

CONTENTS

Foreword by Peter Hessler ix

Preface xv

Chronology and Selected Honors xxiii

PART I: WORKS BY JOHN MCPHEE	1
1 Books	3
<i>Introductions, Forewords, and Prefaces</i>	26
<i>Digital and Audio Editions</i>	32
<i>Anthologies</i>	35
<i>Limited Editions</i>	45
2 Periodicals	48
<i>Time Magazine</i>	48
<i>The New Yorker</i>	70
3 Other Publications	95
<i>Newspapers and Other Periodicals</i>	95
<i>Time Magazine Book Reviews</i>	104
<i>Juvenilia</i>	106
<i>Television Screenplays</i>	117
<i>Fiction</i>	120

viii CONTENTS

PART II: WORKS ABOUT JOHN MCPHEE	123
4 Articles	125
5 Interviews	139
6 Book Reviews	149
7 Books	183
8 Theses	186
 PART III: MISCELLANY	 189
9 Readings and Speeches	191
10 Book Dedications	195
11 John McPhee's Editors at <i>The New Yorker</i> and Farrar, Straus and Giroux	200
12 Film Adaptation	202
13 Books by Former Students	204
14 Books by John McPhee's Children	217

Acknowledgments 221

Index 227

1

Books

JOHN MCPHEE's books are almost all based on writing previously published in *The New Yorker*, often virtually verbatim and other times with some editing for continuity. Nearly all have been published by Farrar, Straus and Giroux, making it an unusually long publishing partnership. There have been more than 90 foreign editions of 30 of his books. His writing has been translated into at least 11 languages other than English.

McPhee's early books received strong reviews, but he did not have a national bestseller until his 13th book, *Coming into the Country*. After that success, his book sales increased dramatically and he had several more bestsellers, including some of his geology books and *The Control of Nature* and *Looking for a Ship*.

McPhee spent months and sometimes years on articles that later became books. His energy and goals did not end with the writing. He was also tenacious about getting the books into the right hands, regularly sending Farrar, Straus and Giroux lengthy lists of people to receive review copies, including people who had helped him in research and influential people he knew, such as Georgia governor and then President Jimmy Carter, New Jersey governors Brendan Byrne and Thomas Kean, and when it fit, a host of college basketball coaches. He often paid for these extra copies himself.

One of McPhee's strengths as an author, as his publisher saw early on, was the strong loyalty he generated in his readers and the relative timelessness of his work. McPhee has been cited as an example of an author whose backlist is exceptionally valuable to a publisher and

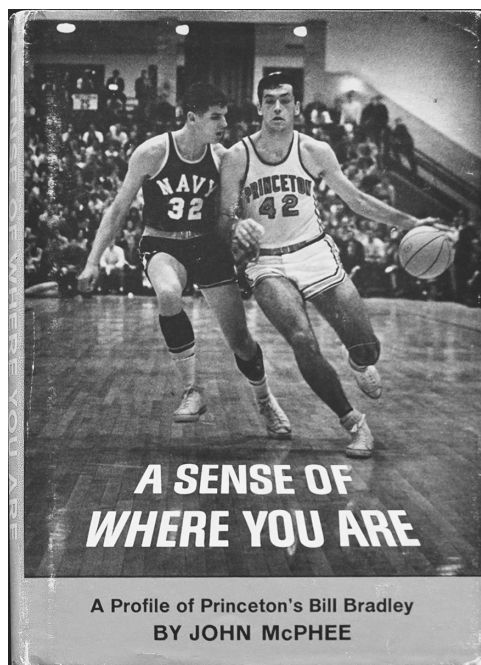


FIGURE 8. McPhee's first book, *A Sense of Where You Are*, chronicles the days of Princeton basketball star Bill Bradley.

McPhee has been vocal about keeping his previous books in print. As that backlist grew, McPhee made it a condition in his contracts with Farrar, Straus that the publisher would keep his books in print. He was also a fierce advocate for his precise writing style, down to punctuation and other elements, and McPhee was able to get his publisher to agree to preserve it for years to come as books were reprinted.

A Sense of Where You Are: A Profile of William Warren Bradley. New York: Farrar, Straus and Giroux, 1965.

John McPhee's first book is a profile of Bill Bradley, the cerebral Princeton basketball star and Rhodes Scholar. It was later republished as a paperback in 1978 and again in 1999, coinciding with Bradley's campaigns for United States Senate from New Jersey and then president.

