



Robinson Jeffers

NEWLETTER

CONTENTS NUMBER 86 SPRING 1993

NEWS & NOTES..... PAGE 1

DISSERTATION ABSTRACTS..... PAGE 4
 BY CAROL BOOTH SHARON, ALLAN JAMES JOHNSTON,
 PETER S. QUIGLEY AND DAVID J. ROTHMAN

DIDACTIC AND THE DIALOGIC..... PAGE 8
ROBINSON JEFFERS AND THE VOICE OF THE DEAD
 BY PETER S. QUIGLEY

LOUIS ADAMIC & JEFFERS..... PAGE 12
 BY CAREY MCWILLIAMS

UNA JEFFERS, CORRESPONDENT:..... PAGE 15
THE LUHAN LETTERS: EXCERPTS, 1936

INDEX TO ARTICLES, RJN NOS. 1-85..... PAGE 25

ON THE COVER:

Robinson and Una Jeffers with "Wild Billie at home at 822 Garfield Avenue in November 1913, the year they were married. Photo sent to Daisy Bartley. Photo courtesy of California State University, Long Beach Library Archives.

The **Robinson Jeffers Newsletter**, co-sponsored by California State University, Long Beach, and Occidental College, is published quarterly.

Editor: Dr. Robert J. Brophy, Department of English, CSULB.

Design and Production: CSULB University Press.

Subscriptions: \$10 per year. Charge for Backfile: \$175. Checks and money orders should be made out to *Robinson Jeffers Newsletter*.

Subscription requests and non-editorial correspondence should be directed to: *Robinson Jeffers Newsletter*, c/o CSULB University Press, 1250 Bellflower Blvd., University Library, Rm. 306, Long Beach, CA 90840. **Send all editorial materials to editor.**

© 1993 CSULB University Press.

NEWS & NOTES

■ The 1993 Carmel Jeffers Festival will take place Friday through Sunday, October 8 to 10, opening with a book-signing reception, possibly on the grounds of Tor House from 5 to 7 p.m. The George White Memorial Seminar from 10 a.m. to noon on Saturday, October 9, will continue the festival series "Robinson Jeffers As We Knew Him"—this time impressions of their grandfather by Jeffers's grandchildren, Lindsay Jeffers and Una Sherwood Jeffers. On Saturday afternoon, from 2 to 4, professional actors from the Aurora Theatre Company of Berkeley, with Kenneth Grantham as director, will perform a dramatic reading of Jeffers's "The Inhumanist," the second narrative from *The Double Axe and Other Poems* (1948). The performance will be followed by an open forum. The annual Jeffers banquet will be held at La Playa Hotel on Saturday evening, with social hour at 6:30, dinner at 7:30. The festival will close with the traditional Poetry Walk on Sunday morning, convening at the Sunset Center and departing at 9:15.

■ The Tor House Foundation has announced a continuing program of poetry readings at Carmel's Sunset Center. Alan Williamson is scheduled for May 15 and Mark Strand for September 11 and 12.

■ Dramatic readings and commentary celebrating Yeats and Jeffers will be presented by Taelen Thomas and Elayne Fitzpatrick on June 18 at 7:30 p.m. at Carpenter Hall, Sunset Center. This is in anticipation of the Eire study tour, "Ireland as Yeats and Jeffers Country," which is scheduled for September 16 through October 1—to include Galway, Sligo, Rathmullan, Roscomrnon, Dublin Glandalough, Cashel, Blarney Castle, and Adare. With regrets, tour host John des Forges has eliminated

Northern Ireland from the itinerary—out of concern expressed by some of this year's participants regarding current troubles in Belfast. County Antrim, the hub of the Jeffers' 1929 stay, will be reinstated in future trips.

■ Two recent filmings have been made of Tor House, one for an hour long documentary history of Carmel with Clint Eastwood as narrator and Julian Ludwig as producer, and the second a David Manley video for the Monterey County Office of Education media library to be used instructionally in county schools.

■ Other recent Carmel Jeffers events: a Carmel Board of Realtors 4th Annual Tor House Benefit—this year a March 12 wine tasting fundraiser for Tor House maintenance; and the annual Tor House Garden Party on Sunday, May 12.

■ Tor House Foundation has just published a compilation of recipes, *Tea at Tor House*, laced with quotations from Jeffers's poetry, a gift-book priced at \$8.

Membership in the Tor House Foundation is \$30 yearly (students and seniors \$15). Benefits include free tours of Tor House, a 10% discount on docent materials, and the Tor House Newsletter. Write to P.O. Box 2713, Carmel, CA 93921 for more information.

Tor House tours are 10 a.m. to 3 p.m., Fridays and Saturdays. For tour reservations, call (408) 624-1813.

■ The Robinson Jeffers Association has elected Tim Hunt as president, Jim Karman as president-elect, and Calvin Bedient (UCLA), Albert Gelpi (Stanford), Robert Zaller (Drexel) Lawrence Clark Powell, Tyrus Harmsen, and Ed Nickerson as members of the advisory board.

■ *Country Gardens* for Spring 1993 (pp. 104-112) presents "Cottage Garden," featuring Tor House, with photos by Linda Jean Smith and text by Jane Austen McKeon.

■ *National Geographic Traveler* for March/April 1993 (pp. 44-45) has a photo essay, "Big Sur," by Kenneth Brower with photos and text regarding Jeffers

■ *The New England Farm Bulletin*, Issue 425, April 23, 1993, quotes Jeffers's "Boats in a Fog."

- The Winter issue of *Western American Literature* lists 23 items on Jeffers in its annual bibliography.
- Denise Levertov read her Jeffers poem "Kin and Kin" (see RJN 7:17) and other pieces at Sunset Center, a reading sponsored by the Tor House Foundation on March 12.
- Robert Brophy (California State University, Long Beach) took his Jeffers Senior Seminar students on their class field trip to Jeffers Country, Point Pinos to Point Sur, the weekend of March 12, with basecamp at Andrew Molera (Unimproved) Campground at the mouth of the Big Sur River.
- On Saturday, February 20, at Schoenberg Hall, UCLA, Four Guys With Pencils (Charles Benech, Dan Castro, John Vogl and Dan Wells) presented a Concert in Five Parts, one of their texts being a Jeffers poem. The principles are active in the Los Angeles music scene as composers, performers, teachers and conductors. "Chamber Cantata" by Charles Benech, part three of the program, had as its central theme three different views of nature as expressed by three American poets: H.D.'s "Evening," an anonymous Cree Indian's poem, "All the Warm Nights," and Jeffers' "Gray Weather."
- Aline Cortese of Long Beach has designed a Monopoly game based on Jeffers topography and story-telling. The place-names stretch from Point Pinos to Pfeiffer or Wreck Beach. Ownership of "properties" (she recognizes the Jeffersian irony) appear to be a developer's dream: Point Lobos \$400, Soberanes Point \$395, etc. Rents are also very reasonable; Thurso's (Bixby's) Landing runs \$100 to \$350. "Risk" cards are also striking- "Ride Roan Stallion: Advance to Go"; "Kill Brother (GYH): Go to Jail,"; "Dance the `Tamar': Advance to Go"; "Sleep with Brother: Lose Turn"; "Shoot a Hawk: Go to Jail," etc.

DISSERTATION ABSTRACTS

By Carol Booth Sharon, Allan James Johnston,
Peter S. Quigley and David J. Rothman

Carol Booth Sharon. *Robinson Jeffers' Rhetoric of Violence*. Ph.D., University of California, Berkeley, 1988. 286pp. Chair: James D. Hart.

Robinson Jeffers' "rhetoric of violence," his use of language as a means to persuade his audience of his beliefs, is characterized at its most successful by a powerful tension. From 1924 on, a conflict persists in the lyrics between the Christian/Humanist ethic which stresses love and emphasizes the dignity and perfectibility of man, and Jeffers' inhumanist philosophy which embraces violence as natural and dismisses mankind as insignificant, if not worthless.

Consequently, Jeffers' attempt to accommodate the existence of violence directly contributes both to the strengths and to the weaknesses of his short poems. Expressed as a cultural conflict and as the poet's personal dichotomy, and experienced on different levels of awareness by the reader, the tension generated is the source of the power and the persuasiveness of the short poems; this power explains as well the reader's paradoxical attraction to a body of work whose message is antithetical to conventional Western-European religious and cultural beliefs.

