

His Place for Story

Robinson Jeffers: A Descriptive Bibliography

Addenda and Errata

by

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This first occasional supplement accounts for items found, discovered, or first published after the publication of *His Place for Story: Robinson Jeffers: A Descriptive Bibliography* (Oak Knoll Press 2015) and corrects errors and omissions that have come to my attention.

The entries below follow the methods and conventions described in the Introduction to the bibliography. Where a major entry published before December 2015 is added, it has been given a decimal designation (*e.g.* **A136.5**) in order to preserve the numbers assigned in the printed bibliography. The insertion of a previously-published subsidiary entry has, however, been allowed to alter the designation sequence (*e.g.* **A83a**).

Where a longer excerpt is quoted to provide context for a small revision, the revision is shown in green. While the • symbol, used in the bibliography and referred to below, is commonly called a *bullet*. I choose to use *dot*.

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References

Subsequent to the publication of the bibliography, I visited The Huntington Library and examined its copies of the items noted in the census lists as being part of that library's collection.

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A. Separate Jeffers Publications

A1. Flagons and Apples

[a] First edition, only printing (1912)

3rd paragraph revised:

[i-viii] [1-4] 5-46 [47-48]. 5-3/8 x 7-3/4 in., on paper with Dresden Pamphlet watermark. Brown paper sides, polished natural linen back; endpapers with Berkshire Text watermark; gilt top; front: (at upper right, in brown double-rule frame on tan label in blind panel, in brown) Flagons | AND | Apples | [*decoration*] | John | Robinson | Jeffers; spine: (on tan label, vertically, ascending) [*double rule*] | FLAGONS AND APPLES | [*double rule*]

[b] Cayucos facsimile edition [1970]

5th paragraph added:

Thin uncoated unprinted light brown jacket

A2. Californians

*[b] Cayucos edition, **unsigned** issue (1971)*

1st paragraph revised:

Robinson Jeffers | (in burnt sienna) Californians | (in black) *With an Introduction By* | William Everson | CAYUCOS BOOKS : 1971 [*Cayucos*, California]

Added before Ephemera:

Also reported:

[i] Same as *[a]* except unnumbered and unsigned

[c] Cayucos edition, signed issue (1971)

3rd paragraph added:

Acetate wrapper

A3. Tamar and Other Poems

[a] Only edition, only printing [1924]

4th paragraph revised:

Uncoated, unprinted light brown jacket. Alberts mistakenly reported the jacket as grey. [Alberts p. 15]

A5. Roan Stallion, Tamar and Other Poems

[b] First edition, first printing, presentation issue with [1] blue, [2] green, or [3] red leather back (1925)

1st paragraph of subentry [b1] revised:

[1] {3 binder's blanks} {1 over-trimmed leaf, with colophon on verso, tipped to free front endpaper as [i-ii]} pagination thereafter same as [a] through [254-256] {3 binder's blanks}. 5-9/16 x 8-1/4 in., binder's blanks on wove paper, all others on laid paper with George Moore signature watermark, fore- and bottom edges rough-trimmed. Blue and cream marbled paper sides, blue morocco back, separated on front and rear by thin gold rule; marbled endpapers matching sides glued to first and last binder's blanks; green and yellow headbands; gilt top; spine: (in gold) | [rule] | [blank] | [rule] | [decoration] | [raised band with dotted rule] | (in single-rule frame) ROAN | STALLION | [raised band with dotted rule] | [decoration] | [raised band with dotted rule] | (in single-rule frame) JEFFERS | [raised band with dotted rule] | [decoration] | [raised band with dotted rule] | [decoration] | [rule] | [blank] | [rule] | 1 9 2 5 | [rule]

2nd and 3rd paragraphs of [b2] revised:

Green, red, and orange marbled paper sides, green morocco back, separated on front and rear by thin gold rule; spine: (in gold) | [rule] | (blank double-rule frame) | [raised band with rule of circles and short dashes] | (in single-rule frame) ROAN | STALLION | [raised band with same rule] | (in single-rule frame) JEFFERS | [raised band with same rule] | (blank double-rule frame) | [raised band with same rule] | (blank double-rule frame) | [raised band with same rule] | (blank double-rule frame) | [rule] | 1 9 2 5 | [rule]

Colophon: Copy One is inscribed "For Donald S. Friede," Copy Eight "For Maurice Hanline." Copy Seven has no named recipient, but has Friede's bookplate. In a September 1927 letter, Jeffers wrote to Friede that he was sorry to hear that Friede's copy of the special issue had been stolen. Presumably, Copy Seven was sent to Friede as replacement for Copy One.

2nd sentence of [b] census revised:

A [1] copy and a [2] copy are in the collection of the bibliographer; [1i] and another [2] copy are known to be privately owned.

[d] First edition, twelfth printing (first Random House printing), issues in [1] green or [2] blue cloth [1934]

1st and 4th paragraphs of subentry [d1] revised:

[1] Same as [a] except as follows:

....

On laid paper with Random House watermark. Dark green cloth sides and back; spine: (toward bottom) [no publisher's device] | (in gold) RANDOM | HOUSE

Subentry [b2] added before publication price and one paragraph added after publication month:

[2] Same as [1] except as follows:

Blue cloth sides and back; front: panel positioned 7/8 in. higher; spine: (at bottom) RANDOM | HOUSE

....

Priority of issuance, if any, not established. Usually, copies are bound in cloth of a second color only after the supply of the first-used cloth has been exhausted.

[e] Modern Library enlarged edition, first printing [1935]

3rd paragraph revised:

[i-vi] vii-xii [1-2] 3-295 [296-300]. 4-3/16 x 6-1/2 in. Limp red cloth sides and back; pastedowns, recto of front free endpaper, and verso of rear free endpaper orange with patterned publisher's devices; red topstain; front: (in blind border, in gold) [publisher's device]; spine: ROAN | STALLION, | TAMAR & | OTHER | POEMS | [rule] | JEFFERS | [publisher's device] | MODERN | LIBRARY

Publication month corrected:

Published May 1935

A7. Poems

[a] Only edition, only printing, issue in boards (1928)

1st sentence of 4th paragraph revised:

Frontispiece: an original 3-1/8 x 4-3/8 in. silver gelatin b&w portrait photograph of Jeffers.

A9. Cawdor and Other Poems

[a] First edition, first printing, limited issue, [1] numbered for sale, [2] numbered not for sale, and [3] lettered presentation copies (1928)

Census updated:

The examined [Ii] and [Iii] copies, an [a2] copy, and an [a3] copy are in the collection of the bibliographer.

Caption corrected:

[d] First edition, fifth printing (first Random House printing), issues in [1] green or [2] black cloth [1934]

A10. Dear Judas and Other Poems

Subentry caption revised:

[b] First edition, first printing, limited issue, [1] numbered and [2] presentation copies (1929)

5th paragraph of [b2] deleted

3rd sentence appended to [b] census:

Two other [2] copies are known to be privately owned.

A11. Stars

[a] First edition, only printing (1930)

3rd paragraph revised and 7th corrected:

[i-iv] [1-8]. 4-3/4 x 7 in., on paper with P_Miliani Fabriano watermark, fore- and bottom edges rough-trimmed, printed on rectos only. Limp black paper sides; pastedowns of same paper as text block; front: (on label at upper left) [one hollow star] | [two hollow stars] | STARS | ROBINSON | JEFFERS | [two hollow stars] | [one hollow star]

....

In the 1st line of the 7th paragraph, the 10th word should be “typographical.”

Census revised:

Huntington is deleted from the list.

[b] Second edition, only printing (1930)

6th paragraph added:

All of the noted typographical errors in the first edition were corrected here.

A13. Apology for Bad Dreams

The first two paragraphs of the preliminary notes are deleted.

Sentence appended to last paragraph of preliminary notes:

It does, however, seem appropriate to consider copies with the inverted “N” as of an earlier state.

Paragraph after dot revised:

Alberts described the wrappers as of deckle-edged watermarked Madagascar # Lafuma # Navarre paper. [Alberts p. 64] None of the wrappers I have examined are deckle-edged or bear a watermark. Some examined copies lack wrappers; being unprinted, their wrappers may have been discarded because they were considered of no significance.

A14. Descent to the Dead

Subentry caption and subentry [a1] revised:

[a] First edition, only printing, [1] review and [2] for sale copies [1931]

....

Colophon: [unnumbered; “Review” in dark red ink below colophon]

Also examined:

[i] Same as [a] except as follows:

Colophon: [unnumbered; “Review” in ~~dark-red~~ black ink below colophon]

3rd paragraph of subentry [a2] revised:

[i-vi] [1-4] 5-29 [30-34], free endpapers glued to pp. [i] and [34]. 7-1/4 x 10-5/8 in., bottom edge rough-trimmed, raised poem initials and “Ossian’s Grave” raised stanza initials in burnt sienna, scallop rule in burnt sienna near gutter on pp. [iii-iv], [vi], [1-3], [32-33]. **Limp** cinnamon Tokugawa paper sides, natural Japan vellum back; cinnamon Tokugawa endpapers, free endpapers glued to first leaf and last leaf; front: (in dark brown) ROBINSON | JEFFERS | *[decoration]* | DESCENT | TO THE | DEAD; spine: (vertically, ascending) ROBINSON JEFFERS • DESCENT TO THE DEAD

Subentry added:

[b] Second edition, only printing [2017]

(text handwritten) *Descent to the Dead* | *Poems Written in Ireland | and Great Britain* | (at left, in single letter column) IN NOMINE (in center) *[drawing: priest holding a shamrock and a bible]* (at right, in single letter column) PATRIS ET FILII | (horizontally, centered) ET SPIRITUS SANCTI [n.p., but Rome: Ugo Gervasoni]

R.J. 1929 U.G. 2016

[i-ii] [1-4] 5-6 [7-9] 10-12 [13] 14 [15] 16 [17] 18-20 [21-23] 24 [25-27] 28 [29] 30 [31] 32 [33-34]. 8-1/4 x 11-11/16 in., on coated paper, all text hand-lettered. Poem titles and raised initials in Gothic, letter excerpt following Notes to “Descent to the Dead” in red. Paper wrappers, stapled; front: *Robinson Jeffers | Ugo Gervasoni | Descent to the Dead* | *[b&w drawing of burial stones]* | *[b&w drawing of lyre]*

Additional drawings by Gervasoni appear on 25 pages of the text, and a full-page drawing of Great Britain and Ireland appears on p. [1].

Contents: Shane O’Neill’s Cairn; Ossian’s Grave; The Low Sky; The Broadstone; The Giant’s Ring; In the Hill at Newgrange; Antrim; No Resurrection; Delusion of Saints; Iona: the Graves of the Kings; Shooting Season; Ghosts in England; Inscription for a Gravestone; Shakespeare’s Grave; The Dead to Clemenceau: November 1929; Subjected Earth. Notes to “Descent to the Dead”. A paragraph from a January 30, 1930 letter to Mark Van Doren¹ in which Jeffers comments favorably on Ireland, northern Scotland, and the Hebrides, less so on England, concluding, “There is nothing like travel to narrow the mind.”

1. *The Collected Letters of Robinson Jeffers Volume One* pp. 915-916 [A134].

Colophon (p. [33]): “U.G. | December 31, 2016” (p. [34]): “Printed in Bergamo, Italy, June 2017” The text was hand-lettered and the illustrations drawn by Ugo Gervasoni on light pink paper. The finished pages were scanned onto white paper, but retain the pink color of the originals.

