LOS ANGELES WESTERNERS CORRAL
The Branding Iron
J. GOODMAN

SEPTEMBER 1982 LOS ANGELES CORRAL NUMBER 148

TIBURCIO VASQUEZ IN SOUTHERN CALIFORNIA
PART I: THE BANDIDO'S LAST HURRAH

by John W. Robinson

Western outlaws seem to hold a special fascination in the minds of western history buffs. With the passage of time many of these badmen have become folk heroes, no matter how dastardly their crimes may have been. Witness the fact that most of us are far more familiar with the names of Billy The Kid, Jesse James and the Dalton brothers than with the true, deserving heroes of the West. Books by the score chronicle their crimes. You need only to peruse Ramon Adams' bibliography of Western outlaws, *Six Guns and Saddle Leather,* to realize how abundant is the literature of banditry and how fascinated is the public with this gender of anti-hero.

California has its share of legenday anti-heroes, too. Joaquin Murietta leads the list, but only a notch below is the name of Tiburcio Vasquez. Vasquez is particularly interesting to southern Californians because the climactic two years of his twenty-three year criminal career were centered almost exclusively in Los Angeles County or on the stage routes leading from Los Angeles to the Cerro Gordo Mines and the San Joaquin Valley. His final capture took place in what is now West Hollywood.

Tiburcio Vasquez was born to a respected Monterey family on August 11, 1835. (The Vasquez home, a handsome white adobe structure behind Colton Hall, still stands today.) Young Tiburcio attended school in Monterey and learned to read and write with proficiency, an accomplishment of which he was justly proud all of his life. His criminal career germinated one night in 1852 when, at the age of seventeen, he attended a fandango in the company of one Anastacio Garcia, a local brigand. Accounts differ as to just what happened, but the end result was that Constable William Hardmount was slain and young Vasquez was indirectly involved in the crime. He fled into the hills with Garcia and, through the instruction of the elder outlaw, learned the rudiments of successful banditry. His long career as California's master bandit was launched.

What manner of man was Tiburcio Vasquez? Ben Truman, Los Angeles newspaperman who interviewed him after his capture, described him thusly: "In personal appearance this robber chief is anything but remarkable. Take away the expression of his eyes, furtive, snaky and cunning, and he would pass unnoticed in a crowd. Not more

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THE BRANDING IRON solicits aritcles of 1,500 words or less, dealing with every phase of the Old West. Contributions from members and friends welcomed.

Corral Chips

C.M. *Robert W. Blew* is elected Vice-President, Publicity, of the Southern California Social Science Association . . . Past Sheriff *Hugh Tolford* is the new Noble Grand Humbug of Platrix Chapter of E Clampus Vitus. His first decree called for a Clampout at Arroyo Grande with most of the Clampers arriving in grand style via an Amtrack train from Glendale to San Luis Obispo. . . . *Herschel C. Logan* is honored at the May 29th San Diego meeting of the California Cartridge Collectors. He receives a special award for his long interest and support of the hobby, and for his standard book, *Cartridges,* first published in 1948. . . .

Dwight Cushman and *Ray Wood* are among attendees at the 35th California History Institute at University of the Pacific, on April 2-3. Also present are C.M.'s *Joe Doctor* and *Troy Tuggle.* Ray Wood gives an extended report on his commission to track down monuments to Jedediah Smith. He has now located nearly thirty monuments. Also, Ray's article, "Anglo Influence on Spanish Place Names in California," published in the Winter 1981 *Southern California Quarterly,* is commented on extensively by Jack Smith in his *Los Angeles Times* column of July 5 . . . C.M. *Gene Bear* is honored for the fourth time by the California State Assembly for services to the community . . . The *San Diego Public Library,* an Institutional Member of the Corral, celebrates its centennial anniversary this year and issues a special booklet commemorating the occasion. . . .

The first annual Carl S. Dentzel Memorial Concert is presented at San Fernando Mis-

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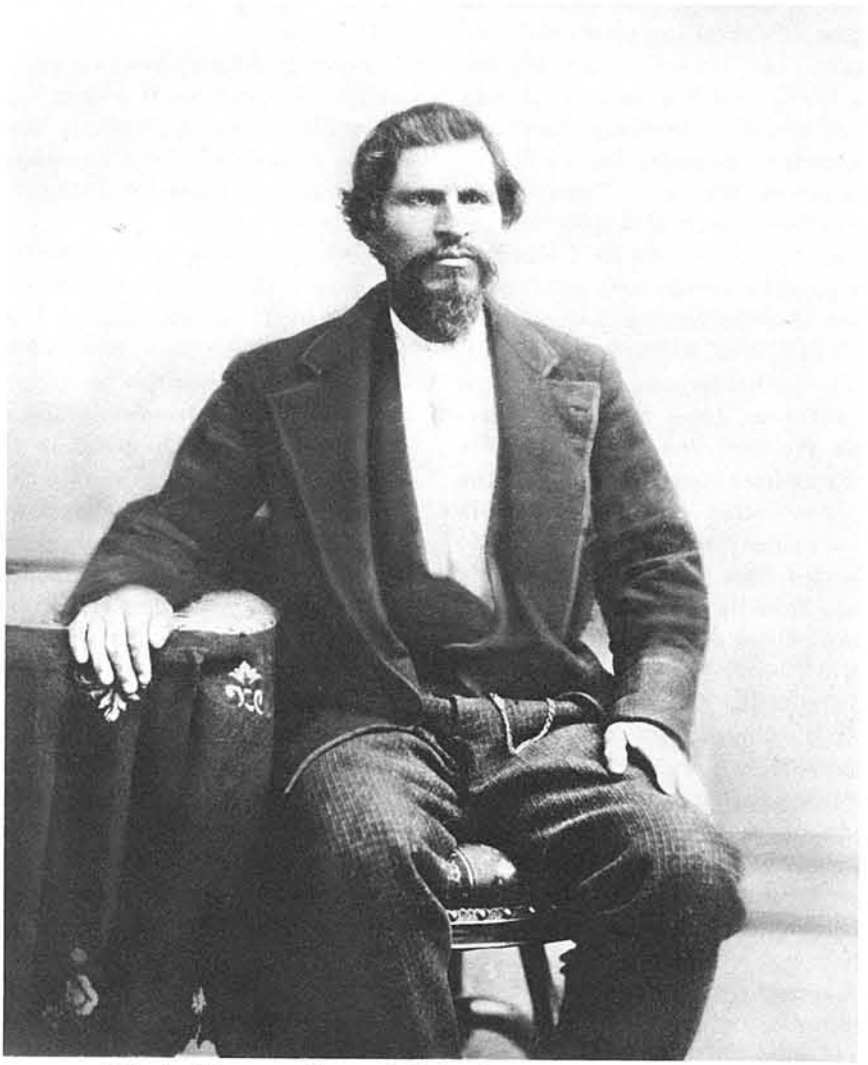

Tiburico Vasquez a few weeks before his execution March 19, 1875.

than five feet seven inches in height, perhaps 130 pounds in weight, of very spare build, he looks little like a man who could create a reign of terror." Regardless of Vasquez's unassuming physical appearance, the bandit had a certain charisma that attracted the loyalty of subordinates and the romantic interest of females. If he had an Achilles heel, it was his propensity for amorous escapades. Twice his aldulturous romancing with the wives of gang members came close to ending his career prematurely (even his erstwhile friends had no desire to play cuckold to his carnal desires). It was an amorous lapse that indirectly led to his demise.