Conversely, loss of tension devitalizes Jeffers' message, weakens the poem's impact, and can lead to a disjunction between the message and its effect on the audience. The audience's disengagement is intensified in some cases by the recognition of a basic contradiction within the Inhumanist philosophy itself, i.e., Jeffers' rejection of human violence as opposed to his acceptance of violence in nature.

This study analyzes the complex, uneven functioning of tension, defined as the conflict between opposing levels of meaning and awareness, in lyrics from different periods. Close textual scrutiny of seven poems

substantiate the conclusions. Discussion includes the effect of language choices, the contribution of Jeffers' conflicting definitions of poetic method, and the impact of Jeffers' spiritual background on tension and persuasiveness. Further analysis examines the contribution of tension to unity of rhetorical intent (the paraphrasable meaning of which Jeffers intends to persuade his audience) and rhetorical effect (the poem's imaginative and persuasive effect on the reader). The study concludes with a demonstration of the role of sustained tension in producing poetry which becomes the symbolic embodiment of Jeffers' Inhumanist absolute, incorporating "cruelty and evil as part of the sum of things."

Allan James Johnston. *Reinventing the Metaphors: Toward an Ecological Aesthetics in the Writings of Robinson Jeffers, Kenneth Rexroth, and Gary Snyder*. University of California, Davis, 1988: 315pp.

In my dissertation I trace the evolution of the Book of Nature, the Mirror of Nature, and the Great Chain of Being as cultural metaphors from the Middle Ages through the Enlightenment. I show in my first chapter how, with the advent of the scientific revolution, these metaphors grew in significance until the middle of the Nineteenth century, when they seemed to collapse as viable approaches to nature. This collapse largely resulted from the publication of *The Origin of the Species* and led to the devaluation of nature as a source of moral significance.

My second chapter discusses Robinson Jeffers's adaptation of the Great Chain of Being as a suitable metaphor for the interpretation of being. Jeffers's re-invention of this metaphor is only made possible through his inversion of its classical terms, so that the inanimate becomes the ground of being and the spiritual or intellectual becomes the sphere farthest removed from significance. Chapter three discusses Kenneth Rexroth's re-interpretation of the Mirror of Nature as a trope for understanding similitude between man and his environment. Rexroth adopts the Buddhist metaphor of the Flower Wreath as a suitable model for understanding nature as a state of reflection. This reflexivity is realized through moments of vision in which the self 'unselfs' itself through a mirroring of the environment.

Chapter four deals with Gary Snyder's interpretation of nature as a system that informs itself of itself through the reference of each thing to everything else. By means of this referentiality nature becomes a "text" that does not refer to an absent signified, but rather establishes significance through the dharmic interpretation of each thing as reference to

everything else. My final chapter compares the works of Jeffers, Rexroth, and Snyder, suggesting how their re-interpretations of these metaphors might help create an ecological base to aesthetics. I discuss the role of self in their interpretations of nature and suggest that the loss of self the three poets try to establish becomes a source for the discovery of aesthetic significance in nature.

Peter S. Quigley. *The Ground of Resistance: Nature and Power in Emerson, Melville, Jeffers, and Snyder*. Ph.D. Indiana University of Pennsylvania, 1990. 208pp.

Resistance movements have traditionally posited a logocentric reality to counter the prevailing structure of dominance. This element of opposition—in the humanities it has been a transhistorical nature and self—is characterized as a preideological essence. Whether this identity is a worker, a woman, the coherent individual, or nature, the tendency has been to use it as a cultural critique as well as an ontologically superior source for representation in literature and for recasting the shape of society. In the process, however, resistance movements tend to replicate—by their participation in logocentricity—the problems of exclusion, hierarchy, mystification, and authority that they initially oppose.

Examining the use that Emerson, Melville, Jeffers and Snyder make of the term "nature" provides a structure for discussing the problem of attempting to establish a point outside of the text. In addition, the use of nature has a specific role in relation to particular historical moments—nineteenth-century expansion; World War II; and Vietnam—in the works of these writers.

Emerson is an often referenced source as an example of the oppositional spirit. One finds, however, that his attempt to depoliticize nature results in a centering of anthropocentric concerns. His treatment of the term exposes the criss-crossing of cultural currents and the attempt to locate power. As a result, Emerson inadvertently serves the interests of empire within a rhetoric of freedom.

Melville probes the possibilities of nature as a ground and finds that the aesthetics of doubleness suggests political contradiction, epistemological relativity, and the will to power. Melville also explores the political and particularly male usages of metaphor.

Jeffers and Snyder continue to work against a human-centered form of resistance and representation. Jeffers posits women and nature against a patriarchal world of violence and narcissism. While tending to posit an

essentialist concept of nature, Jeffers nevertheless sets the stage for a nonfoundationalist ecofeminism. Snyder appropriates this framework and, with the help of Hopi myth and Buddhist teachings, moves closer to a resistance that challenges without reference to authority.

David J. Rothman. *The Whitmanian Poets and the Origin of Open Form*. Ph.D. New York University. September 1992

The underlying abstraction of verse, whether metrical or not, is counting. This numerical abstraction relies on graphic order as much as it does on aural patterning. In particular, lineation, the breaking of writing into numerable segments, is the crux of the synthesis between speech and measure. Systematic study of how lineation interacts with the metrical or free organization of speech patterns enriches our understanding of any poem's versecraft.

In the past, critics have usually trivialized the graphic dimension of verse, subordinating writing to phonological contours. Most scholars who deal with the subject focus on pattern and concrete poetry, ignoring verse that does not make use of overt figural representation. Accordingly, the first chapter draws on traditional and more recent theories of linguistics, versification and poetic language to develop a theory of lineation in versecraft that deals with it in terms of graphicity and number, not figuration.

Free verse is a compelling field to investigate in this light, for it retains discrete, countable lines, but employs non-metrical language, creating a gap, or frustrated expectation, in the apprehension of verse. The second chapter emphasizes Whitman's crucial role in discovering how to draw on this versification of incommensurates. Subsequent chapters examine the Whitmanian poets, writers who follow closely in his steps: Masters; Sandburg; Lawrence; Jeffers; and, in a conclusion, Allen Ginsberg, Ted Hughes, and Galway Kinnell. Throughout, practical readings focus on how the poets created a new tradition of craft, and thematized it in their vision of the post-Emersonian sublime.

DIDACTIC AND THE DIALOGIC: ROBINSON JEFFERS AND THE VOICE OF THE DEAD

By Peter S. Quigley
University of Bergen, Norway

As students of Jeffers are well aware, *The Double Axe* has a fascinating history of publication and reception, being vilified by the critics and receiving a disclaimer by Random House. I suggest that with recourse to Mikhail Bakhtin's dialogical theory,¹ *The Double Axe* can be defended from its traditional detractors.

The Double Axe has suffered from accusations of luridness and didacticism. This comes from the political context surrounding its publication as well as from judgment passed down by the New Critics on Jeffers. Mikhail Bakhtin, however, in his *Problems of Dostoevsky's Poetics*, discusses the issue of "carnival"² which offers a modification of the way one sees Jeffers' alleged use of morbidity and didacticism. Bakhtin's notion of carnival allows us to quit judging texts by asking whether they possess some innate aesthetic component (ambiguity vs. didacticism, e.g.); instead we can ask about a text's relation to other texts, within literature and culture.

One recalls that *The Double Axe* concerns a young soldier in WWII who has been killed. The young man, however, fantastically resurrects himself and returns to his California home—with fatal war wound and corruption underway—to ridicule his patriotic father and his sexually promiscuous mother. Hoults mocks his father's—and America's—shallow patriotism and quizzes his mother about her sexual adventures on the hillsides with a neighbor. Although dead, Hoults is still tied to his prior relationships. His appearance and "condition" serve as commentary on human folly and political deceit.