Ugo Gervasoni advised that 40 copies were printed by Tipografia Dimograff di Matteo Brembilla, Ponte San Pietro, Italy.

Not for sale

A17. Return

[a] Only edition, only printing, wove paper issue (1934)

3rd paragraph revised:

[i-vi] [1-6]. 7-1/2 x 10-15/16 in., fore-edge rough-trimmed, text in handset Franciscan. Pumpkin laid paper wrapper with Kinkora watermark over **limp** cardboard sides, leaves tied with cream string, wrapper flaps glued to self ends; front: RETURN • A POEM BY ROBINSON JEFFERS

Sentence appended to 5th paragraph:

Slip tipped below colophon: “This book presented to fellow members of the Roxburghe Club by Leon Gelber.”

Under “Also examined,” [i] replaced and [ii] added:

[i] Copies with the slip above either detached and laid in or absent.

[ii] Same as [a] except unnumbered

A18. George Sterling / The Letters of Western Authors

[b] Keepsake series pamphlets (1935)

4th paragraph revised:

A **typewritten** note to members from Oscar Lewis on **Club letterhead** sent with each mailing identified the contributors to that month’s and the next month’s pamphlets. The January 1935 note stated that 50 additional sets of pamphlets **had** been set aside for members who wished to purchase another set; that supply was exhausted before Lewis’s May 1935 note. The title pamphlet was distributed with No. 12 in December 1935.

[c] [1] Cloth and [2] leather-back slipcases

Appended to subentry [c]:

Ephemera:

[i] Lewis's notes dated January 23, February 15, March 15, May 27, July 17, August 21, September 16, November 20, and December 20, 1935 were examined; the other three were not available.

[ii] Also laid in No. 11, a printed four-page pamphlet on tan paper with "U.S.A." watermark and the Club letterhead and the raised and dropped initial on the pamphlet front in red. A list of 24 Club publications issued between 1917 and 1935 and available for sale to members appears on the inner pages and the rear cover. On the front of the pamphlet, a note from Albert Bender, then Chairman of the Publications Committee, encouraged members to order Christmas presents from the list. Laid in the pamphlet, a printed, postage-paid order post card.

A19. Rock and Hawk

Subentry caption revised:

[h] First edition, only printing, Oland issue, variant copies (1934) [1935]

Subentry [h] copy renumbered [h1] and subentry [h2] added:

[2] Same as *[1]* except as follows:

Text block 4-1/4 x 6-5/8 in., all edges trimmed.

Duplicate label glued to p. [7]

Census following subentry [h] updated:

[a] copies are at Mills, the Ransom Center, USF, and Wellesley; *[b]* copies at the Ransom Center, Utah, and Yale (2 copies); *[c]* copies at UCSB, UNC, and Virginia. *[a1]* is at The British Library, *[d1]* at the Ransom Center, *[g]* at Huntington. The *[h1]* copy is at The British Library; the *[h2]* copy is known to be privately owned. *[f]* has not been located. A *[b]* copy, *[d2]*, and *[e]* are in the collection of the bibliographer. The number and variety of 1934 special and proof copies have not been definitively established.

[j] Second edition, only printing, "trial" issues in serif typefaces (1934) [1951]

Subentry [jII] re-designated [jIIa], its 2nd paragraph revised, and subentry [jIIb] added:

[II]

**[a]* Same as *[I]* except as follows:

4-3/4 x 6-5/8 in., on off-white paper. Dark brown, purple, dark green, and gold-flecked marbled French wrappers, bottom edge rough-trimmed, on black paper, *tied with black string*; front: (blue-gray Ingres paper label)

....

[b] Same as *[IIa]* except as follows:

4-5/8 x 6-1/2 in., on cream paper. all edges trimmed. French wrappers flaps and bottom edge rough-trimmed, tied with dark blue string;

Rotated clockwise 90° and tipped by its upper right corner to recto of last leaf, proof of title page on 4-7/8 x 6-15/16 in. sheet of proofing paper, bottom half folded to right. "OK FP" in black ink at bottom left of page, check mark in black ink at bottom right, arrow in black ink near right pointing at "1934"

[I] Later broadside edition, only printing [2002]

1st paragraph revised:

(in left column) [woodcut of view up from shore rocks toward Tor House and Hawk Tower] (in right column) (in dark blue) Rock and Hawk | (in black) [text of poem] | [woodcut portrait of Jeffers] | robinson | jeffers | (at left, bottom aligned with bottom of woodcut, vertically, descending) [publisher's device *including words* Clinker Press Pasadena California] | (at bottom left) Printed for the Zamorano Club, March, 2002.

Census for [I] updated:

Copies are at Berkeley, Brown, Huntington, Mills, Occidental, Ransom, UCSB, UNC, Utah, Vanderbilt, Vermont, Wellesley, Virginia, and Yale and The British Library. Another is in the collection of the bibliographer.

A21. Four Poems and a Fragment

Subentry [A] replaced:

[A] First paste-up proof

Substantially same as *[a]* except as follows:

(in black) ROBINSON JEFFERS | POEMS KNOWN | AND UNKNOWN | S. S. ALBERTS | 1935

Copyright page: “1935” rather than “1936”

[i-xii] [1-16]. 7-3/4 x 11-1/8 in., all text in black on cut-out rectangles pasted on blank pages. Limp cinnamon paper sides, joined by tan, brown, black, and white marbled paper back; front: (on pasted label) ROBINSON JEFFERS | POEMS KNOWN | AND UNKNOWN | S. S. ALBERTS | 1935

No slipcase

Colophon: (p. [14]): “POEMS KNOWN AND UNKNOWN is a tentative variant title of poems to be published under the title FOUR POEMS AND A FRAGMENT. Printed for the author and published September 25th by Sydney S. Alberts. ¶ This is copy number 1”

Together with publisher’s archive materials, including the following:

[i] loose sheets for another copy of [A], identified at its colophon as copy number two.

[ii] three backstrips with the alternate title *The Cloud and Other Poems*, one of which seems to have been affixed to [A] and then removed.

[B] Second paste-up proof, for author’s comments

1st and 3rd paragraphs of [B] revised:

Same as [A] except as follows:

....

7-1/2 x 10-3/4 in.

[B] census paragraph deleted and its information added to census at end of entry

[a] Only edition, only printing (1936)

3rd paragraph of [a] revised:

[i-x] [1-14]. 7-3/8 x 10-3/4 in., on cinnamon paper, fore- and bottom edges rough-trimmed, typewritten and roneographed in the distinctive purple of that process; text on rectos only except for pp. [i-ii] (title and copyright pages) and 11-12 (last page of main text and colophon page). Limp tan, brown, and black marbled paper sides, joined by cinnamon paper back, sewn pages glued into back; cinnamon pastedowns; front: (on front of backstrip, in single-character column) (in purple) ROBINSON JEFFERS (in black) . . . (in purple) FOUR POEMS AND A FRAGMENT (in black) . . . (in purple) 1936

Paragraph after publication date revised:

First book appearances of “The Cloud,” “Pan in the West,” “The North Pole,” and “The Moon’s Girls.” “The Cloud” did not reappear in print until *The Alpine Christ* [A64], the others until Volume Four of *The Collected Poetry of Robinson Jeffers* [A127].

1st paragraph after dot revised:

At the suggestion of Andreas Brown, proprietor of The Gotham Book Mart, which handled the disposition of the Alberts Jeffers collection, Alberts wrote at the bottom of the first preliminary page of [A] and [B] and on the colophon page of his two retained copies of [a]...

Last sentence of census revised:

[A] is known to be privately owned. [B] and copy four A are in the collection of the bibliographer.

A22. The Beaks of Eagles

Subentry caption revised:

[a] First edition, only printing (1936)

Subentry added:

[b] Second edition, only printing (1979)

(in reddish brown) [illustration: head and neck of eagle] | (in black) The Beaks of Eagles [decoration] Robinson Jeffers | [text of poem] | THE CLEAR SKY PRESS • CLAREMONT, CALIFORNIA • 1979 • 100

Presumably 100 copies printed. No copyright or other publication information

Broadside, 8 x 15 in., right edge untrimmed, on mould-made light tan paper with Arches watermark.

A copy is at Huntington.

A23. Thurso's Landing, Dear Judas and Other Poems

[A] First edition, first printing, presumed preliminary covers [c. 1936]

Variant noted:

Also reported:

[i] Same as *[A]* except publisher's name absent from spine

Sentence appended to 2nd paragraph after dot:

That more *[A]* copies than *[a]* copies persist in the current market – a significant percentage of them offered in dust jacket – suggests that copies in *[A]* covers were ordered in publication quantity. On the other hand, the plain covers, their casually abbreviated title, and the absence of topstain are indicative of preliminary copies made for in-house use rather than public distribution; and the overall production quality seems distinctly inferior to that of the Random House printings of both the individual Liveright titles and its own Jeffers titles of the period. In addition, copies in these covers seem to have first appeared rather recently, which could mean that the quantity now available represents a late-discovered cache of copies never intended to be put in distribution in the 1930s. On that basis, *[A]* is designated a presumed preliminary issue. However, that conclusion remains tentative. Still, in the absence of publication data, a plausible counter-argument can be made that the title's sales did not meet expectations and Random House chose to bind the remaining copies less expensively, in which case the *[A]* copies would instead be designated *[b]* as a subsequent issue.

A26. Such Counsels You Gave to Me and Other Poems

[b] First edition, limited printing [1937]

Under "Also examined," subentry [ii] renumbered [iii] and new subentry [ii] added:

[ii] Same as *[b]* except as follows:

Tan morocco back

Census added:

The examined *[bi]* copy is in the collection of the bibliographer.

A27. The Selected Poetry of Robinson Jeffers

[a] First edition, first printing [1938]

4th paragraph revised:

(recto of tipped leaf): Sepia portrait photograph of Jeffers. The tipped leaf appeared only in the first and second printings. In the third through sixth printings, the photograph appeared instead as the frontispiece (p. [ii]) on an integral laid paper leaf; thereafter, it was omitted.

A28. The House Dog's Grave – Haig's Grave

Hyphen deleted from "House Dog" in main caption

[b] First edition, only printing, issue in [1] green, [2] red, or [3] blue leather [1939]

2nd paragraph revised:

8-5/8 x 11-7/8 in. *[1]* Green, *[2]* red, or *[3]* blue morocco sides and back; rounded back; front: [black single-rule border, vertical and horizontal rules crossing at corners] (in gold) THE HOUSE DOG'S GRAVE – HAIG'S GRAVE; spine: {no text} (in black) [rule] | [blank] | [rule] | [raised band] | [rule] | [blank] | [rule] | [raised band] | [rule] | [blank] | [rule] | [raised band] | [rule] | [blank] | [rule] | [raised band] | [rule] | [blank] | [rule] | [raised band] | [rule] | [blank] | [rule] | [raised band] | [rule] | [blank] | [rule] | [raised band] | [rule]

3rd and 4th paragraphs of [b] revised and 5th paragraph added:

Colophon: The *[b]* copies were made for the author and the Quercus principals: *[1]* #1 for Jeffers, though not specified as such, and #19 for Melba Berry Bennett; *[2]* #2 for Ted Lilienthal; *[3]* #17 for Fran Lilienthal. The latter three copies were inscribed by Robinson and Una Jeffers to the recipients and dated August 1939.

Note: In copy #1, at the third line of the fifth stanza of the poem, "A little dog would get tired of living so long." "of" is struck through on a rising diagonal in pencil, presumably by Jeffers. The correction first appeared in print in Volume Three of *The Collected Poetry of Robinson Jeffers* **[A114a]**.