As most lawbreakers do, Vasquez had an excuse for his crimes. He felt he must punish the *Norte Americano* — the white, Anglo-Saxon American — for discrimination against Californians of Spanish and Mexican descent. He hated the *Gringo* for leveling slights and insults at his family origin. He entertained the thought that somehow he could help Mexico regain California and used this rationale as justification for his thievery.

By 1856 Vasquez had his own gang and was well on the road to becoming California's master outlaw. He found stealing horses profitable and led his band on a series of raids from Monterey County to Los Angeles,

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rustling, rebranding and selling hundreds of animals. In the spring of 1857 he made his first mistake. After rustling a herd of horses from a ranch near Newhall in Los Angeles County, he tried to sell them too soon. He and a companion were apprehended by a sheriff's posse. Vasquez's compadre turned state's evidence and went free, while Tiburcio was sentenced to five years in San Quentin.

For the next decade and a half, Vasquez went through a checkered career as a holdup man, stage robber and horsethief, punctuated by several half-hearted attempts at an honest life. Almost all of his escapades took place in central California, from Sonoma County south into the San Joaquin Valley. He allegedly committed som of his crimes in the company of two other infamous California bandidos — Tomas Redondo, alias Procopio or Red-Handed Dick, and the blood-thirsty villain Juan Soto. He was in and out of San Quentin three times during this period.

Until 1873 Tiburcio Vasquez was just one of several California bandidos sought after by lawmen. His fame was nowhere near that of the legendary Joaquin Murietta. Then, in August of that year, Vasquez and his gang committed a dastardly crime in Tres Pinos, a small town six miles south of Hollister in San Benito County. In a raid on the community, three citizens were murdered and $200 in gold was stolen. News of the Tres Pinos raid spread throughout northern and central California and made Vasquez's name a household word. Governor Newton Booth offered a thousand dollar reward for the bandit's apprehension, a sum that would shortly increase manyfold, and a number of sheriff's posses were sent out.

Northern California was too hot for Vasquez now. He fled soth with two trusted henchmen, Clodovio Chavez and Abdon Leiva. Through the hot San Joaquin Valley they rode, travelling all day and much of the night. Near Buena Vista Lake they were joined by Rosaria Leiva, Abdon's comely wife. They hurried over Tejon Pass (several miles east of the route now followed by Interstate 5) and across Antelope Valley to Elizabeth Lake. Here they rested for a day at Jim Heffner's ranch, nestled in the pines alongside the little lake. (Heffner evidently displayed friendship toward Vasquez; the bandit chief returned to the ranch numerous times during his sojourns in southern California.)

From Heffner's, Vasquez and his small party rode southeast along the northern foothills of the San Gabriel Mountains to Little Rock Creek. Here they decided to hide out, believing this isolated mountain canyon was secure from the law.

Unknown to the bandit, Sheriff Adams of Monterey County was hot on his trail. The determined lawman, through diligent detective work, was able to trace Vasquez south across the Tehachapis to Elizabeth Lake. Here he learned that the outlaw and part of his gang were hiding out in the nearby mountains. Adams summoned Sheriff William Rowland of Los Angeles County for help. Two days later Rowland arrived with six deputies and an Indian guide. Together, the lawmen searched the hills south of Elizabeth Lake.

While Adam and Rowland were scouring the hills a few miles away, Vasquez's amorous impulses almost brought his demise then and there. For some time he had been unusually attentive to Rosaria Leiva, Abdon's 25-year-old wife, described by contemporaries as "plump, healthy and passably good-looking." Her husband suspected but had not been able to prove an adulterous relationship between his wife and the bandit chief. While in camp on Little Rock Creek, Vasquez sent Abdon to Elizabeth Lake for provisions. Suspicious of Vasquez's motives, Abdon obtained the supplies at a nearby ranch and hurried back to camp. His fears were confirmed; he found the romantic couple in what Vasquez later admitted was a "fragrante delicto," or sexual embrace. The enraged husband drew his pistol and theatened to shoot Vasquez, but was dissuaded from doing so by Clodovio Chavez. Instead, Leiva departed camp with his wife, vowing vengeance at some future time. After leaving his unfaithful wife at Heffner's, the disgruntled outlaw rode to Lyon's Station in Solidad Canyon where he surrendered to Los Angeles authorities and readily agreed to turn state's evidence against his former master.

Upon learning of Leiva's surrender, sheriffs Adams and Rowland hurried to Lyon's

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Station and questioned the prisoner at length. From him, the lawmen learned of Vasquez's hiding place on Little Rock Creek and laid plans to snare him.

The two sheriffs and their posse made haste to the mouth of Little Rock Creek, where they discovered fresh tracks leading up canyon. A short distance farther they came across ashes from a recent campfire and a cache of food supplies. Convinced now that they were closing in on their prey, the lawmen prodded their horses to move faster. They had proceeded about three miles up the narrowing canyon when one of the posse caught sight of Chavez riding along the crest of a low hill just ahead. An instant later Chavez sighted the posse and spurred his horse up and over the ridge, but not before being nicked in the cheek by a bullet from Sheriff Adams' rifle. The posse raced up the hillside in hot pursuit but skidded to an abrupt halt as bullets began whizzing around their heads. Vasquez and Chavez were firing at them from behind clumps of boulders. Adams urged an immediate charge to dislodge the outlaws, but Rowland and the rest of the posse showed more desire to shield themselves from the flying lead. Furious at the "procastination" of his cohorts, the Monterey County sheriff opted to go it alone. During a lull in the action he dashed up the hill, reaching the crest just in time to see the two bandits disappearing in the distant chaparral. Rowland and the others soon joined Adams and they made a vain attempt to track the two desperados, but the dense brush and broken terrain soon frustrated their efforts. Vasquez and Chavez had escaped into the wild and unknown interior of the San Gabriels.

The disappointed lawmen withdrew down canyon, their spirits heightened somewhat when they came across Vasquez's camp, obviously abandoned in haste. Here they

Chilao backcountry in the early days, Vasquez's main hideout in the San Gabriel Mountains.

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recovered the eight horses stolen at Tres Pinos, along with a large cache of food and clothing. The sheriffs then went their separate ways, Rowland trotting back to Los Angeles and Adams returning to Monterey. During the following month Sheriff Adams, acting on information supplied by Abdon Leiva, was able to track down and capture several Vasquez gang members who had remained in hiding in San Benito and Monterey counties.

A few days after the sheriffs' departure, Vasquez came out of the mountains and abducted Rosaria at Heffner's ranch. Undoubtedly Rosaria was a willing captive, despite the fact that she later claimed she was taken at gunpoint. The romantic couple, along with trusty Clodovio Chavez, rode back into the San Gabriels to resume their adulterous liaison. Here they remained, in contented hiding, for more than a month. And it was here that Rosaria became pregnant.

