

"I'd like to put you on to something about Steinbeck. He is a rather cagey cribber....I'm sending you a marked copy of Norris' 'McTeague' to show you what I mean. His debt to 'The Octopus' is also enormous and his balls, when he uses them, are usually clipped from Lawrence's 'Kangaroo.'" See the Bruccoli, Dugan and Walker edition, *Correspondence of F. Scott Fitzgerald* (New York: Random House, 1980), p. 612.

610. JS's copy belonged to his grandmother. Besides the Bible and *Pilgrim's Progress*, it was the only book she ever read (EE, AMS, p. 5; HRC).

NOTES FOR O

615-616. JS was impressed with the "force" of *Waiting for Lefty* and believed that reading it could not approximate experiencing the play in person. See his piece in *Stage*, 15 (1938), 51. Later he saw Odets' *The Country Girl* (1951) and told him he was "moved by the lines and the thinking and the sweetness" (SLL, p. 415).

617-623. JS's friendship with O'Hara lasted over thirty years and was marked by mutual admiration and respect. See O'Hara's *My Turn* (New York: Random House, 1966), pp. ix and 127; and Matthew Bruccoli's biography, *The O'Hara Concern* (New York: Random House, 1975), for frequent references. In A&A JS honored him by saying, "if you want to know about Pennsylvania of the last hundred years, you'll read O'Hara or you'll know less than you might" (p. 164). See also SLL (pp. 745, 770).

624. By the early 1920s JS had read O. Henry and especially liked his handling of common characters (see note to entries 486-487). In 1952 he narrated a film, *O. Henry's Full House*, which included "The Cop and the Anthem" (1904), "The Last Leaf" (1905), "The Clarion Call" (1905), "The Gift of the Magi" (1905), and "The Ransom of Red Chief" (1907).

626. JS had read some of O'Neill's plays in the 1920s and was particularly impressed by *The Emperor Jones* and *The Hairy Ape* (ALW/RD, 12 May 1973). In 1932, rereading this edition, and thoroughly ungrounded in playwriting himself, he thought O'Neill was somewhat "too steeped in the theatre." Much later, however, he defended the "universal language" of *BB* (which had failed) by claiming: "While I had eminent authority for this method from Aeschylus down through O'Neill, it was still

problematical whether audiences used to the modern realistic theatre would accept such expression." See his *Saturday Review* piece, "Critics, Critics, Burning Bright" (1950; rptd. in *SAHC*, pp. 43-44).

628. JS's letter to GA appeared in excised form in *SLL*, and the editors transcribed Ossendowski as Dostolevsky (p. 85). JS claimed that EFR talked with some Russians who confirmed Ossendowski's account. EFR later purchased a copy of the book for himself.

629. Ouspenski's name does not appear in any of the scholarly accounts of JS's phalanx theory.

631. In 1959 JS gave Robert Bolt a gift of the thirteen-volume *OED* (*ACTS*, p. 336); his inscription on the flyleaf of the first volume is printed in *SLL* (pp. 629-630). After his death, JS's entire *OED* went to EO (EO/RD, 20 August 1979). Among his books at the Sag Harbor house, he also owned *The Shorter Oxford English Dictionary* (Oxford Univ. Press, 1955). Courtesy ES and JB.

NOTES FOR P

635. JS read *The Oregon Trail* around 1930. In *TGU* the secret glen Joseph Wayne finds reflects Parkman's description (in Chapter XIX) of his passage into a hidden "place" which he discovered "among the pines," and the visions which "the genius of the place" creates in his mind.

637. See *SLL* (p. 602) for JS's reaction to Pasternak's Nobel Prize award.

640. Patrick's book was prefaced with "A Letter from John Steinbeck Explaining Why He Could Not Write an Introduction for This Book" (pp. 3-10). It was "quite an expert job," JS said, and "refreshing in its refutations of a number of dog myths."

641-645. JS's enthusiasm for Paul's work began when he read "No More Trouble for Jedwick" (*Esquire*, March, 1934) in the *O. Henry Memorial Award: Prize Stories of 1934* (which also included JS's "The Murderer"): "That was one of the finest stories I've ever read" (*SLL*, p. 113). In May, 1935, JS told Lewis Gannett that he considered Paul "a grand writer of the

young men" (Houghton), and two years later he recommended him as a client to his agents, McIntosh and Otis (*SLL*, p. 144). JS's correspondence reveals that he read some of Paul's novels in manuscript form (Barrett). See also *SLL* (pp. 751-752) for JS's reaction to Paul's "generous" offer to return JS's letters and cards after he had won the Nobel Prize.

