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Of Poems and Landscapes,

Maps and Placenames

Robert J. Brophy

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Jeffers Country Revisited:

Beauty Without Price

Richard Kohlman Hughey and Boon Hughey

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On the cover: Map of the Carmel Coast, from *Robinson Jeffers: The Man and His Work*, by Lawrence Clark Powell, 1934 (reprinted 1940).

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Robert J. Brophy

The following very substantial contribution to Jeffers studies, the work of Richard K. Hughey and Boon Hughey, here presented as a rich doubleissue of the *Robinson Jeffers Newsletter*, seems complete in itself, hardly needing an introduction or preface to justify or explain.

My foreword is to introduce a late "find" from the Occidental Jeffers archive and put it in perspective. As the cover map (drawn by Ward Ritchie) already anticipates, "Jeffers Country Revisited" is the logical conclusion to the work which Lawrence Clark Powell began in the early 1930s. As he developed his doctoral dissertation under Professor Cestre at Dijon, France, Powell sensed, early and strongly, the connection between landscape and poem. Thus he wrote to the Jefferses asking exact poem settings. Una's response, here in facsimile, a thoughtfully detailed tracking of Jeffers narratives, has already appeared in print (*Selected Letters* Number 211). What has not been published, and has been seen by only a few, is the map in Una's hand, which accompanied her letter, deftly executed upon glued overlapping sheets. It seems a very fitting companion to the Hughey map (8.5" x 14" insert) and the cover's decorative map that Powell eventually created for his 1934 and 1940 volumes, partly from Una's sketch. To complete the mapping sequence one should perhaps view the fuller cartography of a Powell collaboration with Mary Frances Kennedy Fisher (neighbor and close friend in Dijon), which appears in Dr. Powell's published dissertation, *An Introduction to Robinson Jeffers* (Dijon: Imprimerie Bernigaud & Privat, 1932).

April 15, 1932 was only seven years into Jeffers's public career, following the belated "discovery" of his *Tamar* volume by James Rorty and others and celebrated by Horace Liveright's 1925 *Roan Stallion, Tamar, and Other Poems*. In quick succession had come the coast narratives which Una notes. Soon to follow, year by year, would be at least ten more, each demanding its place in Jeffers Country. The poet was later to insist that landscape was his principal focus and actor: "Mountain and ocean, rock, water and beast and trees / Are the protagonists, the human people are only symbolic interpreters" (CP 3:

484) In his early poem "Night," after scanning the immensity of the heavens, for humans who are too near-sighted to comprehend astronomic time and space, he offers his landscape as intermediary: "To us the near-hand mountain / Be a measure of height, the tide-worn cliff at the sea-gate a measure of continuance" (CP 1:114).

Over his career, Jeffers redefined tragedy, reflecting its ancient Dionysian celebration of life-cycle at the fall of the year when the earth must die to be reborn. Tragic humans were an infinitesimal part of the universe's tragic lifeprocess of eternal return. Jeffers's self-styled "Inhumanism" lately has been hailed by ecologists and the New Cosmologists as a breakthrough insight, relocating the race's focus-in the 14-billion-year evolutionary process of the whole cosmos, breaking away from anthropocentrism and re-relating ourselves to the thousands upon thousands of marvelous beings, species upon species, around us and far out in limitless space. Truly, toward this wholeness of vision, toward this reordering of perspective, "Jeffers Country" landscape and its troubled denizens were to be intermediary, medium, and message.

April 15, 1922

Through.
Tor House. California.

Dear Mr. Powell - I wish I had time to do a more interesting map but you can get what you want from this perhaps.

"Roan Station" was thought of as in Robinson Cañon.

The log cabin of "The Women at Pt. San" def. moved from the Entrance of Palo Colorado to near Pt. San. This is a very old two-storied log house very noticeable as a landmark.

"Cawdor" isn't definitely located but thought of as near Little San & Mill Creek. Somewhere between.

Woven all through his poems are scattered bits of old legends of the country. I cannot now go into detail because of lack of time, but I will mention a few. "Fawnia Factor - Mother true, Told us by an old woman who kept the toll-gate into Del Norte Forest about herself.

In the "Shepherders" - "hid hide the furrows at a dead run sowing the grain with hands" - exactly as we heard of a rancher down there.

In "Roan Station", California going for the child's toys & the river

rising - that happened to a native (Indian) girl here
who married a Dutchman. ~~some~~ remittance man -
"Love Children" - one of the group in Untermyers' "Miscellany
of American Poetry 1927" was taken over from an old story here
of a couple up near Cachagua. I located the story in his
book "The Heart of Midlothian" 1927.

We were walking up San Jose Creek one day & came on an
abandoned house with some Calla lilies growing beside it. It
had a desolate tragic look. I found out a man had been
killed there years ago by his stallion ^{the horse left} "empty" since - R. Y.
thus got the germ of "Roan St."

In "Dead Mine Child" The Breatingtinajas atlas is well known.
the deaths which have ~~occurred~~ occurred there - people coming across
the desert to this spot for a few drops of water in these stone hollows
and finding them so often empty. - The idea of impregnating
dust came from an old legend told in a footnote to Sir Walter Scott's
Lady of the Lake. - also The "Living Shepherds" - ^{arise} from a
footnote to ^{Scott's} "The Heart of Midlothian" - telling of a girl named Feck-
less Fannie wandering all over Scotland with her sheep -
Morio Vazquez who comes into several of the stories was drawn
at the first from a man down the coast we knew slightly.

In "The Coast Range Christ" O'Farrell the man who dug for the lost silver mine, once worked by the Indians, who hung himself - he was an old inhabitant here.

In "Apology for Bad Dreams" the woman who tied up the horse to the tree to lash, with the chain around its tongue - she was real & she did just that. (And this isn't in the ^{poem} ~~story~~, we heard later she was killed by one of her horses falling on her as they were crossing a stream. Perished her in the water!)

"Continents End" was published by the "Book Club of San Francisco" a club of wealthy book lovers who publish a few times a year a very de luxe edition. They asked Taggard, Sterling & Rorty to edit a book of Californian poets (or connected somehow with Calif.) Robinson Jeffers contributed a group & one of his poems was chosen for the title of the book.

Yes you may quote from my letters. Kindly edit them if necessary.

I am always in such a passion of haste.

Very sincerely

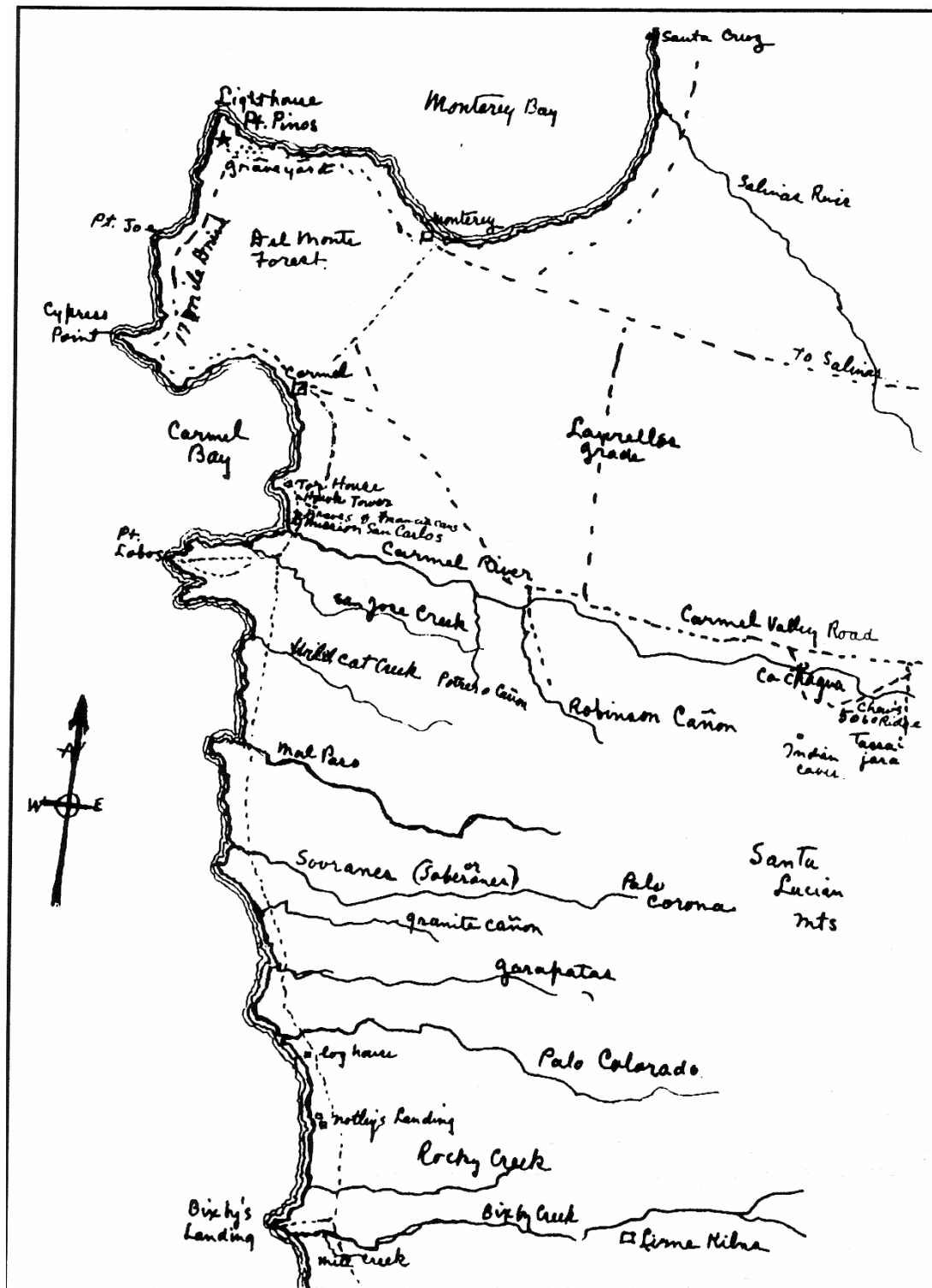
Una Jeffers

I wish I had time to set down more about the feeling of
genius loci in these California poems of R. J. He seems to
have drawn it from the very earth and hills of this region
and exposed it to our sight.

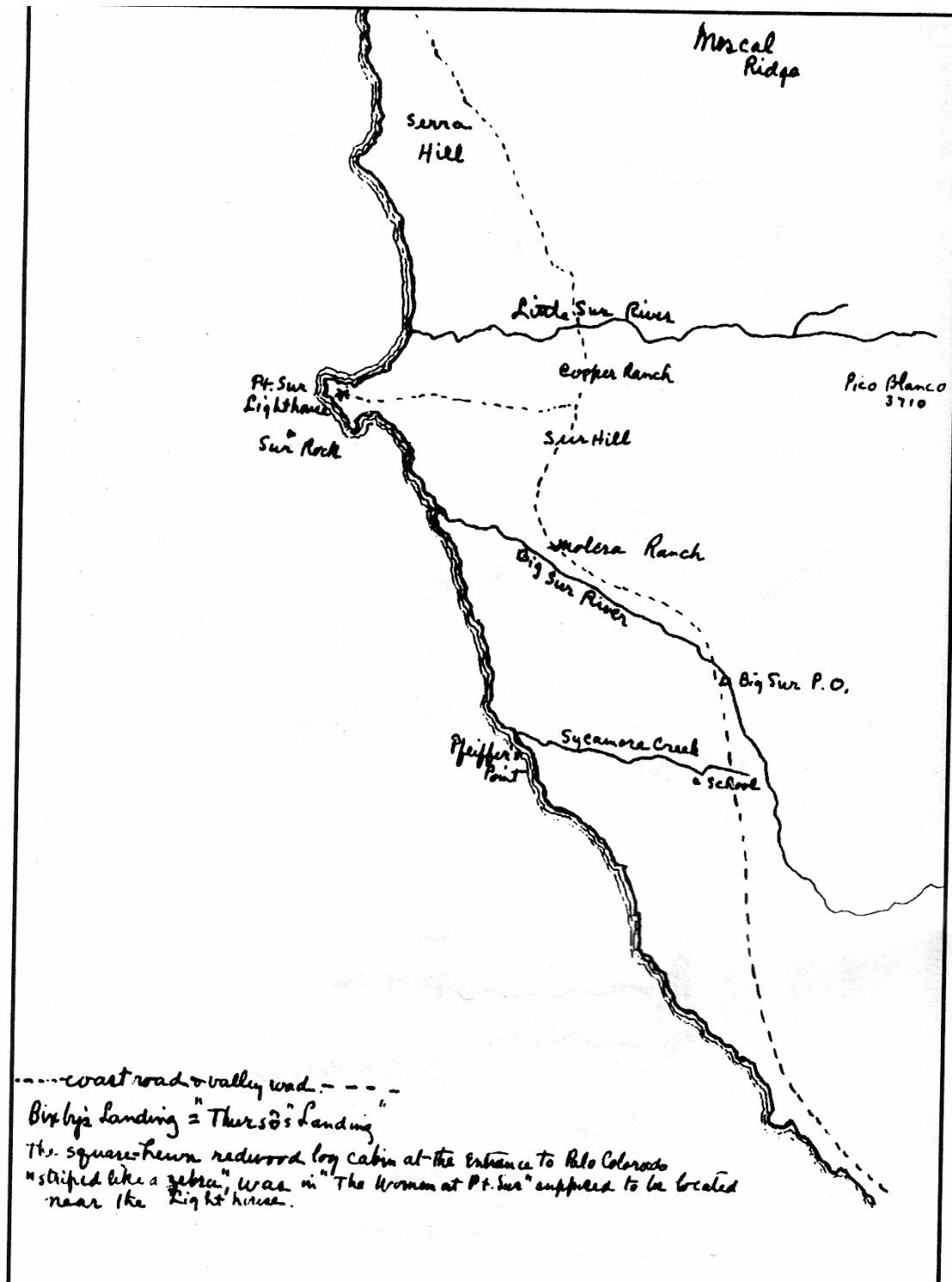
In the next "Colophon" there is to be a short-
article by R. J. on his first book. Ward Ritchie
is doing the typography. —

H. J.

Facsimile of Map Drawn by Una Jeffers



Of Poems and Landscapes, Maps and Placenames



Jeffers Country Revisited: Beauty Without Price

Richard Kohlman Hughey and Boon Hughey

*Dear hills and seaward-opening glens that fold
In your strange beauty many of woodland stream,
But nothing rich of corn or wine, no gold
Nor silver vein nor layer of stones that gleam,
You pasture your few cattle and you hold
No better gift for men but one supreme,
Your beauty without price, the most adore it
Ignorantly, thinking they care not for it.
-from "A Woman Down the Coast"
by Robinson Jeffers*

Introduction

A great deal has been written about "Jeffers Country" and why it's important to a proper understanding of the poetry of Robinson Jeffers. But the most eloquent and profound explication of this phenomenon comes from the poet himself. When Robinson Jeffers spoke to the students and faculty at Harvard College in March 1941, he told them that the simplest and commonest theme of his verse was the landscape of the "Monterey coast-range," meaning the California coast between Carmel and Big Sur. "This rocky coast," he explained, was not only the scene of his narrative poetry, "but also the chief actor in it." He then described for the audience how the mountains of the Santa Lucia Range rise sheer from the ocean, "cut by deep gorges and ... heavy with brush and forest," and how the mountains provide pasture for "a few cattle and many deer." He told them, "hawk and vulture, eagle and heron, fly here, as well as sea-birds and shore-birds; and there are clouds and sea-fog in summer, and fine storms in winter."

Perhaps to exemplify his thesis, Jeffers said he also wanted to tell the audience about a "special part" of this country, "a mile or two along the coast road," a place so beautiful he vowed not to make it the scene of any of his

stories, a promise to the land, he proudly told them, he had faithfully kept. (See Figures 2 and 3, page 36.) Then he read "The Place for No Story."

The 11-line poem Jeffers read to the Harvard students and faculty is a deceptively simple lyric. Like a haiku when properly composed, it packs an explosive quality capable of making an extreme impression on the reader's sensibilities. Uncharacteristically, Jeffers introduces the site of his poem clearly at the beginning: "The coast hills at Sovranes Creek," an area that is now part of Garrapata State Park. He then describes the scene as he typically saw it: scant forage for the grazing cattle on the hills, the headlands shaped like a flame stretching into the "vast gray extension beyond," and the "gray air haunted by hawks." Jeffers then states his feelings about "this place": it "is the noblest thing I have ever seen." To some these words may seem pedestrian, but they were carefully selected out of Jeffers's lexicon to denote the depth of his feelings about "The coast hills at Sovranes," and, by extension, the land of the Big Sur. "Noble" is Jeffers's strongest adjective, reserved for the extremes of passion and beauty. Consider, for example, these lines from "Boats in a Fog": "A flight of pelicans / Is nothing lovelier to look at; / The flight of the planets is nothing nobler." And "thing" was Jeffers's word for the works of nature, whether they be animate or inanimate-hawks or stones. Finally, the denouement: "No imaginable / Human presence here could do anything / But dilute the lonely self-watchful passion." In this short lyric, the poet sums up his feelings for the land within which he lived and roamed.

The poet William Everson, Jeffers's most redoubtable scholar, explained the Big Sur phenomenon somewhat more fully in his *Birth of a Poet* (Black Sparrow, 1982): "The problem of living in the Big Sur." Everson said, is "that the spectacular beauty of the place has a way of searching out the flaws in a man. Too often he breaks up on the rocks." Using Jack Kerouac and his novel *Big Sur* as an example of the internal chaos the region provokes, Everson said that this thesis is "straight out of Jeffers."

To him, extreme landscapes have a way of provoking extremities in individual psyches. Whatever the flaw is, it will be searched out by the extremity; sooner or later that flaw will manifest itself in the life. Then the drama will be enacted around that flaw amidst the grandeur of the landscape. To live in the Sur, you had better be ready to cope with the negative capability within yourself because you are going to be put to the test.

Everson had good authority for his argument. In 1926 Jeffers told his editor at Boni & Liveright, Donald Friede, "Someone said to me lately that it is not

possible to be quite sane here, many others feel a hostility of the region to common human life.... [W]here the coast is thinly peopled it seems to have a mood that both excites and perverts its people" (SL 65). However disquieting the Big Sur may have been, Jeffers was compelled to write about it. The land provided him with moods, settings, characters, and plots for his stories--and a goal. Writing to Lawrence Clark Powell in 1932, Una Jeffers complains, "I wish I had time to set down more about the feeling of genius loci of [his] California poems," adding, "He seems to have drawn it from the very earth and hills of this region and exposed it to our light" (SL 211).

So, what is this land that Jeffers found so beautiful and so extreme? We determined to find out, to search for the places that Jeffers knew, loved, and, above all, respected, and to record and report our findings. Our goal was to acquaint the general reader of Jeffers's poetry with the land itself, including its magnificent coastline. We sought to locate and identify the backdrops and settings of Jeffers's Big Sur poems and to describe the various geologic and topographic features he made static and sometimes dynamic "actors" in his stories, so that readers may better understand the drama of his narratives as it unfolds. What follows is the result of our search.

Divisions of the Article

The article is in two main divisions, separated by the figures. The first division, provides a brief and general discussion of the geology, geography, topography, and climate of what the Spanish called *El Pais Grande del Sur*, which means "the big country of the south." The term was later shortened to *El Sur*. Sometime after American settlers arrived in the second half of the 19th century, the term evolved into "Big Sur" by joining "Big," from the Big Sur River, and "Sur" from the Spanish term *El Sur*.

El Sur includes the land south of the Carmel River extending into northern San Luis Obispo County. (The term "El Sur" has also been used to refer to the Mexican land grant to Juan Alvarado known as *Rancho El Sur*.) Big Sur, as the term is understood today, covers most of what was once considered *El Sur*, but not entirely. Big Sur is considered to be the land south of Malpas Creek down to San Carpoforo Creek near Ragged Point, a few miles below the Monterey-San Luis Obispo county line. It is generally regarded as including the western ridges of the Santa Lucia Range. Not all of this territory is "Jeffers Country." (See Figure I, page 35.) Although Jeffers was fully aware of the extent and the enormity of *El Sur*, he concentrated his stories in the area south of Carmel, including Carmel Point, the Carmel River sea mouth, and portions of the Carmel Valley, to below the Big Sur Valley, and sometimes

along what is called the South Coast. The settings also extend inland from the coast, but usually not beyond the ridges of the western or coastal range of the Santa Lucia Mountains. This land he frequently referred to as the "Santa Lucian hills," taking in the mountains themselves, and the foothills, cliffs, and marine terraces north of the Big Sur Valley. South of the Big Sur Valley the western slopes of the Santa Lucia plunge straight into the Pacific Ocean, forming the steepest coastal slope in the contiguous United States (NH II).

The second division of the article constitutes the annotated checklist, which is the heart of our study. Every effort has been made to make it usable for independent study of Jeffers's poetry and in the field for locating the various settings and features of his poems.

The Annotated Checklist

The article is built around what we call the "annotated checklist." This feature is a list of placenames used by Jeffers in his poetry, each one followed by a brief description of the site or feature and some information concerning its location. Citations to poems in which the placenames or geographical features can be found are set forth in the endnotes at the conclusion of the article.

In selecting placenames and geographical locations to list, we have been as inclusive as possible, although we might have fallen short of our goal to be *exhaustive*. We have included sites not referred to by name by Jeffers but which we were able to locate and identify from the context of a poem. Sometimes Jeffers used fictitious names for actual places: we went behind the fictitious names and pointed out the actual places to which he meant to refer. This was not always easy. "Horse Creek" in "Hungerfield," for example, does not exist in Big Sur country, but the context of the poem strongly suggests that it is Partington Creek, which is south of the Big Sur Valley and runs along the northern border of Julia Pfeiffer Burns State Park. In the same poem, Jeffers used the term "Granite Point" to refer to a site near the Hungerfield home. There is a Granite Point in Big Sur country, but it is nowhere near the location suggested by the poem. The official Granite Point is in Point Lobos at the head of Whalers Cove. For reasons we have not yet discovered, Jeffers chose to refer by that name to what we believe is Partington Point, located much further south at the sea mouth of Partington Creek, just north of Julia Pfeiffer Burns State Park.

While frequently frustrating, these sleuthing expeditions of ours generally bore fruit, for Jeffers rarely invented placenames and geographical features. In truth, he had little need to do so, for he had chosen to write about one of the

most dramatic and mystical locations on the face of the earth. But he was not above transplanting a notable landmark from one location to another. One notable example is the "Rock" in "Cawdor." We are now convinced that the rock is Moro Rock, a prominent landmark in the Sierra Nevada Range Jeffers wrote about in the poem "Contrast." Jeffers mentally moved the rock to Cawdor's Canyon and made it an actor in that stunning drama (SL 154).

We have attempted to solve surname riddles whenever we could, for Jeffers's orthography is, apparently, as quirky as his system of punctuation. Jeffers seems to leave clues for others to follow, however. His use of surnames is peculiar, but there always seems to be some suggestion of identity in the use of fictitious names. For example, "Give Your Heart to the Hawks" is set in Sycamore Canyon, which was home to the pioneer Pfeiffer family. The protagonist in the poem is called "Fraser," which has a certain linguistic resonance with "Pfeiffer." Jeffers probably did not endear himself to Michael Pfeiffer's descendants by the antics of the Fraser family as he described them in the poem.

One of the most politically important families of Monterey and *El Sur* during the Mexican period was the Soberanes family. Though Jeffers consistently spelled the name correctly in his prose pieces, he sometimes spelled it "Sovranes" in his poetry. In "Hungerfield," Torre Canyon, named after an early settler, is spelled "Torres" Canyon. Similarly, the name of Anton Vogeler, who homesteaded Comings Camp, is spelled "Fogler" by Jeffers in "The Loving Shepherdess." Finally, Bottchers Gap was spelled "Bowcher's Gap." Jeffers's spelling might have reflected local pronunciations in these and other instances, but there is also reason to believe that the changes might have been deliberate. Either analysis is speculative, however, so we prefer simply to note the variations in Jeffers's orthography as they occur.