Just where was this mountain hideout favored by Vasquez and Rosaria? The San Gabriels are dotted with isolated little flats and canyons that, in the 1870's, were unknown to the outside world. Will Thrall, late historial of the range, believed the bandit holed up in the Chilao-Horse Flats region, deep in the heart of the mountains. Thrall tells why: "East Chilao, now the site of Newcombs Ranch Inn, but then deep in the wilderness and little known, made an ideal hideout; the long, narrow valley of West Chilao and Horse Flat with its secret trail were both excellent pasture for stolen horses; and the great boulders of Mount Hillyer above Horse Flat furnished an impregnable fortress if hard-pressed by the law."

Whether or not they were at Chilao or Horse Flat, or in some other isolated recess of the San Gabriels, Vasquez, Chavez and Rosaria stayed out of sight for more than a month. Their whereabouts were totally unknown to frustrated lawmen.

As weeks of inactivity slipped by, Vasquez grew impatient. A sedentary life was not his forte; he yearned for action. Early in October 1873, the bandit chief decided to leave his haunt and organize a new band. The presence of the pregnant Rosaria was now an impediment; accordingly Vasquez abandoned her in the mountains, helpless and alone. (This heartless act should dispell any lingering notion that Vasquez was a gallant, Robin Hood-type folk hero.) Fortunately, Rosaria was able to make her way out of the wilderness and eventually reached her home in San Jose.

Vasquez and his trusty lieutenant Chavez rode north to their old hideout in La Cantua Canyon, an isolated, rocky gorge in the Diablo Range of San Benito County. Here a new gang was recruited, and Vasquez was soon again front page news. On December 26, 1873 he sacked the town of Kingston in Fresno County. The tactics of the Tres Pinos robbery were repeated; victims were bound on the floor and relieved of their valuables and two stores were looted. Over $2,500 in cash and jewelry were seized.

The electrifying news of the Kingston raid shocked the state. The sheriffs of Fresno, Tulare, San Joaquin, Santa Clara and Monterey counties all organized posses to hunt the Vasquez gang. The California legislature empowered Governor Newton Booth to spend $15,000 to bring the bandit to justice. In January 1874 the governor offered a reward of $3,000 for Vasquez alive and $2,000 for him dead. A month later the figures were raised to $8,000 alive or $6,000 dead. The state's most famous lawman, Sheriff Harry Morse of Alameda County, capturer of Juan Soto and a host of other desperados, was assigned the task of tracking down Vasquez and given $5,000 and a free hand to do it. Sheriff Morse promptly handpicked a posse and set out after the bandit.

Meantime, Vasquez and his cohorts were ever on the move. They fled south to Tulare Lake, spent a few days drinking and carousing in Panama, a one-horse community near Bakersfield, then rode east toward the Owens Valley country. Crossing the mountains, probably via Walker Pass although their exact route has never been ascertained, they made a sudden appearance at the Coyote Holes state station on the well-traveled wagon route between the Owens Valley mines and Los Angeles.

Legend says that the outlaws first surveyed the busy desert station atop a conspicuous rhyolite rock formation a mile or so southwest of the settlement. Ever since this rock

promontory has been known as Robbers Roost. Today it is readily visible to thousands of travelers on Highway 14, just southwest of the Walker Pass junction.

From Robbers Roost, the bandits quickly descended to Coyote Holes, planning to seize and hold the station until the arrival of the stage from Owens Lake and the Cerro Gordo silver mines. Screeching to a halt just outside the main building, Vasquez and his men fired several shots into the roof and ordered the occupants out. A dozen or so meekly obeyed. The victims were lined up, robbed of their valuables, marched behind a nearby hill and tied up. Returning to the station, Vasquez methodically searched the other buildings. In the stable he came across one W.P. Shore, otherwise known as "Old Texas." Old Texas was roaring drunk, the story goes, and objected to the bandit's order to lie down. Vasquez shot him in the leg for his trouble.

Just before sundown the Owens Valley stage rumbled to a halt outside the station, some three hours late on its daily run to Los Angeles. Vasquez and Chavez promptly trained their Henry rifles on the surprised driver and three passengers, one of whom was Mortimer Belshaw, proprietor of the rich Cerro Gordo silver mines east of Owens Lake. The four were relieved of their valuables and tied up and the strongbox was pried open. Vasquez's expectation of finding a fortune turned to disgust, however, when the box produced very little cash and $10,000 in mining stock certificates, which the disappointed bandit promptly scattered to the wind.

The horses were unhitched and turned loose; Vasquez was taking no chances that he might be followed. Then the bandits headed south with their meager loot — about $250 in coin, some gold watches and jewelry. Behind them lay twenty bound victims and a legacy of fear and apprehension not soon dispelled. Not for many years would the Owens Valley stage travel its lonely desert route without someone riding shotgun alongside the driver.

Vasquez and his men rode south to their familiar haunt of Elizabeth Lake, then on to Soledad Canyon, fifty miles from Los Angeles. Here they conducted a brief reign of terror, relieving a Los Angeles-bound stage of some $300, stealing a wagon and six horses from Harper's Stable near present-day Acton, and robbing several travelers of pocket money and watches. During this crime spree, the bandits allegedly hid in the bouldery badlands just west of lower Soledad Canyon, ever since known as Vasquez Rocks.

Then, for nearly two months, the bandits disappeared from view. Frantic lawmen and vigilante posses could find no trace of them. Vasquez later told Ben Truman only that he "wandered around in the mountains" during this period. It seems likely that he and his gang retreated into the nearby San Gabriel Mountains, possibly to Chilao.

Chilao — then in the wild heart of the San Gabriels, today easily reached via the Angeles Crest Highway — is steeped in the legend of Vasquez. Its very name supposedly originated while Vasquez was camped there. The story goes that one Jose Gonzales, a herder in the Vasquez gang, armed only with a knife, killed a huge grizzly bear single-handedly, thereby gaining the nickname "Chilleyo," roughly translated "Hot Stuff." The present name Chilao is said to come from this exploit. Whether or not this story is true, it has become a cherished back country legend. The late Will Thrall, mountain historian extraordinary, wrote in his "Haunts and Hideouts of Tiburcio Vasquez" that Chilao was the bandit's major hideout in southern California. But strangely, there is no mention of Chilao in any of the published accounts of Vasquez's career, nor in any contemporary news accounts. Perhaps we will never know the truth. All we can document is that the bandit hid somewhere in the local mountains for lengthy periods of time during his last years.

While Vasquez was in hiding, on March 12, 1874, Sheriff Harry Morse took to the field with his hand-picked posse and headed south in search of the outlaw. Over the next two months, California's most renowned lawman traveled some 2,720 miles, by his own estimation, throughout the southern half of the state in a fruitless effort to quarry Vasquez. But Sheriff Morse must be credited with supplying a clue that later led to the bandit's demise, as we shall soon see.

Part II — The Capture of Tiburico Vasquez will continue in the December issue.