648. See Nathaniel Benchley's introduction to the JS "interview" in George Plimpton, ed., *Writers at Work*, Fourth Series (1976): "And late at night, over some 'free' liquor at home, he would sometimes read Synge's translations of Petrarch's sonnets to Laura, and then he would weep. It wasn't the liquor; it was the lilt of Synge's words and the ache in Petrarch's heart..." (p. 184). See also note to entry 783.

650. In "Steinbeck's Screenplays and Productions," in his edition of *Viva Zapata!* (1975), Robert Morsberger writes that Pinchon's book was JS's "chief literary source" (p. 133).

651. *The Republic* is among the works Jim Nolan had read (*IDB*); Mayor Orden quotes from the *Apology* and the *Crito* (*MOON*).

656-657. JS was acquainted with Poe, including "The Murders in the Rue Morgue" (1841) and "The Purloined Letter" (1845), at least by 1920 (see note to entries 348-350). Some of the grotesque tonal quality of Poe's work figures in JS's serio-comic detective novel, "Murder at Full Moon," which he wrote under a pseudonym, Peter Pym--a combination of Dirk Peters and Arthur Gordon Pym. JS's "The Affair at 7, rue de M--," which first appeared in the April, 1955 issue of *Harper's Bazaar*, and later in the *Portable Steinbeck* (1971), is, editor Pascal Covici, Jr. says, "a modern version of a Poe thriller" (p. 617). JS considered Poe, like Melville, an example of the American writer who went unappreciated by his native audience: "Even Edgar Allan Poe, who surely wrote more like a European than an American, had to be acclaimed in France before he was acceptable to upper-brow Americans" (*A&A*, p. 160).

661. I have not found any evidence that JS read Pound's poetry. It is reasonable to assume that he was familiar with the controversy surrounding Pound's incarceration at St. Elizabeth's Hospital and Pound's Bollingen Award for his 1948 *Pisan Cantos*--the statement for the writer's committee of President Eisenhower's People-to-People Program which JS drafted with Faulkner and Donald Hall recommended freeing Ezra Pound (*TMS*, [p. 2]; Barrett). See the note to entries 276-282.

668-669. Blurbs by JS appear on the dustjackets of both books. For more on JS and Pyle, see Lee G. Miller, *The Story of Ernie Pyle* (New York: Viking Press, 1950), especially p. 279; and GS's account in "CW" (p. 123).

NOTES FOR R

675. Some of JS's general comments on the "twofold" growth of American literature in *A&A* may have been suggested by Rahv's first two essays, "Redskin and Paleface," and "The Cult of Experience in American Writing."

677. JS's humorous allusion to Reed's title can be found in *SLL* (p. 358).

685. In his Foreword to the revised *BPT*, JS wrote: "This book ... is designed more to stir curiosity than to answer questions. It says in effect: look at the animals, this is what we seem to know about them but the knowledge is not final, and any clear eye and sharp intelligence may see something we have never seen" (p. vi).

687. JS's introduction to Ritter's organismal theories occurred prior to his friendship with EFR, and influenced some narrative portions of *SOC* which do not have a corresponding basis in EFR's journal of the *Western Flyer* trip. See Astro, *JS/EFR* (pp. 44-47).

688. JS gave his copy to EFR.

696. Royce's book originally appeared in 1868. I have found no specific evidence that JS owned any of Royce's other books, though in "John Steinbeck: From the Tide Pool to the Loyal Community," Charles Shively posits the possible influence of Royce's *The Philosophy of Loyalty* (1908) on *GOW*. See *SMW* (pp. 25-34).

698. Robert Capa contributed a chapter, "A Legitimate Complaint," to *ARJ*, which includes an account of JS falling asleep over a "thick volume of poetry from two thousand years ago, called *The Knight in the Tiger Skin*" (pp. 148-149).

NOTES FOR S

701. See Warren French, "Steinbeck and Salinger," *SLD* (pp. 105-115), for a helpful overview of thematic and stylistic relationships between *GOW* and *The Catcher in the Rye*.

703-709. In *ARJ* (p. 164) JS praised Sandburg for being close to the people, and it was just this democratic sensibility which he cherished most in Sandburg's writing.