Another interesting surname connection occurs in the *Californians* poem "Ruth Alison." The maiden name of the widow Hayworth in the poem was "Alera," and she occupied land in the poem once actually owned by Amelia and Eusebio Molera. She is described in a way that strikingly resembles Amelia's mother, Dona Encarnacion Vallejo Cooper. Dona Encarnacion was the wife of John Rogers Cooper, the English sea captain who later took the name Juan Bautista Rogers Cooper. (Note the strong Anglo-Saxon sounds in the surnames "Cooper" and "Hayworth.") Captain Cooper, who came to Monterey in 1832, obtained the land from Juan B. Alvarado. Alvarado had acquired the property, known as *Rancho El Sur*, from the Mexican government. Captain Cooper's daughter Amelia married Eusebio Molera in 1875, and she also could have been the model for the widow Hayworth, though she was not of pure Spanish descent as specified in the poem. Amelia had two chil-

dren, Andrew and Frances Molera. Frances Molera inherited the property and sold a large portion of it to the state of California for the Andrew Molera State Park, named after Frances's brother Andrew who predeceased her.

Some local residents of Big Sur believe that the model for the widow Hayworth was the wife of Captain Cooper's son, J. B. H. Cooper, often referred to as John Cooper II. She is not prominent in the popular histories of Big Sur, however, and her maiden name would not have been Molera. All things considered, the widow Hayworth was probably a composite figure drawn from a number of sources, a familiar storyteller's literary device that should not be lost on Jeffers's critics and scholars.

Another character who surfaces frequently in Jeffers's poems, particularly the early work, is Hanlon, the stage driver who owned a dancehall and tavern on Old Coast Road where it crosses the Little Sur River. The place is called Idlewild, and it was the location of a lively resort. It was owned by Charles Howland, who also drove the mail stage between Monterey and Big Sur. So in "Ruth Alison," Hanlon is the owner of the dancehall; in "Dorothy Atwell," he is the driver of the mail stage.

There are dozens more of these wonderful and intriguing poetic and linguistic puzzles, and our only regret is that we lack the time to solve more of them.

In addition to real and fictitious placenames, we have added to the checklist names of places Jeffers described in his poems but left unnamed, whenever we have been able to identify them. For example, Jeffers hardly ever said where a farm or ranch was located in his stories, but his descriptions of the places were such that in most instances we could locate them on the ground. We were aided in this by seminal work done by such scholars as Lawrence Clark Powell and Robert J. Brophy, to whom we are indebted; and we attempted to expand on their work to identify important places not previously established. We were also aided by Jeffers's own peculiar habit of solving the riddle of one poem explicitly in another. For example, Thurso's Landing, Cawdor's Canyon, Manvil's Landing, and the Cauldwell ranch of "Tamar" can be located with some precision, but only after a very close reading of the texts of the poems, some detective work on the ground, and reading maps and histories of the region. But if one also reads "The Loving Shepherdess," even casually, the reader will find Jeffers pointing out these locations precisely, one after the other from south to north.

The siting of the general location of the Hungerfield residence is an example of both the detective work we performed and the frustrations we sometimes encountered. There is little or nothing at the beginning of the poem to suggest clearly any particular location, but, toward the end of the poem, Hun-

gerfield and his mother are returning from a trip to Monterey, and by plotting the route carefully we were able to get to the general area. The tipoffs were the U-shaped curve in Highway 1 at Torre Canyon, called "Torres Canyon" by Jeffers, and a reference to the spot just south of that where Jaime de Angulo, who was a friend of Jeffers, had a car accident in which his son was killed. This brought us to Partington Creek and Partington Point, though they were called by Jeffers "Horse Creek" and "Granite Point" in the poem.

We have also listed by their fictitious names actual places used by Jeffers as settings for his narratives. For example, the land and coastline west of the Coast Highway near its intersection with Palo Colorado Road is where Notleys Landing was located. It is called "Manvil's Landing" in Jeffers's poem "Ruth Alison" in *Californians*, hence both places are listed and cross-referenced. Similarly, we did the same thing with Bixby Landing, which is the setting for Jeffers's poem "Thurso's Landing." The reader will find it by searching either term.

In our goal to be inclusive, we decided not to be selective in picking names to add to the annotated checklist, even *though* the use of a placename by Jeffers in the individual case might not have been significant to an understanding of the poem. In fact, the majority of placenames fall into this category-*though* the cumulative effect of the multitude of actual geographical locations, with an awareness of their histories, left us somewhat overwhelmed by the end of the study.

Thus, whenever a name appears in one of Jeffers's poems, it has been listed. Every poem in which the name appears has been added to the citations, with the exception of "Monterey," which appears in innumerable poems but seldom with any particular significance.

We have also extended our geographical range north to the California-Oregon border and south to San Diego. It should be understood that Jeffers's love of the land developed long before he came to Carmel, and it was by no means confined to the Big Sur coast and his precious Santa Lucian hills.

Jeffers appears to have developed an intense interest in nature during his undergraduate days at Occidental College, if not before. His 1916 collection of poems, *Californians*, is rich in placenames and landmark associations from his days in Southern California. For example, the scene of "The Belled Doe" is set in the San Gabriel Mountains, which, on a clear day, can be seen from the college. The story, however, emanated from his Big Sur experiences. "I transplanted the incident," Jeffers said in a 1917 letter to Ernest Bishop, "perhaps in order to speak of places I love but had no story about them" (SL 14).

Jeffers is also known to have climbed the 11,500-foot peak of Mt. San Geronio while at Occidental. A detailed report of Jeffers's climb of "Grayback"

by one of his classmates appears in Melba Bennett's *The Stone Mason of Tor House*: "On the way down the trail," the account concludes, "his poet's eye made note of all the mountain's beauty, which he later used in a poem called 'Stephen Brown'" (MB 33).

The mighty peaks that bathe in viewless air,
The pines that murmur by the mountain streams,
What thoughts have they? We know they do not share
Our passions, the disturbance of our dreams.
But as I looked about me treading slowly
The canyon trail, the curtain of what seems
Was lifted and my heart grew glad and lowly:
"O happy earth," I cried, "O fearless, O most holy."

Jeffers's sentiment for the land, moreover, was returned to him, as he said in "He Has Fallen in Love with the Mountains," also from *Californians*: "And he who has loved the mountains, / How should they not love him?"

In fashioning our descriptions of the various locations listed, we have considered that most of our readers will not be California residents nor intimately familiar with its landscapes and coastlines. We therefore tried to construct our descriptions according to easily recognizable and well-known landmarks. We added a mileage chart before the checklist along with a key to the abbreviations used to identify Jeffers's various poetry collections that we researched. We made recommendations about road maps, topographic quadrangles, and other navigational aids. Finally, we created an insert map showing what is generally considered as "Jeffers Country," listing the major geographical and geologic locations of the area and many of the placenames used by Jeffers in his poems.

Acknowledgments

This article should be considered a work in progress, and the authors will be pleased to hear from the readers about any places we might have missed or misidentified in our survey of Jeffers's remarkable canon of poems. We also wish to acknowledge the assistance of Garth Jeffers and Lindsay Jeffers, who reviewed an early draft of the survey, pointing out a number of inaccuracies and offering suggestions we incorporated into the article. Jeff Norman, Big Sur's preeminent naturalist and historian, reviewed the penultimate draft of the article and made critical corrections and suggestions for the checklist. Jeff's knowledge of the history, geology, and topography of the Big

Sur, which he so generously shared with us, is in large part responsible for our ability to add placenames and landmarks to the checklist that no amount of research in the library or the field would have enabled us to locate and describe. We are fully and exclusively responsible for the completeness and accuracy of the locations indicated in the article, but to the extent they are accurate, we owe a great debt of gratitude to Garth and Lindsay Jeffers and to Jeff Norman for their help.

We are also grateful to Lee Jeffers and Jeffers Literary Properties for permission to quote from the poems. Finally, we want to acknowledge our debt to Professor Robert J. Brophy, California State University Long Beach, editor of the *Robinson Jeffers Newsletter*, for suggesting the article, for his kind guidance and help through its genesis, and for his excellent editing of the manuscript. The quotes from Jeffers's Harvard address were taken from a typescript of the lecture on file in the Bancroft Library at the University of California at Berkeley.

The Jeffers Country map reproduced as Figure 1 is included courtesy of Professor Robert Brophy and the *Robinson Jeffers Newsletter*. The photographs shown as Figures 2 through 7 were taken by co-author Richard Kohlman Hughey. The insert map of Jeffers Country was prepared by coauthor Boon Hughey.

The Big Sur

Properly speaking, "Big Sur" refers to the inland community located in the Big Sur Valley for a six-mile stretch along the east and west sides of the Coast Highway, beginning at the entrance to Andrew Molera State Park and extending south to the Ventana Resort, about three miles south of the entrance to Pfeiffer Big Sur State Park. It is located on the east side of Pfeiffer Ridge, about two miles from the coast. This "Big Sur community," as we call it, also includes the locations of Pfeiffer Big Sur State Park, Sycamore Canyon, Pfeiffer Beach, and the Big Sur River.

Along the highway as it stretches through the Big Sur river valley are a number of public and private campgrounds, resorts, and restaurants, as well as gas stations, general stores, gift shops, a library, and a post office. The Big Sur community is about 26 miles south of Carmel; its center is generally considered to be the entrance to Pfeiffer Big Sur State Park. It is an unincorporated area of Monterey County with a population of perhaps 500 persons, though a precise count has never been made. The population of the entire Big Sur coast is believed to be about 1200 persons. Most of the residences of the Big Sur community are not observable from the highway. Jeffers used the term

"Big Sur" infrequently and always with reference to the settlement in Big Sur Valley.

The term "Big Sur," as mentioned earlier, is also used generically to identify the coastal area south of Malpas Creek to the Big Sur community and continuing southward to San Carpoforo Creek, which enters the Pacific just north of Ragged Point, about 60 miles south of Carmel. Used in this sense, the term includes the western ridges of the Santa Lucia Range and the Big Sur river valley. This concept of Big Sur remains important to an understanding of the culture that exists in this central section of the California coast and its inland mountain range. Big Sur was the land bypassed by Portola's hardy *conquistadors* when they were forced by the impassable headlands of the South Coast from San Carpoforo Canyon north to detour around the eastern flank of the Santa Lucia Range in order to continue their trek northward.

From the earliest of times, the land of the Big Sur has been isolated from the rest of California, and, to some extent, it remains so today. This fact is significant to an understanding of the mystique of Big Sur—a notion sensitively understood and critically appreciated by Jeffers in his poems. It was not until the Coast Highway was finally completed between Carmel and San Simeon in 1937 that the area became completely accessible. Yet, even today, there are populated pockets of isolation that are still not served with electric power, much less paved country roads. Interestingly, however, the inhabitants of these oases rarely complain. The Jefferses, for example, went without electricity and telephones after they became available in their area. Simplicity of lifestyle along with the stillness of solitude were hallmarks of life in the Big Sur, and in some places they still are.

Prior to the opening of the Coast Highway, large sections of the land remained completely isolated. When Jeffers came to Carmel in 1914, for example, there was only a rugged wagon road leading from Monterey to Castro Canyon just south of the Big Sur river valley. Beyond Castro Canyon, only old Indian trails and horse trails existed for southbound travelers. This physical isolation produced in the minds of the settlers of the Big Sur and South Coast communities intrenched attitudes of independence and self-reliance. This land by the blue Pacific was beautiful to see, but it was at the same time, due to its topography and inaccessibility, not entirely hospitable to human habitation.

Lack of large valleys throughout Big Sur kept farming at subsistence levels; and, while portions of the land were suitable for cattle grazing, as much as 25 acres per head of cattle were needed to support any kind of a herd because of the steep hillsides and heavily forested canyon gorges. The livestock of the early settlers was at the mercy of grizzly bears and mountain lions, and many

an errant steer fell into a gorge or ravine from which he could not be extracted. Large families were needed to keep ranches operating, but there was so little arable land available that younger sons on reaching adulthood frequently left the Big Sur to seek their fortunes elsewhere. When cash money was needed by Big Sur families, the men hired themselves out as *vaqueros* at the large ranchos in the area. Redwood lumber and tanbark operations, limekiln businesses, and some mining in the Los Burros district failed to make any great fortunes, and these resources were quickly exhausted.

The sense of isolation in the Big Sur was further enhanced by the fact that along the north and south coasts there are no bays or large coves, only a few deep-water inlets called "dogholes" where coastal vessels could anchor to take on or off-load supplies and provisions.

Loading and off-loading along the coast were usually accomplished by buckets and trams that moved supplies to the land and forest or carried mine products to the boats by means of overhead cables and pulleys. These "landings" became very important to the inhabitants of coastal communities, hence they frequently served as backdrops and settings for some of Jeffers's longer narratives.

Along the north coast the principal landings were Notleys Landing, which became "Manvil's Landing" in "Ruth Alison," and Bixby Landing, which became "Thurso's Landing" in the poem of the same name. South of the Big Sur Valley and north of Slates Hot Springs (Esalen Institute), Anderson Landing and Partington Landing were the major locations of coastal commerce. Partington Landing, as we have said, is believed to be the setting for "Hungerfield." Along the South Coast, Rockland Landing in what is now Limekiln State Park was important, as was Harlan's Landing, located on the Harlan property around Lucia. The Rockland and Harlan landings do not appear in any of Jeffers's poems as placenames, however.

As a result of the limitations of space and resources, the Big Sur has always been sparsely populated and remains so today. It is as though the spirit of the Santa Lucia gave up its beneficence reluctantly and defiantly. As Jeffers said so eloquently in "A Woman Down the Coast," the Big Sur is a land without cornfields or vineyards, without gold, silver, or gems, and with scant pasture for but a few cattle.

While scarred by human exploitation, *El Sur* has not been overcome by it. It remains, as Jeffers said, a land of "beauty without price" — a lonely, quiet, largely unspoiled place where men and women may go for uninterrupted solitude to experience nature as a dynamic, living organism. It seems natural that such a land would be not only the setting of Jeffers's stories but also the agonist in them.

This notion of intense natural beauty and irremediable human isolation and hardship, however, permeates all the literature of the Big Sur. Jeffers was not alone in his appreciation of the Big Sur mystique, though he might well have been its most articulate and powerful spokesman George Sterling, Gertrude Atherton, Lillian Bos Ross, Jack London, Henry Miller. Eric Barker, and others all wrote about the "terrible beauty" that is the Big Sur.

Garrapata State Park

Garrapata State Park is one of the most important geographical locations to Jeffers's poetry; and, located about seven miles from Carmel, it is one of the first major stops in a tour of Jeffers Country.

Garrapata State Park is "The Place for No Story." It is in Garrapata State Park that the name "Soberanes" comes into prominence. Soberanes, which Jeffers frequently spelled "Sovranes," is arguably the single most spiritually important placename in the entire Jeffers canon. Within the park is Soberanes Point which overlooks the reefs at Abalone Bay and looks out at Lobos Rocks, about 2000 feet off shore. This is the place where Jeffers and the poet George Sterling harvested abalone and mussels on Sterling's visits to Tor House, and which was immortalized by Jeffers in his eulogies to Sterling, first in "Winter Sundown" (Overland Monthly, March and December 1927), and then in "George Sterling's Death."

In looking east from Soberanes Point, or northeast from the summit of Whale Peak, one can see the vision that Jeffers found so remarkable that he made it the subject of his poem "The Place for No Story." In the spring, the image consists of the granite cliffs at the water's edge and a broad carpet of multicolored wildflowers spread out in the foreground. Beyond the wild flowers one sees the remarkable stand of Monterey cypress that screens a large section of the Coast Highway, and beyond the cypresses are the marvelous Santa Lucian hills that Jeffers loved so much.

It was to Soberanes Point that Jeffers returned for the site of his poem "Real and Half-Real"; and it was on the headland of Soberanes Point that Jeffers, looked westward and decried the madness then going on in Asia in "De Rerum Virtute." It was on the same headland that Jeffers and Andrew Barclay pondered the meaning of life in "The Theory of Truth" and "The Women at Point Sur." It was at the reefs at Soberanes Point that Onorio Vasquez, under the light of a full moon, saw "an army of centaurs / Come out of the Ocean in "The Loving Shepherdess."

It should also be mentioned that through the northeastern section of Garrapata State Park flow the waters of Malpaso Creek, scene of Tamar's

seduction of Lee Cauldwell in "Tamar," arguably the most famous incident of sibling incest in all of American literature until John Irving got Franny and John Berry in bed together in *The Hotel New Hampshire*.

Visitors to Garrapata State Park during the winter and early spring months should take the short hike to the top of Whale Peak, climbed by Andrew Barclay in "The Women at Point Sur." Whale Peak lies between the Coast Highway and Soberanes Point, and it is a marvelous vantage point from which to watch the migrations of gray whales along the Monterey coast. It is also a great spot to watch the pelicans and the hawks that frequent the area and which so fascinated Jeffers by their peculiar flight patterns.

Finally, the reader should be reminded that *garrapata* is Spanish for "tick," and the hiking trail up Soberanes Creek and Canyon east of the Coast Highway is infested with them at certain times of the year.

The South Coast

The coastline between Carmel and the Big Sur community is sometimes called the "North Coast" to distinguish it from the area below the Big Sur Valley, which is called the "South Coast." (The term "North Coast" is also used frequently to describe the Mendocino coastline north of San Francisco.) Just where the North Coast ends and the South Coast begins is open to argument. However, most residents of the Big Sur place the South Coast's northern terminus near Slates Hot Springs, now the site of the Esalen Institute. There is general agreement that the southern terminus is at San Carpoforo Creek, where there is an abrupt and dramatic change in topography. San Carpoforo Creek is a short distance south of Ragged Point along the coast in northern San Luis Obispo County. San Carpoforo Canyon is where Portola's rugged explorers were forced inland around the eastern flank of the Santa Lucia Range on their trek to Monterey Bay in 1769. Many consider Big Sur to be the area north from San Carpoforo Canyon to Malpas Creek.

The South Coast is graphically typified by the western slopes of the Santa Lucia Range, whose great headlands plunge straight into the Pacific Ocean without high cliffs or broad, flat marine terraces. This profile of the South Coast is a familiar image in the photography and artwork of the area. There is one notable geologic exception to the precipitous sloping of the Santa Lucia Range along the South Coast, and that is at Pacific Valley. While actually a marine terrace rather than a valley, the area comprises a large and impressive piece of flatland, considering everything to the north and south of it.

The South Coast and its inland ridges and valleys were the last sections of *El Sur* to accept human habitation other than the Indians who had dwelled

there for several millennia in complete harmony with the natural environment. Until the opening of the Coast Highway in 1937, portions of the South Coast remained inaccessible to vehicular traffic. Early settlers came to the area, not from Monterey southward down the coast, but from Soledad and King City in the Salinas Valley. They traveled westward across the Santa Lucia Range, following several old trails.

One such trail was the Nacimiento Trail that ran through a high mountain pass between Cone Peak and Chalk called the Nacimiento Summit. The trail generally followed a route that is now Nacimiento-Fergusson Road. Even today, that roadway marks the only east-west route between Big Sur and the South Coast and the Salinas Valley. The road intersects the Coast Highway at Kirk Creek, over 50 miles south of Carmel, and proceeds eastward over the Santa Lucia, into the Hunter-Liggett Military Reservation, now called Fort Hunter Liggett, and on to the once-thriving boomtown of Jolon. While a paved, well-maintained roadway today, it was little more than a trail for horses, mules, wagons, and ox carts until the early 20th century.

Another of the trails between Jolon and the coast is still for the most part in existence today. It is known as the Gamboa Trail on the coast side and the Carrizo Trail on the inland side. The trail begins near Big Creek, crosses the Coast Ridge just north of Cone Peak, and terminates at the Wagon Cave just to the north of the Avila Ranch in the Santa Lucia mountains. South Coast pioneers such as the Gamboas, Harlans, and Danis used this trail frequently.

Most of the inhabitants of the South Coast secured their provisions and shipped out their lumber and mining products by coastal vessels that anchored in the deep-water inlets that could be found along the coast, such as those at Partington Landing and Anderson Landing. Partington and Anderson Landings, however, are north of Slates Hot Springs, and therefore arguably part of the North Coast. The landings are gone and the land is now part of the Julia Pfeiffer Burns State Park. South of the park and Slates Hot Springs, landings were located at Gamboa Point, Rockland Landing, and other locations along the South Coast.

Residents of the South Coast communities, the principal one being at Lucia, about 52 miles south of Carmel, were even more isolated than their cousins in the Big Sur Valley, with whom they did not particularly identify. They felt they had developed their own culture and their own community attitudes. This is perhaps only natural, for the South Coast, while extraordinarily beautiful to see, is even more lonely and desolate than the Big Sur Valley and the North Coast areas.

The Santa Lucia Range

Stretching inland from the Big Sur and South Coast are the Santa Lucia Mountains, also called the Santa Lucia Range. The term "Coast Range" is also applied to them, but it is usually limited to the western ridges of the mountains. "Coast Range" is also used to designate the mountains that stretch throughout the length of western California, of which the Santa Lucia Mountains are a part.

The interior ridges of the Santa Lucia Range stretch south from the Carmel River Valley for a distance of about 100 miles, terminating in San Luis Obispo County. The mountains trend northwest-southeast generally following the orientation of the central California coastline. The range is two and sometimes three ridges wide, about 20 miles across at its widest point. The mountains are not particularly tall; the highest peak is Junipero Serra Peak at 5862 feet in elevation. What they lack in height, however, they make up for in a rugged and steep profile of deep gorges, precipitous ridges, and jagged mountain peaks. There are few glens and meadows, and no large valleys to speak of.

The Santa Lucia is a fairly youthful range of mountains in geologic terms, which contributes to the precipitous plunge into the Pacific Ocean of its western slopes and their lack of marine terraces or granite cliffs. At one time, the eastern slopes of the Salinas Valley were a sea shore of the Pacific. Millions of years ago, the Santa Lucia Mountains erupted from the depths of the ocean to stand where they now exist. At first they were mountain islands in the ocean, but through sedimentation and other geologic phenomena they in time helped to create the flat, fertile Salinas Valley.

The Ventana Wilderness

Most of the Santa Lucia Range is included in the northern portion of the Los Padres National Forest within which is located the Ventana Wilderness Area. In fact, from the Nacimiento-Fergusson Road north, virtually all of the land of the National forest is incorporated into the Ventana Wilderness Area, which some refer to simply as "the backcountry."

One of the best places to get a good look at the Ventana backcountry is at Bottchers Gap. About a mile south of the turnoff to the Rocky Creek Restaurant is the intersection of the Coast Highway and Palo Colorado Road. This road leads through a magnificent stand of coastal redwoods in the gorge of the canyon and then begins an ascent that takes one to Bottchers Gap. This place is another example of Jeffers's tendency to slightly modify placenames and surnames for reasons that even today remain largely occult. For example,

he spelled the place Bowcher's Gap" in his poem "The Inquisitors." He also called it "Pigeon Gap" in the poem "All the Little Hoof-Prints, which is more solidly based on the fact that the area was a Mecca at one time for pigeon hunters. Jeff Norman is of the view that Jeffers's spelling of placenames, like his spelling of surnames, reflected the local pronunciation of his times.

At Bottchers Gap one is about seven miles from the Coast Highway and has risen in elevation to about 2100 feet. It is the site of a USFS campground and the head for a number of trails that lead through the northern Ventana Wilderness Area. Bottchers Gap is not only the pass through which Azevedo rode on his horse before he confronted "The Inquisitors." it is an ideal site from which to see Jeffers's "noble Pico Blanco" (see Figure 4, page 37) and the V-shaped notch between the Ventana Double Cone and Kandlbinder Peak, known as the Ventana "window." (See below.)

To the Spanish, some of what is now the Ventana Wilderness was part of *El Sur*. It is not today generally considered part of Big Sur, however. It has its own natural mystique (an ambiance of silent, timeless solitude), and its pristine and natural qualities are protected by governmental and environmental regulations. Even in the days of the most intense settlement of the area, it remained sparsely populated, and its only development in recent times has been for primitive campsites and hiking trails.