Detail	A Amherst 1877-1902
Scholarship	B Personal Nature (incl. relation of family)
	C Paradoxes and Inconsistencies
	D Detail & Scholarship
	E Charity & Good Works
	F Admissions and Placement - scholarships
	G Discipline - relation of the boys
	H Mrs. Boyden
	I Politics - town, state, nation
	J 1902-1924
	K Alumni
	L Statistics
	M Coach - and Athletics generally
	N 1924-29
	O One Full Day with FLB
	P Fund Raising
	Q Miscellany
	R Principles - Basic - on which school built, runs
	S Academic side
	T Public Funds Crisis - 1924
	U Campus & town now
	V Cliche Schoolmaster
	W Great Headmasters - Deerfield headmasters
	X Traditions & Their history
	Y Future of Deerfield
	Z Changed composition of student body

Possible sections involving one or more of these →

Interview of Callahan

Mc Buttenfield

Time of School

Doc & Head

Trip to N.Y.

week - Nov 4-10 pr 98

Delay 110

should now be G

R-B-G-M
(in that order)

FIGURES 9, 10, AND 11. In his second book, *The Headmaster*, McPhee used a method for organizing his research that became a model for decades of future projects: he would type up his interviews and other notes, categorize and gather them by theme, and refer to them as he wrote from a carefully designed outline. (Deerfield Academy Archives/Courtesy of John McPhee)

BB / G
B

November 5, 1965 — all day with FLB

I thought I would just stick with him for a day. All day. Try to avoid his giving me the slip. Not interviewing him. Just seeing what he does.

7.00 a.m. Dictates. Works in a stand-up breakfast, a look at the newspaper. Boston paper. Fire going in fireplace. Letters to parents and alumni and about matters having to do with the 20 boards he serves on. 7.45. Goes to dining hall to talk to 40 boys who are going home for the weekend. Tells them not to bother the "older traveling public" -- to be sure to answer parents' questions etc. Boys sitting on floor of dining hall lobby. Only ~~about~~ two or three look impatient or trapped.

Hirth asks him about Carlton Ray lecture tonight, explaining first who Ray is.

G (Goes back and continues dictating. Dictates rapidly. One letter after another. Writes 20. Can do 75 on a trip to NY. Several dozen in a pre-school morning.

8.45 fifteen minute nap

As he dictates, there are papers all over the floor. He is pitching things into the fireplace; loves mail -- can't wait to get it. New mail more interesting than yesterday's. Answers today's mail. To heck with what has been pending.

Letters take precedence over the whole ~~academic~~ routine.

Not interested in letters that require study.

His batting average has to be maintained.

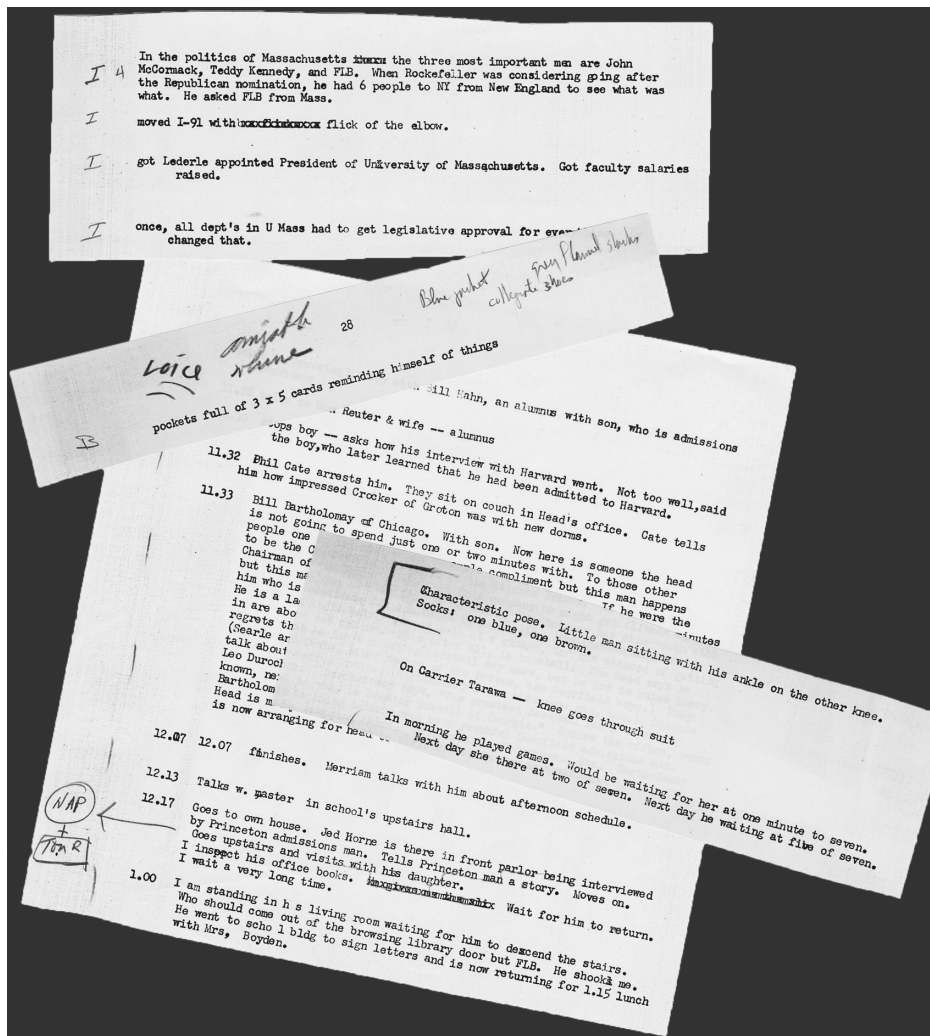
For all this he has the talent of giving everyone his undivided attention/. Only for a short time. But undivided.