710. In *SOC* JS and EFR refer directly to page 56 of Sander-son's book. There are also some thematic and tonal parallels between the authors' accounts of their collecting trips.

713. Sandoz's book carries an inscription from E.H.T. (un-identified) dated August 1936: "In keen appreciation of a trip ... through Weedpatch with those who in our generation more than any other obey the urge to travel farther, farther West." Courtesy of Frank Bergon.

714. JS's low regard for Saroyan's work seems not to have bothered EFR, for on 20 October 1939 he purchased *Love, Here is My Hat* (1938) and *Peace, It's Wonderful* (1939). Saroyan recalled speaking with JS at Gelber and Lillienthal's book store in San Francisco "in 1934," but erroneously claims JS was then at work on a "tract ... called *The Grapes of Wrath*." See *Days of Life and Death and Escape to the Moon* (New York: Dial Press, 1970), pp. 124-126. Perhaps JS's attitude toward Saroyan's work eased somewhat in his later years--he kept a copy of *The Time of Your Life* (1939) at his Sag Harbor home. Courtesy of ES and JB.

716. JS first read Schopenhauer in a survey course, History of Philosophy (Philosophy 100), which he took at Stanford during the Winter semester, 1924 (see also his comments to Carl Wilhelmson with the entry for Marcus Aurelius, 549). According to Webster Street's "John Steinbeck: A Reminiscence" (in *SMW*, p. 37), Schopenhauer was one of the philosophers JS and EFR discussed in the 1930s.

718. In his personal reminiscence, "John Steinbeck: A Lion in Winter," in *The Four Seasons of Success* (1972), Budd Schulberg reports visiting JS in a New York hospital (the exact date is not clear, but it was apparently on the eve of his spinal fusion operation, November, 1967--see *SLL*, p. 850), where he presented JS with a copy of the Watts anthology, autographed by its contributors (p. 190). JS's support of the Los Angeles

Watts Writers' Workshop is acknowledged in *From the Ashes*: "We are also indebted to Mr. John Steinbeck, who contributed first his enthusiasm for the work that came to his attention [through two nationally televised shows in 1966 and 1967], then his personal check, finally his recommendation to Mr. Roger Stevens that the National Foundation of the Arts and Humanities, of which Mr. Stevens is chairman and Mr. Steinbeck a council member, provide a grant to encourage and expand the literary activities of Douglass House" (p. vi).

720-721. As a teenager, JS undoubtedly read more of Scott because it fit his penchant for adventure fiction (JB/RD, 21 June 1982).

722. JS's letter to EO (4 March 1958) ends with his belief that Malory's *Morte* was a "nostalgic return" to the past (*ACTS*, p. 314), a point possibly suggested, or at least confirmed, by Scudder's book.

730. Although only volumes III and IX have survived, JS had access to this entire set of Shakespeare, which, along with the Bible and *Pilgrim's Progress*, was "in the air around" him (*ACTS*, p. xi). During his career, from the early 1920s through the 1960s, he read and re-read Shakespeare, and of course owned various copies and editions, including William Rolfe's edition of *Hamlet* (New York: American Book Company, [1906]), which was given to him by Nathaniel Benchley (see BMC #8, p. 148). Among his books at Sag Harbor, he also owned the Oxford one-volume *Works of William Shakespeare* and the Laurel paperback of *Antony and Cleopatra*. (Courtesy of ES and JB.) In his letters JS often drew on Shakespeare for statements on character, symbolism, theme, inspiration and personal and historical parallels, as the following two examples show. Separated from Gwyn when he was working as a war correspondent for the *New York Herald Tribune* in 1943, he wrote: "Read a great deal of Shakespeare last night and perhaps because of the situation found great meanings in it. I like it very well but it reminded me so much of the evenings in the lab [EFR's] with the gallon of wine on the floor and music playing and the reading of poetry and the drinking of wine and the people wandering in and out.... All this from the sound of the lines in *Timon of Athens* and *Hamlet*" ("CW," p. 235). In a letter of 16 October 1956 he told Fred Hoehler that Marc Antony's oration (in *Julius Caesar*) over the body of Caesar was "perhaps the greatest political speech ever written" (PUL). See also *SLL* (pp. 401, 544, 637); *ACTS* (p. 301); and letters to Carl Wilhelmson and GS (at Bancroft). JS's title for *MOON* is from *Macbeth* (Act II, scene 1), but as

Fontenrose says, the resemblances don't go much beyond that (JSII, p. 101). However, *WOD* borrows its title from *Richard III* (Act I, scene 1), and contains various allusions to *Macbeth*, *Hamlet*, *Julius Caesar* and *Antony and Cleopatra*. See Tetsumaro Hayashi, "Steinbeck's *Winter* as Shakespearean Fiction," *SQ*, 12 (1979), 107-115, for an assessment of parallels and a review of earlier writing on the subject. For JS's interest in Shakespeare's *Sonnets*, see his letter to Adlai Stevenson, 29 July 1960 (*SLL*, p. 675), and a letter of 25 June 1960 to EO in which he claims that he conceived *WOD* in Shakespearean "sonnet form" (SUL).