Ventana is Spanish for "window." The geologic feature known as "The Ventana" presents itself as a deep notch in the ridge between the Ventana Double Cone, a mountain top due east from Andrew Molera State Park about 10 miles from the coast, and Kandlbinder Peak, about one-half mile to the west. Legend has it that at one time a bridge-like slab crossed the top of the gap forming its window effect. The story is more myth than legend since it is geologically impossible for this to have occurred. The *uentana* or "window" is located southeast of Bottchers Gap, from which it can be seen clearly.

Big Sur and Little Sur Rivers

There are two rivers that drain Big Sur country. Both were sacred to Jeffers, as he makes clear in "Ruth Allison."

Two waters of the Santa Lucian hills,
Beautiful streams, were named in the elder tongue
The southern rivers: *el Sur Chiquito* one;
The larger and more southern *el Sur Grande*.
These elder names our later language turns
Into the Little Sur, and Big Sur.

Most beautiful both streams; and both to me,
In memory of the day when first beheld,
Are sacred waters.

The larger of the two rivers is the Big Sur River. (See Figure 5, page 37.) The Big Sur River's name is derived from the Spanish *El Rio Grande del Sur*, or "big river of the south." The Big Sur River runs northwesterly from its head and tributaries through the Los Padres National Forest and Pfeiffer Big Sur State Park, then generally follows the route of the Coast Highway along its western side northward to Andrew Molera State Park, where it abruptly turns west and runs swiftly about one mile to a sandy beach and enters the Pacific.

The smaller river is the Little Sur River, which got its name from the Spanish *El Rio Chiquito del Sur*, or "little river of the south." The Little Sur River, sometimes called "Little River" or "Little Sur," runs generally westerly from its head near Ventana Double Cone and enters the Pacific Ocean at a spot about equidistant between Hurricane Point and Point Sur (see Figure 6, page 38), making its river mouth about 13 miles from Carmel. The north and south forks of the Little Sur River flow around the opposite sides of Pico Blanco before meeting and continuing as one out to the sea.

Jeffers infrequently referred to the Big Sur River and the Little Sur River by their proper names in the poems reprinted in *Collected Poetry*. For example, he used the term "Sur Rivers" to refer to both of the rivers collectively. He used the term "Sur River," as in the poem "Come, Little Birds," to refer to the Big Sur River where it runs through Pfeiffer Big Sur State Park near the Homestead Cabin, the structure that was built by John Pfeiffer when he owned the land there. (An earlier cabin, sometimes also referred to as the Homestead Cabin, had been built in the same area by Tom Davis, the first white settler in the Big Sur, and then occupied by the Mission Indian Manuel Innocenti and his family.) In *Californians*, however, the poet used the rivers' actual names and the actual names of other landscape features with much greater frequency. *Californians* is rich in geographical placenames and locations throughout the entire state and was an extremely important resource for our study.

The "Little Sur" in "The Loving Shepherdess" is the Little Sur River, and "Little Sur South Fork," as used in "The Inquisitors" and "The Women at Point Sur," is the South Fork of the Little Sur River, which branches off the Little Sur River about two miles inland from the coast and then rises in a generally southeasterly direction around the south sides of Pico Blanco and Launtz Ridge.

The Coast Road and the Coast Highway

"Coast Road" is the name given to the stretch of roadway that in Jeffers's coast ran south from Carmel to the Big Sur river valley, and which was eventually extended further south to additional locations along the coast. The Coast Highway is a stretch of Cabrillo Highway and Highway 1 that runs along the coastline from the Carmel River to the Monterey-San Luis Obispo county line, a distance of about 75 miles. The southern terminus of the Cabrillo Highway is also the Monterey-San Luis Obispo border, but the northern terminus is at the mouth of the Pajaro River in Santa Cruz County. The Coast Highway has also been known as the Roosevelt Highway and the Carmel-San Simeon Highway.

Highway 1 actually stretches along the northern, central, and southern coastlines of California. It runs from a junction with Highway 101 at Legget *in* northern California to a junction with Interstate 5 near Capistrano Beach about half way between Los Angeles and San Diego. As it runs through Carmel and the surrounding area, Highway 1 is signed as "Cabrillo Highway." The Coast Highway was designated a "scenic highway" in 1966, and the Coast Highway has been removed from the state's freeway system, which protects it against excessive development along its route but which also perpetuates some monumental afternoon traffic jams at Rio Road in Carmel.

The Coast Highway was not completed until 1937 when the last bridge at Big Creek was opened after 18 years of construction, partly with convict labor. Until that time, at least parts of the Big Sur and South Coast areas were inaccessible to vehicular traffic. When Robinson and Una Jeffers came to Carmel in 1914, the Coast Road was little more than a rutted wagon road leading to the Big Sur community. Beyond that point (about where Deetjens Big Sur Inn is today), there were nothing but old Indian and horse trails leading south to the *Rancho Piedra Blanca* and San Simeon areas. There were autos in the Big Sur Valley as early as 1914, but navigating the old coast road south from Carmel was always tricky and difficult.

There are frequent references in Jeffers's poetry to the "coast-road." Context has to be examined carefully to determine exactly what Jeffers had in mind. If the poem *is* set during an era before 1922, the references would have to be to the old coast road as it existed prior to the commencement of construction of the Coast Highway. If the context indicates a time later than 1937, the reference will be to the Coast Highway, unless it is clear that Jeffers has in mind that portion of the old road that survived and is now known as Old Coast Road. (See below.) Between 1922 and 1938, the geography has to be examined. Construction took place at both ends of the highway, and crews moved

toward each other from the south and the north. The last link of the highway was the construction of the bridge at Big Creek, about 50 miles south of Carmel, which was completed in 1937, however. Thus, a reference in a poem to “the coast road” could indicate the old coast road or the new coast highway depending on the particular location involved and the time of the action portrayed.

The Old Coast Road

Parts of the old coast road remain. Along the Big Sur coast the existing stretch of publicly accessible roadway is called Old Coast Road. It intersects with the Coast Highway across from the main entrance of Andrea Molera State Park and works its way inland east and north to where it comes out along the north side of Bixby Canyon and rejoins the Coast Highway at Bixby Creek Bridge.

A side trip along Old Coast Road is recommended for other than scenic reasons. It is an important stretch of old road in the geography of Jeffers Country. Idlewild Resort, called “Hanlon’s Camp” by Jeffers, is placed in the vicinity of where Old Coast Road crosses the Little Sur River, which itself is another reason for the side trip. The ranch house belonging to the widow Hayworth in “Ruth Alison” is located along Old Coast Road. The site of Lindsay’s cabin in the poem “At Lindsay’s Cabin” is along Old Coast Road. There are several closeup and extraordinary views of Pico Blanco from Old Coast Road. It is a slow, arduous journey but one well worth the effort.

Old Coast Road should not be confused with Coast Ridge Road. The Coast Ridge is the western or seaward ridge of the Santa Lucia Range running from Big Sur to beyond the Monterey-San Luis Obispo county line. The Coast Ridge Trail is a Forest Service trail that extends along the summit of the Coast Ridge, running partly on Coast Ridge Road. At one time, Coast Ridge Road began at a spot near where the Ventana Inn is today and ran south to a spot about a mile from Cone Peak from which a trail extended to the mountain top (elevation 5155 feet). From Cone Peak the road resumed and extended along the ridge, crossing the Nacimiento Summit and continuing south past Chalk Peak to where the road became Plaskett Ridge Road, at which point it began a westerly descent to a point along the South Coast near Sand Dollar Beach and Plaskett.

Today the situation and condition of Coast Ridge Road are completely different. Setments of the Old Coast Ridge Road have been given new names, and some portions of the road have been closed entirely. Other portions of the roadway are now limited to foot and equestrian traffic; in other words they

have become "trails." Coast Ridge Road is generally south of Jeffers's preferred locations for his stories, however, and it figure as prominently in his poetry as do the Coast Highway and Old Coast Road.

The Climate

The coastal areas between Carmel and San Simeon enjoy what is called a Mediterranean climate. Temperatures are fairly mild year round; the summers tend to be very dry and the winters tend to be very wet. The rainy season is generally November through April, and the summer months are dry and arid except for morning fog along the coast. As the season moves into the fall, the temperatures become cooler and the sky becomes clearer, creating an extraordinarily comfortable and livable climate. The months of April and May are probably the finest of the year, as the sky tends to be clear, except for a light mist along the base of the western Santa Lucia Range; temperatures are mild; indigenous and imported wildflowers are in bloom everywhere; and the valleys and hills are covered with the lush, green growth of spring. Inland areas are generally warmer in summer and cooler in winter, and the sky tends to be more clear.

Notes on the Texts

The Collected Poetry of Robinson Jeffers was the principal source of texts of the poems surveyed for placenames and geographical locations. For Jeffers's earlier poems, which are rich in placenames and geographical references, we resorted to the texts listed below. *The Selected Poetry of Robinson Jeffers* was the source for a few poems not reprinted in *Collected Poetry* or found in other collections. For texts, we used what were readily available to us and accepted them as they were; we made no attempt to find or resolve any textual discrepancies. Also listed are important research sources we consulted during the study.

Key to the Abbreviations

CP: Robinson Jeffers. *The Collected Poetry of Robinson Jeffers*. Ed., Tim Hunt. 3 Vols. Stanford, CA: Stanford University Press, 1988-1991.

SP: Robinson Jeffers. *The Selected Poetry of Robinson Jeffers*. New York: Random House, 1938.

CA: Robinson Jeffers. *Californians*. New York: The Macmillan Company, 1916 (reprinted by Cayucos Books, 1971, with introduction by William Everson).

- AC: Robinson Jeffers. *Alpine Christ*. Ed., William Everson. Cayucos, CA: Cayucos Books, 1974.
- RS: Robinson Jeffers. *Roan Stallion. Tamar, and Other Poems*. New York: The Modern Library, 1935.
- BE: Robinson Jeffers. *The Beginning and the End*. New York: Random House, 1963.
- SL: Robinson Jeffers. *The Selected Letters of Robinson Jeffers 1897-1962*. Ed., Ann N. Ridgeway. Baltimore: Johns Hopkins Press, 1968 (numerical references are to the letters published in the collection, not to pages of the book).
- JC: Robinson Jeffers and Horace Lyons. *Jeffers Country: The Seed Plots of Robinson Jeffers' Poetry*. San Francisco: Scrimshaw Press, 1971.
- NH: Paul Henson and Donald J. Usner. *The Natural History of Big Sur*. Berkeley, CA: University of California Press, 1993.

Form of the Citations

Poems published in *Collected Poetry* are cited first, followed by citations to the poems as found in *Selected Poetry*. The lack of a corresponding *Selected Poetry* reference indicates that the poem is not found in that collection. The number before the colon indicates the volume number of *Collected Poetry*, and the number following the colon indicates the start page-i.e., the first page of the poem. Numbers following the volume and start-page references indicate pages on which placenames and geographical references were found. Where the start page is repeated as part of a citation, that indicates the placename or geographical reference is found on the start page as well as any interior pages listed. Citations to *Selected Poetry* follow the same format except that no volume number is given.

Poems read from other sources are cited by the abbreviations listed above. We used the original 1916 Macmillan edition for *Californians*. Cayucos Books reprinted this work with an introduction by William Everson in 1971. Texts of the poems are the same but the pagination is different. The pages of the Cayucos edition are more compressed, and the book is shorter. Unlike his later work, the narratives in *Californians* are not exceptionally long, and placename references in the Cayucos edition are easily found by scanning the pages. *Alpine Christ* was the source for "The Stars" and "A Woman Down the Coast." Our use of *The Beginning and the End* was minimal since most of the poems in that collection had been reprinted in *Collected Poetry*. It is listed because we took one poem from it that was missing in *Collected Poetry*, and we made some use of the titles in that book.

A note on orthography. Pursuant to a policy of the U.S. Geological Survey we dropped the possessive form of placenames that appear on government maps. For example, the USGS spells what is known as Devil's Canyon, "Devils Canyon." For unofficial placenames, however, we have retained the possessive form. Charles Howland's resort at Idlewild, for example, shows up in the checklist as "Hanlon's Place," and the shack Drunken Charlie lived in is "Drunken Charlie's Place."

Area Maps and Road Travel

No one should begin a tour of Jeffers Country without a supply of area maps. A good road map is absolutely essential. Although the Coast Highway generally follows the coastline south of Carmel, it veers inland away from the coast to go through the Big Sur river valley. A road map will also show the location and length of the two important side trips one should consider—the drive up to Bottchers Gap along Palo Colorado Road and a trip to the Jolon Valley in the eastern foothills of the Santa Lucia Range over the Nacimiento-Fergusson Road. Both of these roads are paved and well maintained. More adventurous travelers might want to try a drive along Old Coast Road in Big Sur or along Coast Ridge Road overlooking the South Coast, both of which show on most maps. These are narrow, winding, and bumpy dirt roads that should be approached with the greatest respect, however, and with a suitable motor vehicle.

During the winter months and the rainy season, visitors should not attempt any of these side roads without verifying their passability. In fact, this should be done any time of the year for Old Coast Road and Coast Ridge Road, and for any roads that show on maps of the backcountry. Many of the roads that appear on the maps have been closed or are in the process of abandonment. For example, Plaskett Ridge Road, which intersects with Old Coast Road and for years had provided return access to Highway 1 along the coast, has been closed. The backcountry road in the southeastern Ventana Wilderness Area that leads from the Escondido campground to the Arroyo Seco campground also has been closed. Before starting any side trip through the Big Sur or the Ventana Wilderness Area, travelers should check on the passability and condition of roads at the ranger station in the Big Sur valley, which is located along the east side of the highway less than a mile south of the entrance to Pfeiffer Big Sur State Park.

We recommend two area road maps, both published by the California State Automobile Association. One is called *Monterey Bay Region*, and the other is entitled *Monterey and San Benito Counties*. Both show the general area with—

in which a visitor will find all of the highways and roads running through Jeffers Country. Another good general area map is CSAA's *Sequoia* map, which also includes Sequoia and Kings Canyon National Parks. We favor the *Monterey Bay Region* map because it shows the Big Sur region in greater detail and with a larger scale.

The U.S. Geologic Survey and the Bureau of Land Management publish highly detailed, large-scale topographic maps covering all of Jeffers Country and beyond, north, south, and east. These are 30- x 60-minute quadrangle, 1 :100,000-scale, metric topographic maps that are easy to use. The most relevant map is the *Point Sur* quadrangle. It covers the coastline from Carmel Highlands to Kirk Creek and east to the eastern foothills of the Santa Lucia Mountains. Carmel, Carmel Valley, Monterey, and points north to Santa Cruz are covered by the *Monterey* quadrangle; the *Cambria* quadrangle covers the coastline south of Mill Creek (not Bixby Creek) to below San Simeon.

For greater detail, 7.5-minute USGS topographic maps are recommended. The relevant quadrangles include *Monterey*, *Soberanes Point*, *Point Sur*, *Big Sur*, *Pfeiffer Point*, *Partington Ridge*, and *Lopez Point*. These maps clearly show ridges, canyons, peaks, creeks, and other geologic features, as well as roads, trails, and structures. They are excellent for hiking or onsite inspection of Jeffers's placename locations.

For backpacking and hiking through the Ventana Wilderness Area, the U.S. Forest Service *Ventana Wilderness Area National Forest Map* is essential. This map shows all the area's trails and campsites. The Sierra Club's *Los Padres National Forest (Northern Section) Trail Map* is also a good guide for hiking and backpacking in the backcountry. Both maps are generally reliable but not completely accurate, however, and no one should head off into the Ventana without checking in at the ranger station in the Big Sur Valley. The wilderness area is not aggressively maintained, and many trails become impassable for lack of clearing.

The maps described in this section are generally available at local map shops and Rand McNally book stores. Select topographic maps of northern and southern California state park, Forest Service, and recreational areas are also available on CD-ROM disks from Outdoors on Disk, Berkeley, California.

Jeffers Country Insert Map

We have created and made available as part of the article a specially prepared map of "Jeffers Country" inserted loosely in this issue of the *Robinson Jeffers Newsletter*. The map depicts the Monterey-Carmel area in the north and shows Big Sur country south to approximately Gamboa Point,

which is about 45 miles south of Carmel. On the map proper we have used the regular or official names and spellings of the various landmarks and locations that are shown. Along the left margin of the map is a list of placenames as they are used in Robinson Jeffers's poetry, with lines pointing to their locations on the map. Variations in orthography may be noted. The placename list shows names according to how Jeffers spelled them in the poems, which sometimes differed from their official spellings. For example, on the placename list, Bottchers Gap is spelled "Bowcher's Gap," which is how Jeffers spelled the name in "The Inquisitors." Similarly, "Garrapata" in the placename list is spelled "Garapatas," which was Jeffers's preferred spelling for this term. "Sovranes Reef" is the spelling Jeffers used in "George Sterling's Death" to refer to the rocky beach area below the headlands at Soberanes Point.

Mileage Chart

Carmel is located four miles south of Monterey, and Big Sur country is south of Carmel. Monterey is situated along the central California coast 125 miles south of San Francisco and about 335 miles north of Los Angeles. Set out below is a mileage chart for various locations along the Coast Highway (Highway 1) south from Carmel to San Simeon, which is about 75 miles from Carmel. The distances are approximate.

Carmel	0
Point Lobos	3
Carmel Highlands	4
Garrapata State Park	6
Rocky Point Restaurant	12
Palo Colorado Road	13
Rocky Point Bridge	14
Bixby Bridge	15
Hurricane Point	16
Point Sur	19
Andrew Molera State Park	21
River Inn	23
Pfeiffer Big Sur State Park	25
USFS Big Sur Station	26
Big Sur Center	27
Ventana Inn	29
Nepenthe Restaurant	30
Henry Miller Memorial	31

Coast Gallery	33
Julia Pfeiffer Burns State	36
Esalen Institute	40
Big Creek Bridge	44
Gamboa Point	45
Lucia	50
Kirk Creek	53
Nacimiento-Fergusson	54
USFS Pacific Valley	58
Plaskett-Coast Ridge Road	62
Gorda	65
Hearst's Castle	71

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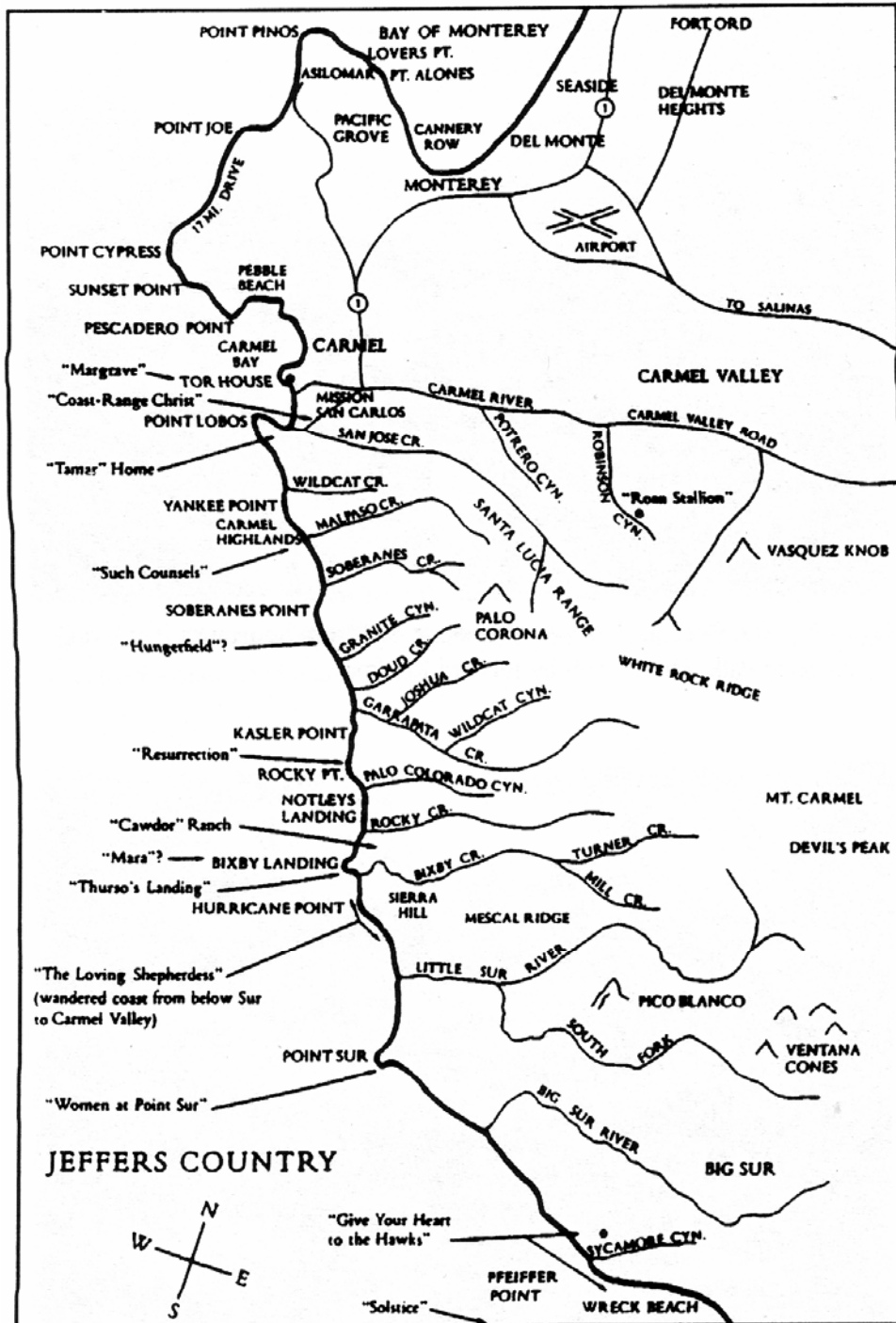


Figure 1. Map of Jeffers Country from Fort Ord near Monterey south to Wreck Beach near Sycamore Canyon in Big Sur. The map is not to scale. Courtesy of Robert J. Brophy and the *Robinson Jeffers Newsletter*.

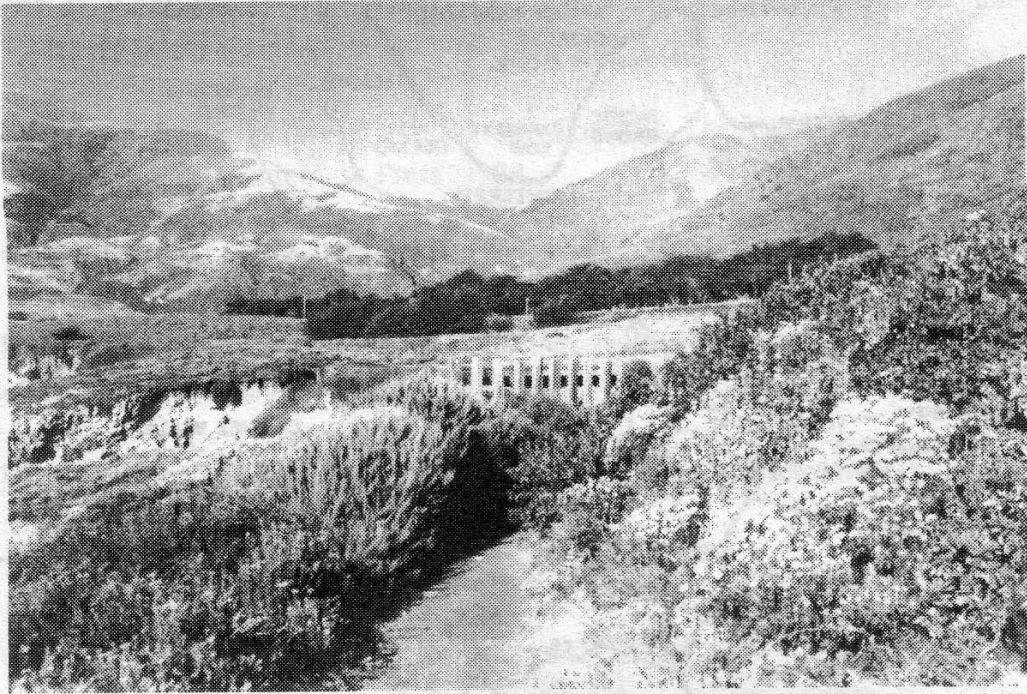


Figure 2. "The Place for No Story." Looking east from Soberanes Point in Garra-pata State Park. Photograph by Richard Kohlman Hughey.