B / P ("From years of looking at envelopes," says Louise, "he has x-ray eyes. He can tell by a sixth sense which letters have money in them and he will unfailingly pluck them from the pile."

E 1 No one knows the number of people the headmaster supports. Old Ed Bundy, who picked up papers, lost his birth certificate. Couldn't prove he was an American citizen. Head ~~support~~ supported him for the rest of his life. "No one knows the number of people the headmaster supports."

gets in car — drives to Wallingford — attends funeral of Choate chef for 5 minutes, shakes with all relatives — gets in car and goes back to Deerfield

FIGURES 9, 10, AND 11. (continued)



FIGURES 9, 10, AND 11. (continued)

In his introduction to *The Second John McPhee Reader*, writer David Remnick, a former student of McPhee's at Princeton and soon to become the editor of *The New Yorker*, writes: "By staying close to Bradley, day after day, McPhee accumulated the details necessary to describe Bradley's quest for perfection. With McPhee's gift for the telling

anecdote, Bradley's game and his acute awareness of its angles came alive even to a reader who would never think, otherwise, to care."

The Headmaster: Frank L. Boyden of Deerfield. New York: Farrar, Straus and Giroux, 1966.

McPhee's second book is a biography of Frank Boyden, the headmaster for 66 years of Deerfield Academy, a prep school in western Massachusetts. McPhee had met Boyden in 1948 as a postgraduate student at Deerfield in the year before he entered Princeton University.

During his reporting for the *New Yorker* article that became the book, McPhee spent several months living back on the Deerfield campus. Besides appearing in *The New Yorker* and as a book, *The Headmaster* was chosen by *Reader's Digest* in the winter of 1967 to be part of its "condensed books" series, which gained him more readers.

Oranges. New York: Farrar, Straus and Giroux, 1967.

What began as a short article—an agricultural sketch—became a full book as McPhee's interest and reporting expanded. McPhee explores the history, significance, and cultivation of oranges, including the stories of orange growers, botanists, pickers, packers, modern concentrate makers, and one of the last orange barons.

Book reviewers and other writers have cited this as a prime example of how McPhee could make any subject interesting. McPhee, whose curiosity took him many places, says he became interested in oranges when, as a commuter into New York's Penn Station, he saw the wide range of colors in oranges used to make juice.

The Pine Barrens. New York: Farrar, Straus and Giroux, 1968.

This is the history of the rural, undeveloped land that makes up nearly 25 percent of New Jersey in the shadow of the megalopolis around it. It includes legends about the Pine Barrens, like the Jersey Devil; its agriculture, highlighting blueberries and cranberries; and the stories of some of the Pineys, the previously little-known people who live in the region.

McPhee's book was widely credited for contributing to the passage of the New Jersey Pineland Protection Act in 1979. "If there's one person

without whom there wouldn't be a Pinelands Act it would have to be John McPhee," former New Jersey Governor Brendan Byrne told the *Philadelphia Inquirer*. "Until I read John's book, I didn't know a lot about the Pinelands." After reading the book, Byrne went on to seek advice from McPhee, and the two also became regular tennis partners.

McPhee says he particularly struggled with structure on this project. In *Draft No. 4*, McPhee writes, "I had assembled enough material to fill a silo, and now I had no idea what to do with it. The [magazine] piece would ultimately consist of some five thousand sentences, but for those two weeks I couldn't write even one." McPhee spent many days lying on the picnic table outside his house, until finally the lessons about structure that he had learned from his high school English teacher, Olive McKee, kicked in. He realized that Fred Brown, a 79-year-old Pine Barrens native with whom he had spent much time and who was connected to most of the subjects in the book, should be central to the story. "Obvious as it had not seemed," McPhee writes, "this organizing principle gave me a sense of a nearly complete structure, and I got off the table."

In May 1968, Farrar, Straus and Giroux placed a full-page ad in *The New York Times Book Review* for three of its strongest new books—*Slouching Towards Bethlehem* by Joan Didion, *Unspeakable Practices, Unnatural Acts* by Donald Barthelme, and McPhee's *The Pine Barrens*.

A Roomful of Hovings and Other Profiles. New York: Farrar, Straus and Giroux, 1968.

McPhee's first collection contains profiles of Thomas Hoving, director of the Metropolitan Museum of Art; Euell Gibbons, a leading advocate of gathering and eating wild foods; members of a program developed at the Massachusetts Institute of Technology to place highly qualified young men in civil-service jobs in emerging African nations; Robert Twynam, head groundskeeper of the All England Club, the site of Wimbledon; and travel-guide writer Temple Fielding.

Levels of the Game. New York: Farrar, Straus and Giroux, 1969.