732-735. JS's ambivalence toward Shaw is registered in his letter of 14 April 1928 to RC (only partially reprinted in *SLL*, p. 8). He thought Shaw's work "fine," but "not as fine as is generally considered." Mainly, JS disliked Shaw's penchant for publicity and self-advertisement, and predicted that interest in Shaw would "disappear" when the notoriety did. Three years later he informed GA, "I don't recommend the Shavian publicity methods. One can force attention by making one's work superb" (Bancroft). See also the note for Thomas Hardy, entries 363-365 above.

740-741. In one of his travel reports from Sweden, "Red Novelist's Visit Produces Uneasy Talk," *Louisville Courier-Journal*, 17 July 1957, p. 7, JS tells of meeting Sholokov in Helsinki, ten years after JS and Capa had tried, unsuccessfully, to visit him during their trip to Russia. (Even then they had regarded him as "the best of the living Russian novelists.") The entire dispatch, including JS's report of his interview with Sholokov, underscores the ideological difference between Western and Soviet writers, and provides background for JS's trip to Russia in 1963 (see *SLL*, pp. 778-782). See also his letter of 12 January 1957 to Arthur Larson, Director of USIS, on the need to send books to Russia (*SLL*, pp. 546-548); and the proposal, signed by JS, Faulkner and Donald Hall, for the writer's committee of Eisenhower's People-to-People Program (1956), which recommends "To disseminate books, plays, and moving pictures through our government, at least to match what the Russians are doing" (TMS, [p. 1]; Barrett).

747. In his letter of 30 June 1933 to CS, JS did not mention Smuts among his "gratifying investigations" into the phalanx theory (SUL). He either learned of Smuts from a later reading of W.E. Ritter's and Edna W. Bailey's "The Organismal Conception," *University of California Publications in Zoology*, 31 (1931), as Astro suggests in *JS/EFR* (p. 48), or through EFR, as Hedgpeth indicates in *OS*, 1 (p. 12).

748. This edition of Sophocles was one of JS's text books for a course in Stanford's Classical Literature Department, Greek Tragedy (C25), which he took Spring semester, 1924. The description of the course in the 1923-1924 Stanford University Register reads: "Lecture on the art of tragedy among the Greeks, with the study of selected plays in translation" (p. 166). JS received a B- in the course. See also entry 10.

749. JS read Spengler reluctantly at first, afraid its implications would destroy the basis of his art (Joseph Campbell/RD, 1 June 1979), as in fact he was sure it had perversely affected Robinson Jeffers (JS/RB, [1932]; HRC). During the early 1930s JS borrowed the first of these two volumes from Campbell, but later obtained the set.

751. Besides Stanley's work on Westminster, JS also owned Edward Carpenter's edition of the official history of the Abbey, and an E.P. Dutton reprint of William Lethaby's *Westminster Abbey and the Kings' Craftsmen*. Courtesy of ES and JB.

753. For further references on JS and Steffens, including an interesting anecdote about the writing of *OMM*, consult Ella Winter's *And Not to Yield: An Autobiography* (New York: Harcourt, Brace, 1963), pp. 129-133, 212-213, 240.

758. In her dissertation "John Steinbeck: On the Nature of the Creative Process in the Early Years" (p. 96), Agatha Te Maat minimizes the effect of Stephens' fantasy on *COG*, and thereby takes issue with Astro, *JS/EFR* (p. 75).