Figure 3. "The Place for No Story." Looking north from Whale Peak in Garra-pata State Park. Photograph by Richard Kohlman Hughey.

Jeffers Country Revisited

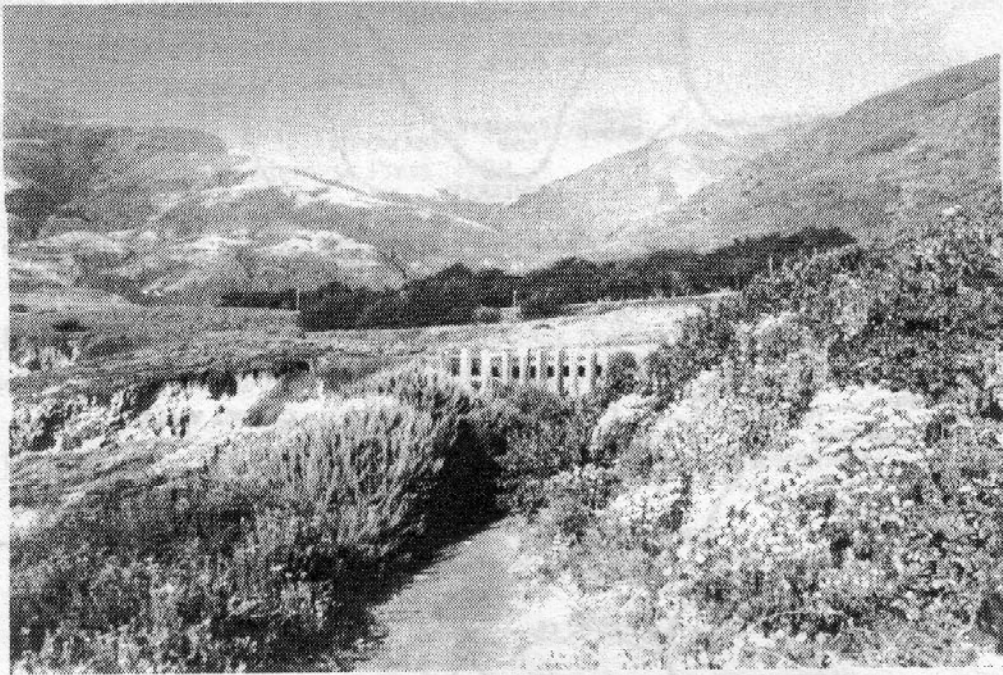


Figure 2. "The Place for No Story." Looking east from Soberanes Point in Garapata State Park. Photograph by Richard Kohlman Hughey.



Figure 3. "The Place for No Story." Looking north from Whale Peak in Garapata State Park. Photograph by Richard Kohlman Hughey.

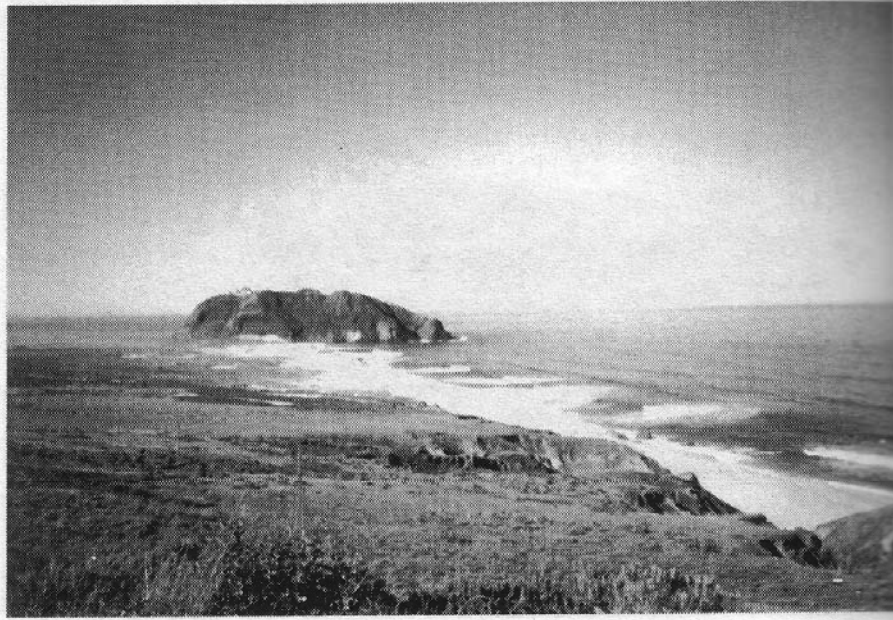


Figure 6. Point Sur as seen from the Coast Highway. Looking west. Photograph by Richard Kohlman Hughey.



Figure 7. Mission San Antonio de Padua near Jolon on the grounds of Fort Hunter Liggett. Photograph by Richard Kohlman Hughey.

Annotated Checklist

Abalone Bay: See **Sovranes Reef**.

Aguilar Canyon:¹ Aguilar Canyon appears to be a fictitious name Jeffers gave either to Anderson Canyon or McWay Canyon, which are located in Julia Pfeiffer Burns State Park. The park is on the South Coast about 36 miles from Carmel

Alera Ranch:² What is referred to as the "Alera Ranch" in "Ruth Alison" was known as the Molera Ranch, over half of which is now in the Andrew Molera State Park, flanking both sides of the Coast Highway at the northern end of the Big Sur Valley. The land was part of the original *Rancho El Sur*.

Artichoke Fields:³ The artichoke fields referred to in "Mara" are located on the fertile bottomland of the Carmel River near its sea mouth and can be seen easily from Highway 1 near Carmel. The land on which the crops grow is owned by the state and leased-back for private farming. The artichoke field might also be the "seaward field" mentioned in "Margrave." See **Margrave's Farmhouse**.

Azevedo's Meadow:⁴ Azevedo's Meadow is the name we have given to the small glen or clearing where the *vaquero* Azevedo dismounted his horse, hid in brush, and watched the mythical inquisition that was conducted by the three mountain peaks in "The Inquisitors." It is located on the south side of Pico Blanco above the river basin of the South Fork of the Little Sur River along what is called the Little Sur Trail in the Ventana Wilderness Area.

Aztec Mountain:⁵ We found no Aztec Mountain in California, and Jeffers's use of the term in "The Three Avilas" is probably a generic one. Jeffers is not known to have traveled to that country.

Bear Lake:⁶ Bear Lake is probably Big Bear Lake, a popular resort and recreation area in the San Bernardino Mountains in Southern California. See San Bernardino Mountains.

Bear Lake Dam:⁷ Undoubtedly the dam at Big Bear Lake, which appears to be located at the southwestern end of the lake near a point called Treasure Island.

Big Creek:⁸ Big Creek is the location of one of three major hot springs in the Big Sur area. The others are Slates Hot Springs (Esalen Institute) on the South Coast and Tassajara Hot Springs in the central Ventana Wilderness Area. Big Creek is about five miles south of Julia Pfeiffer Burns State Park; it runs through the canyon north of Mining Ridge, crossing the Coast Highway and entering the Pacific Ocean about 18 miles south of the Big Sur community. The hot spring, occasionally referred to as Dolans Hot Spring, is located

on the bank of the creek about a mile and a half from the creek mouth and under the north side of Mining Ridge.

Big Sur:⁹ As indicated in the text, "Big Sur" as a placename has both general and specific connotations. Generally, the term refers to the coastal land south of Malpaso Creek down to San Carpoforo Creek near Ragged Point and includes the land within the Big Sur river valley.

"Big Sur" also refers to the unincorporated community of residences, resorts, and stores in the Big Sur river valley along the Coast Highway from the southern border of Andrew Molera State Park to the Nepenthe Restaurant and the Coast Gallery. Prior to the opening of the Coast Highway in 1937, the Big Sur community was largely an area of small ranches and farms. Typically, Jeffers uses the term "Big Sur" in this limited sense. His reference to "Big Sur redwood groves" in "The Coast-Range Christ" probably includes the mature redwoods found today in Pfeiffer Big Sur State Park. See **Big Sur River** and **Little Sur River**.

Big Sur Post Office:¹⁰ U.S Post Office at the Big Sur community. There have been numerous locations for the Big Sur Post Office, which was a vital service to the settlers in the Big Sur Valley and its environs. The post office was at Pfeiffer's Resort (now Big Sur Lodge) in 1914 when Jeffers made the mail-stage run from Carmel to Big Sur.

Big Sur River:¹¹ The Big Sur River runs through the Los Padres National Forest (Northern Section), Pfeiffer Big Sur State Park, and the Big Sur Valley then north to the northern border of Andrew Molera State Park, where it turn., sharply west and runs one mile to its mouth by a sandy beach at the Pacific Ocean (See Figure 5, page 37.) The beach, unnamed on most area maps, is known as Molera Beach and is separate from Pfeiffer Beach, which is located at the mouth of Sycamore Creek. Except in his early poems, Jeffers seldom referred to the river by its proper name, although the references were obvious such as "Sur River" and "River of the South." See **Little Sur River**.

Bixby Canyon:¹² Usually called "Mill Creek Canyon" by Jeffers, Bixby Canyon, through which Bixby Creek runs, is located between Long Ridge on the north and Mescal Ridge on the south. Bixby Canyon and Bixby Landing provide the setting for "Thurso's Landing." It is also the location of Ferguson's ranch in "Mara." (See Figure 1, page 35.) The canyon is also famous as the location of Lawrence Ferlinghetti's cabin, which was featured in Kerouac's novel *Big Sur*, and where Beat Generation and San Francisco Renaissance poets such as Lew Welch, Michael McClure, Gary Snyder, and Allen Ginsberg stayed from time to time. The cabin was serviced by an outdoor privy that Jell Norman reports is covered with graffiti by the Beat Generation writers who

used it, which, of course, leads to all kinds of interesting literary speculation fortunately not germane to our placename survey.

Bixby Creek:¹³ Jeffers consistently refers to Bixby Creek by its old name, "Mill Creek." This has caused some confusion because not only has the name been changed, but also there is another Mill Creek in the South Coast area, about fifty miles from Carmel. Bixby Creek is fed by two tributary creeks, Turner Creek as its north fork and a branch still referred to as "Mill Creek" as its south fork. There is no question, however, that the entire length of the watercourse was known as "Mill Creek" when Jeffers first came to Carmel. Jeffers was aware of the existence of other creeks in the Big Sur area with the name "Mill Creek" (SL 14). Although not mentioned by name, the watercourse ("streamside") referred to in "All the Little Hoof-Prints" is most likely Bixby Creek. The "creek-mouth beach" referred to in "Thurso's Landing" is Bixby Beach, located where Bixby Creek comes through a wide mountain gorge and empties into the Pacific Ocean about 15 miles south of Carmel. Bixby Beach is the site of Jack Kerouac's paranoid delusions recorded in his novel *Big Sur*. See **Mill Creek Farm** and **Thurso's Landing**.

Bixby Creek Bridge:¹⁴ Bixby Creek Bridge, or "Bixby Bridge," which crosses Bixby Creek, is famous. At one time it was the highest single-span concrete arch bridge in the world; and, other than the Golden Gate Bridge, it is reputed to be the most photographed bridge in California. It was erected as part of the construction of the Coast Highway. Bixby Creek Bridge opened in 1932, so poems set in an earlier period would refer to the old structure across Bixby Creek that served the local inhabitants before the new bridge was opened. In "Mara," Jeffers refers to "the concrete rainbow of the coast-road bridge." This is a reference to the existing bridge that opened in 1932. It was often called the "Rainbow Bridge" because the arch under the bridge reminded residents of a rainbow.

Bixby Landing:¹⁵ Bixby Landing is named after Charles Bixby, an early pioneer of the Big Sur area, who built it for shipping redwood lumber and tanbark products harvested from the area. (See Figure 1, page 35.) In 1906, Bixby sold out to the Monterey Lime Company, which built limekilns and used the landing to ship lime products to San Francisco for further processing and resale. The limekiln operations at Bixby's distinguish it from Nottleys Landing to the north that also shipped tanoak and redwood lumber products. Along the South Coast, limekiln operations took place in the area of Limekiln Creek. Bixby Landing was located at the base of a flat, headland promontory that jutted out from the coast about where Bixby Creek enters the Pacific Ocean. Monterey Lime Company ceased operations at Bixby Landing in 1911 after major floods inundated the area. The dilapidated condition of Bixby Landing

is described by Jeffers in "Bixby's Landing," and the area at Bixby Landing was the setting for "Thurso's Landing." Jeffers first encountered Bixby Landing on his mail-stage ride from Carmel to Big Sur in December 1914 (JC 10). See **Thurso's Landing**.

Bixby Mountain:¹⁶ Bixby Mountain is the highest point of Mescal Ridge at about 3000 feet elevation. Mescal Ridge is the mountainous formation between the north fork of the Little Sur River on the south and Bixby Creek on the north. In the poem "Thurso's Landing," Jeffers refers to "Mill Creek mountains," which probably is meant to take in Long Ridge on the north side of Bixby Creek as well as Mescal Ridge, which borders it on the south.

Black Cone:¹⁷ Black Cone is a mountain with its peak at about 4600 feet elevation in the middle range of the Santa Lucia Mountains, about in the center of the Ventana Wilderness, and at the head of the North Fork of the Big Sur River. The peak is located about three miles southwest of Tassajara Hot Springs.

Bottchers Gap:¹⁸ Bottchers Gap is located at the end of Palo Colorado Road, which intersects with the Coast Highway about 15 miles southeast of Carmel. It is seven miles east of the Coast Highway at about 2100 feet elevation. It is a mountain pass between Mescal Ridge and Skinner Ridge with a magnificent view of the Little Sur River valley and Pico Blanco. It is a major trailhead for the northern section of the Ventana Wilderness. Jeffers referred to it as "Bowcher's Gap" in "The Inquisitors," and he called it "Pigeon Gap" in "All the Little Hoof-Prints."

Box Canyon:¹⁹ Box Canyon is not identified in any of the area topographic maps or in Clark's *Monterey County Place Names*. From the context of "Cawdor," in which the term appears, it is probably in the Rocky Creek area (between Bixby Landing and Notleys Landing) near Cawdor's Canyon, where Jeffers set the scene for the poem. "Box canyon" is also a general geologic term meaning a canyon the way out of which is difficult if not impossible.

Burnt Mountain Canyon:²⁰ There is no "Burnt Mountain" in Monterey County. There is Burned Mountain north of the Carmel Valley, but it does not fit the description of Burnt Mountain Canyon in "Mara," which appears to front on the Coast Highway, possibly the canyon through which the Little Sur River runs to the Pacific.

Cachagua:²¹ A rural community in the upper Carmel Valley about five miles southeast of Carmel Valley Village in the area of Tularcitos Ridge surrounding the confluence of Cachagua Creek and the Carmel River. Cachagua also figures in Jeffers's poem "Love Children," but not as a setting. The poem recounts a true story that occurred in Cachagua. Jeffers took the story and transplanted it to an undisclosed Big Sur location (SL 211).

Caliente Creek:²² There is no Caliente Creek in Monterey County, but, as used by Jeffers, Caliente Creek is undoubtedly the creek at the bottom of Hot Springs Canyon, which, while not named on official maps, is known as Hot Springs Creek-*caliente* in Spanish meaning "hot." The creek empties into the Pacific Ocean about 200 yards north of Slates Hot Springs, now called Esalen Institute, which is located about 14 miles south of the Big Sur Valley. It provides the setting for "Solstice," and, in "Mara," Ferguson was driving home from Caliente Creek when he discovered the wreck of the U.S. Navy dirigible *Macon*, called the *Atlanta*, at Point Sur.

Carmel:²³ The incorporated village of Carmel is called Carmel-by-the-Sea. (See Figure 1, page 35.) The unincorporated area surrounding the town, including portions of Carmel Valley, is known as Carmel. Jeffers lived on Carmel Point. In Jeffers's day, Carmel was regarded as everything between Pescadero Canyon, which runs in a southwesterly-northeasterly direction on the northern border of Carmel-by-the-Sea, and Mission San Carlos. Other than as the subject of a short lyric among his later poems, Carmel does not figure prominently in his poetry, except as the location for Tor House and Hawk Tower.

Carmel Bay:²⁴ Carmel Bay is the small bay in Monterey County with the Monterey Peninsula on the north and Point Lobos State Reserve on the south. Carmel Point juts into the middle of Carmel Bay.

Carmel Beaches:²⁵ From Pebble Beach to Point Lobos there are a number of Carmel beaches. Carmel Beach lies along Carmel Bay from Carmel-by-the-Sea to Carmel Point. Today it is known as the Carmel Beach City Park. Carmel River State Beach is at the mouth of the Carmel River and includes the beach south of Carmel Point. This beach has also been known as Stewarts Beach, taking its name from Stewarts Point, which is located west of Scenic Drive at the end of Stewart Way. It can be seen clearly from Hawk Tower. Carmel River Beach also includes the marshlands and lagoon northeast of the river mouth, which are now a national wetland preserve. The beach south of the Carmel River is called Carmel Meadows Beach. Adjacent to Carmel Meadows, at the mouth of the San Jose Creek, is the San Jose Creek State Beach, which has also been known as Monastery Beach because of its proximity to the Carmelite Monastery east of Highway 1 at that location. Today it is more likely to be referred to as Mortuary Beach because of the number of swimming and diving fatalities that have occurred there over the years.

In the poem "Birds," Jeffers mentions the "Carmel sands and the sands at the river mouth." He is actually referring to both the Carmel Beach and the Carmel River Beach, though he was not likely to have made that distinction at the time of writing the poem. There is a similar dual reference in "The Coast-Range Christ" ("Sea-gulls ... towering above Carmel sand-beach and

spiring above the Carmel bar") that might carry the same dichotomy in meaning. In "Fauna" Jeffers mentions the "Carmel bar." Here he is referring to the buildup of sand that occurs at the mouth of the Carmel River during the dry months and which tends to expand the Carmel Lagoon behind it. During winter and spring, runoff waters push through the sand bar and open the river mouth to the Pacific. Jeffers made frequent references to this phenomenon in his poetry, and it might have had some symbolic meaning to him, though more likely, it was simply another natural occurrence that appealed greatly to his imagination. See **Carmel Lagoon** and **Carmel River**.

Carmel Bridge:²⁶ The Carmel Bridge crosses the Carmel River at the Coast Highway just south of Carmel. It was at the Carmel Bridge that Tamar met Will Andrews in "Tamar." In "Local Legend" the *vaqueros* "ford" the Carmel River rather than cross it on the bridge, setting the time of that stony back into the 19th century.

Carmel Highlands:²⁷ A small residential community along the Coast Highway just south of Point Lobos State Park; it is about four miles south of Carmel.

Carmel Hill:²⁸ Carmel Hill is not shown on any of the maps but is generally regarded as being the hill or highground, traversed by Highway 1, between Monterey and Carmel. It is between the intersection of Highways 1 and 68 in the north and the Carmel Valley Road in the south.

Carmel Lagoon:²⁹ The Carmel lagoon, which has no official name, is the sea mouth of the Carmel River; it is created by the effect of the sand bar across the river mouth during dry months, allowing the water to back up a pool at the northeastern end of the Carmel River Beach. In "The Stars" Jeffers called it "the reedgrown rivershores [where] the great blue heron rises." Though not often referred to by Jeffers, the area was a sanctuary for the sea birds and shore birds he loved so much. It is now the Carmel River Lagoon and Wetland National Preserve. In addition to the great blue heron, California white egrets and brown pelicans can be seen there in abundance. See **Carmel Beaches** and **Carmel River**.

Carmel Mission:³⁰ The reference is to the *Mission San Carlos de rosario del Rio Carmel* on Rio Road about a half-mile west of the Coast Highway. As was his frequent practice, Jeffers's references are sometimes indirect. For example, in "The Coast-Range Christ," which is set near the mission (see Figure 1, page 35), Jeffers refers to it as the "old Franciscan churchyard and the "Mission church" as well as the "Carmel Mission." See **Mission San Carlos**.

Carmelite Monastery: The Carmelite Monastery is not mentioned in Jeffers's poetry, but it is included in the checklist because it is so frequently

confused with the nearby Carmel Mission. The Carmelite Monastery is located east of the Coast Highway along the northern bank of the San Jose Creek. The monastery was originally located on Carmel Point, even closer to the Carmel Mission. It was also close to Tor House, causing Jeffers to complain somewhat petulantly in a letter to George Sterling that "a Carmelite nunnery has established itself on our horizon, a bit too near, considering the look of the building" (SL 44). In another letter to the poet, Jeffers called it "a house of virgins engaged in perpetual prayer," adding sardonically, "all that has been lacking" at Carmel Point (SL 41).

Carmel Point:³¹ Carmel Point is the stubby promontory that juts out into the center of Carmel Bay where Tor House was constructed. It was also known as Mission Point, after the nearby Mission San Carlos. In the poem "Carmel Point," Jeffers is heard righteously decrying the defacement and pollution that have occurred to the area from the endless "crop of suburban houses" that have been built on the point.

Carmel River:³² After the Salinas River, the Carmel River is one of the most important of the Monterey County waterways. It is a 36-mile-long river running generally northwest-southeast from high in the northern Ventana Wilderness through the lush, beautiful valley that bears its name and empties into the Pacific Ocean just south of Carmel at what is now the Carmel River State Beach. (See Figure 1, page 35.) Its most active role in Jeffers's poetry is in "Roan Stallion" as the high, flowing watercourse that caused California so much difficulty during her midnight crossing on her return from Christmas shopping in Monterey. Jeffers's references to the river are often descriptive rather than by name. For example, in "The Cloud," he refers to it when he says, "Here where the river through his broken bar pours ... proud pulsed in spring." He refers poetically to this phenomenon again in "Margrave," and he placed Margrave's Farmhouse near the "reedgrown mouth of the [Carmel] river." See **Carmel Beach** and **Margrave's Farmhouse**.

Carmel Road:³³ The references to the "Carmel road" in "The Stone Axe" and to the "Carmel hill highroad" in "Salvage" are to the stretch of roadway on the Coast Highway between Monterey and Carmel. It was called the Carmel Road in Monterey because it was the road one took to Carmel. The Carmel Road should not be confused with the Carmel Valley Road, which is not mentioned in Jeffers's poetry. The Carmel Valley Road intersects with Highway 1 at Carmel and runs in a southeasterly direction through the Carmel Valley and then south to its intersection with Arroyo Seco Road, which then runs east to Greenfield and Highway 101, a main north-south freeway through California. It is about 47 miles from Carmel to Greenfield via the Carmel Valley Road. See **Carmel Hill**.

Carmel Valley:³⁴ Carmel Valley, sometimes called "Carmel River Valley" is a 15-mile fertile river valley running from the mouth of the Carmel River a southeasterly direction along the course of the Carmel River to the next Tularcitos Ridge. Though frequently referred to by Jeffers, the Carmel Valley does not provide the setting for any of his major poems.

Carmel Village:³⁵ The "fantastic Carmel village" mentioned in Carmel-by-the-Sea rather than Carmel Valley Village, which is a partly residential, partly agricultural community about 12 miles up the Carmel Valley. Carmel Valley Village, which was founded before Carmel-by-the-Sea, is not mentioned in Jeffers's poetry. See **Carmel**.