Corral Chips continued...

sion on April 24, with performances by the Elisabeth Waldo Ensemble. . . . A dozen Westerners attended the Conference of California Historical Societies at Paradise, California, June 24-26, including six members of the Los Angeles Corral: *Bill Burkhart, Henry Welcome, Dwight Cushman,* A.M. *Don Pflueger,* and C.M.'s *Joe Doctor* and *Joe Northrop* . . .

20th California Symposium

The 20th Baja California Symposium was held in the little border town of Tecate, noted for its excellent spring waters and the huge brewery that supplies another type of moistener for the palate — Cervaza.

Two former Sheriffs, *Glen Dawson* and *William Hendricks* conceived a plan for sharing historical information with Baja California friends and to hold meetings or sessions on either side of the International Border. The first such meeting was held in El Alisal, in Highland Park, with Drs. *Martínez* and *Valenzuela* along with some other Baja friends attending. Other former Sheriffs who attended that early formative venture included *Everett Hager, John Kemble* and *Don Meadows.*

From that small beginning of a group probably not more than 22 the Symposium, this year (May 24-25), saw about 130 to 135 in attendance.

Other interesting places where the Symposium has met would include: La Paz, Mexicali, Guaymas, Tijuana and Ensenada, to mention a few and in the United States, Los Angeles, Riverside, Irvine and San Bernardino. The programs are in Spanish and in English with translations of each lecture or slide presentation, printed before the official meeting begins. It is a most worthwhile person-to-person effort and the sharing of historical knowledge and publications brings about a better source of direct information for interested individuals on both sides of the Border.

This year other Active members of the Los Angeles Corral attending included: *James Currie, Everett Hager* and *Walt Wheelock,* with Associates *Bill Lorenz, Victor Plukas* and *John Swingle.* C.M.'s present were: *Katherine Ainsworth, Anna Marie Hager* and *Joseph Northrop.* Missing were Active members: *Bob Scherrer* and *Henry Welcome.*

THE MONTHLY ROUNDUP

JUNE

The Annual Fandango, the only Corral event where members may bring people of the opposite sex, was held at Heritage Square at the Arroyo Seco on June 12. In many ways the event proved memorable; the late arrival of the catering truck was balanced with good cheer by Sheriff Bill Escherich's announcement of free drinks. Tours of the historic building made visitors aware of the quality of restoration being done while at the same time called attention to the continuing challenges and the potential value of restoring additional structures.

Photograph - Frank Newton

Fandango at Heritage Square.

JULY

U.S.C. geography professor Ronald F. Lockmann, author of *Guarding the Forests of Southern California,* recently published by the Arthur H. Clark Company, addressed the Corral on the topic "Were Southern California's Forests Worth Preserving?" Since only about 25% of the San Gabriel Mountains is true forest, the fact that the San Gabriel Forest Reserve (now the Angeles National Forest) was the second such reserve created in the United States merits attention.

Lockmann answered this question through commentary on a series of slides illustrating the mountains of Southern California — the transverse ranges. Early surveys claimed the forests were abundant, a claim disputed by surveys made at the turn of the century. These showed the true forests to be quite limited. People have found the mountain regions lacking in color and have often thought in terms of how a forest ought to look out here rather than accept the way nature created it. But, notes Lockmann, the forests and chaparral of Southern California may be appreciated for their own values, a unique attraction accessible to the residents of Southern California.

Photograph - Frank Newton

Deputy Sheriff Powell Greenland, speaker Ronald F. Lockmann, and Sheriff Bill Escherich.

AUGUST

Ernest Allen Lewis, author of *The Fremont Cannon: High Up and Far Back*, recently published by the Arthur H. Clark Company, addressed the Corral on the fascinating question of what happened to, and where is, the brass cannon abandoned by the Fremont expedition on January 29, 1844. This famous mystery stands second only to the controversial Drake's plate of brass in the pantheon of missing artifacts in Western history.

Utilizing an excellent series of slides, Lewis demonstrated the difficulties involved in exploring the region around Mount 8422, obstacles ranging from biting ants to biting cold. The cannon at the Nevada Museum at Carson City, argues Lewis, has been misidentified as the lost cannon; erroneous accounts of the whereabouts of the true cannon have stained the historical literature.

Lewis indicated the many questions that underlie the mystery of the missing cannon — why did Fremont drag the cannon across the country; what use had he planned for it; why has it remained lost. Fremont's cannon is still lost, 138 years after its abandonment in one of the most inaccessible places in the West.

Brand Book 17

Konnie Schreier, Editor of our Corral's Brand Book 17, is looking for contributors. No. 17 will be a "theme" Brand Book on transportation and communication in the Far West. Articles are needed which relate to the theme in about any way to anything from the sea, roads and trails, rivers or rails, freight, express, mail, telephone, telegraph, and more. Long, short and in between length contributions are needed. If you have something which could fit, Konnie would like to hear about it. Send him a brief idea sketch, an outline, or even a draft if you have one. If you want to ask him more about what he is after call him at (213) 476-1430 or drop him a line at 1639 Mandeville Canyon Road, Los Angeles, California 90049. . .

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Joseph Wood Krutch

by Anthony L. Lehman

At first glance, it may seem odd for The Branding Iron to devote space to a man of letters such as the late Joseph Wood Krutch, for not once did he address himself specifically to subjects dear to the hearts of Westerners — cowboys, Indians, badmen, railroads, overland migration, and the plethora of other related topics. Nonetheless, and despite the decidedly "literary" nature of his earliest writing, the wealth of books he produced later in his life on Baja California, the Grand Canyon, and the deserts of the American Southwest represent a lasting contribution to our understanding and appreciation of this part of our country. Lawrence Clark Powell conveyed the importance of this author in words drawn from the memorable essay on Krutch in *Southwest Classics*: "As Dobie is to Texas so was Krutch to Arizona, a not entirely unhonored prophet, although both were ahead of their time." To be compared to such a Western luminary as J. Frank Dobie surely merits an examination of this notable man's writing.

Joseph Wood Krutch's autobiography is quite appropriately titled *More Lives Than One*, for in his remarkably varied career he achieved distinction as drama critic, book reviewer, editor, professor, biographer, naturalist, and social critic.

Born in Knoxville in 1893, he graduated from the University of Tennessee and entered the Columbia Graduate School, where he became a close and lifelong friend with fellow student Mark Van Doren. After earning a Master's Degree in English and Comparative Literature in 1916, his education was temporarily interrupted by a stint in the United States Army, but he returned to Columbia where he was awarded his Ph.D. in 1919 for a dissertation on Restoration Comedy.

A *wanderjahr* in Europe followed, and upon Krutch's return to America he took a teaching position at Brooklyn Polytechnic Institute. His professional writing career, which really began when he received his first check for an essay he had diffidently sent to George Jean Nathan and H.L. Mencken at *The Smart Set*, started in earnest at this time, for he was soon submitting articles to Henry Seidel Canby's Saturday Literary Supplement of the *New York Evening Post* (later to become *The Saturday Review of Literature*) as well as contributing book reviews to *The Nation*. When he replaced Ludwig Lewisohn as drama critic for *The Nation* in 1924, he left the academic world, except for part-time instruction at Vassar and the Columbia Journalism School. However, he returned to teaching when he joined the English Department of Columbia University in 1937, and a few years later he was appointed to The Brander Matthews Chair of Dramatic Literature.

