24:8
Stephens, "The Narrative and Dramatic Poetry of RJ: A Critical Study," University of Southern California,
1953 24:8
Turlish, "Story Patterns from Greek and Biblical Sources in the Poetry of RJ," University of Michigan,
1971 32:2
Vardamis, "The Critical Reputation of RJ," Columbia University, 1970 37:3
Weedin, "RJ: The Achievement of His Narrative Verse," Cornell University, 1967 24:8
Wolfe, "The Heart and Rage of RJ," New York University 58:4
Wolfskill, "The 'Modern Temper': The Problem of Rationalism in the Works of Ernest
Hemingway, Archibald MacLeish, and RJ," University of North Carolina, Chapel Hill, 1980 61:4
Yozzo "In Illo Tempore, ab Origine: Violence and Reintegration in the Poems of RJ,"
University of Tulsa, 1985 71:10

Encyclopedias/Handbooks

(Names of authors of articles on RJ are in parentheses.)

25:2 *Encyclopedia of World Literature in the Twentieth Century* (Coffin)
48:2 *Writers of the English Language* (Carpenter)
50:2 Scribners "American Writers" series (Squires)
52:5 *Encyclopedia Americana* (1978, Waggoner)
52:5 *Encyclopaedia Britannica*-(1972, Squires)
61:2 *Dictionary of Literary Biography* (Scott)
61:2 *Encyclopedia of Literature* (Nickerson)
62:3 *Fifty Western Writers: A Bio-Bibliographical Sourcebook* (Brophy)
66:2 *The Literary History of the West* (Brophy)
66:2 *Harper Handbook to Literature* (Frye, Baker, and Perkins)
78:4 *Critical Survey of Am Literature* (Livingston)
82:3 *A Guide to American Poetry Explication: Volume 2, Modern & Contemporary* (Leo), 82:3

Errata

The Beginning and the End 2:1, 3:3, 16:2, 20:2
Centennial Essays for RJ 81:3
Rock and Hawk: A Selection of Shorter Poems by RJ ("Hungerfield" lines missing) 72:3
RJ (Western Writers Series) 43:3
RJ: Selected Poems 20:3
The Stone Mason of Tor House 35:4, 51:5

Exhibits

(Representative only; see also *Checklists*, *Festivals*, and *Manuscript Collections*.)

1: 1 Occidental College
 1:2 San Francisco Public Library
 1:2 Grolier Club
 2:1 Steuben Glass
 8:1 San Francisco Public Library
 16:1 For RJ's 80th birthday
 17:1 Wellesley College Library
 17:1 Bancroft Library, University of California
 17:1 Occidental College Library
 25:1 Gleeson Library Associates, University of San Francisco
 26:4 Walter E Dexter Library, California State Polytechnic College
 26:5 William Andrews Clark Memorial Library, University of California at Los Angeles
 26:6 Barrett Library, University of Virginia
 30:7 University of Manitoba
 30:8 Salinas High School and John Steinbeck Library
 34:1 University of California, Santa Barbara
 34:1 University of California, Santa Cruz (Lilienthal)
 39:1 Marriott Library, University of Utah
 39:1 Mary Norton Clapp Library, Occidental College (Lilienthal)
 41:2 California State University Library, Long Beach
 42:4 University of Houston
 42:5 California State University Library, Long Beach
 43:2 Southern Oregon State College
 55:2 California State University, Long Beach (Ponsold)
 59:2, 60:4 Art Museum and Galleries, California State University, Long Beach (Ponsold/Motherwell)
 62:2 Tor House Foundation and Gleeson Library, University of San Francisco
 63:3 California State Library
 63:4 University of California, Berkeley
 65:3 Occidental College Library (Wiener)
 68:3 Occidental College
 69:2 Library of Congress
 69:2 California State University, Long Beach (Wiener)
 91:1 Harrison Memorial Library, Cannel

Explications

(See Poems by RJ; see also Guide to American Poetry Explication, 82:3)

"Birth-Dues" 38:6
 "The Bloody Sire" 36:2, 51:4
 "Cawdor" 82:5
 "Crums or the Loaf" 31:8
 "The Double Axe" 86:8
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(See also *Publishers of Books on RJ*; Harmsen, "RJ and His Printers," 74:7; Ritchie, "J: Some Recollections of RJ," 52:16; and Rodgers, C. "RJ" in *First Printings of American Authors: Contributions Toward Descriptive Checklists, Volume 3*, 51:4, 57:2, 60:2.)

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Auerhahn, Blumenthal, Bartlett (Cayucos), Boyle, Dean, Everson (Lime Kiln), Flame (Ritchie), Grabhorn, Grafton, Kennedy, Koch, Lilienthal (Quercus), Nash, Prokosch, Ritchie, Robertson (Yolla Bully), Walpole, Wilson.