Carmel Woods:³⁶ According to Clark's *Monterey County Place Names* Carmel Woods is an unincorporated settlement between Carmel-by-the Sea and the Del Monte Forest. The Del Monte Forest covered much of what now Pebble Beach, which adjoins Carmel-by-the-Sea along its north border. Whether or not Jeffers had this site in mind when he eulogized the death of George Sterling in the sonnet "George Sterling," saying they would never again walk the "Carmel woods" together, cannot be known for sure. It is known from Jeffers's introduction to the Modern Library edition of *Roan Stallion Tamar, and Other Poems* that he went there to walk and meditate in the early 1920s. The area, or more likely the poets' walks, was special to Jeffers, however: he uses the term twice in the short poem, and each time with a special reverence. Carmel was covered with Monterey pines and coast live oaks, many of which had been planted by early residents and developers; the Del Monte Forest was full to bursting with Monterey pines and cypress trees. Sterling who owned a home off what is now Torres Street between 10th and 11th Avenues, constructed what some called a "pagan altar" in a grove of pines his property, surrounded by skulls of dead steers that Sterling nailed to the trunks of the trees. Shortly after he arrived in Carmel, Jeffers discovered the grove and learned that the site had been part of Sterling's home. (Robinson Jeffers, "A Few Memories," *Overland Monthly*, Vol. 85, No. II, p. 329, Nov 1929.) Both Jeffers and Sterling were strong and avid hikers, and most likely their walks together took them from Tor House through the woods around Carmel and into the Del Monte Forest; and whether Jeffers used the term "Carmel woods" in a particular or a general sense is probably irrelevant.

Cartwright's Ranch:³⁷ Following the route from Hanlon's Camp in Idlewild to the Cartwright ranch laid out by Jeffers in "A Woman Down the Coast," the Cartwrights lived in the area of Bixby Canyon, which later became the setting for "Thurso's Landing." According to Jeffers, the Cartwrights drove their wagon over Serra Hill, which is officially known as Sierra Hill. Actually, Jeffers was probably referring to Sierra Grade, which is at the lower,

eastern end of Sierra Hill and traversed by Old Coast Road. The Cartwrights' destination puts them in what is also possibly the site of "The Mill Creek Farm." See **Idlewild** and **Mill Creek Farm**.

Cauldwell's Ranch:³⁸ "Tamar" is set in Point Lobos, the location of the Cauldwell ranch, though it is not mentioned by name in the poem. The Cauldwell ranch is referred to by that name in an earlier poem, "The Mill Creek Farm," however, although not in any particular geographical context. It was a familiar device of Jeffers to refer to characters and places from one poem in other poems. For example, Cawdor's ranch is precisely located, not in "Cawdor," but in "The Loving Shepherdess." See **Cawdor's Canyon** and **Point Lobos**.

Cawdor's Canyon:³⁹ The key to locating Cawdor's Canyon is not in the poem "Cawdor" but in "The Loving Shepherdess" (CP 2:102-104), which places it squarely between Bixby Landing to the south and Notleys Landing to the north. (See Figure 1 page 35.) Within those reference points, the only likely place for Cawdor's Canyon is at Las Piedras Canyon, through which Rocky Creek runs to the Pacific, about 14 miles south of Carmel. (Note: *piedra* is Spanish for "rock.") This placement is also confirmed in a letter by Una Jeffers to Lawrence Clark Powell (SL 211). The "Rock" referred to in "Cawdor" is not found at that location, however. The reference is probably to Moro Rock in the Sierra Nevada Range. Jeffers transported a mental image of Moro Rock to Cawdor's Canyon and made it the chief geological feature there (SL 154). The setting of Cawdor is far more diverse and composite than Jeffers's other narratives. For example, the scene in Cawdor where Fera, Hood, and Michal go to the reefs to harvest abalone is reminiscent of the area around Abalone Bay, about eight miles north of Las Piedras Canyon, particularly with respect to the tidal pools he describes in the poem. No trace of a house surrounded by "wind-battered cypresses" will be found in Las Piedras Canyon, but that scene is dramatically similar to one around the Soberanes Creek mouth that Jeffers describes in his account of the mail-stage ride in 1914 (JC 10). Cawdor conducts farming operations near his house in the canyon and the surrounding area, something the geology and topography of the area inhibit. See **Moro Rock** and **The Rock**.

Chualar:⁴⁰ Chualar is a small agricultural town on Highway 101 between Salinas and Gonzales. It is mentioned in the poem "Resurrection," without particular significance except as part of a line of "little cities" that were "strung like jewels. King City, Soledad, Gonzales, Chualar, Salinas." These Salinas Valley towns run, in order, along Highway 101 north from King City (northeast of Jolon in the Hunter-Liggett) to Salinas. In the late 19th century, the railroad ran down from San Francisco to Soledad, and later to King City,

and from there the early settlers trekked across the Santa Lucia Range to the coast on foot or horse with pack mules, coming out along the South Coast in the vicinity of Lucia and Kirk Creek.

Coast Range:⁴¹ The Santa Lucia Mountains are made up of a series of ridges trending generally northwest-southeast and following the same general orientation as the coastline. The range is about 20 miles across at its widest point and about 100 miles long. The "coast-range" or the "Coast-Range hills," as used by Jeffers, refer to the western ridges of the Santa Lucia Mountains adjacent to the Pacific Ocean. Naturalists actually refer to these western mountains of the Santa Lucia as the "Coast Ridge." "Coast Range" is also used by some to refer to the entire mountain system along the Pacific coast in California, of which the Santa Lucia Mountains form a part.

Coast Road:⁴² Jeffers rarely referred to the road that runs about 75 miles south from Carmel down the north and south coastlines as anything but the "coast-road." When he first arrived in Carmel, the road stretched only 40 miles from Carmel to Castro Canyon, a distance of about 30 miles on today's Coast Highway. Hence, the context of the poem in which the term appears has to be examined to determine what stretch of the "coast road" he is referring to and what its probable condition was at the time of the dramatic action in the poem. In "The Coast Road," for example, the protagonist of the poem is staring down at the "new coast road," meaning a portion of the Coast Highway then under construction, probably in the mid-1930s. The location of the lone rider is most likely on a lower portion of Partington Ridge overlooking Torre Canyon. A portion of the older road is still in service as a county road known as Old Coast Road, the course of which is shown by a gray line on the insert map. As indicated in the text, however, Old Coast Road should not be confused with Coast Ridge Road, which is south of the Big Sur community. See **Miramas Canyon**.

Coast Road Bridge:⁴³ There are over thirty bridges along the Coast Highway, but from the description in the poem "Mara," the "coast-road bridge" is clearly the Bixby Bridge, which was once known as the "Rainbow Bridge." The arch under the roadway has been likened to a rainbow.

Cypress Point:⁴⁴ Cypress Point is the westernmost point of land of the Monterey Peninsula jutting into the Pacific at its southwest corner. (See Figure 1, page 35.)

Dark Canyon:⁴⁵ Dark Canyon is in the San Gabriel Mountains southwest of Condor Peak in the Angeles National Forest in Southern California. See **Sister Elsie Peak**.

Del Monte Forest: See **Carmel Woods**.

Devils Canyon:⁴⁶ In "Solstice," Devils Canyon is the canyon through which Big Creek runs, with Mining Ridge on its north side. The canyon mouth is about two miles north of Gamboa Point along the South Coast, making it about 19 miles south of the Big Sur Valley. In "The Belled Doe," Devils Canyon is in the San Gabriel Mountains near Highway 2 and Mt. Mooney. See **Sister Elsie Peak**.

Division Knoll:⁴⁷ Division Knoll is not named in "Thurso's Landing," but it is clearly the hilltop where Rick Armstrong and Helen Thurso stood observing Point Lobos to the north and Point Sur to the south. It is a knoll at about 400 feet elevation on the north side of Bixby (Mill Creek) Canyon directly overlooking where Reave Thurso's house is described to be in the poem.

Drunken Charlie's:⁴⁸ As described in "Give Your Heart to the Hawks," Drunken Charlie's place is in the gorge of a cliff along the coast south of Pfeiffer Point in the area of Wreck Beach. As frequently happens, the character of Drunken Charlie surfaces in another of Jeffers's poems, this time as the agonist in "Drunken Charlie," which appeared in the collection *Be Angry at the Sun*. In the introduction to that work, Jeffers says, "for the next-to-last poem in this book, I sought out a drunken fisherman, who lives solitary in his hut under a cliff." The penultimate poem in the book is "Shine, Empire," printed immediately after "Drunken Charlie." See **Pfeiffer's Point** and **Wreck Beach**.

Eagle Lake:⁴⁹ Eagle Lake is in Lassen County in northeastern California near the eastern border of the Lassen National Forest. It was rare for Jeffers to place the setting of a poem or to refer to locations in this area of California. See **Fredonyer Peak**.

Elkhorn Slough:⁵⁰ Elkhorn Slough is a large, shallow estuary at Moss Landing, which is about 15 miles north of the city of Monterey. The slough is along the north side of the Pacific Gas & Electric Company's steam-generation power plant at Moss Landing.

El Sur Chiquito:⁵¹ See **Little Sur River**.

El Sur Grande:⁵² See **Big Sur River**.

Fort Ord:⁵³ Fort Ord Military Reservation was a large army base north of the city of Monterey. (See Figure 1, page 35.) It was an active military base until recently. It now provides the campus for California State University Monterey Bay.

Fogler's Place:⁵⁴ Fogler's place, which figures prominently in "The Loving Shepherdess," is definitely in the Big Sur Valley somewhere along the Big Sur River and south of Andrew Molera State Park. According to Jeff Norman, the model for Fogler was Anton Gerhardt Vogler, an original homesteader who lived at what is now Comings Camp in the interior of the Santa Lucia

Mountains, and Jeffers moved the location of Vogler's place to the Big Sur Valley location, which would not be uncommon for Jeffers to do. Comings Camp can be reached by a trail leading from Bottchers Gap in the northern Ventana Wilderness Area. See **Mt. Carmel**.

Foxbrook Flats:⁵⁵ Foxbrook Flats is an imaginary glen along the banks of Fox Creek in the San Gabriel Mountains in the Angeles National Forest in Southern California (SL 14). The location is proximate to the other landmarks mentioned in the poem "The Belled Doe." Fox Creek flows around the east side of Condor Peak into the Tujunga Reservoir, about 10 miles north of the city of La Crescenta in the San Fernando Valley. See **Dark Canyon, San Gabriel Mountains**, and **Sister Elsie Peak**.

Fraser's Place:⁵⁶ Fraser's Place is located in Sycamore Canyon, which is also the location of the original Pfeiffer homestead. See **Sycamore Canyon**.

Fraser's Point:⁵⁷ Fraser's Point is Pfeiffer Point (SL 211), which is the tall steep promontory jutting into the Pacific Ocean just south of the creek mouth at the end of Sycamore Canyon in Big Sur.

Fredonyer Peak:⁵⁸ Fredonyer Peak is a mountain top at 7680 feet elevation northeast of Eagle Lake in Lassen County in northeastern California. See **Eagle Lake**.

Gamboa's Point:⁵⁹ Gamboa refers to what was at the time the Gamboa Ranch, a rather large spread on the South Coast between Big Creek and Vicente Creek. Gamboa's Point is about 19 miles south of Big Sur.

Garrapata Canyon:⁶⁰ In Spanish *garrapata* means "tick" (plural: *garrapatas*). Jeffers consistently spells the word "garapatas," as did many of the Big Sur families at the beginning of the 20th century. The word can cause major confusion in Jeffers Country, however. Since 1983 there has been Garrapata State Park, which is about seven miles south of Carmel. At Garrapata State Park are found some of the most significant geographical locations in Robinson Jeffers's poetry, practically all of which are associated with the surnames "Soberanes" or "Sovranes," as discussed in the introductory text. The two geographical features important to Jeffers's poetry and which bear the name "Garapatas" (canyon and creek) are located outside the park, about three miles south along the Coast Highway. There is no "Garapatas Canyon" shown on the maps at that location, although a branch of the Garrapata Creek comes down through Wildcat Canyon. Garrapata Creek does go through a canyon, however, and local residents would refer to it as "Garrapata Canyon because of the presence of the creek in the gorge by that name. Except in "Fawn's Foster-Mother," which like "The Belled Doe" is based on a true story of an orphan fawn (SL 14, 211), Jeffers uses the name "Garapatas" without modification, and each poem has to be examined for context to determine

whether the reference is to Garrapata Canyon or to Garrapata Creek, although the distinction is not always significant. Finally, it should be noted that "Garapatas" is a regional designation for the coast land between Palo Colorado Road and Doud Creek, and that a "Garapatos Road" intersects with the Palo Colorado Road. See **Soberanes**.

Garrapata Creek:⁶¹ Garrapata Creek, which is fed by Joshua Creek and the creek in Wildcat Canyon, comes down from its head on White Rock Ridge, flows around the north side of Twin Peaks in a northwesterly direction, and enters the Pacific Ocean about two miles north of Rocky Point. The soft, white beach that stretches between the sea mouth of Garrapata Creek and that of Doud Creek to the north is known as Garrapata Beach. The beach is part of the Garrapata State Park, land east of Highway 1 at that location is not on state property. See **Garrapata Canyon**.

Gavilan Canyon Bridge:⁶² There is no Gavilan Canyon Bridge along the Big Sur Coast between Nottleys Landing and Hurricane Point, the two reference points given in "Mara." Most likely the reference is to Bixby Bridge, which spans the deep Bixby Canyon north of Hurricane Point. Gavilan means "hawk" in Spanish, and the word is sometimes spelled "Gabilan."

Golden Gate:⁶³ The Golden Gate is the entrance to San Francisco Bay, which is now spanned by the Golden Gate Bridge. In "Fauna" Jeffers refers to "San Francisco harbor's golden mouth," which is a clear reference to the Golden Gate at a time when the bridge did not exist.

Gonzales: See **Chualar**.

Granite Canyon:⁶⁴ Granite Canyon is located along the coastline about a mile south of Soberanes Point in Garrapata State Park. It is one of a series of coastal canyons mentioned in "Thurso's Landing," where it seems to have no particular significance in the development of the story by itself.

Granite Point:⁶⁵ There is a Granite Point in Point Lobos State Reserve, located on the north side of the peninsula near Whalers Cove, and which would have been visible from Hawk Tower at one time. (See Figure 1, page 35.) That is not the Granite Point mentioned in "Hungerfield," however. That Granite Point is most likely Partington Point, which is located about 32 miles further south of Carmel between the Big Sur river valley and Sates Hot Springs just north of the northern boundary of Julia Pfeiffer Burns State Park. See **Horse Creek**.

Grayback:⁶⁶ Grayback or "Grayback's Peak" is the name of Mt. San Gorgonio, with a peak at 11,500 feet in the San Gorgonio Wilderness area in the San Bernardino Mountains. Jeffers climbed to the top of Mt. San Gorgonio as an undergraduate student at Occidental College. See **San Bernardino Mountains**.

Greenfield:⁶⁷ Greenfield is a small farming community along Highway 101 about halfway between Soledad and King City. Geographically, it is important as the eastern terminus of the Carmel Valley Road after it joins Arroyo Seco Road, which, in turn, becomes Elm Avenue as it goes through Greenfield.

Hanlon's Place: See **Idlewild**.

Hawk Tower⁶⁸ Hawk Tower is the 40-foot stone tower Jeffers built for Una on the Tor House property, about 30 feet south of Tor House. It provided a magnificent view of the Carmel Bay and Point Lobos before Carmel Point was so intensely developed. Jeffers did not refer to Hawk Tower by name in the poems, but the context makes the references clear.

Hayworth's Ranch:⁶⁹ Jeffers's use of the "Sur Hill" placename, which he used to refer to Little River Hill, a mile northeast of Point Sur, illustrates his tendency to solve landmark riddles of one poem in another. In "Ruth Alison" the Hayworth Ranch was located by a careful reading of the poem and checking conclusions in the field. In "The Women at Point Sur," however, Jeffers has one of his characters "Riding out of the Redwoods up the Sur Hill, / Hoping to sleep ... at the shack / On the Hayworth Ranch." These lines confirm the location of the Hayworth Ranch, which we placed about a third of a mile northeast of the crest of Little River Hill along Old Coast Road in the area of the Sur Hill ridge. The map clearly shows a trail coming up through a canyon from along the highway at Point Sur and connecting with Old Coast Road less than half a mile south of the Hayworth Ranch, structures of which still show on the USGS *Big Sur* topographic quadrangle. See **Sur Hill**.

Horse Creek:⁷⁰ There is no Horse Creek in Monterey County. In "Hungerfield," where the name is used, Jeffers is probably referring to Partington Creek, which flows through the steep canyon on the south side of Partington Ridge and empties into the Pacific at a place that is just inside the northern border of the Julia Pfeiffer Burns State Park. The main objection to that location is the lack of level land suitable for the structures and operations described in the poem. That would not inhibit Jeffers from using the area as the setting of the poem, however. Jeffers often blended the real and the imaginary in setting his stories, as he did extensively in "Cawdor." Moreover, the description of Hungerfield's home at Horse Creek hauntingly reminds one of Tor House. Transplanting the image of Tor House to the mouth of Partington Creek is not without precedent in the Jeffers's canon. He did exactly that in "The Women At Point Sur," when he transplanted the distinctive dwelling (which still exists) just off Palo Colorado Road near its intersection with Highway 1 to the land around Point Sur (SL 211). See **Cawdor's Canyon**, **Granite Point**, and **Moreland's Place**.

Horse Flats:⁷¹ We found no location called "Horse Flats" in Monterey County, where the poem "Going to Horse Flats" appears to be set. The only possibility based on nomenclature is in the east-central Ventana Wilderness, a few miles east of Tassajara Hot Springs near Arroyo Seco. Placing Horse Flats in this area, however, represents a departure from Jeffers's usual preference for the coastal areas between Carmel and Big Sur. Further, his use of the term "Cathedral columns" in the poem suggests redwoods, of which there are none in Arroyo Seco. However, given Jeffers's willingness to mentally transplant people and landmarks from one location to another, there is a possibility that "Horse Flats" and the old man of the poem might be based on Jeffers's college-days experience in climbing Mt. San Geronimo in the San Bernardino Mountains in Southern California, where he traveled through "Horse Meadows" and met an old man in a cabin named "Louie" (MB 32-33). He memorialized that experience in the Californians poem "Stephen Brown." Jeff Norman points out that a Spanish word for a flat land or pasture where horses are raised is *potrero*, suggesting another location, namely in Potrero Canyon, which is located about six miles due east of Carmel Highlands and which opens onto the Carmel Valley. Potrero Canyon, he points out, has redwoods.

Hurricane Point:⁷² Hurricane Point is located along the Big Sur coastline about midway between Rocky Point and Point Sur, approximately 16 miles south of Carmel. There is a vista point along the Coast Highway at Hurricane Point about 600 feet above the surf. The name relates to the fact that the wind seems to be always blowing a gale there.

Idlewild:⁷³ Idlewild is the most likely place for the "Hanlon's place" or "Hanlon's Camp" referred to in several of Jeffers's poems. Idlewild was a resort on the South Fork of the Little Sur River near where it crosses Old Coast Road. It was built by the stage driver Charles Howland, who seems to have been the model for the character Hanlon who appears in several of Jeffers's poems.

Jolon:⁷⁴ Jolon was a small settlement in the Jolon Valley, about three miles southeast of Mission San Antonio. About 20 miles southwest of King City, it had a short life, and little evidence of its existence remains except for the adobe ruins of the old Dutton Hotel, which can be seen along Jolon Road: Jolon was the site of an Indian village at the time of the Portola expedition. The name is a Spanish pronunciation of an Indian word that has several meanings, one of which is "valley of dead oaks," an obvious reference to the magnificently gnarled and ancient oak trees that populate the nearby glens and valleys, especially those in Stony Valley, through which the Nacimiento Fergusson Road runs where it comes through the eastern foothills of the Santa Lucia Range.

Juan Higuera Creek:⁷⁵ Juan Higuera Creek, spelled "Juan Higera Creek" by Jeffers, flows southwest from its head to cross under the Coast Highway at Juan Higuera Creek Bridge and enter the Big Sur River at a spot about a mile and a half north of the entrance to the Pfeiffer Big Sur State Park.

Kaweah Valley:⁷⁶ Kaweah Lake is located just outside the southeastern section of Sequoia and Kings Canyon National Parks in east-central California.

King City: See **Chualar**.

Klamath Country:⁷⁷ Land around either the Klamath River in upper northern California or around Klamath Falls in southern Oregon, not far from the California border.

La Cumbre:⁷⁸ La Cumbre (which means "the summit" in Spanish) is a peak in the Santa Ynez Mountains just inside the southern border of the southern section of the Los Padres National Forest, about six miles east of Santa Barbara. The peak is approximately 4000 feet in elevation.

La Jolla:⁷⁹ La Jolla is a suburb of San Diego.

Las Piedras Canyon: See **Rocky Creek Canyon**.

Las Tinajas Altas:⁸⁰ *Las tinajas altas* in Spanish means "the high waterjars," a prominent geologic feature of the poem "Dead Man's Child." The scene is set in a remote desert area suggestive of Arizona or New Mexico; but in a letter to Lawrence Clark Powell, Una Jeffers includes the poem with others she refers to as Jeffers's "California poems" (SL 211). That reference tends to make the most likely setting somewhere in the Mojave Desert in southeastern California.

Laurel Spring:⁸¹ Laurel Spring is not named anywhere in Monterey County, but as described in "Give Your Heart to the Hawks," a seaside location along the South Coast in the general area of Big Creek and Gamboa Point is suggested. The spring might be another imaginative invention of Jeffers, especially considering it was first located in the poem by Onorio Vasquez "the cowboy who sees visions." Quite possibly it was meant to be symbolic of death and redemption. ("At Laurel Spring he will wash off the blood, / And be cured of his wound.") Jeff Norman has a feeling for a ridgetop location for Laurel Spring and thinks it might be found further south, closer to the Monterey-San Luis Obispo county line.

Lindsay's Cabin:⁸² The story of the man who became Lindsay in the poem "At Lindsay's Cabin" was told to Jeffers on the mail-stage ride from Carmel to Big Sur in December 1914 by Corbett Grimes. The cabin mentioned in the poem was visible from the road. The most likely location for Lindsay's cabin, according to the description in the poem, is along the Old Coast Road in the vicinity of a sharp bend about a half-mile from where Sierra Creek

passes under the road. This would put it approximately four miles along the road from its entry point at Bixby Bridge.

Little River: See **Little Sur River**.

Little River Hill: See **Sur Hill**.

Little Sur River:⁸³ The Little Sur River enters the Pacific about three miles north of Point Sur, where it crosses under the Coast Highway at the bend in a sharp U-shaped curve. The head of the Little Sur River is at the 4000-foot level of the north slope of the Ventana Double Cone from where it meanders in a westerly direction around the north side of Pico Blanco, passing under Old Coast Road on its way to the ocean. "Little Sur" and "Little River" (with and without initial capitalization) are other names for the Little Sur River. See **Little Sur South Fork**.

Little Sur South Fork:⁸⁴ The South Fork of the Little Sur River branches off from the Little Sur River about three miles east of the river's mouth, where the Old Coast Road crosses the Little Sur River. The South Fork rises in a general southeasterly direction between Pico Blanco and Cabezo Prieto ("dark head" in Spanish) to its head about two miles west of Ventana Double Cone.

Llagas Ridge:⁸⁵ Llagas Ridge has not been located, though we believe it might be in the vicinity of Pico Blanco, possibly being Dani Ridge. Llaga, translated from the Spanish, means "wound, ulcer, or sore." The term also carries the connotation of grief and sorrow that seems to fit the context of the poem "The Inhumanist," in which it occurs.

Lobos:⁸⁶ "Lobos" is one of the most common placenames in the Jeffers lexicon, but it is incomplete. It refers to Point Lobos, the rocky headlands that project, like a hand with its fingers splayed, into the Pacific Ocean at the south end of Carmel Bay. It is now Point Lobos State Reserve. (See Figure 1, page 35.) As "Lobos," Point Lobos was important as the setting for the narrative "Tamar." (See "I am Tamar Cauldwell from Lobos, write my story" from "Come, Little Birds.") In other contexts the term is used generally as a geographical reference point. See **Lobos Rocks** and **Point Lobos**.

Lobos Rocks:⁸⁷ Lobos Rocks are two large rocks sticking up in the Pacific Ocean about 2000 feet northwest of Soberanes Point, providing a haven for California sea lions. In Spanish, *lobos* means "wolves," and as used locally the name probably comes from the Spanish *lobos marinos* for "sea wolves," referring to California sea lions. Soberanes Point is about seven miles south of Carmel in Garrapata State Park and about four miles south of Point Lobos.