A dealer familiar with this material has speculated that, since *[b]* copies were made for Jeffers, the Lilienthal Quercus partners, and Bennett (a close friend of the Jeffers family who was also associated with the Quercus Press), another *[b]* copy may have been made for Edith Van Antwerp, the other Quercus partner.

Last sentence of census revised:

An *[a]* copy and a *[b1]* copy are in the collection of the bibliographer.

A30. Two Consolations

[a] Only edition, only printing, [1] for sale and [2] not for sale issues (1940)

3rd paragraph revised:

[i-x] [1-14]. c. 8-5/8 x c. 11-5/8 in., on paper with Hammer and Anvil watermark, fore- and bottom edges untrimmed, section title and poem titles in red. **Limp** brown paper sides and back, tied with white string; flat spine; self ends; front: (aligned left, in dark brown) TWO | CONSOLATIONS | ROBINSON JEFFERS

Added immediately preceding dot:

Ephemera:

[i] Publisher's announcement, on 6-3/8 x 9-1/4 in. laid paper sheet folded to 6-3/8 x 4-5/8 in.

A31. Be Angry at the Sun

[a] First edition, first trade printing [1941]

Four paragraphs following publication month revised:

Also examined:

[i] Copy in smooth black cloth

Also reported:

[ii] Inscribed copy with corrections in ink by the author:

[b] First edition, limited printing [1941]

2nd paragraph revised:

{ 1 leaf } { 1 leaf tipped to [i] } pagination thereafter same as *[a]*. 6-1/4 x 9-1/4 to 9-3/8 in., on paper with Strathmore Olde Laid watermark, fore- and bottom edges rough-trimmed. Green, brown, gold, and black marbled paper sides, cream **linen** back; endpapers of same paper as text block; dark red topstain; spine: (vertically, in gold) ROBINSON JEFFERS • BE ANGRY AT THE SUN

Following publication price, subentry [i] renumbered [ii] and new subentry [i] added:

Also examined:

[i] Same as *[bi]* except as follows:

Colophon: [Jeffers wrote in black ink "(author's copy)" to the right of "NUMBER" and near the bottom of the page the inscription "For Mast and Germaine Wolfson | with love from Una and Robin Jeffers | Tor House, Carmel | December, 1941." Presumably, Jeffers received more than one unnumbered copy for his own use.

Elsewhere reported:

A34. Natural Music / The California Poetry Folios

[b] Only edition, only printing, issue on parchment paper (1947) [1948]

3rd paragraph revised:

Colophon: (below name and address of press) "[*decoration*] One of twenty-five special copies [*decoration*]" [copy number, preceded by "No.," followed in some copies by "- For <Name of Recipient >" in blue ink below; not signed]

[d] [1] Cloth and [2] leather-back slipcases

1st two paragraphs revised:

[1] Blue cloth slipcase with flat back: limp blue cloth chemise with one long and one short flap, white pastedowns, and midnight blue silk pull; spine: (on upper **black morocco** label, in gold) [*rule*] | CALIFORNIA | POETRY | FOLIOS | (on lower **black morocco** label) [*rule*] | THE BOOK | CLUB OF | CALIFORNIA

[2] Slipcase: blue cloth sides, rounded dark blue morocco back, limp blue cloth chemise with same flaps, pastedowns, and pull; spine: [*blank panel*] | [*raised band*] | (on **black morocco** label, in gold) [*rule*] | CALIFORNIA | POETRY | FOLIOS | [*raised band*] | [*blank panel*] | [*raised band*] | [*blank panel*] | [*raised band*] | [*blank panel*] | [*raised band*] | [*blank panel*] | (on **black morocco** label) [*rule*] | THE BOOK | CLUB OF | CALIFORNIA

2nd paragraph after dot revised:

I have no information on what distinguishes the slipcases produced under this initiative for *The California Poetry*

Folios or any other pre-1947 keepsake series from the contemporaneously-produced slipcases. However, the Book Club of California advised that the inner chemise of cases supplied for post-1947 series lacked the short flap present in earlier-produced cases.

A35. The Double Axe and Other Poems

[a] First edition, first printing, trade issue [1948]

Paragraph added immediately above dot:

Reprinted once

Paragraph immediately below dot revised:

For two perspectives on the process by which *[a]* was brought to publication, compare the discussions in Volume Five of *The Collected Poetry of Robinson Jeffers* [A129] and *In This Wild Water* [Bii42].

A36. Poetry, Gongorism and a Thousand Years

[a] First edition, only printing (1949)

4th paragraph added:

Issued without jacket

A37. Meditation on Saviors

[b] Second edition, only printing [1994]

First sentence of census revised:

[b] copies are at Berkeley, Brown, Mills, the NYPL, Occidental, Ransom, USF, and Virginia.

A38. Hungerfield

[a] Only edition, only printing, [1] first and [2] second states (1952)

2nd paragraph of subentry [a2] revised:

A cancel leaf with pp. 9-10 is tipped to p. 11. The text is unchanged, but two en-dashes on p. 9 have been changed to em-dashes, conforming to others on the leaf and elsewhere in the text.

1st paragraph of census revised:

Copies – their states undetermined – are at Alabama, Columbia, CSULB, The Grolier Club, Huntington, Occidental, the Ransom Center (2 copies), UCB, UCLA, UNC, USF, Virginia, Wellesley, Wesleyan, and Yale. A [1] copy and a [2] copy are in the collection of the bibliographer; another copy – its state undetermined – is known to be privately owned.

A41. Themes in My Poems

[a] Only edition, only printing (1956)

3rd paragraph revised:

{ 3 leaves } [i-iv] v-ix [x] [1-2] 3-46 [47-54]. 8-1/4 x 11-1/16 in., on laid paper with Linweave Early American watermark, fore-edge of some leaves untrimmed, text in handset French Old Style; raised lecture initial, initials in preface and throughout text dropped and in script, initials and decorations in burnt sienna. Sage paper sides decorated in black and brown, mustard linen back; self ends; brown and yellow headbands; spine: (on sage label) (vertically, ascending, in brown) *THEMES IN MY POEMS*

A45. Only an Hour / “For an Hour on Christmas Eve”

[a] First edition, only printing (1961)

5th paragraph added:

Printed in Carmel by the Petergate Press

[d] Later edition, only printing [1969]

5th paragraph revised:

Colophon: ... 250 copies printed according to *Bibliography of The Grabhorn Press 1957–1966 & Grabhorn-Hoyem 1966–1973* p. 83. However, a rare book dealer reported a note in which Andrew Hoyem stated the edition was of no more than 100 copies and printed between 1970 and 1972.

[e] Later edition, only printing [1970?]

3rd paragraph revised:

[1-4]. One sheet, folded horizontally to 6 x 9-1/4 in., on Curtis laid paper with Tweedweave watermark, **fore-edge of p. [1] rough-trimmed**. Front: ONLY AN HOUR | (raised & dropped Gothic initial in red, rest of text in black) *[text of poem]* | (at right) Robinson Jeffers

A47. The Beginning & the End and Other Poems

[a] First edition, first printing [1963]

Last paragraph revised:

Reprinted three times

A59. Shine, Perishing Republic

Publication year changed to c. 1968.

A61.3. Life

Subentries added:

** [b] Only edition, another printing [c. 1972]*

Same as *[a]* except as follows:

(in red panel within white border) *[title omitted]* *[same concentric circles with reversed white bird image as in [A61.7]]*

One copy offered online in May 2017.

** [c] Only edition, another printing [c. 1972]*

Same as *[b]* except as follows:

(in red panel without border) *[darker red concentric circles with tan bird image similar to image in [A61.7]]*

One copy offered online in November 2017.

** [d] Only edition, another printing [c. 1972]*

Same as *[a]* except as follows:

(in black panel within beige border) *[circle with segments in light and medium red in lower two-thirds; segments in light violet and dark blue in upper third; and an empty (i.e., black) segment at the top, a pale blue-gray bird with upraised wings in leftward flight near top of empty segment]* | (in beige) *[same text as in [a]]* (at right) robinson jeffers

One copy offered online in December 2019.

New entry added after A61.7:

A61.8 “organic wholeness, the wholeness of life and things,”

** [a] Only edition, one printing [c. 1972]*

(in red panel) *[at center of 17 concentric light red circles, a gold bird with outstretched wings in upward flight]* | (in white) *[on three lines, the ninth line of “The Answer”]* | (at right) robinson jeffers

No copyright or publication information

No colophon: (on white border below panel) [in pencil, signature of artist / designer Thomas W. Benton]

Poster, 20-1/8 x 26 in., silkscreen on coated paper

Publication price: \$5.00 *One copy offered online in July 220.*

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See note at end of **[A61.1]**.

A64. The Alpine Christ & Other Poems

[b] Only edition, second (first trade) printing (1974)

4th paragraph revised:

Jacket: front: (**aligned left**) The Alpine Christ | & Other Poems | by Robinson Jeffers; spine: THE | ALPINE | CHRIST |

& | OTHER | POEMS | by | Robinson | Jeffers | with | commentary | & | notes | by | William | Everson | CAYUCOS | BOOKS; front flap: *two paragraphs of promotional copy, completed on rear flap*; rear flap: *also blurbs by James D. Hart and Lawrence Clark Powell*

A65. Tragedy Has Obligations

[A] *Proof sheets*

Subentry [iii] revised:

[iii] Proof of Clough woodcut, 10-7/8 x 16-3/4 in., on tan proofing paper.

[a] *Only edition, only printing (1973)*

1st sentence of colophon revised:

Colophon (p. [9]): [*dropped left-facing red swastika*] “TRAGEDY HAS OBLIGATIONS | a poem by Robinson Jeffers, with an original woodcut by Alison [*sic*] Clough, has been printed on an 1830 Acorn handpress.

Ephemera subentry [i] deleted and new subentries added:

[i] Prospectus 9 x 13 in. on light brown laid paper, printed in brown, with all text reduced.

[ii] Prospectus 10-1/4 x 15-5/8 in. on laid paper with Hayle watermark, all edges rough-trimmed and left-facing swastika in red.

Some examined copies of [ii], laid into correspondingly-numbered copies of [a], were designated “<copy number>/200” in black ink.

A67. “The Beauty of Things”

[a] *Only edition, only printing (1975)*

5th paragraph revised:

Not for sale **at the event**; thereafter, \$3.00

A68. Grošovaný Žrebec [Roan Stallion]

[a] *Only edition, only printing (1975)*

5th and 6th paragraphs revised:

{Contents: {*All except poem in Slovenian only.*} Roan Stallion. Doslov {Epilogue} podle L’ubomír Feldek. Copyright and publication information. List of titles in series.}

Poem appears in English on versos and in **Slovenian** translation opposite.

7th paragraph deleted:

Note added:

•

[a] is the 70th of the 70 titles then in the series.

A69. Granite & Cypress

[a] *Only edition, only printing, **numbered** copies (1975) [1976]*

3rd paragraph revised:

[i-x] [1-56]. 17 x 12-1/2 in., on laid paper with Hayle watermark, fore-edge rough-trimmed; printed, on rectos only, in gray Mandlick Dull Strong Black ink; dropped outline initials to poems. **Limp** natural German Naturegewebe sides, double-length rear hinged to fold over text block; Japanese Uwa laid paper endsheets and pastedowns; cypress back, open-laced with California deerskin rawhide

A81. Curb Science?