The parallels with Bakhtin's discussion of Dostoevsky's tale, "Bobok," are fascinating. Bakhtin claims that Dostoevsky's tale is straight out of the conventions of Menippean satire as it reemerged in the Middle Ages.³ The narrator in "Bobok," while sitting on a grave, overhears the conversation of

the dead playing cards beneath the earth. In Dostoevsky's use of this satire, the dead retain consciousness for a period of a few months after death. Partially decomposed characters (like Hoult) satirize the world they are still somewhat attached to. They are still "attached" in the sense that they still are interested in the world they left behind and the roles that they played. There is much discussion concerning the hypocrisy of high station and other social and political conventions. Bakhtin comments that although free to shock and "reveal themselves with full, absolutely unlimited freedom," they, nevertheless, "cannot immediately liberate themselves from their earthly hierarchical positions ... giving rise to ... abuse and scandals" (140). Because of their continuing connection to the world, they engage in an active critique of that world. The king of this carnival states that since life is synonymous with lies (a recurrent statement in *The Double Axe*), "we," the dead, will "amuse ourselves by not lying ... let us spend these two months in shameless truthfulness" (141).

Those familiar with *The Double Axe* will recognize the similarities. As the dead for Bakhtin are commentators on and actors in the affairs of the living, so they are in *The Double Axe*. Hoult, with the gaping wound in his side, is carnival incarnate; and, although he is the main focus, he is often accompanied by his graveyard friends: others killed in the war. He even argues with his invisible "friends"—to his family's dismay—about the war, human dignity, and other topics related to the living. His humor is shockingly black; religion, the government, love, patriotism, all are torn asunder. Bakhtin would label this "liberties of the carnival type, the awareness of a complete absence of responsibility, open graveyard eroticism" (140). Hoult fondles his mother, reverses (reversals are an important aspect of this genre) power relations with those who had power over him (e.g., Hoult throws his father's command back at him; instead of Bull giving Hoult twenty-four hours to turn himself in for being AWOL—a delicious bit of play on Hoult's part—, Hoult says I'll give you twenty-four hours to give me a reason for the war; Hoult also overthrows his father as "man of the house" in a number of ways), suggests he is the resurrection and the death (critiquing here the sanctimonious patriots who rationalize the horror of war within a religious context), and constantly performs sexual word play. All of this plays with the sober seriousness of the living, the authoritative claims of tyrants, those who live under the illusions of nationalism, and those who lie about their sexual drives. Hoult himself is undermined, in typical carnival convention, as he makes fun of himself, as he makes a fool of himself regarding his mother's sexuality, and as the second part of the poem, "The Inhumanist," outlines what amounts to a critique of Hoult's virulent truth-telling.

But metaphysics is not the point. The main concern is not to point to the vanity of existence (although some of this is there) from the privileged position of the all-knowing grave. Carnival has very explicit political dimensions for Bakhtin in (and Jeffers). It is the perfect genre for *The Double Axe* because it is aimed at undermining power, but, again, not from the position of truth. For Bakhtin, carnival's main purpose is to unsettle the authority of the dominate discourse, to point to its *provisional* nature and the provisional nature of all positions. Dominate discourse, according to Bakhtin, attempts to act as though it is the only voice as it resists, eclipses, and punishes deviation (Bakhtin wrote under Stalin; Jeffers at the opening of the McCarthy period). Carnival, through laughter, ridicule, and multiple voices, undermines the belief in monolithic reality. The "lie" of life, then, is to be under the spell and the agent of ideology, a unifying, monologic force that converts culture into nature (i.e., convinces people that their lived values are natural and the only way to go about things). The entire thrust of Hault's rhetoric is to undermine naturalized convention.

According to Bakhtin, language is dialogic, that is, always directed to someone and always filled with sociopolitical residue. There is no innocent, pure, or monolithic expression. *All* attempts at such a language will necessarily point to those it wishes to quiet. Hault, of course, is the politically suppressed voice par excellence: the dead are perhaps the most suppressed and distorted of voices. The living speak for them, explaining the meaning of their deaths and their lives. Jeffers allows the muffled and distorted voice of the young dead to speak openly, shockingly, without restraint and certainly without decorum. In this way, *The Double Axe* is dialogic in an intertextual manner: in opposition to all of the speech approving of war and in opposition to an aesthetic practice that consciously distanced itself from such mundane and worldly topics. Within the cultural conditions of the 1940s and '50s, Hault's voice, and those like him or sympathetic with him, was submerged, distorted, choked off. Jeffers wrote in an America that opposed anti-imperialism and dissent and that viewed such opposition as did Theodore Roosevelt earlier in the century. When speaking to Harvard Club about those who wanted peace, he called them "'a whole raft of sexless creatures'" (Zinn 360).

In this way, *The Double Axe* can be seen as an example of Bakhtin's notion of the centrifugal force: that which pulls away from the homogenizing power of a center. And in this way, the poem is not didactic; it is attempting to release culture from a unifying and homogenizing stasis. Hault's speech is what Bakhtin would call "represented speech" or "imaged speech." Jeffers is not Hault. It is true that Hault has a didactic style, but it is to be understood as being in relation to other sociopolitical voices prevalent in the culture at

the time. Therefore, it functions to undermine and to profile the voice of power which is "heavily thickening to empire." It is little wonder that such a work, filled with the elements of carnival, would have reemerged at the end of the tumultuous period of the '60s and '70s.

— WORKS CITED —

Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics*. Manchester: Manchester UP, 1984. Jeffers, Robinson. *The Double Axe and Other Poems* (1948). New York: Liveright, 1977. Zinn, Howard. *A People's History of the United States*. New York: Harper Perennial, 1980.

— ENDNOTES —

1. The works of Mikhail Bakhtin (1895-1975), a Russian theorist, were not published under his own name until the sixties. Bakhtin spent some years in exile and was refused a doctorate for his now well known work on Rabelais. Because of the eventual translation of his material into English, Bakhtin began gaining notoriety in the seventies. His work is now in large demand gaining special attention in the U.S.

Bakhtin's theories have largely to do with issues concerning genre and the nature of language. He is seen as exploring the novel. His term for describing the way language operates, "dialogics," is now a well known area of theoretical activity. Dialogics assumes that language is polyphonic, that the attempt to assert a single monovoice of truth, authority, and reason, is linguistically false and politically violent.

Some of the major works by Bakhtin are: *Rabelais and His World*; *Problems of Dostoyevshy's Poetics*; *The Dialogic Imagination*; *Marxism and the Philosophy of Language*.

² "Carnavalesque" is Bakhtin's term for the disruptive potential in language and in society. He discusses, for instance, the folk or peasant response to authority that takes place in the form of mimicry and satire. Carnival is the tendency to laugh in joyous celebration in the face of stem authority; it is often seen as a celebration of the collective or "lower orders" of society that verifies their humanity in the face of oppression and persecution. Things are turned upside down in carnival, the sacred, the elevated, the serious, are all in for a bad time. Bakhtin's interest in carnival is related to his interest in literary genres. He is particularly interested in the development of the novel because of its departure from monologue and its commitment to polyphony.

It is important to remember that Bakhtin wrote under the oppressive regime of Stalin.

³ In Menippean satire, according to Raman Selden, "the three planes of Heaven (Olympus), the Underworld, and Earth are all treated to the logic of Carnival. For example, in the underworld, earthly inequalities are dissolved; emperors lose their crowns and meet on equal terms with beggars" (19). In "Bohok," Bakhtin sees Dostoesky employing this tradition by depicting a scene at a graveyard where the dead are able to exist for a short time before succumbing to oblivion. It is an imagined state where a condition exists that breaks down social and political borders of propriety. It is the breaking up of secure and orderly distinctions that invites the label of carnival. Voices are liberated from their social and political roles; as the king of the corpses, Baron Klinevich, says, "here we will tell the truth just for fun."

LOUIS ADAMIC & JEFFERS

By Carey McWilliams

■ The following is excerpted from McWilliams' *Louis Adamic & Shadow-America* (Los Angeles: Whipple, 1935).

George Sterling, in the last years of his life, was a magnet for young minds throughout the west. From his room in the Bohemian Club in San Francisco he carried on a remarkable literary correspondence. His position was unique: in a sense he was the only outstanding man of letters living in the west. Readily accessible and instantly likeable, he was personally known by a vast number of writers. Long before his death he had become a legendary figure. I have heard people speak fluently of George Sterling—his eccentricities, mannerisms, and escapades—and then been astonished to discover that they had never actually met him. The truth is, of course, that they had come to know and appreciate the man through immersion in the colorful legends that had grown up about his career. The extent of his influence, the amazing reach of his acquaintance, can never be fully traced. I am convinced, however, that between 1914 and 1926 there was not a young poet, story writer, or novelist west of the Mississippi, of any latent promise, who did not cherish a small sheaf of letters from George Sterling, full of friendly encouragement and a kindly wisdom.