A dual biography of two top American tennis players, Arthur Ashe and Clark Graebner, is told through the lens of their U.S. Open semifinal

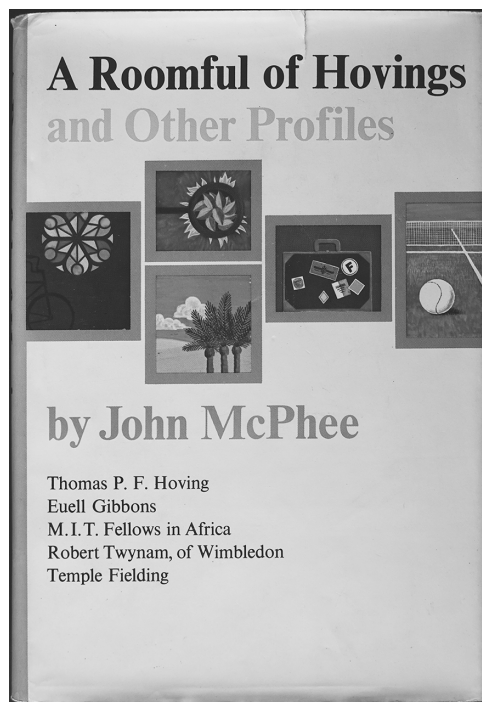


FIGURE 12. *A Roomful of Hovings and Other Profiles* was McPhee's first collection of articles from *The New Yorker*. (Jacket design by Janet Halverson)

match at Forest Hills in 1968. Ashe and Graebner, both 25, had known each other for half their lives but came from widely different backgrounds—Ashe from the African American section of segregated Richmond, Virginia, and Graebner from an affluent and almost all-white suburb of Cleveland. Getting a tape of the match from CBS, which televised it, was crucial to McPhee in his reconstructing the contest. But archiving TV shows was not done systematically or anywhere near automatically at the time. When McPhee called to get the tape, he learned it had been scheduled to be taped over later that day, and he had almost missed out.

The Crofter and the Laird. New York: Farrar, Straus and Giroux, 1970. McPhee returned to the home of his ancestors—Colonsay, a small island in the Scottish Hebrides—and surveyed the island's history and

the lives of its residents from early times to the present. For a time, every McPhee in the world lived on Colonsay at some point, before they were banished. McPhee examined the relationship of the crofters, or farmers, with the English laird who owned Colonsay and the land. Accompanied by his wife and their four young daughters, McPhee lived for a number of weeks in a crofthouse on the island, and his daughters went to the island school.

Encounters with the Archdruid. New York: Farrar, Straus and Giroux, 1971.

McPhee writes of environmental dilemmas in the United States through his profiles of David Brower, founder of Friends of the Earth and first executive director of the Sierra Club, and three natural enemies of his conservation efforts. It is told in three parts through a trio of wilderness trips McPhee took with Brower along with, one by one, his ideological opponents—a mining engineer, a real estate developer, and a federal dam builder. McPhee dubbed Brower the “Archdruid” of the environment movement, a moniker that would stick with him for the rest of his life. The book was a finalist for the National Book Award in the category of science.

Ever since his high school English teacher Olive McKee insisted that students read their writing aloud as a way to be more conscious of it, McPhee had embraced the practice. That reading took an unusual, extended form for this book. McPhee and his first wife, Pryde Brown, had divorced in 1969, and he says this led to a difficult period in his life that sapped his self-confidence. He got into a pattern of reading and discussing the draft of this book with his *New Yorker* editor Robert Bingham over the phone. He eventually read about 60,000 words to Bingham, and built his confidence back.

In 2001, 30 years after *Encounters* was first published, the University of Texas at Austin made it the common text to be read and discussed by more than 10,000 first-year students, and McPhee spoke on campus.

Wimbledon: A Celebration. New York: Viking, 1972.

This book is a pairing of two articles by McPhee and photographs by Alfred Eisenstaedt, one of the founding photographers of *Life* magazine.

McPhee visited Wimbledon for its tennis championships in 1970 and wrote “Hoad on Court 5,” about the tournament scene and Australian champion Lew Hoad and other players. The article first appeared in *Playboy* and is paired in this book with McPhee’s 1968 *New Yorker* article about the All England Club’s head groundskeeper Robert Twynam. Eisenstaedt was commissioned to go to Wimbledon to take the photographs for this book.

The Deltoid Pumpkin Seed. New York: Farrar, Straus and Giroux, 1973. McPhee tells the story of the bright orange Aereon 26, an experimental aircraft that was a hybrid of an airplane and a rigid airship. The efforts to develop the wingless flying machine were led by William Miller, who was in McPhee’s class at Princeton University. Miller became president of Aereon Corporation after a decade of pursuing theology studies and other religious work. The book includes a history of “lighter than air” flying machines and focuses on efforts to make the Aereon airborne. The cover was created by the noted graphic designer Milton Glaser.

As an odd sort of tribute to McPhee’s novelistic-like writing and storytelling powers, the Library of Congress briefly catalogued the book as fiction, and then corrected the error.

The Curve of Binding Energy: A Journey into the Awesome and Alarming World of Theodore B. Taylor. New York: Farrar, Straus and Giroux, 1974. This book is a profile of Theodore B. Taylor, a theoretical physicist who designed the largest-yield fission bomb ever exploded. Taylor later spent years working to strengthen security practices to prevent the theft of nuclear materials, and McPhee visited American nuclear institutions with him. It was a finalist for the National Book Award in the category of science.