[a] *Only edition, only printing, [1] unsigned and *[2] signed copies (1982)*

Colophon corrected:

Colophon (on reverse): [*decorated rule*] ¶ (in red) “200 copies of ‘Curb Science?’ were printed by Marlan Beilke at QUINTESSANCE PUBLICATIONS, Amador City, California, as a keep-sake from his talk, *Robinson Jeffers and Science*, presented at The Robinson Jeffers Festival held in Salinas, California, on April 3, 1982. | [*open diamond decoration*] The types used hereon are: **Lutetia**, Linotype Fairfield, with Caslon two-color initials. The paper is Ultima Cover, 80 pound. [*open diamond decoration*] | Fifty additional copies, signed by the printer, were made for distribution to friends. ¶ This is copy No.” [copy number in red ink on dotted line; not signed]

A82. Cawdor

[a] Only edition, only printing, numbered [1] for sale and [2] not for sale copies [1983]

Paragraph added immediately after colophon:

Some numbered copies were also sent to reviewers with the publisher's compliments card.

Subentry [a2] revised:

Same as [1] except as follows:

Colophon: [unnumbered; "PRESS COPY" in black ink above "COPY NUMBER"; unsigned]

Not for sale

A83. Two Early Letters to Hazel Pinkham

Subentry [a] re-designated [b] and its caption revised and new subentry [a] added:

[a] Only edition, only printing, first state, possibly in various wrappers (1983)

A December 14, 1983 note on Huntington letterhead accompanying its [b] copy reads as follows:

NB:

The printer informs me that there are two states of this pamphlet, the edition evenly divided:

The first state has an inverted "s" in "ideas," p. 5 l. 1

The second state (as here) corrects this.

Information on whether or how copies with the inverted "s" are distributed among the [b] issues is not available.

An [a] copy otherwise conforming to [b1] is in the collection of the bibliographer. No other [a] copy has been identified.

*[b] Only edition, only printing, second state, in *[1] blue, [2] green, [3] gray, or [4] cream wrappers (1983)*

Subentry previously [a3] (now [b3]) revised:

[3] Same as [2] except pale gray wrappers 4-3/4 x 7-1/2 in. and wrappers text in black

A87. Apology for Bad Dreams

[b] Only edition, second printing (1986)

New 2nd sentence added to census:

A [b] copy is at Iowa.

A89. The Remembrance. To E.G.K.

[a] Only edition, only printing [1986]

New sentence appended to census:

Another copy is also known to be privately owned.

A92. Where Shall I Take You to

[a] Only edition, only printing, issue in cloth, [1] numbered for sale and [2] lettered Press copies [1987]

3rd paragraph revised:

[i-viii] ix-xiii [xiv-xvi] 1-2 [3] 4-6 [7] 8-10 [11] 12-24 [25] 26-43 [44] 45-67 [68] 69-99 [100] 101-121 [122] 123 [124-128], beige laid paper leaves tipped between free endpapers and pp. [i] and [128]. 5-7/8 x 9-1/8 in., beige leaves on laid paper with C.M. Fabriano Italia watermark, all edges trimmed; text block on paper with Ragston SN watermark, fore-edge rough-trimmed. Limp peach German bookcloth sides and back; flat spine; hand-made peach endpapers; brown headbands; spine: (on label, vertically) WHERE SHALL I TAKE YOU TO (in vermilion) ♦ (in black) JEFFERS

A94. Rock and Hawk: A Selection of Shorter Poems

[A] Uncorrected proof (two wrappers states)

3rd paragraph added:

On both the front cover and the title page, the subtitle line reads, "A SELECTION OF SHOTER POEMS BY"

A96. Point Lobos

[d] Only edition, only printing, numbered copies with a different printing of photographs [2000]

Subentry revised to read in its entirety as follows:

Von dem Bussche did two separate print runs of the *Point Lobos* photographs. The elevated contrast in one run's photographs made the foreground objects so dark that their details are obscured. Photographs from this printing are found in most of the extant copies of the portfolio. In the other run, the contrast was much lower, revealing those details.

The motive for the second run, its timing, and which run occurred first are, however, uncertain. The following three accounts all seem plausible and come from sources known to be reliable, but they are irreconcilable:

1. In 2000, the late Peter Howard, one of the most knowledgeable dealers in Jeffers material, advised me as follows:

Some years after publication, von dem Bussche discovered that a copy he had bought back at auction lacked one photograph. When he reprinted the photograph from the original negative on a newer supply of Ilford Mat paper, the image was lighter and much clearer than in the earlier prints. He then reprinted and replaced all of the photographs in his few remaining copies – reportedly only three to five – of the portfolio. The photographs were again mounted on paper with Rives BFK White watermark; however, these sheets lack the embossed publisher's device noted in [a].

2. Another private Jeffers collector shared these notes:

According to von dem Bussche, there are two issues or states of *Point Lobos*....At some...point in production the photographic quality deteriorated due to paper stock problems and von dem Bussche ran another set. He didn't say with which number the second issue begins.

3. In February 2020, Peter Koch replied to my inquiry as follows:

I am afraid that I can only add to the confusion. As I remember, there was a point, early on in the printing of the photographs when Wolf decided to darken or raise the contrast...and he asked for some of the prints in [one subscriber's] copy to be returned. He then replaced them with the new and "darker" copies. I only know of the one instance ...

As for the Peter Howard conversation, I know nothing.

That only the paper used for the higher-contrast photographs bears the embossed publisher's device argues in favor of its being used for the first print run, and that the conclusion is based on physical evidence rather than the recollections of participants might seem to give it greater weight. My own aesthetic preferences also lead me to favor Peter Howard's explanation. However, since I can't accept any of these accounts without disbelieving the others, pending further developments I will leave that choice to the reader.

Aside from these particulars about the photographs and the absence of the embossed publisher's device from the paper used for the lower-contrast photographs, the copies of *Point Lobos* with the later-printed photographs differ from those with the earlier- printed photographs only as described in [a]– [c] above.

Census revised:

[b] copies are at Huntington and Stanford, [c] copies at Mills, the NYPL, UCB, UCLA, and USF. A [b] copy, a [c] copy, and a [d] copy are in the collection of the bibliographer.

A99. The Collected Poetry of Robinson Jeffers [One]

Paragraph after dot updated:

As noted in the colophon, the five Collected Poetry volumes [A99, A102, A114, A127, A129] adhere to the same design. The publisher advised that, after the supply of first printing copies of a Collected Poetry volume has been exhausted, it has been made available on a print-on-demand basis, without a dust jacket but in printed pictorial covers that replicate the design of the jacket. Volume One changed to the POD model in 2014, Volume Two in 2013, Volume Four in 2016.

A100. Songs and Heroes

[a] Only edition, only printing, issue on Frankfurt paper (1988)

Subentries [ii-iv] added under "Also examined":

[ii] Same as [a] except as follows:

Colophon: [unnumbered; "Publisher's presentation copy for <name>" in black ink below colophon]

Also reported:

[iii] Same as [a] except as follows:

Colophon: [unnumbered]

[iv] Same as [a] except as follows:

Colophon: [unnumbered; “Binder’s Copy” in black ink below colophon]

[b] *Only edition, only printing, issue on Gutenberg paper (1988)*

Subentry [i] added before “Ephemera,”:

Also reported:

[i] Same as [b] except as follows:

Colophon: [unnumbered; “Publisher’s presentation copy for his friend, author <name>” in black ink below colophon]

A101. The Answer

[A] *Proof*

3rd paragraph revised:

(reverse, in pencil): “1 {circled} of six press-proofs of the first typesetting for this poem in large format. Typeface is Ludlow 24 pt. Artcraft Romany Smooth. Linomar, October, 1988”

[a] *Only edition, only printing [c. 1990]*

3rd paragraph revised:

Broadside, 10-15/16 x c. 17 in., on stiff **Romany Smooth** paper, [1] right edge or [2] bottom edge untrimmed, text in 24 pt. Ludlow. While the paper stock is the same, paper of some examined copies appears to be cream, paper of others light beige or very light gray.

A103. Hurt Hawks

Publication year changed to c. 1990.

1st subentry caption and 1st and 3rd paragraphs revised:

[a] *Only edition, only printing, [1] ad personam and [2] undesignated trial copies [c. 1990]*

[1] No title page [Amador City, California: Marlan Beilke]

....

[1, 2] visible portion of pages respectively 6-9/16 x 5-3/8 and 6-9/16 x 3-15/16 in., on soft paper, text in Gothic except as otherwise indicated. Dark blue black-speckled **coated** paper sides, black morocco back; blue cloth raised panels glued to inner side of covers, with text pages in panel cutouts; front: (in black) [image, reportedly by Diane Beilke, of Tor House and Hawk Tower and stone path, with clouds in background, repeated at bottom right of right inner panel] | (below buildings, in curve of path) HURT HAWKS. | (at bottom, in center) Robinson Jeffers, 1929. [sic] (at right, in Gothic, in gold) <Name of Recipient>; spine: (vertically, in gold) *Hurt Hawks* by Robinson Jeffers, 1928.

5th paragraph deleted

Subentry [2] added before last two lines of entry and census updated:

[2] Same as [1] except no recipient named.

Marlan Beilke advised that only three [a] and two [b] copies were made.

A [1] copy is in the collection of the bibliographer. The [2] copies are also known to be privately owned.

A104. Self-Criticism in February

Subentry [A] added:

[A] *Trial copy*

Same as [a] except as follows:

11 x 19 in., on heavy paper, right edges untrimmed, on tan paper.

[a] *Only edition, only printing (1990)*

3rd paragraph revised:

Broadside, [A] 11-1/8 x 22-1/2 in., on heavy paper, top and bottom edges untrimmed, or [B] 11-1/8 x 18-7/8 in., on heavy paper, right edge untrimmed. While the paper stock is the same, paper of some examined copies appears to be cream, paper of other copies tan.

1st line of subentry [a2] revised:

[2] Same as [1A] except as follows:

A105. Nova

Subentry [A] added:

[A] [1] *First and [2] second proofs*

[1] Substantially same as [a], except as follows:

The first sentence of the colophon reads as follows: “Twenty Copies of ‘Nova’ were printed by Linomarl to remember the return visit of William Monighan [sic], S.J. – long a champion of the poetry of Robinson Jeffers – to Quintessence Working Press-Room Museum Amador City, California on Saturday, 25th of August, 1990.”

On the examined copy, Marlan Beilke circled the spelling error and added in blue ink below the colophon, “1st draft proof | Linomarl | 25 Aug 1990”

[2] Same as [1] except name corrected to “Monihan.”

Census updated:

[a] copies are at Toledo and Utah. Another [a] copy is in the collection of the bibliographer.

A106. Fire on the Hills

First sentence of census updated:

[a] copies are at Arizona, Brown, Utah, and Yale.

A107. Roan Stallion

[a] *Only edition, first printing, issue in slipcase, numbered [1] for sale and *[2] Press copies (1990)*

2nd, 3rd, and 4th paragraphs of subentry [a1] revised:

Copyright page (p. [iv] verso of frontispiece leaf): Copyright 1925 by Jeffers Literary Properties. Woodblocks copyright 1990 by Karin Wikström. Published by arrangement with Random House, Inc.