Long Ridge:⁸⁸ Long Ridge is a ridge on the south side of Las Piedras Canyon, north of Bixby Creek and Turner Creek.

Los Angeles:⁸⁹ City in Southern California between San Diego and Santa Barbara; it is the largest in the state. Use of this city by Jeffers is interesting

and unlike his references to places like San Francisco and Monterey. The haunting image from "The Purse-Seine"-"Lately I was looking from a night mountain-top / On a wide city, the colored splendor, galaxies of light"reminds us of Los Angeles at night as seen from one of the many hilltops that surround the city. This image compares closely with this one from an early poem, "Emilia," in Californians: "High on a lovely hill ... / And eastward from its height Los Angeles, / Or rather her lights the untimely dawn, / Was seen at nightfall."

Maderan Valley:⁹⁰ The Central Valley town of Madera is located along Highway 99 about 80 miles east of Salinas. Jeffers uses the term "high Maderan valley," however, which suggests a location east of the town of Madera in the Sierra Nevada foothills between Yosemite and King's Canyon National Parks and within Madera County. The term is used at the conclusion of the poem "Dorothy Atwell" more in a general than specific sense and probably represents a locale rather than a particular geographical location.

Mal Paso:⁹¹ Malpaso is a Spanish compound meaning "a difficult passage," which Jeffers consistently spelled open. The name came into use during the early days of Carmel and Big Sur before a bridge was built over Malpaso Creek along the Coast Road. "Mal Paso" is an important placename in Jeffers's poetry. It was at "Mal Paso" that Tamar Cauldwell seduced her brother, Lee. It was at "Mal Paso" where Jeffers met the mysterious woman of "Mal Paso Bridge." Usually the term is coupled with another geographical element, such as "Mal Paso Creek." Without a descriptive term, poem context has to be examined to determine the precise reference, whether to the canyon or the creek. In "The Wind-Struck Music" the term is used generically, as in "The Victorines at Mal Paso," meaning in the general area of the Malpaso creek and canyon. See Mal Paso Canyon and Mal Paso Creek.

Mal Paso Bridge:⁹² The Malpaso Bridge is along the Coast Highway crossing Malpaso Creek about a mile south of Carmel Highlands, where Yankee Point is located. It's an important landmark in the Jeffers canon. It was under the Malpaso Bridge where Tamar and Lee began their trek up the creek to the pool of seduction. It was under Mal Paso Bridge where Jeffers saw "a woman with a little child" in "Mal Paso Bridge," leading to some interesting speculation whether she was the Madrone Bothwell he saw "on the Mal Paso Bridge" in "Solstice." The bridge in the poems is likely an earlier predecessor at a lower elevation than the bridge that now crosses Malpaso Creek.

Mal Paso Canyon:⁹³ There is no official Mal Paso Canyon, but Jeffers uses the term to refer to the area of the Malpaso creekbed which comes down from its head on the northwestern slope of Palo Corona through the canyon formed by Rocky Ridge on the south and the hills southeast of Carmel

Highlands on the north. Mal Paso Canyon is an important setting in "Such Counsels You Gave to Me."

Mal Paso Coal Mine:⁹⁴ Mal Paso Coal Mine is another name for the Carmelo Coal Mine, which was located about where Jeffers places it in the poem "Metamorphosis"-five miles south of Carmel on the north bank of Malpaso Creek. Jeffers discovered the abandoned coal mine on a hike up Malpaso Canyon in 1925 (SL 33). He refers to the mine in "Such Counsels You Gave to Me," and briefly recounts the sad history of the mine where a cave-in buried alive dozens of Chinese laborers whose bodies were never recovered.

Mal Paso Creek:⁹⁵ Malpaso Creek empties into the Pacific just west of Malpaso Bridge, which spans it. From its head on Palo Corona it meanders westward through the steep canyon that Jeffers called Mal Paso Canyon. The canyon walls are steep and undoubtedly caused a heavy runoff of winter rain waters, making a malpaso where the old wagon road crossed the creek near the coastline. See **Mal Paso Canyon**.

Mal Paso Mountain:⁹⁶ There is no Mal Paso Mountain in Monterey County, but there are two likely candidates: the mountains on either side of Malpaso Creek, neither of which are named on the official maps. The mountain to the north of the creek is known locally as Wildcat Mountain, the name coming from Wildcat Creek, which skirts its northern side. The mountain along the south side of Malpaso Creek has no local name we know of, but is sometimes referred to as Rocky Ridge, which is actually a benchmark at about its 1500-foot elevation.

Manvil's Landing:⁹⁷ Manvil's Landing is Notleys Landing (SL 211). See **Notleys Landing**.

Manvil's Lumber Camp:⁹⁸ See **Notleys Landing**.

Manvil's Shingle Mill:⁹⁹ See **Notleys Landing**.

Marble Creek:¹⁰⁰ There is no Marble Creek officially listed in Monterey County, but there is a creek that comes down from Marble Peak, running southwesterly to where it joins another unnamed creek that comes down Anderson Canyon, then runs west to the Pacific about a mile north of Anderson Landing. This streambed is also called Anderson Creek. Anderson Landing is about 15 miles south of the Big Sur Valley.

Marble Peak:¹⁰¹ Marble Peak is actually a summit at about 4000 feet elevation about four miles east of Partington Point and along Coast Ridge Road.

Marble Ridge:¹⁰² Marble Ridge, as used in "Mara," most likely refers to the ridge line running north and south from Marble Peak and which is traversed by Coast Ridge Road. See **Marble Peak**.

Margrave's Farmhouse:¹⁰³ Margrave's farmhouse in "Margrave" is rather precisely located in the poem near the sea mouth of the Carmel River, possibly in the area of the artichoke fields (see Figure 1, page 35). See **Artichoke Fields**.

Mescal Creek:¹⁰⁴ There is no official Mescal Creek, but from the context of the poem "The Loving Shepherdess," within which the name appears, the reference appears to be to Sierra Creek in the area shortly before it joins Bixby Creek. Why Jeffers chose to rename Sierra Creek as Mescal Creek remains unclear, but he probably took the name from the fact that Sierra Creek has its head up Bixby Mountain on Mescal Ridge. "Mescal" is a popular form of the Spanish *mexcal* or *mezcal*, which is a spiny, cactus-like plant from which agave liquor is made. Large patches of it can be seen growing on the hillsides from Old Coast Road, which was the path Clare Walker was following in the poem. See **Mescal Ridge**.

Mescal Ridge:¹⁰⁵ Mescal Ridge runs generally east and west on Bixby Mountain, the peak of which is located about three miles east of Hurricane Point, which is about 16 miles south of Carmel.

Mill Creek: See **Bixby Creek**.

Mill Creek Bridge: See **Bixby Creek Bridge**.

Mill Creek Farm:¹⁰⁶ In a letter to Ernest Bishop in 1917, Jeffers locates the Mill Creek Farm generally between Palo Colorado and the Little Sur River (SL 14). This places it in Bixby Creek Canyon, which was known as Mill Creek Canyon in 1917. There is a section of flatland at the bottom of the canyon suitable for farming, approximately two to three miles from the entry point at Bixby Creek Bridge, and this is the most likely location of the farm. This site is also possibly the location of the Cartwright place in "A Woman Down the Coast." See **Cartwright's Ranch**.

Mill Creek Hills:¹⁰⁷ The reference in the poem is to the limekiln operations up Mill Creek from Bixby Landing. See **Bixby Creek**.

Mill Creek Mountain: See **Bixby Mountain**.

Mirmas Canyon:¹⁰⁸ Mirmas Canyon is not shown on the area maps nor is it listed in Clark's *Monterey County Place Names*. It appears in the poem "The Coast-Road." We think the lone rider of the poem might be positioned on Partington Ridge overlooking Torre Canyon, which might be the "Mirmas Canyon" of the poem. "Mirmas" might be a contraction of the Spanish words *mira* ("look") and *mas* ("more"), meaning "look more," or, possibly, "see more," which would not be inconsistent with the Spanish for *torre*, for which one accepted definition is "watchtower." Land between Torre and Lafler Canyons was owned by the Boronda family, and one of Alejandrino Boronda's

grandsons was known to ride down and shake his fists at the road-building crews when the Coast Highway was under construction. Jaime de Angulo, another colorful Big Sur character known for melodramatic gestures, lived nearby on Partington Ridge at his *Ranchito Los Pesares*, or "Ranch of the Sorrows." See **Coast Road**.

Mission San Carlos: ¹⁰⁹ The references "Mission bells" and the "Mission church" in "The Three Avilas" are to the Mission San Carlos de Borromeo in Carmel. (See Figure 1, page 35.) See **Carmel Mission** and **San Antonio Church**.

Monterey: Monterey, which is mentioned about 50 times in approximately 30 of Jeffers's Big Sur poems, is not cited in the endnotes for that reason. Monterey is the California city at the south end of Monterey Bay that was the Spanish capital of Alta California. (See Figure 1, page 35.) It was also the capital of the California republic for a time following the revolt from Mexican rule and prior to the state's entry into the Union. It is located at the base of the Monterey Peninsula, which is a large, stubby fist of land that juts into the Pacific and separates Carmel Bay from Monterey Bay. Monterey is surrounded by several suburban communities, such as Pacific Grove, Pebble Beach, Seaside, and Marina. Monterey is also located about four miles north of Carmel. It is the principal business and commercial center for Monterey Bay communities. In Jeffers's stories, Monterey does not figure prominently, though it is frequently mentioned: it is the place where Big Sur inhabitants go to shop, where they take their sick and injured friends and relatives to be treated, and the place where old settlers go to retire and be buried. Monterey is also the location for major central coast fishing operations, as in "The Purse-Seine." See **Monterey Harbor**.

Monterey Bay: ¹¹⁰ Monterey Bay is California's second largest bay, a 20-mile stretch of crescent-shaped coastline from Point Pinos in Monterey County north to Point Santa Cruz in Santa Cruz County. (See Figure 1, page 35.) The city of Monterey is at the southern end of the bay, and the city of Santa Cruz is at its northern end.

Monterey Fish Pier: ¹¹¹ The reference is to Fisherman's Wharf in Monterey. See **Monterey**.

Monterey Harbor: ¹¹² The reference is to the boat and fishing harbor in Monterey, where the fishing boats described around Carmel Point in the poem "Boats in a Fog" launched from and to which they returned, conducting a human enterprise of which Jeffers obviously approved:

A flight of pelicans
Is nothing lovelier to look at;

The flight of the planets is nothing nobler; all the arts lose virtue
Against the essential reality
Of creatures going about their business among the equally
Earnest elements of nature.

Monterey Peninsula:¹¹³ According to Clark's *Monterey County Place Names*, the Monterey Peninsula is a spectacular rocky headland comprising 35 square miles midway on the California coast" (330). It is home to the city of Monterey with its suburbs Pacific Grove and Pebble Beach. Carmel is not part of the Monterey Peninsula, however. See **Monterey** and **Carmel**.

Morehead's Place:¹¹⁴ In "The Women at Point Sur" Morehead's place is at Point Sur. The log cabin, so graphically described in the poem, exists, but not at any Point Sur location. Jeffers made another one of his mental transplantations, as he did in Cawdor with Moro Rock. The structure is the Trotter home located near the intersection of Palo Colorado Road and the Coast Highway (SL 211). Its familiar zebra-striped appearance makes it a familiar landmark. See **Moro Rock**:

High cubed-shaped house, redwood logs squared and jointed,
Blackened with ancient weathers, chinked with white plaster,
Striped like a zebra with the white plaster, and the porch
Rotting under its rose-vine.

Moro Rock:¹¹⁵ The Moro Rock mentioned in "Contrast" is a mountain peak of about 6800 feet elevation in the south-central section of Sequoia and Kings Canyon National Parks. It should not be confused with Morro Rock, which is located in Estero Bay just outside of Morro Bay in northern San Luis Obispo County. Moro Rock is probably the "Rock" referred to in "Cawdor," having been mentally transplanted by Jeffers from its site in the Sierra Nevada to Cawdor's Canyon (SL 154). Though it is definitely not the rock described in "Contrast," nor the one in "Cawdor," "Moro Rock" is also a name that was given to Point Sur, according to Clark's *Monterey County Place Names*. See **Cawdor's Canyon**, **Morro Bay**, **Point Sur** and **The Rock**.

Morro Bay:¹¹⁶ Morro Bay is a sheltered bay that opens onto Estero Bay along the northern San Luis Obispo County coastline. At the head of a long finger of land that marks the northern entrance to Morro Bay sits Morro Rock, very similar in shape and appearance to the rock at Point Sur. Morro Rock is much taller, however; it is 578 feet at the top to Point Sur's 361 feet at its summit. It is Morro Rock that Jeffers compares to Mont St. Michel on the Normandy coast in France in the poem "Morro Bay." Mont-Saint-Michel is a small

island off the coast of northwest France in an arm of the English Channel, crowned by an abbey founded in 708. See **Moro Rock** and **Point Sur**.

Mountain Lodge:¹¹⁷ Given the context of the poem "Steven Brown," Mountain Lodge is probably Moon Lodge, three or four miles south of Big Bear Lake. See Bear Lake.

Mount Carmel:¹¹⁸ Mount Carmel is a mountain in the Ventana Wilderness (peak at 4417 feet elevation) about a mile north of Devils Peak; its southern and western slopes drain into Bixby Creek. Devils Peak is about 10 miles east of the coast, near where Bixby Landing was located. From the trailhead at Bottchers Gap, the Skinner Ridge Trail will take a hiker to Devils Peak; and crossing the Skinner Ridge Trail is the San Clemente Trail, which begins further south at Comings Cabin and proceeds north around the east side of Mt. Carmel. See **Fogler's Place**.

Mount Gabilan:¹¹⁹ The Mount Gabilan mentioned in the poem "The Stone Axe" is Fremont Peak, a 3560-foot elevation mountain top that was also known as Gabilan Peak at one time. It is in the Gabilan Range and located east of Salinas on the Monterey-San Benito county line. It is part of Fremont Peak State Park. See **Mt. Toro**.

Mount Venus:¹²⁰ There is nothing listed for Mount Venus in Monterey County, and the reference in the poem is probably a classical allusion rather than a local area placename. However, the reference appears in "The Women at Point Sur," which might have evolved out of an earlier unpublished narrative Jeffers ultimately abandoned that was called "Point Alma Venus" (SL 65).

New Year's Point:¹²¹ The reference in the poem is undoubtedly to Ano Nuevo Point, as *ano nuevo* in Spanish is "new year" in English. Ano Nuevo Point is now part of the Ano Nuevo State Reserve, a marine sanctuary on the Pacific coast about midway between Santa Cruz on the south and San Francisco on the north.

Notleys Landing:¹²² Notleys Landing, named after William and Godfrey Notley, two early Big Sur settlers, is located west of Highway 1 near its intersection with Palo Colorado Road, about 13 miles south of Carmel. (See Figure 1, page 35.) Until the second decade of the 20th century, it was the site of a bustling settlement and shipping community where redwood lumber and tanoak were shipped north to commercial centers. It was the site of a large saw-mill and the location of a lively dance hall referred to by Jeffers, though seldom by name. The buildings at Notleys Landing were still standing when Jeffers moved to Carmel, though they are gone now. Notleys Landing is the site for Manvil's Landing in Jeffers's "Ruth Alison" in *Californians* (SL 211). Notleys Landing also provided the setting for the film *Zandy's Bride*, a screen adaptation of Lillian Bos Ross's Big Sur novel, *The Stranger*.

Old Baldy:¹²³ Old Baldy, called "Baldy" by Jeffers in "The Stars," is the 10,000-foot peak of Mt. San Antonio in the San Gabriel Mountains, approximately five miles north of the town of Mt. Baldy.

O'Farrell's Farm:¹²⁴ from the description in the "The Coast-Range Christ." the O'Farrell place is in the vicinity of the Carmel River mouth and the Mission San Carlos in Carmel, which would place it near Tor House. (See Figure 1, page 35.) Another early poem, "The Three Avilas," is also set near the Jeffers residence in Carmel, this time the rented cabin in Carmel-by-the-Sea before Tor House was built. As time went on, the distance between Carmel and the scenes of Jeffers's narratives tended to increase. The character of O'Farrell in the poem is based on an actual Big Sur inhabitant who dug for the lost Indian silver mine and eventually hanged himself (SL 211). See **Tor House**.

Pacoima Glen:¹²⁵ Pacoima Glen cannot be located but the reference might be to Pacoima Canyon, or a spot near it, which is in the San Gabriel Mountains about two miles north of Condor Peak. See **Dark Canyon**.

Palo Colorado:¹²⁶ The most easily identifiable geographical site with "Palo Colorado" (red tree) as a part of a proper noun is Palo Colorado Road. The Palo Colorado Road intersects with the Coast Highway about 13 miles south of Carmel. It is important not only because it marks the entrance to the heavily populated Palo Colorado Canyon, but also because it leads up to Bottchers Gap, about seven miles uphill from the highway. Moreover, it marks the location of Notleys Landing on the headlands to the west of the highway, which was the setting for Manvil's Landing in "Ruth Alison" in Jeffers's *Californians*. The creek at the bottom of Palo Colorado Canyon is known as Palo Colorado Creek.

Palo Colorado Canyon:¹²⁷ Palo Colorado Canyon, which is entered at the intersection of the Coast Highway and Palo Colorado Road, is a steep canyon between Garrapata Creek on the north and Las Piedras Canyon on the south. There is a beautiful redwood grove in the gorge of the canyon that follows the course of the creekbed. The canyon itself is heavily populated, with cabins and summer homes going up in tiers on the mountain side north of the creekbed. The scene of the story in "Resurrection" is set at the head of Palo Colorado Canyon, which is about halfway up the west slope of Twin Peaks. (See Figure 1, page 35.)

Palo Corona:¹²⁸ See Palo Corona Mountain.

Palo Corona Mountain:¹²⁹ A mountain of the Santa Lucia Range located southwest of San Jose Creek and about six miles due east from Soberanes Point. It starts at the head of Granite Canyon and rises to a summit of about 3000 feet elevation. In "The Women at Point Sur," Onorio Vasquez and his

family lived near Palo Corona Mountain. It is believed that the name refers to a circle or "crown" of trees at or near the peak.

Palos Ridge:¹³⁰ There is no site by this name on the maps or in Clark's *Monterey County Place Names*. However, given that the speaker in the poem who uses the term is Onorio Vasquez, the reference is probably to Palo Corona, where he and his brothers resided. See **Palo Corona**.

Palos Verdes Cliff:¹³¹ The reference to "the Palos Verdes cliff" in "Shane O'Neill's Cairn," from *Descent To the Dead*, is probably to some spot along the coast in Palos Verdes Estates, a seaside community in Southern California located between Redondo Beach and Rancho Palos Verdes, possibly overlooking Palos Verdes Point. Rancho Palos Verdes, on the opposite side of the Palos Verdes Peninsula, cannot be completely ruled out as the site of the landmark referred to, but Palos Verdes Estates is the more likely location inasmuch as it adjoins Redondo Beach, where Jeffers lived at one time before coming to Carmel.

Paso Robles:¹³² Paso Robles is a central California community along Highway 101 about 12 miles north of Atascadero. It lies at the foot of the eastern slope of the Santa Lucia mountains on the banks of the Salinas River.

Pescadero:¹³³ The reference to Pescadero in the poem "Dream of the Future" is to the marine waters around Stillwater Cove in Pebble Beach, which is on the southeast corner of the Monterey Peninsula, and which can be seen from Carmel Point. (See Figure 1, page 35.) Pescadero (Spanish for "fishmonger") provides the name for Pescadero Canyon, which runs past Carmel Woods and between Carmel-by-the-Sea and the Del Monte Forest. Though the canyon is not mentioned by name in "The Three Avilas," the setting appears to be in Pescadero Canyon, not far from the log cabin the Jefferses rented in Carmel prior to building Tor House on Carmel Point. It is also the area where Jeffers liked to walk and meditate, as recounted in his introduction to the Modern Library edition of *Roan Stallion, Tamar, and Other Poems*. See **Pescadero Cove** and **Pescadero Rocks**.

Pescadero Cove:¹³⁴ The reference "In a Westward Beach" is probably to Stillwater Cove, which is a cove at the north end of Carmel Bay in Pebble Beach between Pescadero Point and Arrowhead Point. Pescadero Rocks are located just outside the sea mouth of the cove. See **Pescadero Rocks**.

Pescadero Rocks:¹³⁵ A group of offshore rocks just east of Pescadero Point. See **Pescadero Cove**.

Pfeiffer Beach:¹³⁶ Pfeiffer Beach is at the end of Sycamore Canyon, just north of Pfeiffer Point. In the poem "Give Your Heart to the Hawks" it is not referred to by name, but, given the fact that the Fraser ranch was located in

Sycamore Canyon, the reference to "the beach" heaped "with black weed" must be to Pfeiffer Beach.

Pfeiffer Point: See **Fraser's Point**.

Pico Blanco:¹³⁷ Pico Blanco, which means "white peak" in Spanish, is a mountain top with an elevation of about 3700 feet, located four miles south of Bottchers Gap, from which it can be seen clearly. (See Figure 4, page 37.) It also has been known as "Sur Peak." It was sacred to the Esselen Indians, who regarded it as the source of creation. Jeffers's frequent use of the term is generally reverential, as in "Return": "Oh noble / Pico Blanco, steep sea-wave of marble." Jeffers does not always refer to Pico Blanco by name, however. For example, in "A Woman Down the Coast" he refers to it as "pyramid of pallid stone," and in "Ruth Alison" Jeffers calls it "that limestone peak."

Pigeon Gap:¹³⁸ See **Bottchers Gap**.

Pigeon Point:¹³⁹ Pigeon Point, referred to in "The Purse-Seine," is an offshore fishing location in San Mateo county, about 25 miles north of Santa Cruz and 5 miles north of Point Ano Nuevo. It has a noteworthy lighthouse. Its location is about as far north up the coast as Jeffers sent any of his poems.

Point Conception:¹⁴⁰ Point Conception is a point along the California coast about 40 miles north of Santa Barbara. It is the location where weather patterns frequently change between Southern California and the rest of the state.

Point Dume:¹⁴¹ Point Dume is in Southern California along the coast near Malibu.

Point Joe:¹⁴² Point Joe is located on the Monterey Peninsula, about two miles south of Point Pinos. (See Figure 1, page 35.) It was, like the ocean areas offshore from Point Pinos and Point Sur, the scene of many early ship wrecks, until lighthouses were installed at the other two locations. It had been called Pyramid Point until renamed Point Joe in honor of a Chinese fisherman and goat tender who sold trinkets to the tourists on 17-mile drive. He lived on the point for many years, and he is "the old Chinaman" referred to in "Point Joe."

Point Lobos:¹⁴³ Point Lobos is the formal name for what Jeffers often referred to simply as "Lobos." (See Figure 1, page 35.) The area is important as the setting for "Tamar," a story that Jeffers says "grew up ... from the strange, introverted, and storm-twisted beauty of Point Lobos" (SP xvi). (See Figure 1.) Pointed references to Point Lobos and "Tamar" appear also in other poems. For example, in "The Loving Shepherdess," Clare Walker is described as wandering "Near Point Lobos, by a gate / Where Tamar Cauldwell used to lean from her white pony." In "Meditation on Saviors" Jeffers described Point

Lobos as lying "over the hallowed water like a humped whale swimming to shoal." See **Lobos**.

Point Pinos: ¹⁴⁴ Point Pinos is located at the northwest tip of the Monterey Peninsula in the city of Pacific Grove. (See Figure 1, page 35.) It is the site of the oldest lighthouse on the California coast, having been put into operation in 1854. Except in "At Lindsay's Cabin," the term is consistently used by Jeffers without any other term as part of the proper noun, but the context generally reveals whether he is referring to the lighthouse or to the general area as a geographical reference point.