In 1976, when a novel, *The Seventh Power* by James Mills, took up many of the same themes of McPhee’s book, Pete Hamill wrote in his *New York Times* review: “I think it’s fair to say that ‘The Seventh Power’ would not exist if ‘The Curve of Binding Energy’ had not existed first.”

Pieces of the Frame. New York: Farrar, Straus and Giroux, 1975.

McPhee's second collection contains eleven articles about travels through Georgia with two ecologists for the state; whitewater canoeing; the decline of Atlantic City, NJ, told through his search for Marvin Gardens, made famous by the Monopoly game; the Loch Ness Monster; a distillery in Scotland with its special Josie's Well; a walk in Macbeth country in Scotland; a season McPhee spent playing on a Cambridge University basketball team in England; a visit to the Wimbledon tennis championships; the physics of firewood; a profile of the director of the National Park Service; and the All-American Futurity quarter horse race in New Mexico.

McPhee's first editor at Farrar, Straus and Giroux, Harold Vursell, wrote to McPhee about the Marvin Gardens piece, which would go on to be studied by many academics for its inventive structure: "Wow! A real surprise. It pushes the borderline between fiction and nonfiction further than I've ever seen it in your work. It is technically brilliant and was great fun for me to read" (Farrar, Straus and Giroux archive at New York Public Library, September 14, 1972).

The Survival of the Bark Canoe. New York: Farrar, Straus and Giroux, 1975.

This book tells the story of the age-old craft of making birch-bark canoes. McPhee takes a 150-mile trip in the north Maine woods with Henri Vaillancourt, a New Hampshire man who makes canoes with the methods and tools that native Americans have used for countless generations. McPhee also writes of the history of canoes, the long canoe journeys of Henry David Thoreau in Maine, and the development of canoes by fur traders in Canada.

The John McPhee Reader. New York: Farrar, Straus and Giroux, 1976.

A collection of excerpts from McPhee's first twelve books, edited by William L. Howarth, a professor of English at Princeton.

This was the first study of McPhee and his literary nonfiction. In his 17-page introduction, Howarth assesses McPhee's development as a

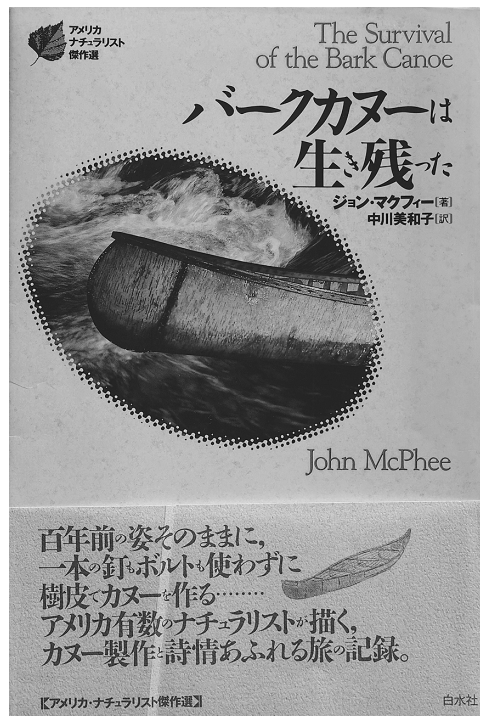


FIGURE 13. The Japanese edition of *The Survival of the Bark Canoe* is one of more than 90 foreign editions of McPhee's books in at least 11 languages besides English.

writer and gives a long description of McPhee's reporting and writing process. "The resulting prose style," Howarth says, "is fresh, strong, unaffected, and yet entirely idiosyncratic."

Coming into the Country. New York: Farrar, Straus and Giroux, 1977. McPhee's book on Alaska and the people who live there came at a time of rapid change in the state. The Alaska Native Claims Settlement Act of 1971 led to greater economic ownership by Alaska natives and increased oil and gas exploration in the state. McPhee tells the story in three segments: wilderness, urban Alaska, and remote life in the bush. McPhee made four long reporting trips to Alaska, spanning nearly three years.

One of McPhee's inspirations for the book was a friend, John Kauffmann, whom he'd first met when they both taught at Princeton's Hun School in the mid-1950s. Kauffmann had gone on to plan national parks and monuments in Alaska for the National Park Service, and he accompanied McPhee on a trip there.

The book quickly became a bestseller and remains McPhee's greatest commercial success. The book ultimately sold more than a million copies and elevated McPhee's profile dramatically. "We have hit the jackpot," Farrar, Straus and Giroux chairman Roger Straus wrote at the time (Farrar, Straus and Giroux archive at New York Public Library, December 19, 1977).

Giving Good Weight. New York: Farrar, Straus and Giroux, 1979.

This collection of five articles contains the title story about New York City's Greenmarkets, and others about a company's plan to float nuclear power plants off the coast of New Jersey; a field trip with a grandmaster of pinball (and journalism), J. Anthony Lukas; a whitewater canoe trip in Maine; and one about the artistry of a chef and his wife.

"Brigade de Cuisine," the last and longest story in the collection, caused controversy when it was first published in *The New Yorker* because McPhee and the magazine had agreed not to disclose the chef's identity—he is called "Otto" in the article—or to reveal the name of the restaurant. The chef also says he guessed—later found to be wrong—that the ultra-luxe restaurant Lutèce in New York City served frozen fish. It was corrected in the book version.