Fine Printings (by and on RJ)

Ave RJ Vale (Grabhorn, 1962) 14:10
Apology For Bad Dreams (Koch/Linden, 1986, 50 copies) 67:2; (Ritchie, 1930, 30 copies) 67:2
The Beaks of Eagles: An Unpublished Poem (Grabhorn, 1936, 135 copies) 48:14
 "Birds and Fishes" in *Poetry in Crystal* (Steuben Glass and Spiral Press, 1963) 74:12
A Book of Gaelic Airs (Ritchie/The Book Club of California, 1989) 77:2
The Condor (Quercus, 1940, 12 copies) 48:15
Continent's End (anthology, Nash/The Book Club of California, 1925, 600 copies) 74:8

Curb Science? (Quintessence, 1982, 200 copies) 61:2
 "De Rerum Virtute" in volume of tribute to Lilienthal (Grabhorn, 1950, 30 copies) 48:22
The Desert (Cheney/Dawson Book Shop, 1976, 192 copies) 47:3, 48:21
Fire on the Hills (Quintessence, ca. 1990) 78:4
 "First Book" in *My First Publication* (The Book Club of California, 1962, 250 copies) 74:11
For an Hour on Christmas Eve (Grabhorn-Hoyem, n.d.) 26:3
George Sterling's Death (Poltroon Press for Pardhun, 1976, 75 copies) 48:2
Granite & Cypress (17 poems, Lime Kiln, 1975, 100 copies) 41:3
Hope Is Not For the Wise (Quercus, 1975, 24 copies) 48:14
The House-Dog's Grave-Haig's Grave (Quercus, 1939, 30 copies) 48:15
Hungerfield (Grabhorn, 1952, 30 copies) 74:10
How Beautiful It Is (Moe's Books, 1969) 48:19
The Last Conservative (Quintessence, ca. 1979) 54:2
Letters of Western Authors (includes commentary on a George Sterling letter; Grabhorn/The Book Club of California, 1935, 500 copies) 74:9
A Little Scraping (Coombs, 1986, 20 copies) 74:15
The Loving Shepherdess (Armitage and Ritchie, 1956, 115 copies) 66:8
Meditation on Saviors (Wilson, 1951, 5 copies) 65:5
Mirrors (Ritchie, ca. 1993, 40 copies) 89:1
Natural Music (Book Club of California, 1947, 750 copies) 48:16
Ocean's Tribute (Grabhorn, 1958) 48:18
October Week-End (Grabhorn, 1937, 24 copies) 48:14
 "Of Not Going to War" on invitation to Cayucos Books Open House (Cayucos, 1974) 40:3
Of UJ (biography by Greenan; Ritchie, 1939, 250 copies) 48:22
Only an Hour (Peters Gate Press; Kennedy/Gleeson Library Associates) 74:15
The Poet Is Dead (tribute by Everson, Auerhahn, 1964, 200 copies) 6:2; Good Book Press, 1987, 140 copies) 93-94:95
Poetry, Gongorism and a Thousand Years (Ritchie, 1949, 200 copies) 74:11
Point Lobos (Peter and the Wolf Editions, 1987, 75 copies) 75:2
The Remembrance (purportedly by RJ, Quintessence, ca. 1986) 67:2
Return: An Unpublished Poem (Grabhorn, 1934, 250 copies) 48:13
Rhythm and Rhyme (Peters Gate Press; 1966, 500 copies) 16:1
Roan Stallion (Yolla Bolly, 1992) 82:2
Rock and Hawk (Prokosch, 1934, 20 copies) 48:13
Shine, Perishing Republic (Tanner/Linden, 1987, 100 copies) 71:2
Songs and Heroes (Arundel Press, 1988, 50/200 copies) 75:2
Stars (Flame Press, 1939, 72/110 copies) 74:10
Still the Mind Smiles (Druid Press, 1972, 200 copies) 38:1
Themes in My Poems (The Book Club of California, 1956, 350 copies) 74:14
Tor House Inscriptions (by Stuart; Dawson's Book Shop, ca. 1989, 50 copies) 75:2
To the Stone-Cutters (Cody's Books, 1964) 48:19
Tragedy Has Obligations (Lime Kiln, 1973, 200 copies) 36:3, 74:14
Two Consolations ("Vanished Englands" and, untitled here, "Only An Hour"; Quercus, 1940, 250 copies) 48:15
Visits to Ireland (UJ's diary; Ritchie, 1954, 300 copies) 74:12
Where Shall I Take You To: The Love Letters of R & UJ (Yolla Bolly, 1992, 30/245 copies) 82:2
Whom Should I Write For? (Laguna Verde, 1978, 100 copies) 52:2

Illustrators

Allison Clough for *Tragedy Has Obligations*, 1973
Scott Coombs, *A Little Scraping*, 1986
Mallette Dean for *Themes in My Poems*, 1956
RJ for *A Book of Gaelic Airs*, 1989
Jean Kellogg for *The Loving Shepherdess*, 1966
Paul Landacre for *My First Publication*, 1962; Occidental College Checklist, 1935; *Visits to Ireland*, 1954
Alvin Lustig for van Wyck's RJ, 1938