761-763. Adlai Stevenson visited JS and ES at Discove Cottage, Somerset, England in June, 1959, and later recalled that JS "talked about the Arthurian legend and its symbolism of the recurrent need in times of confusion and doubt for moral authority and direction. He talked of its meaning for us today, of the everlasting struggle between simple goodness and clever evil, and the hunger for purity and ennobling purposes after intervals of corruption of the spirit of man." See "Adlai Stevenson and John Steinbeck Discuss the Past and the Present," *Long Island Newsday*, 22 December 1959, 34-35. As his letter to Robert Wallsten in 1962 attests, JS often wrote his novels with a particular person in mind as his audience (*SLL*, p. 736). For example, CS was the audience for *TGU* (see *JSEK*, pp. 120-124), *EFR* for *CR*, *PC* for *EE*, (see *JN* and *SLL*, p. 824), and *EV* for *ACTS*. JS would start each day's writing with a "warm up" letter or journal entry addressed to that person. Because of their shared beliefs about the

decline of American morality, JS intended Stevenson to serve as his "audience" for *WOD* (JS/Adlai Stevenson, 10 June 1960; PUL). During the composition of that novel, JS wrote a series of what he called "The Stevenson Letters," in which he discussed (and criticized) contemporary politics. The letters are in the Adlai Stevenson Papers at PUL. See also JS's ten letters to Stevenson in *SLL*; and Sanford Marovitz, "John Steinbeck and Adlai Stevenson," *SLD* (pp. 116-129). In *The Argus Book Shop: A Memoir* (1977), Deborah Covington corrects the erroneous notion that JS wrote speeches for Stevenson's 1956 presidential campaign (p. 112), a service JS also denied in a letter to Stevenson (24 June 1957; PUL).

764-769. Junius Maltby's affection for R.L. Stevenson accurately reflects JS's. In the separate (and later) publication of the Maltby chapter of *POH*, *Nothing So Monstrous* (1936)--the title is from Stevenson's *Virginibus Puerisque*--JS added an epilogue in which he fervently hoped Julius would return to the Pastures (and also imagined he would tell tales from Herodotus). There was a quality in Stevenson's work, JS believed, which allowed direct and uncritical "participation" in its emotional and imaginative dimensions. *Treasure Island*, for example, becomes a reflection of the reader's subjective state, which then "keys into" the story and "makes him part of it." Besides his love for the fiction and adventure tales, JS considered *A Child's Garden of Verses* (1905) one of his "favorite collections of poetry" (GS later set them to music), and thought Stevenson's short prayers "some of the most moving and true things" he had ever read ("CW," pp. 219, 226). In fact in the mid-1940s PC made plans with JS and GS to select and edit a Portable Stevenson for Viking Press (PC/JS, 31 January 1945; HRC). The project never materialized, but PC sent them "one of the rarest editions" of Stevenson to work from, "the famous Edinburgh edition," the 28-volume *Works of Robert Louis Stevenson*, edited by Sir Sidney Colvin (London: Chatto and Windus, 1894-1898). Stevenson had been in Monterey, California in 1879, and had met Edith Wagner, then a young girl; JS used the incident, told to him by Wagner, for "How Edith McGillcuddy Met R.L. Stevenson," *Harper's Magazine*, 183 (1941), 252-258. The story has attracted little attention except for Roy Simmonds' "John Steinbeck, Robert Louis Stevenson, and Edith McGillcuddy," *San Jose Studies*, 1 (1975), 29-39, and Robert Woodward, "John Steinbeck, Edith McGillcuddy, and *Tortilla Flat*: A Problem in Manuscript Dating," *San Jose Studies*, 3 (1977), 70-73. Later, in the mid-1950s, JS discussed adapting *The Wrong Box* into a film. JS, who had recently re-read the

book, thought the mystery had potential as a "wacky comedy" (JS/Henry Levin, 20 June 1956; Bracken).

772. Stinett's book contains "A Talk with John Steinbeck" (pp. 92-94), and "Back at the Palace Flophouse" (pp. 94-96).

774. JS had read *Uncle Tom's Cabin* before he wrote *GOW*, but how long before is unknown (EO/RD, 20 August 1979). In his preface to the Limited Editions Club *GOW* (1940), JHJ notes the "outraged" mood which informs both books (p. iv).

755. CH sent another copy to JS in Somerset (CH/JS, 15 April 1959; AN).

780. JS was probably re-reading Swift in the early 1940s. Besides this reference to *Gulliver's Travels*, his use of "A Modest Proposal" in *SOC* (p. 231) was an "addenda to Swift's suggestion about a use for Irish babies and drawn out by the myth that the Seri Indians of Tiburon are cannibals" (JS/PC, 19 June [1941]; *S&C*, p. 27).