The Pine Barrens, Special Edition with Photographs by Bill Curtsinger. New York: Farrar, Straus and Giroux, 1981.

This book contains the original text of McPhee's 1968 book about the rural, largely undeveloped area of New Jersey, plus a 14-page addendum by McPhee about his work with longtime National Geographic photographer Bill Curtsinger. McPhee provides updates on several people mentioned in the 1968 book, as well as on state and federal actions to protect land use. Curtsinger contributed more than 60 black-and-white photographs chronicling the Pine Barrens, often closely connected to McPhee's reporting.

Alaska: Images of the Country. San Francisco: Sierra Club Books, 1981. In 1979, Galen Rowell, regarded as one of the most talented landscape photographers in the world, proposed a book that would combine text from McPhee's *Coming into the Country* and Rowell's photographs of Alaska. McPhee agreed, and Rowell made nine separate trips to Alaska, where he took more than 10,000 images that he culled down to 112 color photos for the book.

Rowell also selected the segments of McPhee text for the book and wrote in the preface: "Few if any writers have been as successful as John McPhee in giving solid journalism the taste of fine literature. The elegance and complexity of his style never obscure the substance of what he has to say."

Basin and Range. New York: Farrar, Straus and Giroux, 1981.

The first of what became a series of five books spanning 20 years, McPhee undertook to write about North American and, to some extent, global geology. He began by traveling west from Salt Lake City with the Princeton University geology professor Kenneth Deffeyes as his guide. In this volume McPhee coins the term "deep time," now widely used around the world, in a set piece on the timescale of geological events. Like McPhee's other geology books, it was later republished as part of *Annals of the Former World* in 1998.

The book includes an introduction to plate tectonics and the "New Geology" movement. Deffeyes later wrote in a letter to Roger Straus, chairman of Farrar, Straus and Giroux, "Working with John has been a continuing pleasure, he has been patient with the hundreds of changes that have been required to preserve factual precision. That he was able to hammer out a book of literary merit out of such stubborn material is a small miracle" (Farrar, Straus and Giroux archive at New York Public Library, December 8, 1980).

In Suspect Terrain. New York: Farrar, Straus and Giroux, 1983.

In the second book in his series on geology and geologists, McPhee traverses Interstate 80 between New York and Indiana with Anita Harris, a paleontologist with the U.S. Geological Survey. She discusses her

roots in Brooklyn, her decision to become a geologist, and her skepticism about the revolutionary theory of plate tectonics that was emerging at the time. Glaciation is another major topic, as the area that McPhee is exploring—New York, Pennsylvania, Ohio, and Indiana—was largely shaped by continental ice sheets. This book was later republished as part of *Annals of the Former World*, in 1998.

La Place de la Concorde Suisse. New York: Farrar, Straus and Giroux, 1984. In this book on the Swiss Army and its role in Swiss society, McPhee writes about some of the country's citizen-soldiers on their patrols and other military maneuvers, including tactical practice. The book also highlights the spectacular scenery surrounding the soldiers when they hike the meadows of the Alps, drink Valais wine, and eat fine food as picnic meals. He discusses how closely Switzerland is intertwined with its army although it has not fought a war in hundreds of years, and how the country holds on to the Porcupine Principle, in which "you roll up into a ball and brandish your quills."

Table of Contents. New York: Farrar, Straus and Giroux, 1985.

A collection of eight McPhee pieces: "Under the Snow," on a visit with bear cubs in Pennsylvania; "A Textbook Place for Bears," on travels with a state biologist who tracks New Jersey's wild bears; "Riding the Boom Extension," on the impact of telephone service coming to a small village near the Arctic Circle; "Heirs of General Practice," a book-length piece (later published as a separate book) about family practice doctors in Maine; "Open Man," on a day spent on a coastal boardwalk with Bill Bradley, the subject of his first book, now a Senator of New Jersey; "Ice Pond," on a return visit with Theodore B. Taylor, the subject of the *Curve of Binding Energy*, this time looking at Taylor's efforts to develop a cooling system using ice rather than fission or fossil fuel; "Minihydro," on how entrepreneurs in New York State were setting up mini hydro-electric facilities at former mill sites and selling the energy to power companies; and "North of the C.P. Line," on flights with a bush pilot and game warden in Maine who is also named John McPhee.

Heirs of General Practice. New York: Farrar, Straus and Giroux, 1986.

This book is the story of doctors in Maine who belong to a medical specialty that was new at the time, called family practice. McPhee shows how the doctors, with patients of every age, have embraced generalism at a time of great specialization in the medical world. The text is also included in the collection *Table of Contents* in 1985 and a special edition of *Heirs* was published by a medical society for delivery to doctors and medical students.

In the Highlands and Islands. London: Faber & Faber, 1986.

Published in London for distribution mainly in the United Kingdom and Europe, this is a collection of McPhee's work set in Scotland, including "The Crofter and the Laird" and three essays from *Pieces of the Frame* all originally published in 1969 and 1970: "Josie's Well," about whisky making; "Pieces of the Frame" on the Loch Ness Monster; and "From Birnam Wood to Dunsinane," on a journey walking through Macbeth country.