It was through my friendship with Sterling that I came to know Louis Adamic. (p.14-15)
[Of Sterling, Adamic himself wrote:]

Late in the summer of 1926. I was on a brief visit to San Francisco and called on George Sterling at the Bohemian Club.

Once on a time the club was the headquarters of the literary and artistic people of San Francisco; now it is an elegant hang-out of business and

financial gentlemen, retired army and navy officers. Its literary aspect is largely traditional. Men come there to dine, smoke, discuss yesterday's football game or the forthcoming election, and play cards. The rooms are occupied by bachelor gentlemen of leisure-a few architects, business men. Now and then a Peter B. Kyne or Stewart Edward White stops there for a week or two.

George Sterling, in his shabby clothing, seemed somewhat out of place and I think felt none too well at ease passing through the spacious halls, with their splendid rugs and hangings, paintings in gilt frames, and elaborate furnishings. He took me through the great building and tried to be an inconspicuous as possible. If we sat down it was in some out-of-the-way corner.... He was the last of the Bohemians. He seemed lonely and tired, but very kind and good-humored. He did most of the talking and seemed glad to have a good listener. He didn't go out much lately, turning down all invitations to parties for fear he would indulge too freely and suffer the consequences. He was "up the pole." He was waiting for Mencken.[pp.15-16]

This meeting was, I believe, the only personal contact between Adamic and Sterling, for Sterling committed suicide on November 17th of the same year in his room at the Bohemian Club, that great ornate mausoleum in which he was, perhaps, the only sentient fragment of humanity. [p.17]

Several qualities about Adamic are immediately impressive. With an unerring instinct he eschews the florid and bombastic and seeks implicitly with firm insistence. There has always been a strong innate moderation in his appetites: not prudish or reasoned, but wholly instinctive. [p.17]

During the summer of 1929 Adamic and I drove to San Francisco. On the way we passed through Carmel, and late in the afternoon I took him around to meet Una and Robinson Jeffers. The occasion always interested me and I am quite certain that it is still vividly remembered by Adamic. I have no recollection as to the extent of Adamic's interest in Jeffers prior to this visit. But he was excited the moment he met Jeffers. While Una Jeffers (her husband in mute attendance) took us through the lightly ritualized ceremony of inspecting the Irish reed-organ in the Hawk tower, the grove of newly-planted trees, and the mottoes and legends in old English painted on the beams and panels of Tor House, and, later, while we were exhibiting a vast admiration for her excellent cairngorm wine, I was quite conscious of Adamic's mounting admiration for Jeffers. Throughout our visit Jeffers, of course, maintained his peculiarly eloquent

silence. He is not uncommunicative, for, if the talk comes within the range of what he regards as the proper province of conversation, he likes to drop an occasional comment. But he will discuss nothing (discussion involves the approach of another mind): he prefers to comment obliquely and then to lapse back into silence. But, as I say, the silence is eloquent enough.

As we drove up through the pines and cypresses and struck the main highway again at Salinas, Adamic talked with magnificent enthusiasm about Jeffers and our visit. It is, I am certain, the only time he ever saw Jeffers. Yet Adamic's *Robinson Jeffers: A Portrait*, published in 1929, is as plausible a portrait of Jeffers as I have read; indeed, by comparison with the bulk of staggering nonsense that has been written about Jeffers, it is conspicuous for its commendable precision of impression and its clear, swift characterization.

While rereading this brochure recently, I was impressed by the sharply contrasting qualities of its various sections. The portions that deal with Jeffers' work and that summarize certain biographical information (largely obtained from Una Jeffers) are exceptional; they are informative, but the comment is not particularly significant. The portion that sets forth Adamic's personal impression of Jeffers, however, is a lively piece of writing. Nor is this surprising. In Jeffers, Adamic shrewdly recognized a man who, both by his manner of life and by the philosophic implications of his verse, indicated that he was well aware that "our civilization has very evidently turned the corner down hill." The instinctive judgements of both men were, to this extent, running mates. The "strangeness" that some people observe in Jeffers is merely the reaction of the herd to the attitude of a man who stands wholly apart from a social order the operations of which he regards as essentially belittling and corrupting. To those who are without eyes Jeffers necessarily conveys an impression of aloofness, as he senses the meaninglessness of the current farce measured against the great reaches of tomorrow. I doubt if Adamic had an absorbing interest in Jeffers' verse at the time of our visit (and, I dare say, he has not read Jeffers recently); but he instantly recognized the significance of the individual, Jeffers, against the background of contemporary American culture. For, in a rather far-fetched sense, Jeffers is a character out of Adamic. [p. 35-36]

*UNA JEFFERS, CORRESPONDENT:
THE LUHAN LETTERS
EXCERPTS, 1936*

■ **Editor's Note:** The excerpted letters that follow touch the large and the small of Tor House life in a year of growing Nazi menace, the abdication of a king, and American isolationism. Una's Luhan correspondence focuses on books read, mutual friends (many from Mabel's Taos salon), social events and costumes, birthdays and holidays, proposed and completed trips, mutual interests in royalty and high society, special and singularly colorful visitors, art exhibits, concert and opera, sons' university life, their visits home and exploits, a poem's publication, and the expansion of Tor House.

Not included here are many encouragements of Mabel in the publication of her memoirs, discussion and analysis of less central mutual acquaintances, sometimes detailed responses to current, now forgotten books and their authors, and reports on Mabel's son John Evans and his wife Claire Spencer, who for periods lived on the West Coast, often near the Jeffers. Wording, spelling, and punctuation have been preserved from the original letters, with editorial notes in brackets.

— *FRIDAY, JANUARY 10, 1936* —

Robin is 49 today! We just got back from Tevis ranch-went up to get boys. They had been up there 2 days. -A regular deluge of rain and narrow road as slippery as toward Del Monte Ranch. They wanted us to stay over tonight. A party coming included Raswan the author of *Black Tents in Arabia*. I have liked that the best of any travel book this year. I just reviewed it and will send you the review when it appears.

My birthday lunch [January 6] by Blanche at Peter Pan very happy. In P.M. Noel had a cocktail party for me which was to be just 10 but turned

into 25. —Olga gave me a beautiful new dress which *scared* me to try on. I never owned anything like it in shape and color but it turned out thrillingly becoming. It's heavy crepe silk, vivid *violet* in color, long and slinky and Russian in feel with tight collar and a opening slit from that heart-braided belt like collar. It's not like me you'd say but it's becoming!

We have another alternative trip which would be nice if we didn't go to you—which we'd *love* to do! I mean love to come to Taos. The other trip is to see my stepsister up in the wilds of the Canadian forest 20 miles from a town—they are snowed in, have to use snowshoes now—wilder than anything you ever heard—the pioneer life and people—she writes such interesting letters.

— *MARCH 7, 1936* —

This is a heavenly day, warm and brilliant sunshine and fragrant for the flowers are all abloom. The acacia trees over our wall are brimming with flowers. I wish you could see it. You are always here in the least lovely moment of the year.

— *APRIL 15, 1936* —

Ask Brett whether she ever knew an English sculptor & wood carver named Alec Miller. He came for tea with wife & son. The son Alastair was so adorable. He is 22 just out of Oxford and a poet & *sweet*. He looks exactly like young Robin & that Sargent charcoal drawing of Yeats all mixed up & he has just translated a long mediaeval French treatise on *Unicorns*—which until me he never could interest anyone in! I wish he were a triplet with Donnan and Garth. Those dear boys were down five days over Easter & we were happy! They were writing their term papers in Anthropology & as we had some very rare old books on their topics they worked here & the room was littered with open books & papers and ink & boys & things to eat & I felt as if I would burst with joy! Donnan's paper is "Stonehenge & Avebury" & Garth's "Irish Megaliths."

A great adventurer Maj. Furlong came to call. I couldn't make him out entirely & plunged at "Who's Who" when he was gone & found he had about the longest space of anyone in it. Extraordinary career. I'll tell you—ranging from bringing Stanley relics out of African jungles, soldiering with Lawrence in Arabia to being champion bull rider at Pendleton Oregon rodeo. Quiet unassuming man.

We are talking very hard about getting a new Ford before we go to Taos. Perhaps we shall drive up to your door in state! Tony will be glad to see us in a new car.