781-782. EFR was more interested in Swinburne than JS was. Swinburne's "Hertha" is mentioned in *SOC* (p. 150), transported from EFR's "A Spiritual Morphology of Poetry" (*OS*, 1, p. 86).

783. This is one of the Modern Library Complete Editions which Bennett Cerf sent JS in 1938 (see note to entries 99-102 above). JS had, however, read Sygne prior to the 1930s. In a letter to Katherine Beswick in 1928, referring to the dialect used in the first chapter of *COG*, JS said, "A certain method of word sequence has been called Byrnian. Before Byrne ... Sygne did it far better and more beautifully" (*SUL*). It seems reasonable to assert that EFR's references to Sygne's *Playboy of the Western World* and *Riders to the Sea* in "The Philosophy of 'Breaking Through'" originated with JS (see *OS*, 2, pp. 71-72). See also note to entry 648 above.

NOTES FOR T

786-787. JS told PC that his mother "would have like me to be a successful writer like Tarkington..." (*JN*, p. 103).

793. Compare this comment in "The Green Lady" (early version of *TGU*): "Artists and poets were not much thought of in Western America. The artistic personalities of that period [1870s] were hardly of the type to command respect from men of a hard and self-reliant nature. One could not think of Tennyson in a stock saddle..." (TMS, p. 15: SUL).

794. See also "John Steinbeck," in *Wilson Library Bulletin*, 11 (1937), 456, for this comment: "He reads books on physics, philosophy and biology, but very little fiction, although he likes writers who had leisure to think deeply about what they wrote--Thackeray for instance."

798. I have not been able to determine when JS first read *Walden* or whether he ever possessed a copy of his own. Outside of his fiction (see *WOD*, p. 32), JS does refer to Thoreau in two places. First, in a letter of 16 October 1952 to CS: "You used to have a little nagging conscience about contributing to some great world of thought or art. Maybe you have that without knowing it. Thoreau didn't know either. And you are more nearly like him than anyone I know" (*SLL*, p. 459). And second, in a piece called "John Steinbeck vs. Erle Stanley Gardner," *Popular Science Monthly*, 190 (1967), where he writes: "The dream is inevitable. Thoreau said it and did it, and every last raddled one of us wants it. If Thoreau found that in his time 'The mass of men lead lives of quiet desperation,' what would he have said of our time... But so strong and sweet is the dream of escape to our personal Walden Pond that we are reluctant to inspect the dream for fear that it may turn out to be a dream" (160). Thomas Kiernan's assertion in *The Intricate Music* (1979), p. 138, that CS sent a copy of *Walden* to JS is erroneous.

799. JS "read Thucydides and when he finished The Peloponnesian Wars, started right over from the beginning" (CB/RD, 18 August 1979).

800. In response to Merle Danford's question, "Which is your favorite literary creation?," JS named *War and Peace*. In his *LV* notebook he wrote, "It would be difficult to get an army to fight if every member of it had ... read *War and Peace*" (SRC).

803. JS's copy, with his blindstamp, is at SUL. See Riggs, *SCa* (p. 173).

811-815. As with his reading of Hemingway and Faulkner, JS read more of Twain than has generally been realized. A brief paragraph in the holograph version of *TWC* indicates that he had once memorized sections of *Huck Finn* (AMS, p. 164; PML). In "John Steinbeck's *Cannery Row: A Reconsideration*," *Western American Literature*, 12 (1977), 13-18, JB is especially perceptive about the shared cultural tradition in *Huck Finn* and *CR*. A stronger influence of *Huck Finn* is on JS's original version of *Lifeboat*, which was not a screenplay at all, but a 244-page novel (TMS, Revised 26 March 1943, 20th Century Fox Film Corporation; courtesy of Robert Morsberger). In it JS uses--uncharacteristic for him at the time--a first person narrator, Bud Abbott, who, while lacking the full poetic gifts of Huck, is nevertheless observant, colloquial in speech, and critical of establishment values. In a clear parallel to Huck's triumph of heart over conscience in Chapter XXXI, Bud Abbott realizes that Joe, the only Negro on the boat, is "about the bravest man I ever saw" (p. 243). For the best account of how Alfred Hitchcock and Jo Swerling changed the novel into a script, and the notoriety it caused (JS disclaimed responsibility for their treatment), see Robert Morsberger, "Adrift in Steinbeck's *Lifeboat*," *Literature/Film Quarterly*, 4 (1976), 325-338. One can only conjecture that JS's extensive use of John Gunn's *New Family Physician* in *EE* was a subtle response to Twain's satiric comment in Chapter XVII of *Huck Finn* that "Dr. Gunn's Family Medicine ... told you all about what to do if a body was sick or dead." Throughout his life, JS enjoyed Twain's humor, especially "Fenimore Cooper's Literary Offenses," *Innocents Abroad*, and the ribald *1601*, which he had read by 1930 (JS/GA, [1930]; Bancroft). See also Sidney J. Krause, "Steinbeck and Mark Twain," *SQ*, 6 (1973), 104-111, and his essay on *The Pearl* and Twain's "Hadleyburg" in *SQ*, 7 (1974), 3-18, in which he demonstrates the parallels between those fables of "self-damnation."