[i-iv] [1-52]. 11 x 9-13/16 in., on heavy light gray mould-made paper with BFK Rives watermark, fore-edge of alternate leaves untrimmed, text in Pegasus, display lines in Albertus. Limp sage gray suede sides and back; sewn by hand; flat spine; blue-gray endpapers; dark red headbands; front: (on cream label in blind panel) [burnt sienna woodblock of rearing horse]

Frontispiece (p. [iii], recto opposite title page): Red, white, and black woodblock of mounted rider and another horse behind

Two paragraphs immediately after colophon revised:

Owner’s certificate, 9 x 9 in., on heavy cream paper, laid in: [same woodblock of rearing horse as on front of book] | “This book, which is number <copy number> | of an edition of one hundred thirty-five [sic] copies of | ROAN STALLION, | was printed and bound by The Yolla Bolly Press, | Covelo, California, for | <NAME OF RECIPIENT>” [copy number and name of recipient typeset in roman; certificate laid in book] An individual recipient’s copy is designated in the form, “THE LIBRARY OF | <NAME OF RECIPIENT>”. See [i] below.

Frontispiece and six other woodblocks by Karin Wikström

Ephemera subentry [i] revised, subentry [ii] deleted, and new subentries [ii] and [iii] added:

[i] Announcement letter on publisher’s letterhead dated September 21, 1990 for [a] and [b], on paper with Strathmore Writing 25% Cotton Fiber Bond watermark, with card on gray paper offering existing customers who order by October 15, 1990 a hand-printed owner’s certificate and return envelope laid in.

[ii] Later undated publisher’s announcement printed on both sides of a 6-3/8 x 9-7/8 in. sheet of cream paper with Rives watermark advising that a few [a] copies remain available at the publication price. A b&w Wikström print appears at the top of the first side.

[iii] Postcard on 8-1/2 x 5-3/4 in. gray paper advising that a few [a] copies remain available at the publication price. The Wikström cover print of the rearing horse appears on the other side, but printed in black on burnt sienna rather than in burnt sienna on cream.

[b] Only edition, first printing, issue in box, numbered *[1]* for sale and *[2]* Press copies (1990)

2nd paragraph of subentry *[b1]*, stating Wikström print laid in, deleted.

***[1]* Companion volume**

4th paragraph revised:

Heavy charcoal brown French wrappers, hand-sewn; flat spine; heavy brown endpapers¹, sewn with white string, wrappers flaps glued to outer endsheets; front: (on burnt sienna label) Nature, Narrative, and Knowing: | JEFFERS AND THE MODE | OF ROAN STALLION | by Tim Hunt | Commentary to accompany the limited edition | of *Roan Stallion* by Robinson Jeffers | published by The Yolla Bolly Press | 1990

1. Same paper as encloses *[a]* prelims.

Paragraph added immediately before Companion volume colophon:

Woodblock print, left or right edge untrimmed, by Karin Wikström that also appears on *[A107]* p. [47] is laid in between front endsheets.

“Also reported” subentry *[i]* updated to “Also examined”

Under “Also examined,” subentry *[ii]* added and Companion volume subentry revised:

Also examined:

[i] Same as *[b2]* except as follows:

Colophon: Copy is designated “O.S. PRESS COPY”

[ii] Same as *[b2]* except as follows:

Colophon: [unnumbered; “O.S. PRESS COPY” below colophon]

[iii] Companion volume:

Front wrappers flap glued to inner front endsheet. Woodblock print not laid in

Colophon: [unnumbered; “OS” below colophon]

Last paragraph of entry expanded and census added:

First separate book appearance of “Roan Stallion.” At the conclusion of the Hunt essay in *[II]*, first appearance of transcriptions of some passages in the “Roan Stallion” manuscript that are not included in the published poem and some notes by Jeffers that had not been previously published.

A *[b2]* copy and a *[bi]* copy are in the collection of the bibliographer.

A115. Hands

Subentry caption revised:

[a] Only edition, only printing, broadside issue [1991]

Subentry added:

[b] Only edition, only printing, book issue [1991]

Same as *[a]* except as follows:

Beilke cut and trimmed another copy of the broadside, mounted the text of the poem within a raised 6-3/4 x 6-3/8 in. suede frame on the right side of a booklet with brown and white plaid cloth covers, and mounted the woodcut within a 6-3/4 x 6-3/8 in. suede frame on the left side of the booklet that serves as a title page: HANDS | (visible within a semi-circular cutout) [*the three left hands portion of the woodcut*] | by Robinson Jeffers

Marlan Beilke advised that he made three *[b]* copies.

Census paragraph revised:

An *[a]* copy is in the collection of the bibliographer. Another *[a]* copy and a *[b]* copy are also known to be privately owned.

A117. Pearl Harbor

[a] Only edition, only printing [1991]

4th paragraph revised:

Marlan Beilke advised that this broadside was produced, in an edition of only a few copies, at the request of a Sacramento television station for use in a December 6, 1991 broadcast commemorating the 50th anniversary of the Japanese attack.

Census updated:

A copy is at Brown. A copy is in the collection of the bibliographer. Another copy is also known to be privately owned.

A121. The Excesses of God

Census updated:

A copy is in the collection of the bibliographer. Another copy is also known to be privately owned.

A123. The Collected Early Verse of Robinson Jeffers, 1903–April 1914

Next to last paragraph revised:

This issue also includes at pp. [57]-76 the first appearance of the unfinished poem “Haunted Coast,” perhaps written in late 1928, transcribed, edited, and with an introduction and notes by Dirk Aardsma.

A124. Hommage à California

Census updated:

Copies are at Occidental, Stanford, UCLA, UCSB, UNC, and Utah. A copy is in the collection of the bibliographer. Another copy is also known to be privately owned.

A125. “I think they admit no reason...”

** [a] Only edition, only printing [1998]*

Census updated:

The only located copy is at the Library of Congress.

A128. The Selected Poetry of Robinson Jeffers

[a] First edition, first printing, issue in boards (2001)

Contents list corrected:

To reflect that the poems in the contents list are only the poems actually chosen from each collection, the word “from” should be added before the bracketed name of each collection in the list.

A135. The Beginning and the End

[a] Only edition, only printing [2010]

3rd paragraph revised:

[i-iv] [1-2] {double leaf} [3-6] {double leaf} [7-10] {double leaf} [11-14] {double leaf} [15-16] {double leaf} [17-20]. 11-1/8 x 15-1/8 in., letterpress-printed in handset 16 pt. semi-bold Bauer Bodoni on Velin d’Arches mouldmade paper with Arches watermark, each leaf in braces tipped at reverse right edge to stub preceding next text page and folded in, fore-edge untrimmed, others rough-trimmed. Decorated dark rust paper sides, black soft morocco back; flat spine; black endpapers; rust and black headbands; spine: (vertically, in gold) ROBINSON JEFFERS THE BEGINNING AND THE END

9th paragraph revised:

Color etchings and printing by Eckhard Fröschlin. Handbound by Roger Green.

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The acknowledgments note that the text of this edition is not based on the version of the poem titled “The Beginning and the End” and included in the book by that title [A47], but on the untitled version prepared by Tim Hunt for the *Collected Poetry* that begins with the same first line (“The unformed volcanic earth, a female thing”) [A114].

A136. The Collected Letters of Robinson Jeffers [Two]

[a] First edition, first printing [2011]

Paragraph added immediately preceding dot:

First appearance of an unfinished untitled poem that begins, “Your beautiful mouth was weary”, which appears as the major part of a January 1932 note from Robinson to Una Jeffers (pp. 63-65)

New entries added after A136:

A136.4

Antologia Robinson Jeffers [2011]

[2012]

[a] First edition, only printing [2012]

(text handwritten) *Ugo Gervasoni* | *[b&w drawing of Tor House and Hawk Tower]* | *Antologia* | *Robinson Jeffers* | [n.p., but Rome: Ugo Gervasoni]

No copyright statement

[1-3] 4-13 [14-15] 16-37 [38-39] 40-55 [56-57] 58-71 [72-73] 74-83 [84-85] 86-115 [116-117] 118-131 [132-133] 134-137 [138-139] 140-173 [174-175] 176-185 [186-187] 188-217 [218-219] 220-241 [242-243] 244-267 [268-270] 271-279 [280-283] 284-297 [298-299] 300-307 [308-309] 310-329 [330-331] 332-339 [340-341] 342-351 [352-252] 254-355 [356-357] 358-365 [366-367] 368-369 [370-371] 372-407 [408-409] 410-419 [420-421] 422-423 424-425] 426-439 [440-441] 442-479 [480-481] 482-491 [492-493] 494-503 [504-505] 506-523 [524-525] 526-533 [534-535] 536-553 [554-555] 556-599 [600-601] 602-607 [608-609] 610-615 [616-617] 618-623 [624-625] 626-629 [630-631] 632-633 [634-637] 638-645 [646-647] 648-713 [714-716] 717-747 [748-749] 750-763 [764-768]. 6-1/4 x 8-7/8 & 1/4 x 11-11/16 in., on coated paper, all text hand-lettered; text on cover and section-title pages, titles and section headings of poems, and raised initials of poems and poem sections in Gothic; poem subtitles, stage directions in "At the Fall of an Age," the second speaker's text in "Self-Criticism in February," occasional stressed words or phrases, and references to book or poem titles in red, other text in brown. Paper covers; front: *Ugo Gervasoni* | *[b&w drawing of Tor House and Hawk Tower]* | *Antologia* | *Robinson Jeffers*

B&w and color drawings by Gervasoni appear at regular intervals throughout the poems, on section titles, and on the illustrated page that ends each text section; and his portrait drawing of Jeffers appears on the first page of the afterword (p. 717).

Contents {*Italian titles of poems omitted; afterword only in Italian*}:

{POETRY}

[from TAMAR 1920-1923] To the Stone-Cutters; Salmon Fishing; To the Rock That Will Be a Cornerstone of the House; Shine, Perishing Republic; Point Joe; Point Pinos and Point Lobos; The Torch-Bearers' Race; The Treasure.

[from ROAN STALLION 1924-1925] Granite and Cypress; Birds; Boats in a Fog; Vices; People and a Heron; Night; Autumn Evening; Joy; Phenomena.

[from THE WOMEN AT POINT SUR 1926-1928] The Beach; Summer Holiday; Post Mortem; October Evening; Pelicans; Apology for Bad Dreams; Ocean³; Home; Ante Mortem; Credo.

[from CAWDOR 1926-1928] Birth-Dues; Hurt Hawks; Fawn's Foster-Mother; Bixby's Landing; An Artist; On Building with Stone; Meditation on Saviors; A Redeemer; Tor House.

[from DEAR JUDAS 1928-1929] Hooded Night; Evening Ebb; Hands; Inscription for a Gravestone; Shakespeare's Grave; The Bed by the Window.

[from THURSO'S LANDING 1930-1931] The Place for No Story; November Surf; Margrave; Fire on the Hills.

[from GIVE YOUR HEART TO THE HAWKS 1931-1933] Intellectuals; At the Fall of an Age.

[from SOLSTICE 1933-1935] Return; Love the Wild Swan; Where I?; Distant Rainfall; The Trap; Rock and Hawk; Shine, Republic; Flight of Swans; Gray Weather; Red Mountain; Ave Caesar; Solstice.

[from SUCH COUNSELS YOU GAVE TO ME 1935-1938] Rearmament; The Purse-Seine; Blind Horses; The Wind-Struck Music; The Coast-Road; Hellenistics; Nova; The Great Sunset; The Answer; The Beaks of Eagles; All the Little Hoof-Prints; Oh Lovely Rock; October Week-End; Steelhead, Wild Pig, the Fungus; Night Without Sleep; Self-Criticism in February; Theory of Truth.

[from BE ANGRY AT THE SUN 1938-1941] Come Little Birds; The House Dog's Grave; Prescription of Painful Ends; The Soul's Desert; The Day Is a Poem; Shine, Empire; Great Men; Be Angry at the Sun; The Bloody Sire; For Una; Mara; That Noble Flower.