— *APRIL 23, 1936* —

Well, we have ordered the new Ford gun metal color Tudor Sedan. Tell Tony that they allowed us \$200.00 on our old car which had gone well over 61,000 miles.

— *MAY 11, 1936* —

The concerts Stowkowsky played in S.F. were a tremendous success. We went up & stayed at Noel's. Robin didn't go to the concert. The evening was entirely Bach & Wagner (Götterdämmerung).

We brought the boys home with us for two days in which they were free before examinations began. I went to the Van Gogh art exhibit &, fearful as I am when there is so much blurb about anything, —was tremendously interested & found a few of them of intense beauty—The cleverness & purity of his color is a joy—then to see those painted when he was deranged—they are almost all done with swirling out lines. What added a great deal of point —were excerpts from his letters to his brother written simultaneously with the pictures—analyzing his plans & intent. These were pasted on the wall beside each picture.

What do you think—Every morning I dash down to our cove and dip in the sea water! Robin & Haig think me a heroic figure (I like that!). It is cold & grand. I wish I'd done it every day we've lived here in Tor House—17 yrs! I add daily to my shell walk.

Yesterday we went back to the Corona with Fishes & afterwards Sidney & Robin & I rode on farther through a dense thicket for miles & along the bed of a stream. Had an exciting ride. Many wild flowers. We got back to their hilltop house for tea.

Prince Vassili and Natasha are leaving this week to be King Edward's guests. Vassili's mother has been lent Frogmore House by the King. Vassili is going to write a series of articles (if allowed) covering the correspondence of his grandmother (the late Czar's mother) and her sister Queen Alexandra (King Edward's grandmother.) They wrote to each other every day all their lives and lived to be around 80 both of them. They were Danish you remember. He needs the money & his mother has the letters for him to examine.

We expect to start to Taos a week from today. We are all eager to be there. It seems a real home.

— AUGUST 10, 1936 —

Aug 2 we had our 23rd anniversary.

Stef [Lincoln Steffens] died last night about 5:30. He had been feeling ill all day—complained of head hurting and lack of air & so on but died quietly at the end—heart gave out. He had just finished the first draft of the introduction to his new book. I went around this morning early. Peter {Ella Winter} is completely broken up & said all kinds of incoherent regrets—but really I think she has been very kind to him & helped him very much those last two years. He stayed in bed almost all the time. Pete [their son] is down at Hollister Ranch in Santa Barbara. Coming home today. I saw Stef two days ago & he seemed no feebler than he has for a long time.

Robin and Garth and Lloyd went out again to try to climb that inaccessible Mt. Stayed 3 days & 2 nights, packed their food & blankets on backs [see account, RJN 85]. Donnan & I & Haig went to S.F., stayed with Noel & saw Tallulah Bankhead in *Reflected Glory*. I was interested in seeing her but it's a poor play—didn't give her any chance really. Mario was with us & Richard Haliburton [popular novelist] & Noel. Next day we went to a very solemn & grand wedding in Old Saint Mary's church with high Mass and communion. —I had never seen a Catholic wedding before, very impressive & beautiful music. We were also at the wedding breakfast at the house, but Donnan and I stayed long enough only to drink some champagne. It was already two o'clock & we had to meet Robin & Garth & Lloyd down below Big Sur at 6:30. We had a wild ride home; it was a crowded Sat. P.M. on the road. I had such a crowd of men attendants, Donnan, Henri Deering, Ben Lehman, Mario Ramirez, & Dick Haliburton.

I was awfully glad to see my two again—they were just two minutes late & have given up the mt. from this side. The last 2,000 ft are sheer rock—rotten so it breaks at touch & you'd fall hundreds of feet.

Have you seen Melba Bennett's book *Robin & the Sea*? I had hoped she would give us an extra copy & I'd send it to you, but only one has come to us. It's \$7.50 but beautifully printed & interesting enough. Sincere.

One reason I have been so awfully busy—the Bach Festival. Everyone here. Lasted a week. Five evenings of music. The last one in the Mission. Noel sang beautifully. The best evening was all piano. 1 piano, two pianos & last 3 pianos. Olga Stub playing each time & two men helping! The 3

piano Bach Concerto in C Major is seldom given. It was glorious. Sara & Erskine were at Noel's & at Blanche's. Russell was at Bohemian Grove a week & Garth & Donnan earned \$25 driving her when she needed them.

Do you remember the Reggie Johnson house 6 miles up the valley on left side high above road. Noel has bought it & 19 acres. That's a secret until the papers are signed.

Tomorrow I meant to tell you, there is to be a short service at the Steffens house—just the people he knew best. Several are to talk a little. I may if I can. Peter asked me. Then he is to be buried after the service up there in San Francisco.

One of the visitors at Blanche's was her dear Walt Kuhn. I see in his *Who's Who* notice he is supposed to have been the main promoter! of the Armory Show in N.Y. 1913.

Noel had at lunch and they came here Mr. and Mrs. Ralph Bellamy (movie actor) & Mr. Lachman, once a well known painter in France, now a director, and his wife a *Chinese* woman, made up to exaggerate her racial beauty--wide Kohl around eyes & way to side, *long long* nails never saw so long except in pictures, a *coolie* shaped hat—very nice though.

We smoked a marajuana with no results.

I went to a Renoir exhibit in S.F. & some Monet, Matisat, Degas--also an enormous boring exhibit of *Abstractions*.

Donnan & I stopped for lunch at The Cats [home of Sara & Erskine, Los Gatos]. Heat *terrible*—95 in shade on north side at 4 P.M. It was like being in an oven.

— *SEPTEMBER 9, 1936* —

We are as usual very lonely without the boys but busy as bees. We went up & got them Friday and had them home for two days. They were very gay & dashing and *sweet*. They've had a lot of social life here this summer and lots of girls. Two Southerners & a French girl in particular. They usually fix on the same girl & have a lot of laughing rivalry—& fun watching the pretty dears trying to play them off against each other. I fancy it would be easier to drive a blunt wedge into the heart of a yew than to make a rift between those two.

Boys are taking Public Speaking & Diction Course at U.C. Donnan's prof said, "It is nice to have you in the class as we devote a great deal of time to your father's work." Donnan looked sad & said he didn't know much about it. The Prof said "Well, I shall have much pleasure in acquainting you with this great poetry."

Lloyd's Prof in another course spent a lot of time comparing R.J. and Emerson.

Ben Lehman [also U C Berkeley] ended up an inspired lecture on "Wuthering Heights"- had to end suddenly when bell struck & said "Well to sum up, this is some of R.J. in prose!"

— *SEPTEMBER 18, 1936* —

Ella Winter now talks of editing Stef's letters. She is rapidly making him into a god in her mind.

Teddie's second wife is back from the Philippine Is. & settled here for a year at least— husband over there. [Edith Greenan who will publish *Of Una Jeffers* in 1939.]

Did you ever see *The Garden Quarterly*—an article about Tor House & wild flowers & an airplane picture of it [*Sunset Magazine*, May 1935? RJN 80:7-8]

— *SEPTEMBER 19, 1936* —

Jack Young-Hunter was excited when I disclosed my great love of the Cluny tapestries "La Dame a la Licorne." He made a small copy of them once. It's in N.Y. and he promised to bring it to Taos. Tell Lisa I am eager to see it. It's the one with the lady playing a wee organ, Unicorn sitting by.

— *OCTOBER 13, 1936* —

I told you—didn't I—that we went up week end before last & stayed all night with Bender & got our boys next day and went to Jenner (up the coast north from S.F.) —you go through Mill Valley & Inverness & Pt. Reyes up to the mouth of the Russian River. We stayed all night. Poor little cottages but clean & a *marvellous* eating place, all kinds of seafood from oysters to salmon just yanked out of the sea. We had a lovely time. Went boating in the morning.

I'm watching for 4 books: 1) yours, 2) *The Life of Geo Moore* by Joe Hone, 3) Gogarty's "As I was going down Sackville St." 4) Clapp's *New Poems*. All due.

I study away at my Gaelic—an hour a day—it's awfully hard.

Albert Bender says Ella Young is very hard up & they are trying to raise money to keep her on that lectureship at U.C.[famous folklorist and friend].

Melba Bennett the owner of Deep Well Ranch who wrote "*Robinson Jeffers and the Sea*" is trying to get us to visit her at Palm Springs-We may go over a week end when it's cooler down there & dash over to Death Valley for a look. Robin rather recoils from Death Valley but I think he would be more interested than he realizes.