NOTES FOR U

816. It is difficult to tell how familiar JS was with Underhill's book, but there are similarities between it and some of JS's fiction. See James David McTee, "Underhill's Mystic Way and the Initiation Theme in the Major Fiction of John Steinbeck," (Dissertation, 1975).

818-819. See note to entry 519 above.

NOTES FOR V

820-821. Besides the serious psychological influence of Jung and the tonal parallels with Poe (see notes to entries 447-454 and 656-657), JS's pot boiler, "Murder at Full Moon," benefitted from his reading (and parody) of popular detective fiction by J.S. Fletcher, Edgar Wallace and Van Dine. His novel's detective hero, Maximilian Sergius Hoogle, refers to Van Dine's twenty rules of detective fiction, but generally finds Van Dine's novels "getting so terrible that I can usually figure out the murder from the title page" (TMS, p. 35; HRC). A few years later, in January 1933, JS told Mavis McIntosh that "One of our neighbors loaned me three hundred detective magazines, and I have read a large part of them out of pure boredom. They are so utterly lousy that I wonder whether you have tried to peddle that thing ["Murder"] I dashed off to any of them" (SLL, p. 67). Except for Agatha Christie's *Murder on the Orient Express* (GG/RD, 16 January 1982), JS had relatively low regard for detective fiction, and once questioned whether "the true literature of the future will be Mickey Spillane?" (ACTS, p. 351).

822. In "CW" GS recalls that JS sent her "books like ... *The World Anthology of Poetry...*" (p. 41), probably this Van Doren anthology.

823. Compare JS's later statement: "... if you will look at Varro on Farming (he was contemporary with Cato the Elder and disagreed with him in some kinds of farm economy) you will find a magical formula for curing a sick ox and the magic words are "Eeny, meeny, miny mo." Varro says the charm comes from the far east...." (JS/CH, 4 October 1957; AN).

825. JS drew on Book X, Number 121, of the Rigveda for his compressed epigram to TGU. He told RB that he wanted "no confusion with the Unknown God of St. Paul" (SLL, p. 67). See Lisca, *WWJS* (pp. 41-43), and Fontenrose, *JSII* (pp. 17-18) for further elucidation; and Arthur Keith's two-volume *The Religion and Philosophy of the Veda and the Upanishads* (Cambridge: Harvard Univ. Press, 1925), which was a helpful source for JS.

828-829. JS also owned the one and three volume editions of *Morte d'Arthur* which EV had edited (see entries 542, 543 above). As his numerous and informative letters to EV attest (at SUL), JS relied on him as a guide through the welter of Malorian scholarship, and as a sounding board for his approach to the

subject. In a letter of 22 June [1958], JS said he planned to write his modernized version of the *Morte* by imagining EV as his audience. (See also note to entries 761-763.) JS's comments about *The Rise of Romance* came in an undated letter, probably in 1959, after he had read the manuscript of the book. In that letter, and in one of 3 July [1959], JS expressed fascination for EV's theory of "tapestry" form. EV's preface to *The Rise of Romance* expresses in part his appreciation for JS's interest: "Nor was I less lucky in the choice of my first readers, John Steinbeck and C.S. Lewis. Neither of them lived to see the work completed, but their friendly scrutiny of one of its first drafts was to me at once spur and bridle, no less irreplaceable than the impulse received from their own writing" (p. ix). The best account of the JS-EV relationship is Robin Mitchell's "Steinbeck and Malory: A Correspondence with Eugène Vinaver," *SQ*, 10 (1977), 70-79. I am grateful to Professor Mitchell for identifying the reference to *The Rise of Romance*.