[from THE DOUBLE AXE 1942-1947] Pearl Harbor; Wilson in Hell; Cassandra; Historical Choice; The Eye; Calm and Full the Ocean; Ink-Sack; Real and Half Real; The King of Beasts; Original Sin; Orca; Greater Grandeur; The Inquisitors; New Year's Dawn, 1947.

[from HUNGERFIELD 1948-1953] Animals; The Beauty of Things; Hungerfield; Carmel Point; Morro Bay; De Rerum Virtute; Ocean; The Deer Lay Down Their Bones.

[from LAST POEMS 1953-1968] The Last Conservative; Monument; Animula; Birds and Fishes; Let Them Alone; The Ocean's Tribute; End of the World; On an Anthology of Chinese Poems; "I have told you in another poem, whether you've read it or not"⁸; "There is this infinite energy, the power of God forever working – toward what purpose? –toward none."; "Thematematicians and physics men"¹; Vulture; "Goethe, they say, was a great poet, Pindar, perhaps, was a great poet, Shakespeare and Sophocles"; The Great Explosion; Oysters; "The polar icecaps are melting, the mountain glaciers"; "As the eye fails through age or disease"; "The old half blinded hawk – but how can he hunt with only one eye? –"; "I am seventy-four years old and suddenly all my strength".

PROSE

To Sister Mary James Power; Themes in My Poems; Preface, *The Double Axe and Other Poems* [original version 1947]; Poetry, Gongorism and a Thousand Years [1948].

{*in Italian only*} Untitled afterword by Ugo Gervasoni.

Indice.

Jeffers's poems and prose and the index appear in English on versos and in Italian translation opposite.

No colophon. The text was hand-lettered and the illustrations drawn by Ugo Gervasoni on mottled tan or gray paper/ The finished pages were scanned onto white paper, but retain the color of the originals. Ugo Gervasoni advised that two copies were privately printed.

Not for sale

Copies first distributed May 2012

A136.5

Tamar / Tamar

[2012]

[a] First edition, only printing [2012]

(text handwritten) **Robinson Jeffers** | **Tamar** | [*drawing: cypress on promontory*] | **Tamar** | **Ugo Gervasoni** [n.p., but Rome: Ugo Gervasoni]

No copyright statement

[1-3] 4-23 [24-25] 26-125 [126-127] 128-137 [138-139] 140-161 [162-164] 165-174 [175-180]. 6-1/4 x 8-7/8 ~~8-1/4~~ x ~~11-11/16~~ in., on coated paper, all text hand-lettered, poem title and raised initials to poem and afterword in Gothic; references in afterword to any book or poem title in red, other text in brown. Paper covers; front: **Robinson Jeffers** | **Tamar** | [*drawing: cypress on promontory*] | **Tamar** | **Ugo Gervasoni**

The poem appears in English on versos and in Italian translation opposite.

Drawings by Gervasoni appear on 29 pages of the poem's text and four other pages and his portrait drawing of Jeffers appears at the start of the afterword (p. 165).

Contents: Tamar. {*in Italian only*} Untitled afterword by Gervasoni.

No colophon. The text was hand-lettered and the illustrations drawn by Ugo Gervasoni on mottled tan paper. The finished pages were scanned onto white paper, but retain the tan color of the originals. Ugo Gervasoni advised that seven copies were privately printed.

Not for sale

Copies distributed May 2012

A136.7

Prelude / Preludio

[2012]

[a] First edition, only printing [2012]

(text handwritten, in red) **Robinson Jeffers** | **Prelude** | [*drawing: hawk's head in right profile*] | **Preludio** | **Ugo Gervasoni** [n.p., but Rome: Ugo Gervasoni]

No copyright statement

[1-3] 4-5 [6-7] 8-21 [22-26] 27-36 [37] 38. 8-1/4 x 11-11/16 in., on coated paper, all text hand-lettered, Poem title and raised initial to poem and afterword in Gothic; title, initials of poem and afterword, and references in afterword to any book or poem title in red, other text in brown. Paper wrappers; front: **Robinson Jeffers** | **Prelude** | [*drawing: hawk's head in right profile*] | **Preludio** | **Ugo Gervasoni**

The poem appears in English on versos and in Italian translation opposite.

Drawings by Gervasoni appear on all 23 pages of the poem's text, another hawk drawing on p. [2], his portrait drawing of Jeffers at the start of the afterword (p. 27).

Contents: Prelude / Preludio. {*in English only*} Afterword by Gervasoni.

No colophon. The text was hand-lettered and the illustrations drawn by Ugo Gervasoni on yellow paper. The finished pages were scanned onto white paper, but retain the yellow color of the originals. Ugo Gervasoni advised reported that fewer than six copies were printed.

Printed in Bergamo, Italy in August 2012

Not for sale

Copies distributed February 2013

New entries added after A137:

A137.4

Mountain Pines

[2014]

[a] Only edition, first issue [2014]

MOUNTAIN PINES | by Robinson Jeffers | 1887- 1962 [San Diego: Poems-for-All]

(p. [7]): First published in 1904, this poem is in the public domain.

[i] [1-7]¹. As folded, 1-3/4 x 2 in., on coated paper. Wrappers, stapled; front: [*photograph of mountain pines*] | (below photograph) (at right, aligned right) (in halftone gray) Mountain Pines | (in black) Robinson Jeffers; rear: *publisher's device, including "POEMS-FOR-ALL" and "SCATTERED LIKE SEEDS" and "1185," the publication number of this pamphlet*

1. A triple-width leaf. 5-1/4 x 2 in., z-folded to 1-3/4 x 2 in. inward toward [1].

With the wide leaf unfolded, the first seven lines of the poem appear across pp. [1-2] and the last seven lines across pp. [3-4].

No colophon, but the publisher advised 100 copies in issue.

Free

Published April 2014

[b] Only edition, second issue [2018]

Same as [a] except as follows:

MOUNTAIN PINES | by Robinson Jeffers | First published in 1904, | THIS POEM IS IN THE PUBLIC DOMAIN [San Diego: Poems-for-All]

[i-ii]¹ [1-2]¹ [3-6]².

1. A double-width leaf with [ii-1] folded inward over [2].

2. A double-width leaf with [4-5] folded inward over [3].

With the double leaves folded, a two-page b&w photograph of mountain pines appears across pp. [ii] and [5]. With the leaves unfolded, the first seven lines of the poem appear across pp. [1-2] and the last seven lines across pp. [3-4].

No colophon, but the publisher advised 200 copies published.

Free

Published April 2018

First separate appearance

A137.5

Juan Higera Creek

[2014]

[a] Only edition, first printing [2014]

JUAN HIGERA CREEK | by Robinson Jeffers | 1887- 1962 [San Diego: Poems-for-All]

(p. [7]): First published in 1916, this poem is in the public domain.

[i] [1-7]¹. As folded, 1-3/4 x 2 in., on coated paper. Wrappers, stapled; front: [*photograph of pines in autumn*] | (below photograph) (at right, aligned right) (in halftone gray) Juan Higera Creek | (in black) Robinson Jeffers; rear: *publisher's device, including "POEMS-FOR-ALL" and "SCATTERED LIKE SEEDS" and "1244," the publication number of this pamphlet*

1. A triple-width leaf. 5-1/4 x 2 in., z-folded to 1-3/4 x 2 in. inward toward [1].

With the wide leaf unfolded, the first nine lines of the poem appear across pp. [1-2] and the last nine lines across pp. [3-4].

No colophon, but the publisher advised 100 copies in issue.

Free

Published April 2014

First separate appearance

A137.6

Wonder and Joy

[2015]

[a] Only edition, first printing [2015]

WONDER AND JOY | by Robinson Jeffers [San Diego: Poems-for-All]

No copyright statement

[i-ii]¹ [1-2]¹ [3-6]². As folded, 1-3/4 x 2 in., on coated paper. Wrappers, stapled; front: [*detail from b&w photograph*

of Jeffers] | (below photograph) (at left, aligned left) (in black) Wonder and Joy | (in halftone gray) Robinson Jeffers; rear: *publisher's device*, including "POEMS-FOR-ALL" and "SCATTERED LIKE SEEDS" and "1293," the publication number of this pamphlet

1. A double-width leaf with [ii-1] folded inward over [2].
2. A double-width leaf with [4-5] folded inward over [3].

With the double leaves folded, a two-page version of the cover photograph of Jeffers, , cigarette in hand, appears across pp. [ii] and [5]. With the leaves unfolded, the first seven lines of the poem appear across pp. [1-2] and the last seven lines across pp. [3-4].

No colophon, but the publisher advised 100 copies published.

Free

Published April 2015

First separate appearance

New entries added after A138:

A139. "A little too abstract, a little too wise," 2016

[a] First edition, only printing (2016)

(descending from top border toward left and right, in gray) [*drawing of tree roots*] (left of center) {[*the first four lines of "Return" follow*]} A little too abstract, a little too wise | (right of center) It is time for us to kiss the earth again, | (descending at left past second and third lines of text, in yellow) [*leaf, hand-colored yellow*] It is time to let the leaves rain from the skies, | (descending at right from above third to below next two lines of text, in yellow) [*leaf, hand-colored yellow*] Let the rich life run to the roots again. | (descending in center from below fourth to just above eighth lines of text, in yellow) [*leaf, hand-colored yellow*] | (toward right) *Return* | -- Robinson Jeffers, | Occidental College Class of 1905 | (centered, on two lines) [*colophon*] | "Celebrating Robinson Jeffers" | Doheny Memorial Library, USC, October 18, 2016

Note: The placement of the roots and the placement and orientation of the leaves, all of which are printed, varies from copy to copy. The leaves were hand-colored by Pedersen in shades varying from leaf to leaf and copy to copy.

No copyright statement

Broadside, 5-7/8 x 11 in., on cream paper, bottom edge untrimmed.

Colophon (penultimate two lines): "Keepsake designed and hand printed by Jocelyn Pedersen at Occidental College" [in pencil below last line, in examined copies either centered or at right "<copy number>/30"; not signed]

Not for sale. Keepsake for distribution at the event described in the broadside.

Published October 18, 2016

A copy is in the collection of the bibliographer.