You knew Robin's brother flew alone all over the U.S. last summer—He brought his maps down his last trip & explained his methods-*very* thrilling—

— *OCTOBER 21, 1936* —

I am sorry I couldn't be exact about the date of the article in the Call [San Francisco *Call Bulletin*] on Peyote. I usually write the date on a clipping—are you sure I didn't?

I never heard of Mrs. Merker but she may be one of two daughters of Dr. Walls whom my eldest half sister married. I never saw them. Dr. Walls was a clever surgeon but turned out to be a dope fiend & they separated. -You know I have two half-sisters much older than I, daughters of father's first wife, Una Lamb. They are very thin & very dark. They left home when I was a small child but were always so kind to me. This half-sister, Mrs. Walls, now is a companion for my mother who was nearly blinded four years ago in a motor accident.

The other half-sister is a trained nurse—She is the one who has had the long romantic friendship with the Duchess del Monte. She is now married to a Scotchman & lives in the wildest remotest forest in the Cariboo region, North British Columbia.

I am reading the view book by D.H. Lawrence "*Phoenix*," a collection of published & unpublished *varia*. It's awfully long—840 big, closely printed pages. & very unwieldy as regards *material*. I was asked to review it & have it ready by Nov. 1 but I can't.—Some of it is of his best writing, other articles are prolix, spiteful, over-argumentative.—I am interested in several sketches of his early life & the colliery town, in each of which he writes *warmly* of his father to the dispraise of his mother! In one of these, date, 1924, his father was evidently still living. When did he die, if ever? There have been moments when D.H. has seemed snobbish. I was glad, then, to see how simply and freely he speaks of his family & the colliery here & brings in his grandfather too who was a tailor hired by the mine-owners to make the heavy pit clothes for the miners. You remember it was a similar thing that almost ruined George Meredith—(his father was a tailor)—he hid the fact & it embittered him. The most thoughtfully

written, but I imagine uncorrected, long essay is on Thomas Hardy -but we could not agree with all of it. —Sometimes he startles me by being so like Robin for a moment in his turn of thought.

Olga brought me a beautiful silk nightgown of palest green silk—so now if I can find time to dress up in them I will look like a daffodil, for Albert Bender has given me a green dressing gown, green lined with pale yellow, very beautiful—but *too* delicate for my bustling life.

Blanche & Russell have gone to Chicago & she gave me 7 pair of *beautiful* shoes. You know I almost never can find my size. They are not carried by most stores. A pair of gold embroidered shoes, & one of silver and a pair of violet silk which match my birthday dress from Olga. They are all practically unworn—She has an obsession about shoes. I'm sure she has 100 pairs!

— *UNDATED PAGE* —

Olga is taking ovarian tablets—but not entirely adjusted yet. She also chatted happily of men having change of life too & when I said I guess their chief change was in uncertain temper she said no their prostate glands act up. It's very comforting I think, too.

— *NOVEMBER 14, 1936* —

The Clapps are here for a few weeks—he is & I suppose always will be next to Robin in my list of men. Have you seen his Poems? I sent you my review of them. I have loved him for 32 years!

Last week end, Garth went up to the High Sierras "Worked like Hell, Mother" for bed and board and a good look at the scenery.—good food he says & a great appetite in the snow. The first morning he & another man worked at the crosscut saw until the other man collapsed & had to be carried to his bed & stayed there. Roland Morgan said "God pity anyone on the other end of a crosscut saw with Garth!" I glory in his strength & calm!

He was very comic in his descriptions of everything & of a tough little German Nazi who rode up there on a pygmy motorcycle & arrived at 4 am., Garth says he speaks only a few words of English & never had seen this mt. road before and *yet* got there "damn near frozen to the seat of his cycle." He lives at International House & Garth says often defends himself from a whole circle of Jews surrounding him—Tell Brett that Garth got a stone

to build in here from Donner Peak. Brett has been reading that book about the Donner party.

Meantime Donnan has gone to Gotterdammerung with a girl—with all the trimmings, & the darling boys wrote me and said not to think it extravagant of Donnan because all told they were 16c to the good because of Garth's not eating at the I House over the weekend! Garth is eager to earn money this summer by packing wheat sacks onto trucks in Oregon at \$3.50 a day & board and lodging. We can't decide whether to let him—whether he is too young—& would strain all these grand new muscles.

Nov. 9 they were 20 yrs old—their first birthday away from us. Luckily Jean McDuffie asked them to dinner & so they had a gala time. Cakes & candles besides a distinguished company of international lawyers.

I went today to Fish rodeo for benefit—Mission roof (The Mission now has the tile roof which they have been collecting money for 20 yrs.)—Sidney has fenced off a roping field in the most marvellously beautiful spot.—back of the flower farm, edge of San Jose Canyon, below Carmelite Nunnery & out of sight of highway.

O what a grand book—Boswell's Tour of the Hebrides with Dr. Johnson. —You know a new and unabridged edition (after 169 yrs.) has just been published. I am reading it for the 10th time. You'd love it. I'm going to review it.

Melba Bennett has asked us to Deep Well Ranch, Palm Springs and will take us to Death Valley. Have you been there & to Boulder Dam? Are you coming out this winter? The Clapps have asked us to go with them. Robin is reluctant to go at all. Should I persist & have him around. I can't tell.

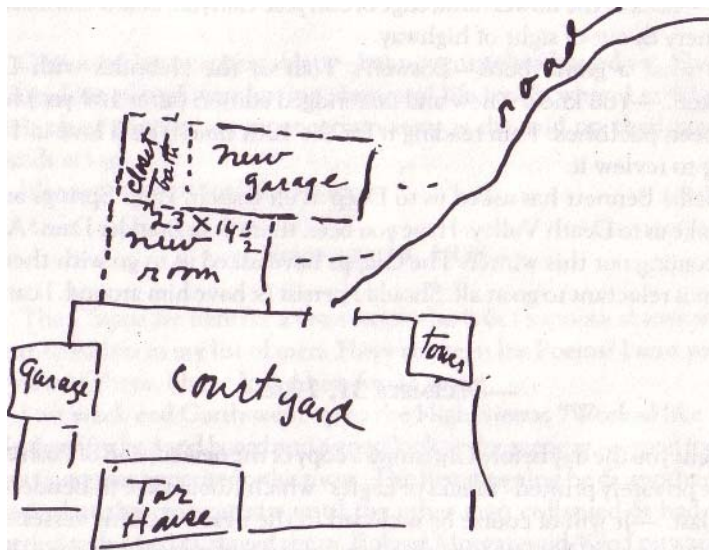
— *DECEMBER 31, 1936* —

I sent you the day before Christmas a copy of the new edition of Pushkin & the privately printed "Breaks of Eagles" which Robin gave to Bender at long last.—It will of course be included in the next vol. of his verses.

Noel arrived Dec. 26. very thin but having had a *wonderful* time. He brought me two darling dresses. One is a full gathered red plaid wool with black band trimming from Vienna (it's Tyrolean), the other a Fortuny—a delicious dreamy gray blue. Neither of them had to be altered a bit (except to *shorten* the Fortuny). He had come back from Detroit, by chance, on the same train with George Moore who was of course full of talk about the abdication. He also thinks there was a lot more to it than Mrs. Simpson who was used as a good excuse to put Edward out. Moore

knows her & likes her. Says in spite of her gaiety & lightness she has lots of dignity. Did you hear Edward's speech after abdicating? It was moving. The Matthiases are in New York. They are sailing to England for the coronation, April 21.

Garth and Donnan are home for 3 1/2 weeks holiday. Robin & I are light headed with joy. We fall so quickly into the happy rhythm of being together & doing things together that it's going to be a nasty wrench (for R & me) when term begins at Berkeley. Boys insisted on getting their long-talked of room started this holiday. So the foundations are dug and, if the rain stops, Robin and Donnan will start it this P.M. Garth has a few days' job in the wood yard. Donnan has been doing some carpentering for me—altering a cupboard in the dining room.



Melba Bennett has invited us all down to Deep Well Ranch, Palm Springs. I am trying to get us down there about Jan 10. for a few days, but don't know whether it will come to pass. Robin is so involved & interested in what he is writing that it may be unwise to cause a hiatus.

I still go into the sea every day.