In the meantime Krutch had met and married Marcelle Leguia, who was to remain his lifelong companion. He was also busy attending the theater in New York, writing countless reviews, working on his biography of Edgar Allan Poe and the other publications that followed, plus taking time out to cover the Scopes "monkey trial" at Dayton, Tennessee, only about fifty miles from his birthplace. With the publication of *The Modern Temper* in 1929, probably his most widely noticed and applauded book, his status as a prominent writer and thinker was firmly established.

Since 1932 Krutch had been spending his summers and frequent weekends in an old house in Redding, Connecticut, enjoying the resustication and the surcease it provided from the hectic world of New York City. This time in the country was also a turning point in his career, for it ultimately led — after a biography of fellow New Englander Henry David Thoreau — to his first nature book, *The Twelve Seasons*, published in 1949. Three years later he retired from teaching, gave up

his position on *The Nation*, and moved to Tucson, Arizona.

From his desert home, Krutch continued writing what many feel to be his most powerful and enduring work, much of it celebrating the diversity, beauty, and wonder of the natural world, and also the joy and meaning it can yield to man. After fifty enormously productive years and an heroic battle with cancer — at the end refusing to take medication because he typically wanted to keep his mind lucid — he died in Tucson on May 22, 1970.

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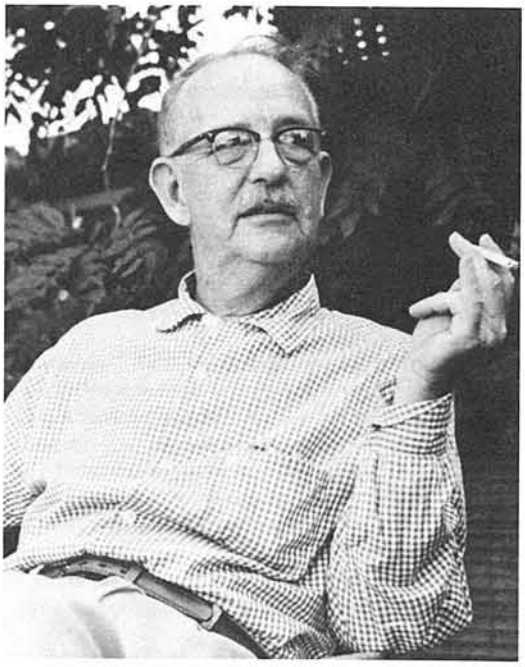
To the best of my knowledge, the following bibliography contains those books whose contents Joseph Wood Krutch personally authored, as well as most of the significant works which he provided with an introduction or edited. The many periodical appearances — among them *The Saturday Review, The Nation, The Atlantic Monthly, The American Scholar, Audubon Magazine, Life,* even *Playboy* — and the sizable number of volumes to which he contributed a chapter or two, are not included. Although outside the scope of this bibliography, mention should be made of the fine biographical/critical study by John D. Margolis titled *Joseph Wood Krutch: A Writer's Life* (University of Tennessee, 1980) and Gerald Green's *An American Prophet* (Doubleday, 1977) in which Krutch is the prototype for the central character in this work of fiction by one of his former students at Columbia University.

Comedy and Conscience after the Restoration. New York: Columbia University Press, 1924.

Krutch's doctoral thesis at Columbia University Graduate School is a study of the controversy which arose over Jeremy Collier's attack upon the English theater in 1698. By analyzing the general social and literary history of the times, it traces the various influences that contributed to the decline of Restoration Comedy and the rise of Sentimental Comedy.

Edgar Allan Poe: A Study in Genius. New York: Knopf, 1926.

In this biographical and critical study Krutch chose the psychoanalytical approach — in its infancy among critics at the time — because he felt it would be appropriate "on so obviously abnormal a writer as Poe." Poe, the author states, is a good example of the essentially neurotic origin of genius. Rather sympathetic in its treatment, the volume nonetheless offended many Poe *aficionados*, "a notoriously sensitive and sentimental group" according to Krutch's autobiography.



Joseph Wood Krutch

(ed.) *The Comedies of William Congreve.* New York: Macmillan, 1927.

The introduction refers to Congreve as the last and perhaps the greatest of the Restoration writers of comedy, traces his career, and provides a history of the plays that are here reprinted: *The Old Bachelor, The Double-Dealer, Love for Love,* and *The Way of the World.*

The Modern Temper: A Study and a Confession. New York: Harcourt, Brace, 1929.

The Modern Temper takes for its bleak thesis the position that the sciences of biology and psychology have rendered the universe a place "in which the human spirit cannot find a comfortable home." All of our old values — the sense that right and wrong are real entities, the feeling that love is more than a biological function, the notion that man is capable of reason, and the belief in free will — are mere delusions. Despair, not hope, is man's lot in this mechanistic, deterministic, materialistic, and therefore alien world. As Krutch notes in *More Lives Than One*, much of his subsequent writing represents "an attempt to climb out of the pit into which I had led myself. . . ."

(ed.) with The Earl of Birkenhead. *Adventures of an Outlaw: The Memoirs of Ralph Rashleigh, a Penal Exile in Australia, 1825-1844.* New York: Jonathan Cape and Harrison Smith, 1929.

Written under a pseudonym, this is an unvarnished, action-filled narrative of Rashleigh's life of crime in London, his arrest and trial, and his

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transportation to penal exile in New South Wales. There he was subject to the brutal and sadistic overseers of a prison work gang, escaped from the Bushrangers who had kidnapped him from his Australian master, and lived among the aboriginal tribesmen, at whose hands he was ultimately killed after having received a conditional pardon for his crimes. Never a dull moment in this well-written tale, but certainly an oddity in a Krutch bibliography.

Five Masters: A Study in the Mutations of the Novel. New York: Jonathan Cape and Harrison Smith, 1930.

The five "masters" are Giovanni Boccaccio, Miguel de Cervantes, Samuel Richardson, Stendhal, and Marcel Proust, each chosen according to the Foreword for their importance in understanding the history of the novel and also because these were the authors who interested Krutch and who promised him "the most pleasure in reading and in writing about."

Experience and Art: Some Aspects of the Esthetics of Literature. New York: Harrison Smith and Robert Haas, 1932.

Written in Cap d'Antibes while Krutch was on a grant from the Guggenheim Foundation, *Experience and Art* provides a non-technical discussion of the nature of art that the author hoped would be comprehensible to the general reader. According to Krutch, literature not only allows man to enlarge the scope and quantity of life's experiences, but even more importantly to enhance the quality of life itself. The writer accomplishes this by selecting and classifying "what nature mingles in hideous confusion," bringing some order and meaning out of chaos and thereby satisfying "one of the most fundamental of human desires — the desire for oneness and harmony." The seven chapters in the book comment additionally on the styles of various artists, current tendencies in painting and literature, comedy and tragedy, how art influences behavior, and the function of literary criticism.