Point Sur: ¹⁴⁵ One of the most imposing landmarks along the entire Pacific coast, Point Sur is a gigantic lava rock 361 feet tall bulging out of the ocean at the tip of a narrow, sandy isthmus of land 20 miles south of Carmel, near the entrance to the Big Sur Valley. (See figure 6, page 38.) It is a monstrous and mysterious dome of stone that has inspired many tales, not the least of which is "The Women of Point Sur," for which the rock provided background and setting. (See Figure 1, page 35.) Point Sur has been given the nickname "Big Rock" by some residents; and it has also been called "Sur Rock," though officially Sur Rock is a small offshore rock about two miles southeast of Point Sur. Not surprisingly, the rock provided a familiar geographical reference point in Jeffers's poetry. See **Morehead's Place**.

Point Sur Lighthouse: ¹⁴⁶ The lighthouse at Point Sur was constructed (1887-1889) at the 270-foot level on the seaward brow of the rock and began operations on August 1, 1889. The rock, the lighthouse, and the surrounding territory are now the site of the Point Sur State Historical Park. In her introduction to *Jeffers Country*, Una Jeffers said the lighthouse at Point Sur sits "atop a rock like St. Michael's Mount off Cornwall" (JC 10), which contrasts somewhat with Jeffers's reference to Morro Rock on the San Luis Obispo coastline. See **Morro Bay** and **Point Sur**.

Point Vicente: ¹⁴⁷ There is no Point Vicente named in Monterey County, but the context of "Give Your Heart to the Hawks," in which it appears, seems to put it along the South Coast near Gamboa Point, perhaps Lopez Point. Vicente Creek is in the general vicinity.

Potrero Hill: ¹⁴⁸ The reference to Potrero Hill in "The Coast-Range Christ" may be to a ridge overlooking Potrero Canyon, which is about five miles due east of Point Lobos and which opens onto the Carmel Valley. It could also be to a hill in the *Rancho Potrero de Portola*, which would put it in the vicinity of O'Farrell's farm in the poem. See **O'Farrell's Farm**.

Promontory: ¹⁴⁹ As used in "Ode on Human Destinies" the reference is most likely to the promontory that juts out at Pebble beach forming the northern terminus of Stillwater Cove, which has been known as Promontory Point.

The reference in other poems is less clear, but given the consistent initial capitalization of the word, the reference is probably to the same place. See **Pescadero Cove**.

Rat Creek:¹⁵⁰ Rat Creek is a short creek that enters the Pacific at a spot about four miles south of Slates Hot Springs (Esalen Institute).

Redondo:¹⁵¹ Jeffers says in his afterword to *Californians* that Redondo "is a sea-port near Los Angeles." Actually, Redondo Beach is a seaside community between Hermosa Beach and Palos Verde Estates, though it does have a small-craft harbor known as King Harbor, and, early in the century, coastal steamers were known to use the Redondo Beach pier for berthings. The S.S. Los Angeles, which went down at Point Sur in 1894, was berthed there prior to its loss. The major seaport in the area is Los Angeles Harbor at San Pedro further south on the opposite side of the Palos Verdes Peninsula.

Rio Piedras Canyon:¹⁵² As used in the poem "Memoir," Rio Piedras Canyon probably is the area of Rocky Creek at the bottom of Las Piedras Canyon, which is located between Notleys Landing and Bixby Landing. Piedras in Spanish means "rocks" or "stones." Las Piedras Canyon is most likely Cawdor's Canyon in "Cawdor" and "The Loving Shepherdess." See **Cawdor's Canyon**.

River of the South:¹⁵³ See **Big Sur River**.

Rivers of the South:¹⁵⁴ The term, used consistently and repeatedly in the poem "Fauna," is a collective one including the Big Sur River and the Little Sur River. See **Big Sur River** and **Little Sur River**.

Robinson Canyon:¹⁵⁵ Robinson Canyon is located in the northern foothills of the Santa Lucia Mountains. In a letter to George Sterling in 1925, Jeffers says it "opens southward seven miles up the valley," meaning the Carmel Valley (SL 33). (See Figure 1, page 35.) Clark's Monterey County Place Names maintains that Jeffers encountered an abandoned shack up the canyon that inspired his poem "Roan Stallion." There is no mention of the shack in the Sterling letter, however. Further, in a letter to Lawrence Clark Powell in 1932, Una Jeffers confirms that Robinson Canyon provided the setting for "Roan Stallion," but the "abandoned cabin ... in a roadless hollow of the hills" (SP xvi) which provided the inspiration for the poem was found during a walk she and Jeffers took up San Jose Creek (SL 211). Robinson Canyon was named long before Jeffers visited it and has no geographical connection with him. (See Figure 1, page 35.) See **San Jose Creek**.

The Rock:¹⁵⁶ The term "Rock," capitalized but not otherwise coupled with any descriptor, is used frequently in "Cawdor." Though it remains a static feature, it is definitely one of the actors in this stunning drama. Cawdor's ranch is located at the mouth of Las Piedras Canyon where Rocky Creek

flows into the Pacific between Notleys Landing and Bixby Landing. The Rock does not exist at that location, however. The Rock is most likely Moro Rock in the Sierra Nevada Range, the one Jeffers referred to as "the domed Rock ... I saw in the Sierras and only imagined in a coast canyon" (SL 154). The exact location of the Rock in the poem is unclear. Jeffers says the Rock is located at the "head of Cawdor's canyon," which, if literally interpreted, would place the Rock up the western slope of Mt. Carmel about five miles east of the mouth of Las Piedras Canyon, a location that is topographically inconsistent with the locations of other features in the poem to which it relates. The whole setting of "Cawdor," however, is a composite of landmarks and geological features from other locations mentally assembled by the poet and then placed in the area of Las Piedras Canyon. See **Cawdor's Canyon** and **Moro Rock**.

Rocky Creek Canyon:¹⁵⁷ The reference is to Las Piedras Canyon through which Rocky Creek flows to the Pacific about 15 miles south of Carmel.

Salinas:¹⁵⁸ Salinas is a major central California city along Highway 101 in Monterey County 18 miles east of Monterey. It is the seat of Monterey County. Thus, it is the location of the draft board in "The Coast-Range Christ," and it is where Lance Fraser would have stood trial had he turned himself in for the killing of his brother in "Give Your Heart to the Hawks." Jeffers uses Salinas much as he uses Monterey—it is a place where people go to transact important matters affecting their lives, but it is not a place where dramatic action occurs in his narratives. See **Chualar**.

Salinas River Bridge:¹⁵⁹ The Salinas River is the largest river in Monterey County, and there are many bridges across its 170-mile length. The bridge referred to in the poem "Thurso's Landing," however, is the bridge that spans the river on Highway 1 along the coast about halfway between Castroville on the north and Seaside on the south.

San Antonio Canyon:¹⁶⁰ San Antonio Canyon is located along Mt. Baldy Road northwest of San Antonio Heights in the Angeles National Forest in Southern California. The north end of the canyon is at the town of Mt. Baldy.

San Antonio Church:¹⁶¹ San Antonio church refers to the Mission San Antonio de Padua, founded in 1771 by Father Junipero Serra in the San Antonio Valley of southern Monterey county. (See Figure 7, page 38.) It is about three miles northwest of Jolon in the Jolon Valley. Jeffers is known to have visited the ruins of the mission prior to its restoration. See **Jolon**.

San Bernardino Mountains:¹⁶² The San Bernardino Mountains are about 50-60 miles east of Los Angeles, and their southern boundary starts just beyond the northern border of the city of San Bernardino. It is a much frequented recreational area for people in Southern California. Its peaks are

all in the 4000-6000-foot range except in the San Geronio Wilderness Area, where they average over 10,000 feet. The San Bernardino Mountains are southeast of the San Gabriel Mountains, which Jeffers did not refer to by name, but within which he set some of his early Southern California poems. See **San Gabriel Mountains**.

San Diego: ¹⁶³ Southern-most large city in California, about 15 miles north of the Mexican border.

San Francisco: ¹⁶⁴ San Francisco is a major California city at the opening of the San Francisco Bay. San Francisco was an active source of immigrants to Monterey and Carmel well into the 20th century, but it is infrequently referred to by Jeffers, and then only obliquely. San Francisco was someplace Jeffers pointedly did not care to visit, though he dutifully accompanied Una to San Francisco for the plays, operas, and other cultural events she liked to attend, even though such visits usually meant meetings with friends that invariably delayed Jeffers's return to Carmel Point. Jeffers's reluctance to leave Tor House was epitomized in his statement to Albert Bender, "it is true without exaggeration that I wouldn't drive over to Monterey to meet William Shakespeare" (SL 118).

San Gabriel Mountains: ¹⁶⁵ The San Gabriel Mountains consist of a range of mountains that adjoin the San Bernardino Mountains where they are separated by the I-15 freeway northeast of the city of Los Angeles. Looking north from Glendale or Pasadena, the San Gabriel Mountains can be seen clearly on smogless days. In the poem "The Stars," Jeffers refers to "the southern mountains," which subsequent references make clear is meant to include both the San Gabriel Mountains and the San Bernardino Mountains. See **San Bernardino Mountains**.

San Gabriel Peak: ¹⁶⁶ San Gabriel Peak is in the San Gabriel Mountains, not far from Tujunga Canyon and Condor Peak, about five miles northeast of the city of La Crescenta in the San Fernando Valley. It is in the same general vicinity as the other placenames and geographical locations mentioned in the poem. The area was easily reached by Jeffers when he lived in Pasadena and attended Occidental College.

San Gabriel River: ¹⁶⁷ See West Fork.

San Joaquin River: ¹⁶⁸ The San Joaquin River is a major central California watercourse extending generally north and south between Stockton and Madera. It is on the banks of the San Joaquin River, at a spot probably about 50-60 miles northeast of Carmel, that the Loving Shepherdess ends her sad and lonely journey-considerably north of what is usually considered Jeffers Country.

San Jose Creek:¹⁶⁹ San Jose Creek is a major watercourse near Carmel flowing out of the Santa Lucia Range generally northwest and west by the Carmelite Monastery, about a mile south of the Carmel River, crossing Highway 1 and entering the Pacific about midway between Carmel Point and Point Lobos State Reserve. (See Figure 1, page 35.) It is located just north of where the Cauldwell ranch was positioned in "Tamar," and it appears in the early poem "At Lindsay's Cabin." The San Jose Creek is an easy hike from Tor House, however, and on one of his visits George Sterling led the Jeffers family up San Jose Creek to a waterfall and a nest of water ouzels (SL 64). It was also on a hike up San Jose Creek that Una and Jeffers discovered the abandoned cabin that provided the inspiration for "Roan Stallion" (SL 211). See **Robinson Canyon**.

San Quentin:¹⁷⁰ San Quentin, inside San Francisco Bay in Marin County, is the site of California's oldest maximum-security penitentiary.

Santa Barbara:¹⁷¹ Santa Barbara is a midsize city on the California coast about 100 miles north of Los Angeles.

Santa Cruz:¹⁷² The city of Santa Cruz is located on the northern edge of Monterey Bay. In the poem "The Purse-Seine" it is passed by the fishing boats as they wend their way northward from Monterey to Ano Nuevo and Pigeon Point. In "Fauna" the references are to flowers that grow in the Santa Cruz area.

Santa Cruz Mountains:¹⁷³ The Santa Cruz Mountains are a range of coastal mountains between Santa Cruz and San Jose. The range runs from the San Francisco Peninsula south to Pajaro River and east from the Pacific Ocean to the Santa Clara Valley.

Santa Lucia Mountains: See **Santa Lucian Hills**.

Santa Lucian Hills:¹⁷⁴ The Santa Lucia Mountains-or the Santa Lucia Range-stretch from the Carmel Valley south to northern San Luis Obispo County and east from the Pacific Ocean to the Salinas Valley. Jeffers never used the official name of the mountains to refer to them, however. Jeffers used the term "Santa Lucian Hills," which he typically limited to the western ridges and slopes of the Santa Lucia Mountains along the Big Sur coast. In "A Woman Down the Coast" Jeffers calls them the "Santa Lucia sea-range." He usually used the terms "Ventanas" or "Ventana Mountains" to refer to the interior ridges of the Santa Lucia Range. Jeffers describes his "Santa Lucian Hills" in the afterword to *Californians* (CA 215-216). See **Ventana Mountains**.

The Santa Lucian hills overlook the Carmel River and extend southward along the coast. Their northern-most slopes are pine-crested; the valley

beyond are forested with redwoods (sequoias) and oaks and Santa Lucian firs. The region and the peninsula are made aurally beautiful by cloud play and frequent ocean-mists.

Santa Lucian leaves: ¹⁷⁵ The term "Santa Lucian leaves" in "Fauna" seems to be a generic reference to the flora of Jeffers's Santa Lucian Hills rather than to a geographical location, one including leaves of all the trees growing on the Santa Lucian mountain slopes facing the Pacific.

Santa Lucian Sea-Range: See **Santa Lucian Hills**.

Santa Lucian Summit Hills: ¹⁷⁶ The reference is most likely to the ridges along the western range of the Santa Lucia Mountains. See **Santa Lucian Hills**.

Santa Ynez Wash: ¹⁷⁷ Santa Ynez Wash refers to what is known as the Santa Ynez River, located in the Santa Ynez Valley just to the north of Santa Barbara, on the other side of the Santa Ynez Mountains.

Serra Hill: ¹⁷⁸ Serra Hill is located about three miles north of Point Sur and a mile east of Hurricane Point. It is referred to as Sierra Hill on USGS topographic maps, the name deriving from the Spanish *cerro*, for "hill," rather than from Fra Junipero Serra. In "The Loving Shepherdess" Clare Walker intends to spend the night with her flock on Serra/Sierra Hill before she is persuaded to sleep in a barn at a nearby farmhouse. In "A Woman Down the Coast" Jeffers refers to "Serra Hill" in a context that suggests the Sierra Grade along Old Coast Road. Sierra Grade crosses the lower, southeastern portion of Sierra Hill.

Sierra Hill: See **Serra Hill**.

Sierras: ¹⁷⁹ Although there are two "Sierra" mountain ranges in Monterey County, east of the Carmel Valley, Jeffers's use of the term "Sierras" in the poems appears to be a reference to the Sierra Nevada Range beyond the Central Valley along the eastern half of the northern and central portions of the state.

Sierra Wilderness: ¹⁸⁰ The use of the adjective "frosty" with this placename in "A Woman Down the Coast" clearly indicates the Sierra Nevada Mountains rather than any local range. See **Sierras**.

Sister Elsie Peak: ¹⁸¹ Sister Elsie Peak is near Mt. Lukens in the Angeles National Forest in Southern California at the south end of Big Tujunga Canyon. It is one of many geographical features of the San Gabriel Mountains mentioned in the poem "The Belled Doe." It was at the foot of Sister Elsie Peak that the narrator of the verses found the orphan fawn that became the subject of the poem. The poem, which appears in Jeffers's 1916 collection *Californians*, is based on a true story that took place in Big Sur at Palo Colo-

rado Canyon. Jeffers transported the story to Southern California "in order to speak of places that I love but had no story about them" (SL 14). Jeffers came to Carmel in 1914 from Southern California, where he hiked in the San Gabriel and San Bernardino mountains. The waterfall and house mentioned at the beginning of the poem are also imaginary (SL 14). See Foxbrook Flats, Dark Canyon, and Devil's Canyon.

Soberanes:¹⁸² "Soberanes," sometimes spelled "Sovranes" by Jeffers, is the single most spiritually important placename in the entire Jeffers canon, and its significance is described more fully in the introductory text. (See figures 2 and 3, page 36.) Usually either version of the name is used with a more descriptive element, such as "creek," "canyon," or "reef." Soberanes Point is the headland just south of the Soberanes Creek mouth and overlooks the Soberanes reefs. Used without restriction, "Soberanes" and "Sovranes" typically refer to the general area around Soberanes Point and the sea mouth of Soberanes Creek in Garrapata State Park. See **Garrapata** and **Sovranes Canyon**.

Soberanes Canyon:¹⁸³ There are actually three canyons in Big Sur that have been known as Soberanes Canyon, but none of them figure in Jeffers's poems. Clark's *Monterey County Place Names*, for example, places Soberanes Canyon below Slates Hot Springs and between Lime Creek and Dolan Creek, a location not supported by the context of any of Jeffers's poems. Jeffers's "Sovranes Canyon," properly called Soberanes Canyon; is the canyon formed by the steep sides of Rocky Ridge on the north and, on the south, by Soberanes Ridge, the ridge that separates Soberanes Creek and Granite Canyon. It leads up to Palo Corona in the east. Its location is established by the Soberanes Canyon Trail that leads eastward along the course of Soberanes Creek from a trailhead along Highway 1 in Garrapata State Park. See **Soberanes**.

Soberanes Creek:¹⁸⁴ Soberanes Creek is located in Garrapata State Park about seven miles south of Carmel. It runs the length of Soberanes Canyon and enters the Pacific at a spot just north of Soberanes Point. See **Soberanes**.

Soberanes Point: See **Soberanes**.

Soberanes Reef:¹⁸⁵ Soberanes Reef, which is the "Sovranes reef" in "George Sterling's Death," is located at the foot of the rocky headland of Soberanes Point, easily reached from a roadside trailhead in Garrapata State Park. The area is characterized by a small beach and numerous tidal pools. The waters at the base of the reef are known as Abalone Bay. As indicated in the text, Soberanes Point is an extremely significant geographical location in Jeffers's poetry. It is the only place where one can obtain the view that

inspired Jeffers to write "The Place for No Story." The extraordinary image cannot be seen or appreciated from the road. See **Soberanes**.

Soberanes Rocks:¹⁸⁶ The reference is to Lobos Rocks, two large rocks sticking out of the Pacific about 2000 feet west of Soberanes Point. See **Lobos Rocks**.

Soledad: See **Chualar**.

Southern California:¹⁸⁷ The term is not used in the poem "A Woman Down the Coast," but the words "in the south," particularly when coupled with the additional language "where the orange orchards grow," as they were in one instance, clearly indicate an intent to refer to some general location within Southern California, possibly Orange County. In "A Dream of the Future" Jeffers says that he and Una came to Carmel from "out of the too-bright land," meaning Southern California. Jeffers is believed to have preferred fog to sunshine.

South Fork of the Little River: See **Little Sur South Fork**.

Sovranes Canyon: See **Soberanes Canyon**.

Sovranes Creek: See **Soberanes Creek**.

Sovranes Reef: See **Soberanes Reef**.

Strawberry Creek:¹⁸⁸ Strawberry Creek is in the San Bernardino Mountains about a mile south of Twin Peaks, located near other landmarks and features set out in "The Belled Doe." See **Dark Canyon**, **Devils Canyon**, and **San Bernardino Mountains**.

Sur Hill:¹⁸⁹ As described by Clark's Monterey County Place Names, Sur Hill is actually a ridge, traversed by Old Coast Road, which stands between the South Fork of the Little Sur River and Swiss Canyon on the ocean side of the hill. When Jeffers used the term "Sur Hill," however, he was referring to Little River Hill, which is the hill with a peak at about the 1200-foot elevation level approximately one mile slightly northeast of the Point Sur. As one approaches Point Sur from the north, Little River Hill can be seen east of the highway. See **Hayworth Ranch**.

Sur River:¹⁹⁰ See **Big Sur River**.

Sur Rivers:¹⁹¹ See **Big Sur River** and **Little Sur River**.

Sur Rock:¹⁹² Officially, Sur Rock is a small rock in the Pacific about a mile offshore and slightly less than two miles southwest of Point Sur. Jeffers uses the term to refer to the large black butte at Point Sur, however. See **Point Sur**.

Sycamore Canyon:¹⁹³ Sycamore Canyon, which is not named as such in the poem, is the location of the Fraser ranch or farm in "Give Your Heart to the Hawks." (See Figure 1, page 35.) It was the site of the original homestead of Michael Pfeiffer, one of the first settlers of Big Sur. Sycamore Canyon can be entered by a road that intersects at a sharp angle with Highway 1 about a

mile south of the entrance to the Pfeiffer Big Sur State Park. See **Fraser's Place** and **Sycamore Creek**.

Sycamore Creek: 194 Sycamore Creek flows in a westerly direction down Sycamore Canyon for a distance of two miles, meeting the Pacific ocean at Pfeiffer Beach just to the north of Pfeiffer Point. Fraser's place in "Give Your Heart to the Hawks" is located in Sycamore Canyon, along the bank of Sycamore Creek.

Sycamore Ridge:¹⁹⁵ Sycamore Ridge is the name we give to the unnamed ridge to the south of Sycamore Canyon that was crossed by Lance Fraser and his party on their way to Wreck Beach in the beginning of "Give Your Heart to the Hawks." The large ridge to the north of Sycamore Canyon is known as Pfeiffer Ridge, and the smaller ridge in that area is Clear Ridge. We selected the name "Sycamore Ridge" because of the feature's proximity to Sycamore Canyon, although in the past some residents have referred to Pfeiffer Ridge as "Sycamore Ridge" for the same reason. From Sycamore Canyon there are two trails crossing Sycamore Ridge to Wreck Beach, but it is unclear from the poem which of the two the Fraser party took. The lower path provides the easiest and most direct access, but language in the poem suggests the trail at the higher elevation, which is the more difficult and circuitous route. See **Fraser's Place** and **Wreck Beach**.

Tassajara:¹⁹⁶ Tassajara is the site of hot springs and a Zen Buddhist Monastery in the central Santa Lucia Mountains along the eastern border of the Ventana Wilderness Area, about 25 miles inland due east from Pfeiffer Point along the coast. Except in the poem "Hands," Tassajara does not figure prominently in Jeffers's poetry as a setting for any of his stories. In the poem, Jeffers refers to "a cave in a narrow canyon near Tassajara." The cave is several miles northwest of the hot springs along Church Creek.

Thurso's Landing:¹⁹⁷ Thurso's Landing is the name Jeffers gave to Bixby Landing when he made it the setting of the poem "Thurso's Landing" (SL 231). (See Figure 1, page 35.) In his introduction to *Selected Poetry*, Jeffers states: "The story of Thurso's Landing was suggested entirely, I think, by the savage beauty of the canyon and sea-cliff that are its scene, and by the long abandoned lime works there" (SP xvii). It's been suggested that "Thurso's landing" is full of symbolism. This isn't true according to Jeffers, who told John Hay Whitney in January 1929, "The rock and the lime kilns are twenty-five miles south of here and I just made up a story about them" (SL 208). See **Bixby Creek Canyon** and **Bixby Landing**.

Thurso's House.¹⁹⁸ "Thurso's Landing" establishes the location of Thurso's House near the foot of Division Knoll along Bixby Creek where the redwoods end and the alders begin.

Tor House:¹⁹⁹ Tor House is the small stone house that Jeffers built for his family on the rocky prominence of Carmel Point. Its location is critical to the Jeffers mythology, as virtually all of his Big Sur poems radiate from Tor House southward along the Big Sur coastline to the Big Sur Valley and beyond. Jeffers never refers to it by name, however, even in the poem to which he gave "Tor House" as title. See **Carmel Point**.

Toro Mountain:²⁰⁰ Toro Mountain is located about 25 miles northeast of Point Sur in the Sierra de Salinas mountain range, with its peak at about the 3200-foot elevation. It provides watershed for the Carmel and Salinas Rivers. Toro Mountain along with Mt. Gabilan are mentioned in "The Stone Axe" not as a setting but as eastern geographical reference points over which the "white dawn" was appearing. The Sierra de Salinas on the west and the Gabilan Range on the east straddle the Salinas Valley. See **Mt. Gabilan**.

Torre Canyon:²⁰¹ Torre Canyon is located south of Big Sur and north of Partington Ridge, which overlooks it. In "Hungerfield" Jeffers calls it "Torres Canyon," as did some of the local residents in Jeffers's time. Torre Canyon is probably the "Mirmas Canyon" in "The Coast-Road." See **Mirmas Canyon**.

Tujunga Creek:²⁰² Tujunga Creek is in the San Gabriel Mountains northwest of Devils Canyon and Mt. Mooney.

Tulare Plain:²⁰³ The reference in the poem is probably to the broad, flat, and very fertile agricultural area surrounding the town of Tulare; a small Central Valley city along Highway 99 about 100 miles north of Bakersfield.