A140. El Último Cantor de Walt Whitman [2016]

[a] First edition, first printing [2016]

Robinson Jeffers | EL ÚLTIMO CANTOR | DE WALT WHITMAN | POESÍA ESENCIAL | Traducción, selección, notas / y estudio preliminar | ANTONIO CRUZ ROMERO | [*publisher's device*] | POESÍA | HUERGA & FIERRO | *editores*

© Herederos de Robinson Jeffers. Derechos exclusivos de edición en castellano reservados para tod el mundo. © 2016: Huerga & Fierroeditores, S.L.U. © Traducción, selección, notas e introducción Antonio Cruz Romero. Primera edición 2016. [19 more lines of information]

[1-8] 9-18 [19-21] 22-33 [34-35] 36-41 [42-43] 44-53 [54-55] 56-61 [62-63] 64-81 [82-83] 84-89 [90-91] 92-93 [94-95] 96-113 [114-115] 116-119 [120-121] 122-141 [142-143] 144-149 [150-151] 152-157 [158-159] 160-173 [174-175] 176-181 [182-190]. 5-1/4 x 8-1/2 in. Paper covers; heavy red endsheets; front: (at left) (in orange) Robinson Jeffers | El último | cantor de | Walt | Whitman | Poesía esencial | Edición bilingüe | Traducción, selección, | notas y estudio preliminar | Antonio Cruz Romero | (to right of title) [*photograph of Jeffers, publisher's device at bottom of photograph*] | (beneath photograph, on orange, in black) p o e s í a | (centered) [*design consisting of 15 concentric five-pointed stars, its lines composed of principally of the names of the author and translator and words from Jeffers poems*] | (above and to left of star) [*drawing of the palm of a right hand*] | (above and to right of star and below and to left of star) [*reduced version of star*] (below and to right of star) [*drawing of the palm of a left hand*]; spine: [*reduced version of front photograph, over which is imposed the number 53¹*] | (vertically, ascending) (in black) El último cantor de Walt Whitman (in orange) Robinson Jeffers | (horizontally) [*publisher's device*]; rear:

title and text of “Joy” in English and Spanish

1. In the list of poetry titles in this series, this volume is numbered 51.

Contents {*All except poems in Spanish only; Spanish titles of poems omitted.*}: [biographical note]; La Poesía Granítica de Jeffers: Breve Estudio Preliminar; Nota del Traductor; [TAMAR 1917-1923] To His Father; Suicide’s Stone; Divinely Superfluous Beauty; The Excesses of God; To the House; Natural Music. [ROAN STALLION 1924-25] Fog; Autumn Evening; Joy. [THE WOMEN AT POINT SUR 1925-26] Clouds at Evening; Pelicans; Credo; Summer Holiday; Ocean. [CAWDOR 1926-28] The Bird with the Dark Plumes; Tor House. [DEAR JUDAS 1928-29] Hooded Night; Evening Ebb; Hands; Shane O’Neill’s Cairn: to U.J.; The Low Sky; Iona: the Graves of the Kings; Inscription for a Gravestone; The Bed by the Window; Winged Rock. [THURSO’S LAND-ING 1930-31] The Place for No Story; November Surf; Second-Best. [GIVE YOUR HEART TO THE HAWKS 1931-33] Triad. [SOL-STICE 1933-35] The Cruel Falcon; Distant Rainfall; Rock and Hawk; Life from the Lifeless; What Are Cities for?; Praise Life; Where I?; Return; Red Mountain. [SUCH COUNSELS YOU GAVE TO ME 1935-38] Give Your Wish Light; October Week-End. [BE ANGRY AT THE SUN 1938-1941] Faith; Be Angry at the Sun; The Soul’s Desert (August 30, 1939); The Day Is a Poem (September 30, 1939); The Stars Go Over the Lonely Ocean; For Una. [THE DOUBLE AXE 1942-47] Cassandra; Quia Absurdum; The Eye. [HUNGERFIELD 1948-53] The Beauty of Things; Carmel Point; Morro Bay. [LAST POEMS 1953-62] Let Them Alone; The Ocean’s Tribute; Star-Swirls; Vulture; The Epic Stars; Hand; Ghost. [UNPUBLISHED POEMS] Forecast; Oct. 27 Lunar Eclipse – 98% (On the Calendar); Rhythm and Rhyme. Indice.

Poems appear in English on versos and in Spanish translation opposite.

Uncredited cover photograph a colored detail from a photograph of Jeffers by Edward Weston first noted here as the frontispiece photograph in *An Introduction to Robinson Jeffers* [Bii17].

Publication price: €15.20

Published August 2016

B. Selected Publications with Jeffers Contributions

i. Publications with Introductory Contributions

Bi1. A Bibliography of the Works of Robinson Jeffers

[a] First edition, first printing, ordinary issue (1933)

Subentry to [a] added under “Elsewhere reported”:

* *[iii]* Same as *[a]* except as follows:

Colophon: [unnumbered]

[d] Authorized reprint edition, only printing (1966)

Paragraph added at end of subentry [d]:

In a new prefatory note, Alberts had written, “A second volume of the Bibliography, which will bring this work to completion, is now in progress and will be announced in due time.” [p. ix] That second volume never appeared.

Bi4. Of Una Jeffers

Paragraphs added at end of entry:

First appearance in *[a]* of “To U.J.” (pp. 14-16), “The Excesses of God” (p. 45), and “The Mountain Village” (pp. 63-67) and of a still-uncollected, untitled, 11-line fragment with the first line, “fleet birds go flying” (p. 26).

[b] adds 20 photographs, selections from an early draft of the manuscript, and an index.

Bi8. Visits to Ireland

[a] Only edition, only printing (1954)

Last paragraph revised:

First appearance of untitled foreword and concluding remarks by Jeffers (pp. 5-8 and 53-56, respectively), along with occasional contemporary contributions to the diary. Jeffers also chose the entries that appear here – “a mere selection, five percent of the material.” (p. 8).

ii. Other Noteworthy Publications with Jeffers Contributions

Bii17. An Introduction to Robinson Jeffers

[a] Only edition, only printing, University issue (1932)

3rd paragraph revised:

[i-iv] { 1 coated leaf } [v-xi] xii-xvii [xviii] [1] 2-22 [23] 24-45 [46] 47-80 [81] 82-86 { 1 folded leaf } 87-105 [106] 107-122 [123] 124-152 [153] 154-175 [176] 177-203 [204] 205-221 [222-225] 226-228 [229] 230-235 [236-238] 239 [240-243] 244-248 [249-250]. 6-1/4 x 9-5/8 in. Gray-green wrappers, glued; front: { identical to title page }; spine: | [*double rule, upper heavier*] | (vertically, ascending) *An Introduction to Robinson Jeffers* [*vertical rule*] LAWRENCE CLARK POWELL [*vertical rule*] | (at bottom, horizontally) [*rule*] | 1932 [*double rule, lower heavier*]

[c] Only edition, only printing, trade issue (1932)

3rd paragraph added:

6-1/8 x 9-1/2 in.

Census added:

A *[b]* copy and a *[c]* copy are in the collection of the bibliographer.

Bii21. Robinson Jeffers and the Sea

Clause appended to second sentiment of last paragraph:

First appearance of poem fragments beginning “A barren foreland, without a fountain, without a tree,” (p. [ix]) and “There are only simple things here” (p. 4). The latter is reprinted as part of “Sea-Passions” at p. 331 of Volume Four of *The Collected Poetry of Robinson Jeffers* [A127], but its first six lines were first reprinted by Gloria Stuart’s Im-
penta Glorias press as a keepsake pamphlet on laid paper in marbled wrappers for the May 1997 Tor House Tea.

Bii33. Point Lobos / See Your West / The Glory of Our West

[d] Only edition, first printing, issue in leather (1947)

Census added:

A copy is in the collection of the bibliographer.

Bii40. The Smart Set

[A] Advance issue

Subentry revised and census added:

Substantially same as *[a]* except 8-7/8 x 12 in., comb-bound in white plastic, with plain yellow paper sides, in *[a]* jacket.

The examined copy is in the collection of the bibliographer.

New entry added after Bii43:

Bii43.5.

Impressions of Bohemia

1986

[a] Only edition, only printing, [1] copies in portfolio and [2] artist's proofs in folders (1986)

[1] (title in Castellar, in dark blue) IMPRESSIONS | OF | BOHEMIA | *Portraits by JACK COUGHLIN | Commentary by RICHARD DILLON | PACIFIC RIM GALLERIES | Carmel, California | 1986*

Copyright © 1986 by Pacific Rim Galleries. Feathered Serpent Press. Press of the Golden Key

[i-vi] 1-14 [15-18]. 10-1/4 x 11 in., bottom edge rough-trimmed, preface and commentary titles in dark blue Castellar. Gray laid paper wrappers, tied with white string, unprinted

Colophon (p. [15]): [*publisher's device*] | (title in dark blue) "*Impressions of Bohemia* | 125 COPIES have been designed and printed by Susan Acker and Donald R. Fleming. The text type is Monotype Bembo by Mackenzie-Harris of San Francisco. All display type is handset Castellar. The paper is Rives BFK; the wrappers are Fabriano. The etchings were printed by the artist, Jack Coughlin, Gordon Ilchuk and Emiliano Sorini. Each has been numbered and signed by the artist. In addition, twenty-five uncased artist's proof sets, with the accompanying broadsides were pulled, after which the plates were cancelled. The portfolio cases were made by Arnold Martinez." [commentary book not numbered or signed; each etching sheet signed below etching by Coughlin in pencil at right, with "<copy number>/125" at left and subject's name toward middle, also in pencil]

[Jeffers folder]

Broadside, 10 x 11 in., all edges trimmed. (raised initial in Castellar) [*text of three excerpts from "Tamar"*] | (toward right) [*facsimile Jeffers signature*] | FROM "Tamar," in *The Selected Poetry of Robinson Jeffers*

In blind-stamped 5-1/2 x 6-3/8 panel on 10 x 11 in. sheet, portrait etching of Jeffers by Jack Coughlin, Hawk Tower n background

Both sheets laid in gray unprinted laid paper wrappers; front: (in Castellar) ROBINSON JEFFERS

[other folders]

For each of Ansel Adams, Gertrude Atherton, Mary Austin, Robinson Jeffers, Sinclair Lewis, Jack London, Henry Miller, Lincoln Steffens, John Steinbeck, George Sterling, Robert Louis Stevenson, and Edward Weston, a similar folder with his or her name on the front and, laid in on the same papers, a sample of his or her writing (from Adams, an excerpt from his autobiography on first meeting Jeffers) and a portrait etching by Jack Coughlin identified as above.

Drop-back box: 11-1/8 x 12 1/4 in. Gray cloth sides; black morocco back; flat spine; gray cloth pastedowns; spine: (vertically, in gold) IMPRESSIONS OF BOHEMIA

Commentary book and folders laid in, loosely tied with black ribbon

[2] For each author or photographer, the two artist's proof set folders and their contents are identical to the corresponding numbered sets, except that each etching is designated in pencil Artist's Proof.