Rising from the Plains. New York: Farrar, Straus and Giroux, 1986.

This third book in McPhee's series on geology focuses on Wyoming and the Rocky Mountains. He tells much of the story through David Love, a field geologist for the U.S. Geological Survey who grew up on a ranch at the geographical center of Wyoming. McPhee spent many months with Love, and one day Love gave him something totally unexpected: the unpublished journals kept by Ethel Waxham, the geologist's mother. Waxham's journals covered the early years of the twentieth century, when she came to teach in rugged Wyoming after growing up in Denver and graduating Phi Beta Kappa from Wellesley College.

McPhee made Waxham's keen observations on ranch life, her wit, and the story of her romance with sheep rancher John Love a large part of the book. McPhee also says that working with her journal inspired him to buy his first computer in 1984. As he incorporated excerpts from her journal, he could not bear to keep retyping them in drafts on his typewriter, so he went out and bought his first computer and started

using it the same afternoon. The book, which was a finalist for the Pulitzer Prize in General Nonfiction, was republished as part of *Annals of the Former World* in 1998.

Ten years after the book was published, the documentary filmmaker Ken Burns included the story of John Love and Ethel Waxham in episode 8, “One Sky Above Us,” in his nine-part television series *The West*. In addition, two granddaughters of Waxham, Barbara Love and Frances Love Froidevaux, later published two volumes adapted from Waxham’s journals and letters, *Lady’s Choice* (with a foreword by McPhee) and *Life on Muskrat Creek*.

Outcroppings. Text and introduction by John McPhee, edited by Christopher Merrill, photographs by Tom Till. Layton, UT: Gibbs Smith, 1988.

This book pairs text from several John McPhee books, *Rising from the Plains*, *Basin and Range*, and *Encounters with the Archdruid*, with photographs by Tom Till, a prominent American landscape photographer.

In his preface, the book’s editor, Christopher Merrill, says choosing the McPhee excerpts was “at once exhilarating and impossible.” He expressed hope that the text and photographs “work in counterpoint, creating sparks across the page—poetry, if you will—to replace the poetry sacrificed in the initial editing.”

The Control of Nature. New York: Farrar, Straus and Giroux, 1989.

McPhee’s account is of four places around the world where people have been locked in battle to control nature: the U.S. Army Corps of Engineers’ efforts to restrain the Atchafalaya and Mississippi rivers near Baton Rouge and New Orleans; people in Iceland working to cool and stop a lava flow; Hawaiians coping with an active volcano; and Los Angeles residents attempting to catch and control debris flows that travel down mountain canyons with disastrous force. In subsequent years, after Hurricane Katrina’s destruction in the Louisiana area and crippling landslides in Los Angeles, McPhee’s writing from this book has been widely cited and reprinted.

Looking for a Ship. New York: Farrar, Straus and Giroux, 1990.

The story of the fading U.S. Merchant Marine starts with McPhee accompanying Andy Chase, a veteran mariner, as Chase goes through the difficult process of waiting in union halls to try to get a job in a dwindling industry. Chase gets a spot as a second mate on the S.S. *Stella Lykes*, one of the last ships in the fleet, and McPhee rides along on the ship as it goes on a run through the Panama Canal and down the Pacific Coast of South America. Through stories from Chase, Captain Paul Washburn, and others in the crew, McPhee covers many aspects of maritime life—disaster, greed, courage, and more. The book was a finalist for the Pulitzer Prize in General Nonfiction.

Assembling California. New York: Farrar, Straus and Giroux, 1993.

In the fourth book in his series on geology, McPhee travels through California with the geologist Eldridge Moores, professor at University of California, Davis, and a leading expert on global plate tectonics. With Moores, McPhee explores how the state of California has been assembled over the last hundred million years as the result of a series of eruptions called “island arcs.” The book ends with a vivid 17-page section about the 1989 Loma Prieta earthquake, providing a slice of what the human experience looked and felt like from Santa Cruz to San Francisco during the deadly quake. This book was republished as part of *Annals of the Former World* in 1998.

The Ransom of Russian Art. New York: Farrar, Straus and Giroux, 1994.

Sparked by a chance meeting on an Amtrak train, McPhee constructs a profile of Norton Dodge, an American professor of Soviet economics who bought thousands of paintings, prints, and other works by Soviet dissident artists and then smuggled the art from the USSR into the United States in the 1960s and 1970s. McPhee describes how Dodge saved the work of a generation of artists, often at great risk to him and the artists.

In striking contrast to McPhee’s other books, almost all of which had no photographs or illustrations and relied solely on his words for descriptions, the book includes 53 color illustrations of work that Dodge brought to the United States.