Twin Peak:²⁰⁴ Twin Peak is located inland from Gamboa Point about five miles due east. Gamboa Point is about 20 miles from the Big Sur Valley along the lower end of the South Coast. Twin Peak is the "twin" of Cone Peak, which is just to the east of it. Twin Peak should not be confused with "Twin Peaks," which is further north and located east of the head of Palo Colorado Canyon.

Valley of the Santa Lucian Hills:²⁰⁵ The reference is to the canyon through which Juan Higuera Creek flows in the Big Sur Valley. See **Juan Higuera Creek**.

Ventana Creek:²⁰⁶ In Jeffers's time, there were two Ventana Creeks in the Big Sur backcountry. Both had their headwaters in the ridge of peaks known as "The Ventanas" but drained in different directions: one southerly into the Big Sur River, the other northerly into the Little Sur. The latter has since been renamed Jackson Creek to avoid the understandable confusion. The Ventana Creek that exists today, the one draining into the Big Sur, is the one to which Jeffers went camping in "Oh, Lovely Rock."

Ventana Mountains:²⁰⁷ Ventana Mountains is not the official name of any part of the Santa Lucia Range, but residents consider them an interior

range within the Ventana Wilderness Area, using Uncle Sam Mountain and Ventana Cone or South Ventana Cone and Kamlbinder Peak as geographical reference points. Two of Jeffers's three references to the Ventana Mountains are coupled with references to Pico Blanco, making the identification somewhat difficult. Jeffers's use of both terms is precise, however, and a close reading of the text shows he keeps the distinction in mind. Pico Blanco is outside the area considered to be the Ventana Mountains and a considerable distance to the west.

Ventana Wilderness:²⁰⁸ The Ventana Wilderness comprises nearly all of the Big Sur backcountry, including the Ventana Mountains and Ventana Creek. The name "Ventana" is Spanish for "window," referring to a specific geologic feature after which it is named: a deep cleft or notch in the granite ridgeline about a mile west of Ventana Double Cone.

Vicente Creek: See **Vicente Springs**.

Vicente Springs:²⁰⁹ While there are no Vicente Springs in Monterey County, it is probable that the reference in "The Loving Shepherdess" is to the area of Vicente Creek on the South Coast, which enters the Pacific one-half-mile southeast of Gamboa Point.

West Fork:²¹⁰ The West Fork of the San Gabriel River is located approximately three miles southeast of Strawberry Peak in the San Gabriel Mountains.

Wildcat Canyon:²¹¹ Wildcat Canyon is the canyon through which a branch of Garrapata Creek runs. There is also a Wildcat Canyon in the southcentral section of Fort Ord. The "Wildcat Canyon" mentioned in "Tamar," however, is the canyon (in the area of Carmel Highlands) through which Wildcat Creek runs to the Pacific, entering the ocean just north of Yankee Point. Wildcat Mountain lies south of the canyon, and its northern slopes would provide the views of Point Lobos described in the poem. See **Garrapata Canyon**.

Whale Peak:²¹² Whale Peak is an important geologic feature of Garrapata State Park, which, while not named, figures prominently in the poem "The Women at Point Sur." It is the conical-shaped hill with a small saddle at the top west of Highway 1 and southeast of Soberanes Point. Jeffers referred to it as the "small, steep hill by the road ... [with] rocks at the peak."

Wreck Beach:²¹³ Wreck Beach lies one mile east of Pfeiffer Point, just over the ridge to the south of Sycamore Canyon. (See Figure 1, page 35.) It takes its name from a preponderance of shipwrecks that occurred off Pfeiffer Point after the turn of the century, the most notable of which was the loss of the 5.5. *Majestic* in 1909. The flotsam from these wrecks washed ashore at Wreck Beach. Among the salvage was a piece of the *Majestic* bearing

the ship's name, which was mounted prominently over the door to the entrance of Pfeiffer School in Sycamore Canyon. In "Give Your Heart to the Hawks" the vicinity of Wreck Beach provided the setting for the beach party at the beginning of the poem, though it is unclear that the Frasers and their friends were actually at Wreck Beach. The Wreck Beach area is also the most probable location for Drunken Charlie's shack. See Drunken Charlie's Place.

Endnotes

1. Aguilar Canyon: Solstice CP 2:487, 487, 508
2. Alera Ranch: Ruth Alison CA 64, 87
3. Artichoke Fields: Margrave CP 2:160, 168, SP 365, 372; Mara CP 3:38, 77
4. Azevedo's Meadow: The Inquisitors CP 3:209
5. Aztec Mountain: The Three Avilas CA 40, 55
6. Bear Lake: Steven Brown CA 4; Fauna RS 222, 237
7. Bear Lake Dam: Steven Brown CA 4, 7
8. Big Creek: Solstice CP 2:487, 490
9. Big Sur: Loving Shepherdess CP 2:45, 63, SP 205, 220; Solstice CP 2:487, 509; Women at Point Sur CP 1:249, 281; The Coast-Range Christ RS 186, 205
10. Big Sur Post Office: Solstice CP 2:487; The Old Farmer CA I I I
11. Big Sur River: Come Little Birds CP 3:5; The Truce and the Peace RS 243, 245, SP 72, 73; Ruth Alison CA 64, 94; Dorothy Atwell CA 95, 97; The Old Farmer CA I I I
12. Bixby Creek Canyon: The Loving Shepherdess CP 2:45. 64, 73, SP 205, 222, 229; Thurso's Landing CP 2:174, 184, 191, 237, SP 266, 275, 321, 350; Mara 3:38, 42, 51
13. Bixby Creek: Tamar CP 1:18. 35, SP 3, 18; The Loving Shepherdess CP 2:45, 74, SP 205, 230; Thurso's Landing CP 2:174, 223, SP 266, 350; All the Little Hoof-Prints CP 2:538, SP 599; Mara CP 3:38, 40; Ruth Alison CA 64, 94
14. Bixby Creek Bridge: The Loving Shepherdess CP 2:45, 75, SP 205, 232; Thurso's Landing CP 1: 174. 270, SP 266, 350; Mara CP 3:38, 51
15. Bixby Landing: Bixby Landing CP 1:388; Thurso's Landing CP 2:174. 197, SP 266, 309, 325
16. Bixby Mountain: Thurso's Landing CP 2:174. 208, SP 266, 295
17. Black Cone: Solstice CP 2:487, 492

18. Bottchers Gap: All the Little Hoof-Prints CP 2:538, SP 599; The Inquisitors CP 3:209
19. Box Canyon: Cawdor CP 1:409, 459
20. Burnt Mountain Canyon: Mara CP 3:38, 41
21. Cachagua: Cawdor CP 1:409, 409, 512, SP 183, 184; Solstice CP 2:487, 509; RS 289
22. Caliente Creek: Solstice CP 2:487, 490; Mara CP :3:38, 39
23. Carmel: Carmel CP 3:451; Tamar CP 1: 18, 38, SP 3, 20; The Coast-Range Christ RS 186
24. Carmel Bay: Let Us Go Home to Paradise CA 170, 171; The Stars AC 15
25. Carmel Beach: Birds CP 1: 108, SP 161; The Coast:-Range Christ RS 186, 194; Fauna RS 222, 225
26. Carmel Bridge: Solstice CP 2:487, 509; Tamar CP I : 18, 36, SP 3, 18
27. Carmel Highlands: Solstice CP 2:487, 508
28. Carmel Hill: Local Legend CP 3:398
29. Carmel Lagoon: The Stars AC 15, 18
30. Carmel Mission: The Coast-Range Christ RS 186, 188, 189, 192
31. Carmel Point: Carmel Point CP 3:399; Let Us Go Home to Paradise CA 170; Ode on Human Destinies CA 201, 203
32. Carmel River: Tamar CP I:18, 32, 35, 55, SP 3, 15, 17, 34; Birds CP 1:108, SP 161; Roan Stallion CP 1:179, 182-186a, SP 141, 144; George Sterling's Death CP 1:237; Margrave CP 2:160, 162, SP 365, 367; Apology for Bad Dreams CP 2:208, 209, SP 174, 176; Local Legend CP 3:398; Dream CA 172, 173; Year of Mourning CA 177, 1438; The Cloud AC 7; The Stars AC 15, 18; The Coast-Range Christ RS 186, 188, 219; Fauna RS 222
33. Carmel Road: The Stone Axe CP 2:306, 307; Salvage CP 3:421
34. Carmel Valley: Tamar CP 1: 18, 36, SP 3, 18; Roan Stallion CP 1: 179, 180, SP 141, 142; Tor House CP 1:408, SP 197; Cawdofr CP 1:409, 501; The Loving Shepherdess CP 2:45, 104, SP 205, 256; Solstice CP 2:487, 507; Steelhead, Wild Pig, The Fungus CP 2:549, 552; Explosion CP 3:413, 414; Fauna RS 222, 224, 228
35. Carmel Village: Mara CP 3:38, 77
36. Carmel Woods: George Sterling CP 1:236
37. Cartwright's Ranch: A Woman Down the Coast AC 20, 22
38. Cauldwell's Ranch: Cawdor CP 1:409; The Mill Creiek Farm CA 126, 131
39. Cawdor's Canyon and Ranch: Cawdor CP 1:409, 419, 433, 439; The Loving Shepherdess CP 2:45, 103, SP 205, 255
40. Chualar: Resurrection CP 2: 135, 137

41. Coast Range: Cawdor CP 1:409, 461, 511 ; Oysters CP 3:347; Margrave CP 2:160, 162, SP 365, 367; The Coast-Range Christ RS 186, 194
42. Coast Road: Cawdor CP 1:409, 418; Thurso's Landing CP 2: 174. 174. 178, SP 266, 266, 269; The Coast Road CP 2:522, SP 581 ; Mara CP 3:38, 48; The Love and the Hate CP 3:214; Ruth Alison CA 64, 77
43. Coast Road Bridge: Mara CP 3:38, 51
44. Cypress Point: The Three Avilas CA 40, 48
45. Dark Canyon: The Belled Doe CA 133, 134
46. Devil's Canyon: Solstice CP 2:487, 492; The Belled Doe CA 133, 137
47. Division Knoll: Thurso's Landing CP 2:174. 184. SP 266, 275
48. Drunken Charlie's: Give Your Heart to the Hawks CP 2:311, 313, 314, SP 376, 377, 379
49. Eagle Lake: The Vardens CA 22, 27
50. Elkhorn Slough: Give Your Heart to the Hawks CP 2:311, 336, SP 376, 396
51. El Sur Chiquito: Ruth Alison CA 64
52. El Sur Grande: Ruth Alison CA 64
53. Fort Ord: The Love and the Hate CP 3:214, 254; Prophets BE 26
54. Fogler's Place: The Loving Shepherdess CP 2:45, 49, SP 205, 208
55. Foxbrook Flats: The Belled Doe CA 133, 137
56. Fraser's Place: Give Your Heart to the Hawks CP 2:311, 313-314, SP 376, 378
57. Fraser's Point: Give Your Heart to the Hawks CP 2:311, 315, 320, 394. SP 376, 379, 383, 446; Coast Road CP 2:522, SP 581
58. Fredonyer Peak: The Vardens CA 22, 27
59. Gamboa's Point: Give Your Heart to the Hawks CP 2:311, 374, SP 376, 429
60. Garrapata Canyon: The Women at Point Sur CP 1:249, 281; Fawn's Foster-Mother CP 1:387, SP 188; Thurso's Landing CP 2:174. 191, 241, SP 266, 280, 325
61. Garrapata Creek: Thurso's Landing CP 2:174. 241, SP 266, 325; What of It? CP 3:208; Mal Paso Bridge RS 182
62. Gavilan Canyon Bridge: Mara CP 3:38, 61
63. Golden Gate: Fauna RS 222, 229
64. Granite Canyon: Thurso's Landing CP 2:174. 191, SP 266, 280
65. Granite Point: Hungerfield CP 3:375, 392
66. Grayback: Steven Brown CA 4; The Stars AC 15; Fauna RS 222, 225, 237
67. Greenfield: Resurrection CP 2: 135, 147
68. Hawk Tower: Margrave CP 2:160, SP 365; For Una CP 3:33; Ghosts CP 3:465; Star Swirls CP 3:476; Harder Than Granite CP 3:477

69. Hayworth's Ranch: Ruth Alison CA 64, 69, 75; The Women at Point Sur CP 1:249, 296
70. Horse Creek: Hungerfield CP 3:375, 377. 378, 395
71. Horse Flats: Going to Horse Flats CP 2:541, SP 582
72. Hurricane Point: I Shall Laugh Purely CP 3:31; Mara CP 3:38, 62
73. Idlewild: Ruth Alison CA 64, 73; A Woman Down the Coast AC 20
74. Jolon: The Stars AC 15; A Woman Down the Coast AC 20, 25
75. Juan Higuera Creek: Juan Higuera Creek CA 156
76. Kaweah Valley: Contrast CP 1:403
77. Klamath Country: Cawdor CP 1:409, 448
78. La Cumbre: The Vardens CA 22, 24, 26; Fauna RS 222, 236
79. La Jolla: Dream of the Future CA 172, 176
80. Las Tinajas Altas: Dead Man's Child CP 1384
81. Laurel Spring: Give Your Heart to the Hawks CP 2:311, 381, 383, 396, 399, 405, SP 376, 435, 436, 437. 449. 451, 456
82. Lindsay's Cabin: At Lindsay's Cabin CA 115
83. Little Sur River: The Loving Shepherdess CP 2:45, 66, SP 205, 223; Ruth Alison CA 64, 77, 94; A Woman Down the Coast AC 20, 33; Steelhead SP 578
84. Little Sur South Fork: The Women at Point Sur CP 1:249, 297; The Inquisitors CP 3:209; A Woman Down the Coast AC 20
85. Llagas Ridge: The Inhumanist CP 3:214, 266
86. Lobos: Not Our Good Luck CP 1:12; Tamar CP 1: 18, 28, 59, SP 3, 11. 38, 52; Granite and Cypress CP 1:105, SP 164; Birds CP 1:108, SP 161; Roan Stallion CP 1:179, 183, SP 141, 144; Prelude CP 1:240, 241; Thurso's Landing CP 2:174, 184, 260, SP 266, 275, 341; Come Little Birds CP 3:5, 9; Birds and Fishes CP 3:426; Give Your Heart to the Hawks CP 2:311, 332, SP 376, 393; Dream of the Future CA 172
87. Lobos Rocks: De Rerum Virtute CP 3:401, 402
88. Long Ridge: Resurrection CP 2:135, 141
89. Los Angeles: Give Your Heart to the Hawks CP 2:311, 373, SP 376, 428; The Purse-Seine CP 2:517, SP 588; Emelia CA 10; A Woman Down the Coast AC 20, 25, 37
90. Maderan Valley: Dorothy Atwell CA 95, 110
91. Mal Paso: Tamar CP 1: 18, 38, 55, SP 3, 20, 35; The Women at Point Sur CP 1:249, 281; The Wind-Struck Music CP 2:520, SP 585
92. Mal Paso Bridge: Tamar CP 1: 18, 24. SP 3, 8; Thurso's Landing CP 2:174, 239, SP 266, 323; Solstice CP 2:487; Mal Paso Bridge RS 182
93. Mal Paso Canyon: The Women at Point Sur CP 1:249, 367; Such Counsels You Gave to Me CP 2:562, 577

94. Mal Paso Coal Mine: Such Counsels You Gave to Me CP 2:562, 578; Metamorphosis CP 3:417
95. Mal Paso Creek: Tamar CP 1:18, 33, 54. SP 3, 16, 34; What of It? CP 3:208
96. Mal Paso Mountain: The Stars Go Over the Lonely Ocean CP 3:26
97. Manvil's Landing: Ruth Alison CA 64, 73, 80, 86; Dorothy Atwell CA 95, 99
98. Manvil's Lumber Camp: Ruth Alison CA 64, 73
99. Manvil's Shingle Mill: At Lindsay's Cabin CA 115, 117
100. Marble Creek: Mara CP 3:38, 48
101. Marble Peak: Solstice CP 2:487, 492
102. Marble Ridge: Mara CP 3:38, 49, 62
103. Margrave's Farmhouse: Margrave CP 2:160, 162, 168, SP 365, 367, 372
104. Mescal Creek: The Loving Shepardess CP 2:45, 72, SP 205, 228
105. Mescal Ridge: Resurrection CP 2:135, 143
106. Mill Creek Farm: Mill Creek Farm CA 126
107. Mill Creek Hills: Ruth Alison CA 64, 73
108. Mirmas Canyon: The Coast Road CP 2:522, SP 581
109. Mission: The Three Avilas CA 40, 53, 61
110. Monterey Bay: The Stone Axe CP 2:306, 308; Mara CP 3:38, 74; Dream of the Future CA 172, 173
111. Monterey Fish Pier: Hungerfield CP 3:375, 391
112. Monterey Harbor: Boats in a Fog CP 1:110, SP 163
113. Monterey Peninsula: Year of Mourning CA 177, 188; Ode on Human Destinies CA 201; The Stars AC 15; Fauna RS 222, 225, 236
114. Morehead's Place: The Women at Point Sur CP 1:249, 256,
115. Moro Rock: Contrast CP 1:403
116. Morro Bay: Morro Bay CP 3:400
117. Mountain Lodge: Steven Brown CA 4, 7
118. Mount Carmel: Such Counsels You Gave to Me CP 2:562, 595
119. Mount Gabilan: The Stone Axe CP 2:306, 307
120. Mount Venus: The Women at Point Sur CP 1:249, 364
121. New Year's Point: The Purse-Seine CP 2:517, SP 588
122. Notleys Landing: Tamar CP 1: 18, 23, SP 3, 7
123. Old Baldy: Maldrove CA 29; The Stars AC 15
124. O'Farrell's Farm: The Coast-Range Christ RS 186, 188
125. Pacoima Glen: The Belled Doe CA 133, 136
126. Palo Colorado: Resurrection CP 2: 135, 141, 142; Thurso's Landing CP 2:174, 242, SP 266, 325; What of It? CP 3:208

127. Palo Colorado Canyon: Resurrection CP 2:135, 141-142; Thurso's Landing CP 2:174,191, SP 266, 280
128. Palo Corona: Such Counsels You Gave to Me CP 2:562, 595
129. Palo Corona Mountain: Prelude CP 1:240, 242; The Women at Point Sur CP 1:249, 280, 281; The Loving Shepherdess CP 2:45, 64, SP 205, 221
130. Palos Ridge: The Loving Shepherdess CP 2:45, 92, SP 205, 245
131. Palos Verdes Cliff: Descent to the Dead CP 2:107
132. Paso Robles: Solstice CP 2:487, 491; Give Your Heart to the Hawks CP 2:311, 392, SP 376, 445
133. Pescadero: The Three Avilas CA 40, 45-44; Dream of the Future CA 172
134. Pescadero Cove: A Westward Beach CA 141, 147
135. Pescadero Rocks: A Westward Beach CA 141, 147
136. Pfeiffer Beach: Give Your Heart to the Hawks CP 2:311, SP 376
137. Pico Blanco: The Women at Point Sur CP 1:249, 256, 281, 296, 297; Return CP 2:409, SP 576; Memoir CP 2:524; Steelhead, Wild Pig, The Fungus CP 2:549, 555; All the Little Hoof-Prints CP 2:538, SP 599, 600; Such Counsels You Gave to Me CP 2:562, 595; Give Your Heart to the Hawks CP 2:311, 313, 337, SP 376, 378, 398; Ruth Alison CA 64, 75, 77; The Stars AC 15; A Woman Down the Coast AC 33
138. Pigeon Gap: All the Little Hoof-Prints CP 2:538, SP 599, 600
139. Pigeon Point: The Purse-Seine CP 2:517, SP 588
140. Point Conception: Thurso's Landing CP 2:174, 257 SP 266, 338
141. Point Dume: Point Pinos and Point Lobos CP 1:92, 95
142. Point Joe: Point Joe CP 1:90, SP 78
143. Point Lobos: The Cycle CP 1:14, SP 80, Tamar CP 1:18, 19, 22, 34, 35, 55; SP 3, 4, 7, 17, 35; Point Pinos and Point Lobos CP 1:92; Phenomana CP 1:118, SP 165; Meditation on Saviors CP 1:396, 397, SP200, 201; The Loving Shepardess CP 2:45, 104, SP 205, 256; The Old Stone Mason CP 3:372; The Three Avilas CA 40, 48, 54; Dorothy Atwell CA 95; A Westward Beach CA 141, 147; Clouds of Evening RS 292
144. Point Pinos: Not Our Good Luck CP I:12; Point Pinos and Point Lobos CP 1:92, 92, 95; Phenomena CP I: 118, SP 165; Apology for Bad Dreams CP 1:208, 210, SP 174, 176; Prelude CP 1:240, 243, 245; The Women at Point Sur CP 1:249, 269, 320; At Lindsay's Cabin CA 115, 122; The Coast-Range Christ RS 186, 194
145. Point Sur: Point Pinos and Point Lobos CP 1:92, 95; Prelude CP 1:240, 244; The Women at Point Sur CP 1:249, 252, 256, 280, 320, 327, 332, 347; Meditation on Saviors CP 1:396, 397, SP 200, 201; The Loving Shepherdess CP 2:45, 53, 54, 63, 64, SP 205, 211, 213, 220, 221; Thur-

- so's Landing CP 2:174. 184, SP 266, 275; Mara CP 3:38, 39, 43: The Love and the Hate CP 3:297: Dorothy Atwell CA 95
146. Point Sur Lighthouse: Not on Our Own CP 1: 12; The Women at Point Sur CP 1:249. 283, 324; Give Your Heart to the Hawks CP 2:311, 338, SP 376, 398; Lindsay's Cabin CA 115. 123
147. Point Vicente: Give Your Heart to the Hawks CP 2:311, 374. 381, SP 376, 429, 435
148. Potrero Hill: The Coast-Range Christ RS 186, 188
149. Promontory: The Three Avilas CA 40, 56; The Return of Venus CA 157, 158: Ode on Human Destinies CA 201, 203
150. Rat Creek: Solstice CP 2:487, 489
151. Redondo: Emelia CA 10
152. Rio Piedras Canyon: Memoir CP 2:524
153. River of the South: Juan Higera Creek CA 156; The Stars AC 15
154. Rivers of the South: Fauna RS 222, 224, 225, 226, 227, 228, 229
155. Robinson Canyon: Roan Stallion CP 1:179, SP 141
156. The Rock: Cawdor CP 1 :409
157. Rocky Creek Canyon: Thurso's Landing CP 1:174. 191, SP 266, 280
158. Salinas: Resurrection CP 2:135, 137: Thurso's Landing CP 2:174. 199, SP 266, 287; Mara CP 3:38, 67: The Loving Shepherdess CP 2:45, 86, 90, SP 205, 240, 244; Give Your Heart to the Hawks CP 2:311, 334, 337, 366, SP 376, 392, 395, 402, 422: The Coast-Range Christ RS 186, 191
159. Salinas River Bridge: Thurso's Landing CP 2:174. 265, SP 266, 346
160. San Antonio Canyon: Maldrove CA 29
161. San Antonio Church: The Loving Shepherdess CP 2:45, 64, SP 205, 221
162. San Bernardino Mountains: Steven Brown CA 4; The Stars AC 15
163. San Diego: Dream of the Future CA 172, 176; Maldrove CA 29, 30
164. San Francisco: Cawdor CP 1 :409, 501; Thurso's Landing CP 2:174, 208, 222, 236, SP 266, 295, 308, 320; Give Your Heart to the Hawks CP 2:311, 370, 377. SP 376, 426, 431; At Lindsay's Cabin CA 115, 118
165. San Gabriel Mountains: The Stars AC 15
166. San Gabriel Peak: The Belled Doe CA 133
167. San Gabriel River: The Belled Doe CA 133, 136
168. San Joaquin River: The Loving Shepherdess CP 2:45, 105, SP 205, 257
169. San Jose Creek: Tamar CP 1: 18, 36, 79, SP 3, 18, 55; At Lindsay's Cabin CA 115, 124
170. San Quentin: Cawdor CP 1:409, 515
171. Santa Barbara: The Vardens CA 22, 24, 26
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173. Santa Cruz Mountains: Point Pinos and Point Lobos CP 1:92

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