Presses and Publishers of RJ

Alberts: *Four Poems and a Fragment* 48:14
Arrowood: *Not Man Apart* 69:4
Arundel: *Songs and Heroes* 74:2
Ballantine: *Not Man Apart* 40:3
Blue Oak: *The Women at Point Sur* 48:21
The Book Club of California: *A Book of Gaelic Airs* 77:2
Carcenet: *RJ: Selected Poems* 70:3
Cayucos Books: *The Alpine Christ* 40:4
Cultural History Research: *Bibliography of the Works of RJ* 15:1
Dawson's Book Shop: *Tor House Inscriptions* 75:2
Druid Press: *Still The Mind Smiles* 38:1
Friends of the Earth: *Headlands* 42:3
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Note: Jeffers plays are "At the Birth of an Age," "The Bowl of Blood," "The Cretan Woman," "Dear Judas," "Medea," and "The Tower Beyond Tragedy." Narratives made into plays are "Cawdor," "The Inhumanist," "The Love and the Hate," and "The Loving Shepherdess."

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Allred, "The Western Inhumanism of RJ," University of Utah, 197136:5

Ashelman, "Ethical Fiber of RJ's Poetry," Swarthmore, 1938 25:5

Beers, "RJ: His Imagery and Symbolism," California State University, Northridge, 1982 62:4

Beilke, "God and Man in the Works of RJ," University of Tasmania, 1972 36:5

Briggs, "Four Major Symbols in the Poetry of RJ," University of South Carolina, n.d. 25:4

Clark, "A Study in RJ," University of Vermont, 1934 25:4

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Cox, "The Role of Women in the Narrative Poetry of RJ," University of North Carolina, 1964 25:4

Dolan, "RJ, Virile Poet of a Philosophy of Decay," Columbia University, 1948 25:6

DuBoise, "A Study of Some Parallel Ideas Found in the Literary Works of E. A. Poe and RJ in Light of Scientific Progress," Columbia University, 1942 25:6

Fairbanks, Impact of wild on Thoreau, RJ, and London, University of Otago, New Zealand, 1966 45:9

Grace, "Summer Fog as a Prime Literary Characterization of the Central California Coast," University of Hawaii, 1977 65:4

Harris, "RJ's Poetic Definitions of God," University of Saskatchewan, 1971 28:3 t Hart, "RJ: A Study of Tower Beyond Tragedy," Columbia University, 1951 25:7

Hopkins, "A Comparison of the Poetry of Whitman and J," University of Washington, 1940 25:6

Hughes, "Poetic Technique in the Verse of Edna St. Vincent Millay, RJ, and Edwin Arlington Robinson," Ohio State University, 1932 25:4

Kafka, "Dionysius Redivivus: The Narrative Intention of RJ," Lehigh University, 1972 35:3

Karman, "The Religion of RJ," University of Iowa, 1971 40:6

Keller, "RJ and 'The Beauty of Things,'" University of Utah, 1958 25:8

Klein, "A Study of the Prosody of RJ," Occidental College, 1930 25:4

Koehler, World-view of RJ, University of Heidelberg, 1988 76:5

Langford, "The Influence of Science on the Poetry of RJ," Duke University, 1963 25:4

Levy, "Notes on the Prophetic Element in the Poetry of RJ," Columbia University, 1941 25:6

Lipson, "RJ and the Paradox of Inhumanism;" Columbia University, 1951 25:7

Miller, "A Study in Aesthetic Naturalism," Pacific School of Religion, 1938 25:5

Mitchell, "Reactionary Humanism: RJ and the New Critics," Harvard University, 97:8

Monjian, "RJ: A Study in Inhumanism," University of Pittsburgh, 1958 25:8

Moss, "RJ as a Narrative Poet," University of Illinois, 1951 25:7

Potts, "A Spirit for the Stone: The Crisis of Hope in the Short Poems of RJ" Graduate Theological Union, Berkeley, 1975 63:3

Pyne, "Minority Group Characters in the Work of RJ," Washington State University, 1972 32:4

Reeve, "RJ: Three Poems of Humanity," Sacramento State, 1964 25:8

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Shields, "RJ and His Savior-Inhumanist Dilemma," Duke University, 1966 26:4

Strauss, "RJ, Poet of the Decline of the West," Mills College, 1935 25:5

Swift, "RJ: 'The Tower Beyond Tragedy': A Critical Study of the Philosophy of RJ and His Validity as a Modern Tragedian," Columbia University, 1950 25:7

Thurston, "The Tragic Spirit of Eugene O'Neill, RJ, and Theodore Dreiser," University of Utah, 1933 25:5

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Wasserstrom, "A Discussion of the Criticism of RJ," Columbia University, 1947 25:6

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