(intro.) Eugene O'Neill, *Nine Plays.* New York: Liveright Inc., 1932.

Acknowledging O'Neill to be the most distinguished of the authors who created the serious American drama, the introduction probes O'Neill's life in his formative years, the literary influences at work on him, and also analyzes the plays, which are "cynically modern in their acceptance of the rationalistic view of man and the universe." The nine plays, chosen by O'Neill himself, are *Emperor Jones, The Hairy Ape, All God's Chillun Got Wings, Desire Under the Elms, Marco Millions, The Great God Brown, Lazarus Laughed, Strange Interlude,* and *Mourning Becomes Electra.*

Was Europe a Success? New York: Farrar and Rinehart, 1934.

Not a very felicitous or illuminating title for this collection of articles written originally for *The Nation.* Krutch's thesis is that however defective the political and economic systems of Europe have been, European civilization has been a success in terms of its achievements in science, philosophy, and art. The proposed Communist remedies for the defects of the 1930's, on the other hand, would deprive Western Civilization of the liberties and the values that have led to its cultural accomplishments.

(intro.) Marcel Proust, *Remembrance of Things Past.* New York: Random House, 1934.

This translation by C.K. Scott Moncrieff of Proust's seven novels, brought together under one title, has long been the standard edition in English. The introduction provides a biographical sketch of Proust's life, an assessment of his rank as a novelist, and describes his narrative method, particularly the incredible structure of the novels where "the themes play about one another like the motifs of a fugue."

The American Drama Since 1918: An Informal History. 1939; rev. and expanded ed., New York: George Braziller, 1957.

A rather detailed but informal history of the theater and the playwrights that seemed important, in Krutch's judgment, from the end of World War I to 1939 (1956 in the revised edition). Among the familiar names are Eugene O'Neill, Clifford Odets, S.N. Behrman, and Maxwell Anderson, plus some not-so-familiar playwrights like Susan Glaspell, John Wexley, and Edwin Justus Mayer.

Samuel Johnson. New York: Henry Hold, 1944.

In his autobiography Krutch confesses his long-time fascination with the personality, opinions, and genius of Samuel Johnson, and endeavored here to write a full biography that would take advantage of the significant knowledge since Boswell's time and put Boswell's contribution in perspective by indicating "it was Johnson who made Boswell's reputation, not Boswell who made his." This view, incidentally, is now generally accepted by literary scholars.

Henry David Thoreau. New York: William Sloane, 1948.

The first volume in the American Men of Letters Series, this is perhaps the most thoroughly readable and insightful biographical study of Thoreau. Joseph Wood Krutch first read *Walden* in 1930 on a train trip from Los Angeles to New York, and the experience left "a tremendous impression." Indeed, this was a germinal moment in Krutch's life, and the profound influence of Thoreau's philosophy — and the kinship between these two men — is evident in much of Krutch's subsequent writing.

The Twelve Seasons: A Perpetual Calendar for the Country. New York: William Sloane, 1949.

The first of the "nature" books, prompted by the author's observations of nature at his country home in Redding, Connecticut. There are twelve chapters — one for each month — written in the form of the familiar essay, relaxed, informal, and rambling delightfully from topic to topic. The genesis of this book was Krutch's decision to try

his hand at nature writing with an essay on spring. The other eleven essays followed in the astonishingly short span of only nine months. Each chapter chronicles the pleasure and meaning derived from considering the commonplace natural phenomena that occur in the cycles of nature.

(ed.) *Great American Nature Writing.* New York: William Sloane, 1950.

An anthology from Thoreau to the present, including such writers as John Burroughs, Mary Austin, Edwin Way Teale, Ernest Thompson Seton, Donald Culross Peattie, and Krutch himself. The prologue to the book is an excellent and lengthy seventy-eight page essay on the different ways that man has chosen to view nature over the centuries.

The Last Boswell Paper. Woodstock, Vermont: Elm Tree Press, 1951.

Written in the form of a play — with Dr. Samuel Johnson, Henry David Thoreau, and James Boswell as characters — this work originally appeared in *The Saturday Review of Literature* and was printed in this format for Philip C. Duschnes of New York in an edition of 660 copies. Johnson and Thoreau exchanged their differing viewpoints on such themes as the merits of the metropolis versus the country, society versus solitude, etc. On the whole a surprisingly dull piece, notable for its stilted dialogue in the form of numerous actual quotations from the two men.

The Desert Year. New York: William Sloane, 1952.

The record of a sixteen month sabbatical leave in 1950-51 spent in Tucson, to which Krutch would return two years later and settle down for the remainder of his life. This volume of sixteen essays delineates his love affair with the desert, whose flora and fauna contrasted so markedly and delightfully with that of his familiar New England. As in all of Krutch's nature books, the reader is rewarded two-fold: by an exact, sensitive, and appreciative observation of the natural world, coupled with the profound insights into the nature of man and society which it inspires.

(ed. and intro.) *The Selected Letters of Thomas Gray.* New York: Farrar, Straus and Young, Inc., 1952.

The introduction, in addition to providing a biography of Gray, examines him as a Romantic poet and in terms of his peculiar and neurotic temperament. The letters "are deservedly among the most famous which have come down to us in English, and they have their special characteristics as well as certain characteristics common to the letters of their century."

"Modernism" in Modern Drama: A Definition and an Estimate. Ithaca: Cornell University Press, 1953.

Contained in this volume are six lectures originally delivered at Cornell University in 1952: "How Modern is the Modern American Drama" and individual studies of Ibsen, Strindberg, Shaw, Pirandello, and Synge. Krutch traces modern attitudes as they are apparent in modern drama, particularly man's "sense of alienation in a world that has defeated humanistic values."

The Best of Two Worlds. New York: William Sloane, 1953.

With homes in both New York City and Redding, Connecticut, Krutch was able to appreciate two different environments — the intellectual and cultural stimulus of the man-made world of the city, as well as the pleasure and understanding the natural world provides to the country dweller. The focus in this gathering of twelve essays, predictably, is on the latter.

The Measure of Man: On Freedom, Human Values, Survival, and the Modern Temper. New York: Bobbs-Merrill, 1954.

Winner of the National Book Award for Non-Fiction in 1954, this work should be read as a companion piece to *The Modern Temper* inasmuch as the author seeks to refute his own earlier pessimism. Darwin, Marx, and Freud all contributed to our loss of confidence in man as more than the helpless victim of circumstance. We are therefore lost unless we can believe in a "minimal man" that can reason not just rationalize, that can exercise some sort of will and choice, and that can make value judgments.

(intro.) Ann Woodin, *Home Is the Desert.* New York: Macmillan, 1954.

A delightful book about the Woodin family's veritable home menagerie, which included a German shepherd, numerous bobcats, an occasional wolf or coyote, peccary or raven, an owl or two, many snakes, lizards, tarantulas, ground squirrels, and even an alligator. The author's husband was Director of the Arizona-Sonora Desert Museum in Tucson and, in part because of Krutch's involvement with the museum, the Woodins and the Krutches became good friends.