AN INDEX TO ARTICLES
APPEARING IN RJN Nos. 1-86

AUTHOR	ARTICLE	NO.:PAGES
No. 10, Apr. 1965 Carpenter, F	J & Humanity	10:2
No. 11, Aug. 1965 Klein, H.A.	Poet Who Spoke of It [science]	11:1-6
No. 12, Nov. 1965 Ridgeway, A	Letters of RJ	12:2-5
No. 13, Feb. 1966 Bednar, K	RJ in Czechoslovakia	13:2-5
No. 14, June 1966 Klein, H. Nolte, W.	Note on J & Mod Science J's "Fog" & The Gulls in It	14:2-3 14:2-3
No. 15, Sept 1966 Carpenter, F	J & Humanity	15:1-2
No. 18, June 1967 Lyon, H.	J as Subj of H Lyon's Camera	18:2-5
No. 19, Nov. 1967 Jeffers, D.	Translations of Jeffers	19:2-3
No. 20, Jan. 1968 White, W.	Some Notes on J	20:2-3

No. 21, Apr. 1968		
Steuding, R.	“Shine, PR”: Linguistic Analysis	21:2-4
No. 23, Apr. 1969		
Powell, L.C.	Melba Berry Bennett	23:1
Brophy, R.	Tor House Library	23:4-11
No. 24, Sept. 1969		
Jeffers, D.	RJ in Foreign Translation	24:3-4
Brophy, R.	J Research: Dissertations	24:4-9
No. 25, Feb. 1950		
Brophy, R.	J. Research: Master’s Theses	25:4-8
Mauthe, A.	Signif of Pt Lobos in “Tamar”	25:8-10
No. 26, July 1970		
Mauthe, A.	J’s Inhumanism & Poetic Significance	25:8-10
No. 27, Nov. 1970		
Van Doren, M.	[Memoir]	27:3-4
Rorty, J.	[Memoir]	27:4-6
Eberhart, R.	[Tribute]	27:6-7
Benar, K.	J in Czechoslovakia [II]	27:8-9
No. 30, Jan. 1972		
Coffin, A.	RJ: Inhumanism & Apocalypse	30:6-7
Dougherty, D.	Tragedy, Inhumanism, & RJ	30:6-7
Brophy, R.	Topography & J’s Narrative Scene	30:13
No. 31, May 1972		
Brophy, R.	A Response [to Hrubesky]	31:8-9
Brophy, R.	“Crumbs or the Loaf”	31:8-9
Everson, W.	Continent’s End [CPms Proposal]	31:10-15
No. 32, July 1972		
Brophy, R.	Apoc Dimension to J’s Narratives	32:4-7
Keller, K.	J’s Pace [rhythm/verse]	32:7-17

No. 33, Spet. 1972

Cerwin, H.	Notes on RJ	33:3-4
Brophy, R.	J's "Medea"	33:4-6
Dougherty, D.	Themes in J & James Wright	33:7-11

No. 34, Feb. 1973

Kafka, R.	J's Pref to "B of S Wind"	34:9-11
Brophy, R.	Ritual Ending of "R Stallion"	34:11-15
Ritchie, W.	T Lilienthal & Qercus Press	34:15-19
Lyman, W.	RJ [Memoir & "Dear Judas"]	34:19-26

No. 35, May 1973

Jeffers, D.	Some Biogr Corrigenda	35:4-5
Brophy, R.	Ritual Gesture in "Salmon Fishing"	35:6-7
Klein, H.	Czech Pet, Kamil Bednar	35:10-19
Jeffers, D.	Memoir & Postscript [Bednar]	35:19

No. 36, Oct. 1973

Everson, W.	Astrological Note [On RJ]	36:7-8
Shaw, S.	Eastern Philos in J	36:8-11

No. 37, Dec. 1973

Chaplin, C.	Chaplin on Jeffers	37:2-3
Brophy, R.	Biogr & Psycholog Criticism	37:4-6
Brophy, R.	"Night": Prayerful Reconciliation	37:6-7
Garland, G.	Mann & J: Mythic Definition	37:7-11

No. 38, Apr. 1974

Brophy, R.	T.S. Eliot & RJ	38:4-5
Brophy, R.	Distancing in J's Lyrics	38:5-6
Pascoe, S.	"Birth-Dues"	38:6-11
Scott, R.	World-as-God-as-Net	38:10-17

No. 39, July 1974

Brophy, R.	Kirwan on J	39:6-9
Brophy, R.	Bibl Resonances in "Signpost"	39:10-12
Nickerson, E.	Return to Rhyme	39:12-21

No. 40, Nov. 1974

Miner, P.	Note on "Alpine Christ"	40:3-5
Brophy, R.	J's "Second-Best": Vocational Crisis	40:7-9
Van Dam, D.	Gk Shadows on Monterey Coast	40:9-17

No. 41, May 1975		
Scott, R.I.	3 Unpub Pms [Belg Surr, M Mallecho, Ordinary Newscaster]	41:11-18
No. 42, Aug. 1975		
Jeffers, D.	A Note on Tor House	42:6-9
Karman, J.	Note on Wm H Jeffers	42:9-11
McAllistr, M.	Meaning & Paradox in J's "Return"	42:12-15
Caughey, J. & L.	Open Letter to Gov Brown	42:16
No. 43, Dec. 1975		
Kelso, Dr.	Eulogy: Wm H Jeffers [J's father]	43:6-11
W Theol Sem	W H Jef: Biogr Sketch	34:11-12
Hunt, Tim	Interactive Voice in "Hungerfield"	43:12-18
No. 44, Mar. 1976		
Buffum, R.	Last Stage to Carmel: Tribute	44:10-11
Nuwer, H.	J's Infl Upon W V T Clark	44:11-18
Scott, R.I.	3 Unpub WWII Predictions [Old Gent, Meddlers, Nxt Arm Day]	44:18-21
No. 45, June 1976		
Jeffers, D.	Portraits of RJ: Prelim list	45:7-8
Brophy, R.	J Theses & Dissert: Summary List	45:7-8
No. 46, Sept. 1976		
Brophy, R.	Prose of RJ: Annotated Checklist	46:14-36
Gilliam, H.	Abiding Genius of J	46:37-40
Shane, C.D.	Hamilton Moore J [J's bro]	46:41-42
No. 47, Dec. 1976		
Brophy, R.	Return to J's Prose	47:5-6
Jeffers, R.	Subtle Passion [Rev of F&A]	42:8-10
Nickerson, E.	"Holy-Light" in J's Poetry	47:19-28
No. 48, Mar. 1977		
Lyon, H.	Little People of Santa Lucias	48:7-11
Rodgers, C.	Checklist of RJ Poetical Writings	48:11-24
No. 49, June 1977		
Rudnick, L.	M D Luhan & RJ	49:21-26

No. 50, Mar. 1978

Lawrynowicz	J in Polish Translation	50:7-12
Harmsen, T.	RJ: Student at Occ College	50:21-27

No. 51, July 1978

Kafka, R.	S Mason of TH: More Corrigenda	51:5-7
Vaughn, E.	“DJ”: Time & Dram Struc of Dream	51:7-23

No. 52, Dec. 1978

LA Times	U Kuster’s Road Race	52:7-15
Strudwick, S.	Paris Premiere of J’s “Medea”	52:15-16
Ritchie, W.	J: Some Recollections	52:16-27
DeWitt, J.	Mrs Nash of Hermosa Beach	52:27-29

No. 53, June 1979

Jeffers, D.	Some Notes on Bldg of T House	53:8-18
Jeffers, D.	T House Furnishings	53:18-25
Barkan, P.	J Family as I Knew Them	53:26-30
Kafka, R.	RJ’s Published Writings 1907-11	53:47-68

No. 54, Oct. 1979

Ghormley, W.	Lineal Data of J Jffrs & B Moore	54:3-5
Scharton, M.	Ascriptive Structure of “Solst”	54:7-14
Wilson, D.	RJ: Poetry vs Prose in “RS”	54:14-19
Rodgers, C.	Notes on Hist & Txt of T & OP	54:19-29

No. 55, Dec. 1979

Hughes, L.	Langston Hughes on J	55:28-31
Peevey, R.	J & Tao-Te-Ching	55:31-36
Spier, L.	Notes on RJ	55:36-42
Brophy, R.	Poet as Essential to Nation’s Life	55:43-45
Hastings, H.	Artificial Flight [RJ pseudo]	55:45-48