Publication price: *[1]* \$585.00 *[2]*

Published March 1986

Index of Titles and First Lines

"A little too abstract, a little too wise," A139

Antologia Robinson Jeffers [2011] A136.4

Images of Bohemia Bii43.5

Juan Higera Creek A137.5

Mountain Pines A137.4

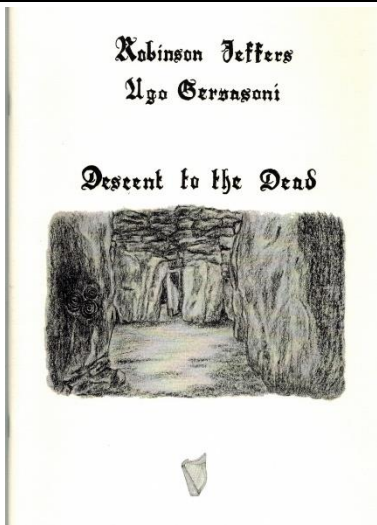
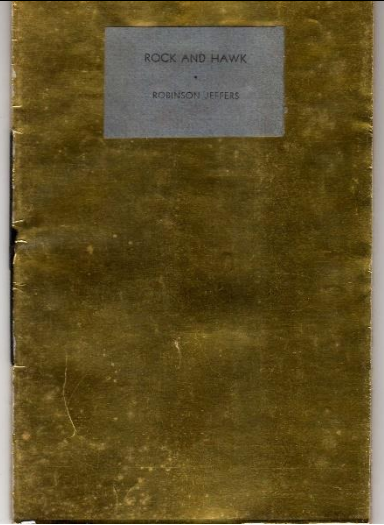
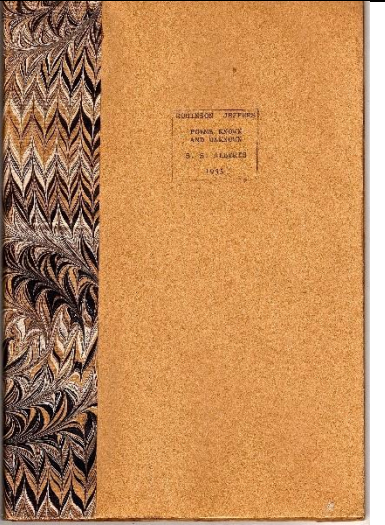
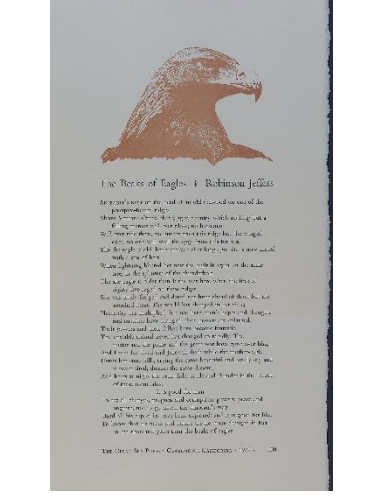
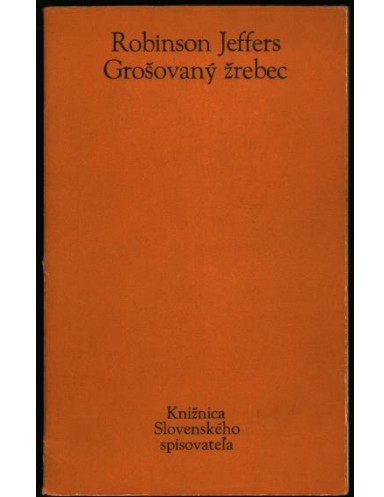
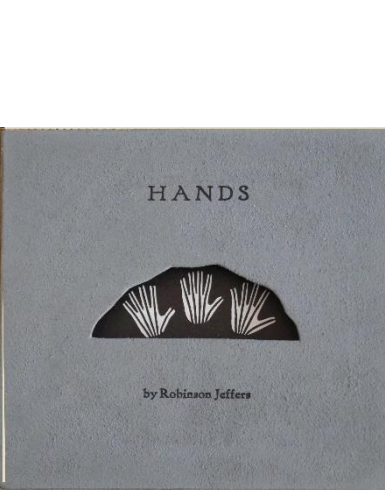
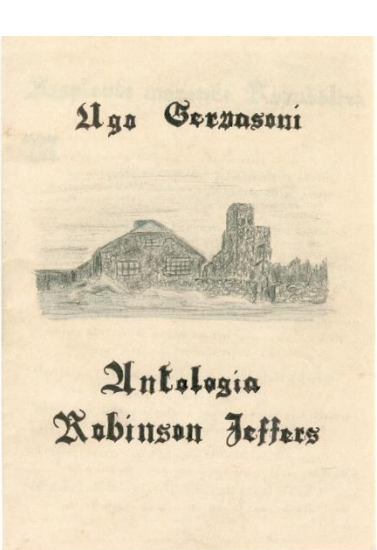
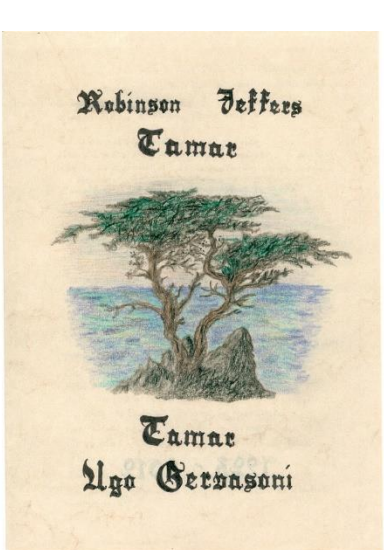
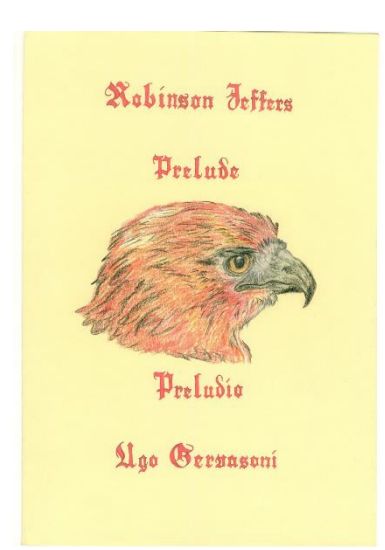
Prelude / Preludio A136.7

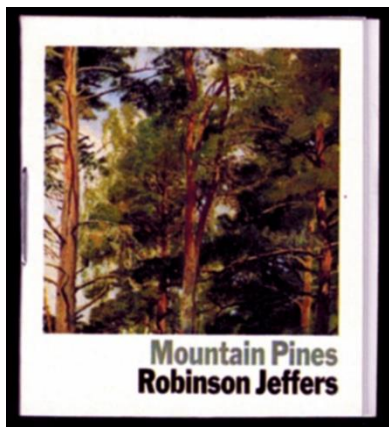
Tamar / Tamar [2012] A136.5

Último Cantor de Walt Whitman, El A140

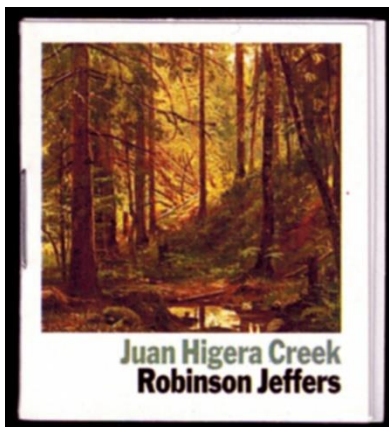
Wild That Attracts Us, The Bii46

Wonder and Joy A137.6

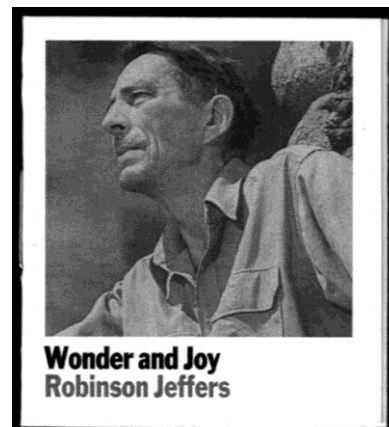
 <p>Robinson Jeffers Ugo Gervasoni</p> <p>Descent to the Dead</p> <p><i>a14b</i></p>	 <p>ROCK AND HAWK ROBINSON JEFFERS</p> <p><i>A19h2</i></p>	 <p>ROBINSON JEFFERS PINNOK AND JACKSON S. S. JACOBUS 1915</p> <p><i>A21A2</i></p>
 <p>The Three of Taghs · Robinson Jeffers</p> <p><i>A22b</i></p>	 <p>Robinson Jeffers Grošovaný žrebec</p> <p>Knižnica Slovenského spisovateľa</p> <p><i>A66.5a</i></p>	 <p>HANDS</p> <p>by Robinson Jeffers</p> <p><i>A115b</i></p>
 <p>Ugo Gervasoni</p> <p>Antologia Robinson Jeffers</p> <p><i>135.4a</i></p>	 <p>Robinson Jeffers Tamar</p> <p>Tamar Ugo Gervasoni</p> <p><i>13656a</i></p>	 <p>Robinson Jeffers</p> <p>Prelude</p> <p>Preludio</p> <p>Ugo Gervasoni</p> <p><i>A136.6a</i></p>



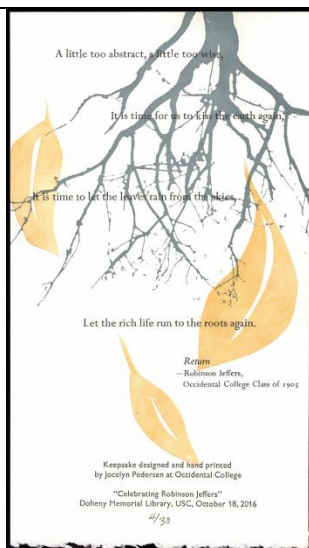
A137.3a



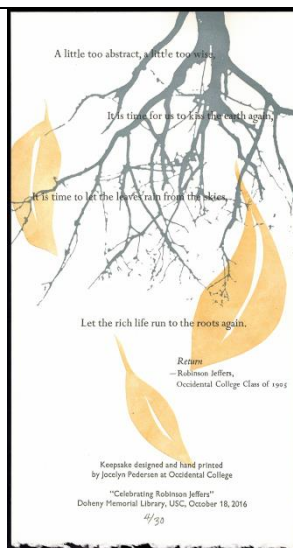
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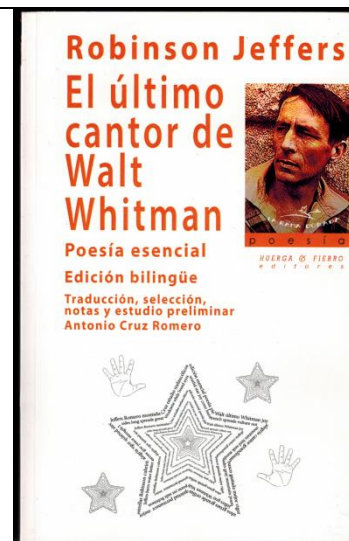
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A139a1



A139a2



A140a

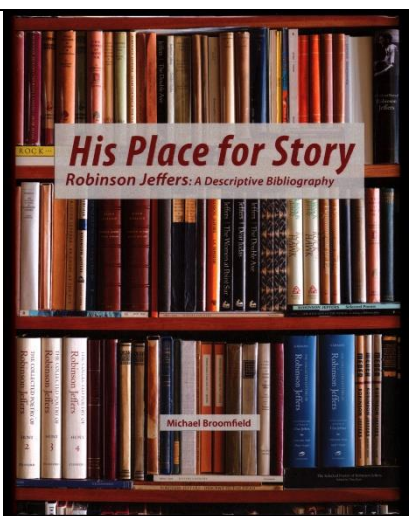
We'll walk along the bleared old grey sea,
 And up in the hills and watch the spring come home.
 'Tis in the wild rock coast
 Of her breeding, and the reckless wind
 In the barren trees and the gull's bounding cradle
 Of darkness under the rocks, or rather the amphitheatre
 And wing-whirling transient earth-riding water
 That moves all the west taught her her freedom?
 . . . the wind-sown Lobos cypress trunks,
 Of texture of fuelled branches
 Doubled and guarded, never a moment of quiet, the northwind
 Or the southwind or the northeast.
 For up and down the coast they are tall and terrible horsemens on
 Great, shaggy giants
 Guarding the granite and sand frontiers of the last ocean; but
 Here at Lobos the winds are torturers,
 The old trees endure them.
 . . . do you remember at all
 The beauty and strangeness of this place? Old cypresses
 The salt wind works into deep-sea knots
 A thousand years; age-olden granite
 That was the world's cradle and crumbles apices
 Now that we're all grown up, broke out at the roots;
 And underneath it the old grey-granite strength
 Is neither glad nor sorry to take the sea
 Of all the oceans forever and stand as firmly
 As when the red hawk wings of the first dawn
 Stirred up the sky over it there is one more beautiful thing,
 Water that owns the north and west and south
 And is all colors and never is all quiet,
 And the flag are its breath and float along the branches of
 the cypresses.
 And I forget the crabs of rocky bays
 That glow in the fog on the old bridge.

FROM "TOWNS," IN *The Selected Poetry of Robinson Jeffers*

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