The Voice of the Desert: A Naturalist's Interpretation. New York: William Sloane, 1955.

Written five years after moving to Tucson, this is Krutch's paean of praise to the desert by one of its partisans. Around the kangaroo rat, roadrunner, spadefoot toad, saguaro, yucca, and the other unique features of the southwestern desert is woven a philosophy full of joy, wonder, and wisdom. Thoreau would have been proud.

The Great Chain of Life. Boston: Houghton Mifflin, 1956.

Drawing equally upon his knowledge of the biological sciences and his skill as a disciplined observer, Krutch surveys the natural world from the lowly amoeba to the lordly desert bighorn. What he discovers is that many living creatures are remarkably and joyously "human," joined to us by "the great chain of life." Probably the best synthesis of the author's views on nature and life. The chapter titled "Reverence for Life" is an especially eloquent and powerful statement of the conservation ethic. Illustrations by Paul Landacre,

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who was one of America's most talented wood-engravers.

Grand Canyon: Today and All Its Yesterdays. New York: William Sloane, 1958.

Because he visited the Grand Canyon many times on foot, muleback, and airplane, Krutch leads the reader on an intensely personal tour of the history, geology, zoology, and botany of "the most revealing single page of earth's history anywhere on the face of the globe." The volume ends with a plea to preserve the natural wonders, not only of the Grand Canyon, but also of all other National Parks and wilderness areas.

Joseph Wood Krutch. San Francisco: Industrial Indemnity Company, 1958.

Privately printed and distributed, this softcover publication contains "Welfare, Democracy, and Education," a talk presented to the employees of Industrial Indemnity and their guests; the three Raymond Fred West Memorial Lectures for 1958 delivered at Stanford University; and a transcript of an informal interview aired on KQED, the educational television station in San Francisco. The West Memorial Lectures — "The Average and the Normal," "Tabula Rasa; or How Blank Is the Slate," and "The Glimm'ring Light" — were ultimately to form the basis for several chapters of *Human Nature and the Human Condition*, issued the following year.

(ed.) *The Gardener's World.* New York: Putman, 1959.

An anthology consisting of 128 selections by 103 authors on plants, gardens, gardening, and related themes. The selections range from Homer, Pliny the Elder, Samuel Johnson, and Alexander Pope to John Muir and John Burroughs. Each entry is prefaced with a brief comment from the editor.

Human Nature and the Human Condition. New York: Random House, 1959.

This volume focuses on such contemporary problems as over-population, the cult of the "high standard of living," the peculiar nature of American materialism, the loss of our belief in the dignity of man, and the meaning of the welfare state.

Biology and Humanism. San Francisco: Industrial Indemnity Company, 1960.

The subject of this lecture given on April 28, 1960, is man's intellectual and emotional attitudes towards other living things. Krutch calls for an awareness that animals and plants are our only companions "in an infinite and unsympathetic waste of electrons, planets, nebulae and stars," and we need to feel the joy and consolation that the awareness of this can provide. Conservation needs to mean more than the efficient exploitation of natural resources. With a feeling for, or love of the natural world, we can live *with* nature, not merely upon it. Also printed is the question and answer period which concluded the lecture.

The Forgotten Peninsula: A Naturalist in Baja California. New York: William Sloane, 1961.

Krutch made some ten separate visits to Baja California, prior to writing this book, and though there are elements of a personal travel narrative present, the central focus is nonetheless on the human history and, of course, the natural history of this remote area: the boojum tree, the gray whales of Scammon's Lagoon, the giant cardon cactus, the palo blanco, the evening primrose, and other characteristic features of this extension of the Sonoran Desert. On nine of Krutch's ten trips, incidentally, he was a guest in the company of botanists, zoologists, herpetologists, malocologists, and other scientists conducting research for the Belvedere Scientific Fund, established by Krutch's friend and patron Kenneth Bechtel for the Industrial Indemnity Company.

(ed.) *The World of Animals: A Treasury of Lore, Legend, and Literature by Great Writers from 5th Century B.C. to the Present.* New York: Simon and Schuster, 1961.

Believing that the animal world is something to be loved and learned from, Krutch has made over one-hundred selections by the world's great naturalists and writers, each with a brief introduction. Pliny the Elder writes of the dolphin's endearing personality; Darwin describes the special attributes of the Galapagos tortoise, which led him to his theory of evolution; Colette recounts the life, including "the wild season of roaming and prowling," of a Tomcat; and a host of other writers, from Homer to W.H. Hudson and the *Book of Job* to John Burroughs, are represented. Krutch's essay "Conservation is Not Enough" from *The Voice of the Desert* is included, along with abundant illustrations drawn from ancient and modern woodcuts, prints, and paintings.

Modern Literature and the Image of Man. San Francisco: Industrial Indemnity Company, 1962.

In this talk presented on April 16, 1962, to the employees and guests of Industrial Indemnity, Krutch notes the progressive degradation of the image of man that has resulted from the writings of Marx, Darwin, and Freud, plus the impact of two world wars. Playwrights like Sartre, Beckett, Ionesco, and Genet all mirror a similar dismal view of a meaningless universe and of the absurdity of human existence. The way out of this abyss, the author urges, is for literature not just to reflect the spirit of the age but to actually help create it. Also printed is the transcript of a question and answer period that followed the talk.

More Lives Than One. New York: William Sloane, 1962.

Krutch's autobiography, the title alluding to the many careers the author enjoyed in his lifetime as drama critic, book reviewer, editor, professor, biographer, naturalist, and social critic. An engaging and unpretentious tour of an interesting life, interesting the author says "in the special sense that I myself have usually been interested in

it." The reader will be too.

(ed.) *Thoreau: Walden and Other Writings.* New York: Bantam, 1962.

The introduction contains biographical and critical material on Thoreau, with the following works reprinted in addition to *Walden*: "Civil Disobedience," "Life Without Principle," and selections from *A Week on the Concord and Merrimack Rivers, Cape Cod, The Main Woods,* and Thoreau's *Journal.*

(ed.) with Paul S. Eriksson. *A Treasury of Birdlore.* New York: Paul S. Eriksson, 1962.

Among the authors in this anthology on the world of birds are John James Audubon, Mary Austin, John Muir, Donald Culross Peattie, Roger Tory Peterson, Rachel Carson, and Edwin Way Teale. The concluding article is "The Most Dangerous Predator" from *The Forgotten Peninsula.*

(intro.) *In Wilderness Is the Preservation of the World.* San Francisco: Sierra Club, 1962.

The magnificent color photographs of Eliot Porter admirably complement the text consisting of quotations from Thoreau. In his introduction Krutch notes how Porter's pictures capture the spirit and intentions of Thoreau, analyzes the essence of Thoreau's thinking, and concludes with the hope that this book will somehow contribute to saving some of our rapidly disappearing wilderness.

If You Don't Mind My Saying So: Essays on Man and Nature. New York: William Sloane, 1964.

The title of this collection of sixty-one essays is taken from the name of the column Krutch contributed for many years to *The American Scholar.* The earliest essay dates back to 1936, when the author wrote regularly for *The Nation*; the latest appeared in the April 9, 1964 issue of *The Saturday Review.*

Herbal. New York: Putman, 1965.