830. Bradford Morrow has determined that this edition of Virgil's *Aeneid*, published ca. 1890, was JS's schoolbook. JS annotated about twenty passages in the text, many of them "concerned with narrative techniques used by Virgil, and compares the text with Homer" (BMC #8, p. 149). In his chapter on *GOW* in *Heroic Fiction* (1972), Leonard Lutwack demonstrates how JS "draws upon two epic traditions of migratory peoples, the account of the Israelites in the Book of Exodus and the story of the Trojans in the *Aeneid*" (p. 48).

833. See JS's comment to EO, [July, 1956]: SRP's "spiritual father is ... Candide but that will not be discovered by the critics" (*LTE*, p. 73). In 1939 he told Merle Danford, "Voltaire didn't like anything" (MDQ, p. 4).

NOTES FOR W

839. The appearance of Waugh's book forced JS to abandon plans for "a piece of fiction ... based on fact" about his trip to the Windward Islands in early 1956. "I do know that I cannot do what I had intended to do without being guilty of plagiarism," he told EO (*LTE*, p. 61).

847. I have not discovered any comments by JS on West's work. GS could not recall his ever having owned or read work by West during their marriage, so this copy must have

been part of his library with Carol, his first wife. In "West's Locusts: Laughing at the Laugh," *Michigan Quarterly Review*, 14 (1975), Stanley Trachtenberg begins with a paragraph on GOW and *The Day of the Locusts*, and notes that West once said, "I want to believe in (Ma Joad), and yet inside myself I honestly can't" (187).

850. JS had read *From Ritual to Romance* in the late 1920s and had been especially impressed by Weston's treatment of Joseph of Arimathea. (See also the note to entry 261.) Re-reading the book three decades later, he told CH that he could probably "find a Fisher King in the Indo branch of Indo-European symbology. Hell, these things have always been around us and still are" (4 October 1957; AN).

858. JS first read Whitman as a high school student and was especially excited by "Song of Myself." Afterwards he always considered Whitman the greatest American poet. See Frederic Carpenter's "The Philosophical Joads" (1941; rptd. in SAHC) for an impassioned discussion of the parallels between Whitman's poetry and GOW (pp. 244-246). See also SLL (p. 751).

865-866. Generally, JS had high regard for Williams' plays, particularly *A Streetcar Named Desire* and *Camino Real* (ALW/RD, 12 May 1973). See also his letter to Richard Watts (SLL, p. 471). He had seen *The Rose Tattoo* and "liked it very well" (JN, p. 30), but several years later, after reading *Suddenly Last Summer*, claimed that Williams was "half a writer" compared to Malory (JS/EO and CH, April 1959; ACTS, p. 337).

869-870. JS eventually re-read *Look Homeward, Angel*, but never warmed to the book. He was sufficiently impressed with Wolfe's presence in American fiction, however, to include him in the section on American writers in A&A (p. 162).

873-921. JS's entire collection of American Guides was donated to SPL by ES.

922. JS refers to Wright's enormously popular romance in two of his novels. Wright's insistence that in the American West a man should be judged by his innate ability rather than by his past actions adds an ironic dimension to Tom Joad's comment in GOW: "I never could keep Scripture straight since I read a book name 'The Winning of Barbara Worth'" (p. 98). The inept Joe Valery reads Wright's book in EE, but the implications are merely pathetic (p. 635).

924-925. JS and Wright met in Mexico in 1940 where JS was working on *The Forgotten Village* with Herbert Kline. In her biography, *Richard Wright* (New York: Putnam's, 1968), Constance Webb writes: "Steinbeck accused Wright of viewing the world solely through the questions concerning black men and Richard was astounded, then hurt, and then indifferent to him" (p. 187). But shortly afterwards, JS rescinded his opinion and the two men became friends. Herbert Kline recalled they discussed each other's work, and Wright occasionally joined in the planning sessions for Steinbeck's film (Herbert Kline/RD, 27 February 1971). See also Kline's reminiscence, "On John Steinbeck," *SQ*, 4 (1971), 84.

927. According to CH, JS eventually finished all of Wylie. The books also excited his interest in poisons, and he asked CH to get him additional works on "toxicology of the past" (25 October 1957; Bracken), but there is no record of them.

NOTES FOR Y

930. JS's only reference to Yeats occurs in "More About Aristocracy: Why Not a World Peerage?," *Saturday Review*, 38 (1958), 11. He suggested including Yeats among a world nobility, because he was a poet "whose work had leaped beyond national boundaries...."