

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

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

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

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

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

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

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