No. 56, June 1980

Schwab, A.	Robinsn Connection [CL Betts]	56:26-35
Kafka & Mooney	J Scholarly Mat: Small & Minor	56:47-52

No. 58, May 1981

Zaller, R.	Birth of Hero: RJ’s “TBT”	58:5-16
------------	---------------------------	---------

No. 59, Sept. 1981

Gotham Catlg	J’s Bk Inscriptions [in Alberts Collection]	59:3-5
Schwab, R.	J & Millay: Literary Friendship	59:17-33

No. 60, June 1982

Deutsch, M.	St Albert of S Francisco [Bender]	60:16-21
Bender, A.	Letter to the Carmelite	60:21-22
Lardner, J.	“Medea’s” Winding Rd to Washington	60:23-27

No. 62, Jan. 1983

Nickedrsn, E.	Structure of Opposites	62:6-8
Carpenter, F.	[Addr as Disting TH Fellow]	62:9
Powell, L.C.	Delicieuse Ville [Dijon]	62:40-45

No. 63, June 1983

Francis, S.	Inhum in Poetry of RJ & W Stevens	63:8
Scott, R.	RJ as Anti-Imagist	63:8-12
Lehman, B.	Recollections & Reminiscences	63:12-18
Jeffers, R.	3 RJ Letter Excerpts [on WPS, Condolence, A-Bomb]	63:29-30

No. 65, Dec. 1984

Brophy, R.	“Med on Sav”: Publishing Odyssey	65:5-7
Scott, R.I.	Note on Hist of Locale of “Sol”	65:7
Powell, L.C.	2 Diary Vignettes	65:7-8
Folkart, R.	Ansel Adams: Artist w Camera	65:33-37

No. 66, July 1985

Jordan-Sm, P.	A reminiscence	66:3-4
Brinning, M.	An Awkward Meeting	66:4-5
Klein, H.A.	Simenon-J: Quasi-Encounter	66:5-7
Dickie, J.K.	Merle Armitage & L Sheperdess	66:8-16
Jeffers, U.	Tor House Planting	66:16-17

No. 67, July 1986

Matthias, B.	RJ & Krishnamurti	67:8-9
Saxon, W.	J Krishnamurti: Relig Philosopher	67:9-11

No. 69, Apr. 1987

Eaton, DJ.	Observations on Meeting J	69:5-7
Zaller, R.	RJ: Lit Influences	69:7-11
Vardamis, A.	RJ: Opinion of His Peers	69:11-15
Dinsmore, N.	“Shakespeare’s Grave”	69:15-17
Marshall, B.	The Jeffers Family	69:17-19

No. 71, Jan. 1988

Dickie, J.D.	RJ & Quality of Thgs	71:23-29
Huston, P.	Beauty of Vultures	71:18-29

No. 72, Mar. 1988

Kafka, R.	Note on J's "Remembrance"	72:5-7
Nickersn, E.	Unpub Pm of RJ ["Red"]	72:7-9
Commins, D.	Poetry & Politics: RH & DAxe	72:10-19
Murphy, P.	RJ & LeGuin	72:20-22
Stevens, S.B.	RJ: Recovering a Spiritual Legacy	72:23-29

No. 73, June 1988

Scott, R.I.	Possible Source for "LS"	73:3-4
Friede, D.	RJ's Opera Libretto	73:4-5
Willis, S.	Passionate, Untamed, Falcon [UJ]	73:16
Giola, D.	Strong Council	73:17-26

No. 74, Nov. 1988

Abbey, Ed.	Poetic Justice	74:3
Hunt, Tim	A Typescript is a Typescript	74:5-6

No. 75, Apr. 1989

Jeffers, U.	A Note on Ancestry	75:7-8
Naiman & H.	Czech Poet in Carmel [Holub]	75:9-10
Vardamis, A.	Tempt of Despair: J & F Queene	75:11-13

No. 76, Oct. 1989

Jeffers, G.	Vignettes on My Father	76:6-10
Hunt, Tim	To Date..."Pearl Harbor"	75:15-18
Harmsen, T.	J. Arthur Klein: In Mem	76:18-19

No. 77, Jan. 1990

Vendler, H.	Huge Pits of Darkness	77:13-22
Hunt, Tim	New Wine, Old Skin [Vendler]	77:22-23
Brophy, R.	Una Jeffers—Mabel Luhan	77:25-27

No. 78, Oct. 1990

Brophy, R.	Selling of J Country	78:16-20
Zaller, R.	On Helen Vendler	78:20-22
Brophy, R.	Murphy: Masterbuilder	78:24-27
Shaffer, E.	Inhabitation in Poetry of RJ	78:28-40
Schwab, A.	Robin Connection: Lampson & RJ	78:41-55

No. 79, June 1991

Dickie, J.	RJ: A Remembrance	79:14-15
Williams, J.	In the Poet's Path	79:16
Hunt, Tim	"Gr Wound" & Problem of Read B & E	79:18-25

No. 80, Oct. 1991

Powell, L.C.	RJ & His Garden	80:4-5
Williams, G & P	In Gardening Lies Preservation of Earth	80:5-7
Brophy, R.	Aperitif: Bob J & Lost Lenore	80:9
Moore, J.G.	Beginning of Jeffers	80:10-12
Drew, F.	Irish Infl on RJ	80:14-21

No. 81, Jan. 1992

Luhan, M.D.	Una & Robin	81:5-32
-------------	-------------	---------

No. 82, Apr. 1992

McDowell, M.	Entering Importance Again: "Cawdor"	82:5-8
Hinkley, V.	UJ: A Sister's Memoir	82:9-16

No. 83, July 1992

Adcock, B.	Carmel, 1979	83:6-7
Adcock, B.	A Little of "That"	83:7-9
Adcock, B.	Some Encounters	83:9-11

No. 84, Autumn 1992

Falck, C.	RJ: America's Romantic?	84:7-16
-----------	-------------------------	---------

No. 85, Winter 1993

ALA Panel	RJ & Narrative	85:3-25
-----------	----------------	---------

No. 86, Spring 1993

Quigley, P.	Dialectic & Dialogic ["DAXe"]	86:8-11
-------------	-------------------------------	---------

Guidelines for Submissions to *RJN*

The *Robinson Jeffers Newsletter* will print short notes, notifications of work-in-progress, announcements requests for information, inquiries from collectors, bibliographic findings, etc. It especially welcomes short anecdotes relating to the poet and his works.

It has not been RJN policy to publish unsolicited poem tributes. Photos relating to Robinson Jeffers and family are most welcome and may be printed if not restricted by copyright.

Significant letters from or about the Jeffers family are equally welcome, as are drawings, maps, family-tree annotations, and reports on cultural allusions to the poet, use of his poems, and difficult-to-access articles.

SUBMISSIONS

Whenever possible, please make submissions by computer disk. IBM and Macintosh programs are both acceptable—identify software and version number used. Along with the disk, submit two transcripts of the piece, double-spaced on 8½" x 11" standard white typing paper. To have disk and copy returned, include a self-addressed, stamped envelope.

Address correspondence to Robert J. Brophy, editor, *Robinson Jeffers Newsletter*, Department of English, California State University, Long Beach, CA 90840; (310) 985-4235.

Essays:

Place the title one inch below the top of the page, the author's name one inch below the title, the text two inches below the author's name. Affiliation of the contributor should appear at the end of the essay.

Notes, Book Reviews, and Bibliographies:

Follow the form for essays, except that the author's name (and affiliation) should appear at the end of the text.

References:

Consult the MLA Style Sheet Second Edition. Mark references in the text with raised footnote number (not author-year citations in parentheses). Double-space endnotes following the essay on a new page headed "Notes."

Quoting and Citing Robinson Jeffers:

The standard edition of Jeffers' work is now *The Collected Poetry of Robinson Jeffers* (Stanford University Press, Vols. I, II, 111: 1988, 1989, 1991), abbreviated CP. Of course, for peculiar purposes, the original printings may be referred to, in which case the title in full or (when repeated) appropriately abbreviated, should be cited, along with an explanatory note. Until *The Collected Letters of Robinson and Una Jeffers* (Stanford) is available, references should be to *The Selected Letters of Robinson Jeffers*, edited by Ann Ridgeway (Johns Hopkins, 1968), or in the case of Una's letters, to the appropriate number of the *Robinson Jeffers Newsletter*.