With scholarship and wit, Krutch examines the facts and fancies of herbalists from ancient times to the present era as they describe the properties of one-hundred plants and six creatures. Each entry in this handsome publication is accompanied by a full-page illustration taken from the woodcuts in Pierandrea Mattioli's huge folio volume, *Commentaries on the Six Books of Dioscorides*, issued in Prague in 1563 and Venice in 1565.

(ed.) *Eighteenth-Century English Drama.* New York: Bantam, 1967.

In addition to a discerning introduction on the theater of the period, this paperback includes Rowe's *The Fair Penitent,* Gay's *The Beggar's Opera,* Farquhar's *The Beaux' Strategem,* plus Sheridan's *The Rivals* and *The School for Scandal.*

And Even If You Do: Essays on Man, Manners, and Machines. New York: William Morrow, 1967.

An obvious companion piece to *If You Don't Mind My Saying So*, this collection of forty-eight essays written primarily in the 1960's is drawn from an even wider source, including such unlikely first appearances in *House Beautiful, House and Garden,* and *Playboy.* Krutch must have certainly enjoyed being an author for the latter publication, for a more unlikely match cannot be imagined.

Baja California and the Geography of Hope. San Francisco: Sierra Club, 1967.

Illustrated with dozens of stunning, full page, color photographs by Eliot Porter, the text for this sumptuous book is selected from ten different works by Krutch, who provide the introduction. Interestingly, Porter — long a distinguished photographer — credits the turning of his camera to desert subjects to a reading of *The Desert Year* and *The Voice of the Desert.*

(intro.) Henry David Thoreau, *Cape Cod.* New York: The Limited Editions Club, 1968.

Also published in The Heritage Press edition (1968), the introduction observes that this narrative of travel (the result of four trips to Cape Cod) finds Thoreau less cantankerous in his temperament, more relaxed and genial, probably because it was written to please and aimed at magazine publication. Thoreau had thought about deleting some of the historical material in this work and, as Krutch explains, "for the benefit of those who prefer to follow the main current of Thoreau's account, the questioned passages are printed in small type to facilitate skipping."

Merely a Humanist. San Francisco: Industrial Indemnity Company, 1968.

Attractively printed by Lawton and Alfred Kennedy, the text is a talk for an Industrial Indemnity sales conference held in May of 1968 at the Ahwahnee Hotel in Yosemite National Park. Noting how the human situation has progressively deteriorated, Krutch questions the wisdom of the space effort when such problems as the population explosion and the consequent damage to the physical environment are such overwhelming considerations here at home. We should utilize our technology to improve the lot of mankind, not as an end in itself. After all, "technological advances do not necessarily contribute to the good life."

The Best Nature Writing of Joseph Wood Krutch. New York: William Morrow, 1969.

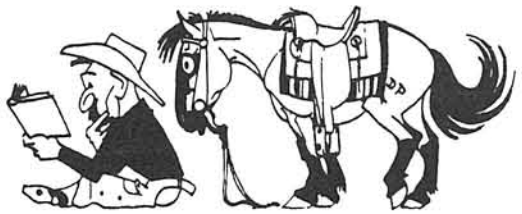
Published just one year before his death, Krutch himself made the thirty-four selections that appear here grouped under the headings New England and the Desert, Other Lives, Shapes of Earth, Nature and Human Nature, and The Meaning of Conservation. Illustrated by Lydia Rosier.

The Most Wonderful Animals That Never Were. Boston: Houghton Mifflin, 1969.

A charming foray into the lore that surrounds such imaginary creatures as the unicorn, basilisk, mermaid, phoenix, dragon, and the giant roc. A chapter at the end is devoted to the contemporary Loch Ness monster and the Abominable Snowman. Illustrated by Pauline Baynes.

A Krutch Omnibus: Forty Years of Social and Literary Criticism. New York: William Morrow, 1970.

The manuscript of this work was complete and in his publisher's hands when the author died at his Tucson home on May 22, 1970. With the exception of his nature books, there are selections here from all of Krutch's major publications. Coupled with *The Best Nature Writing of Joseph Wood Krutch,* it provides a personal and representative distillation of this remarkable man's contributions as critic, naturalist, and philosopher.



DOWN THE WESTERN BOOK TRAIL . . .

Days of Vintage, Years of Vision by Midge Sherwood. Orizaba Publications. Box 8241, San Marino, CA 91108. 1982. 509 pages. $27.50.

California history comes alive in Midge Sherwood's "Days of Vintage, Years Of Vision". This book is ostensibly a biography of James De Barth Shorb, a vineyardist who founded the San Marino Ranch — "the showplace of the Southland" — which is now the site of the Huntington Library, Art Gallery and Botanical Gardens.

What Sherwood has actually produced is a definitive history of Southern California. The scope of this massive, well-documented work covers the period from 1850 to 1880, beginning with Shorb's arrival in California from Maryland, proceeding the "oil excitement", and ending with the death of his father-in-law, Benjamin D. Wilson. In between, the reader is treated to a fascinating discussion of Los Angeles' development from pueblo to city and the people who made it possible. Banning, Pico, Sepulveda, Temple, Workman, Downey and a multitude of other pioneers cross these pages.

As Sherwood tells us, Shorb was instrumental to the growth of America's newly acquired state, especially in providing a water supply, railroad and harbor, which forever changed the face of Southern California. It is Wilson, however, who dominates this story. Frontiersman, rancher, statesman, Wilson was the region's heart and soul. It was Wilson, Los Angeles' charter mayor, who established viticulture and encouraged immigration to Southern California — sometimes by sheer force of his personality.

In one of many spirited anecdotes, Sherwood describes Angelenos' horrified reaction to Custer's defeat at the Little Big Horn, news which came during the Centennial Fourth of July celebration: "John Bull in 1776", the crowd screamed, "Sitting Bull in 1876!" The chicanery of the Southern Pacific Railroad, the tragedy of John B. Wilson, the real estate "deals" of Lucky Baldwin and the end of Southern California's "vintage years" are likewise detailed in deft fashion by an author obviously entranced with her subject.

—Jeff Nathan

Frederic Remington by Peggy and Harold Samuels. Doubleday. New York. 1982. 537 pages. $24.95.

Peggy and Harold Samuels have filled a large void with their in-depth biography. Remington has long been recognized as America's premier Western artist and it is reassuring that we now have some background to supplement the familiar paintings and sculptures.

The Samuels chart Remington's upbringing in New York as a priggish elitist and follows his amazingly swift rise to prominence. As the Samuels explore his prejudices and motivations, readers are treated to a panoramic view of the artist's turn-of-the-century world. The authors are sympathetic, but Remington is shown, warts and all. His bitter and petty arguments with Charles Schreyvogel and the art establishment, his gross overindulgence in food and drink, and his jingoistic mentality are quite unflatteringly revealed. No matter. We still have the art work, and the Samuels have included a generous sampling in this valuable study of a massive talent.

—Jeff Nathan