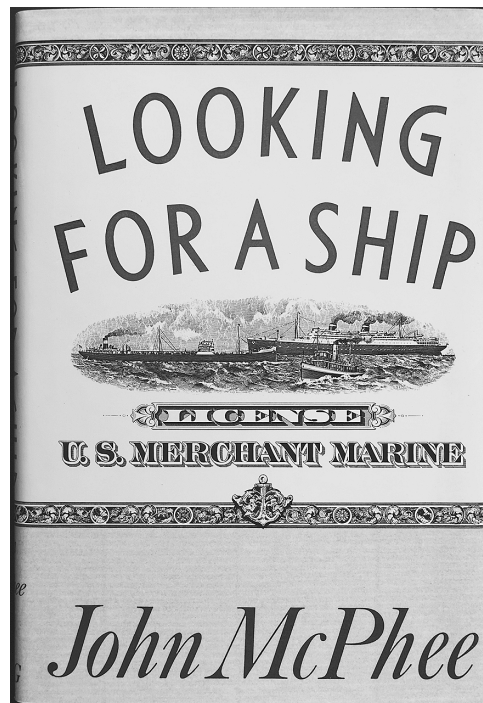


FIGURE 14. *Looking for a Ship* is McPhee's account of the dwindling U.S. merchant marine fleet. (Jacket design by Cynthia Krupat).

The Second John McPhee Reader. New York: Farrar, Straus and Giroux, 1996.

The second broad collection of McPhee work draws from 11 of his books published since 1975. The book is edited by Patricia Strachan, a former editor of McPhee's at Farrar, Straus and Giroux, and includes an introduction by David Remnick, who was a student of McPhee's at Princeton and became editor of *The New Yorker* in 1998.

"McPhee's reputation is substantial, far from a secret," Remnick writes. "He is a favorite of other writers, the sort of figure who is so good that he is beyond envying . . . All the same, McPhee's reputation should be greater still. While much of the New Journalism of the sixties and seventies has long felt mannered or hysterical in the rereading, McPhee's work has the quality of permanence."

Irons in the Fire. New York: Farrar, Straus and Giroux, 1997.

This is a collection of seven essays, including one on travels in Nevada cattle-rustling country with a state Brand Inspector; a blind professor using a computer; 65 acres of virgin forest in a central New Jersey suburb; how forensic geologists in the FBI and other law-enforcement organizations solve crimes; a visit to the world's largest pile of scrap tires, about 34 million of them; an exotic car auction in Pennsylvania; and the geologic history and American history of Plymouth Rock, which McPhee describes while a mason repairs cracks in it.

Annals of the Former World. New York: Farrar, Straus and Giroux, 1998.

This book, a compilation with some adjustments of McPhee's four previously published geology books, won the 1999 Pulitzer Prize for General Nonfiction. It includes a new final section, "Crossing the Craton," a previously unpublished essay that describes the deep Precambrian basement that lies below the midwestern United States. The book is McPhee's only one with an index, running 31 pages.

The Pulitzer jury said of the book, "As clearly and succinctly written as it is profoundly informed, this is our finest popular survey of geology, and a masterpiece of modern nonfiction writing."

The Founding Fish. New York: Farrar, Straus and Giroux, 2002.

McPhee chronicles his decades in pursuit of shad, along with the history of the fish going back to the days of George Washington, who was a commercial shad fisherman, and Henry David Thoreau. Quirkily encyclopedic about shad, it includes subjects such as how the fish was critical to early American settlers, McPhee's personal history in fishing for shad, and recipes.

Uncommon Carriers. New York: Farrar, Straus and Giroux, 2006.

Transportation in various forms is the common thread in this collection of seven essays. It includes a coast-to-coast trip in an 18-wheel tanker truck; a school on a pond in France that trains the skippers of large oceangoing ships; riding on the Illinois River on barge rigs that are longer than any existing aircraft carrier; a New England canoe trip

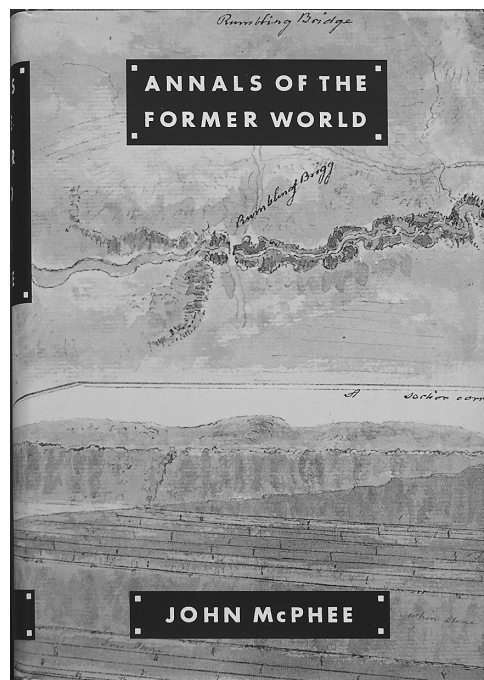


FIGURE 15. *Annals of the Former World*, a compilation of four previously published books about geology and one new essay, won the Pulitzer Prize for general nonfiction in 1999. (Jacket design by Cynthia Krupat)

retracing the route of an 1839 journey by Henry David Thoreau; a visit to a UPS facility that sorts a million packages a day through loops and belts and machines at a Louisville air distribution hub; rides in the cabs of coal trains in the United States; and a follow-up with the 18-wheel truck driver.

Silk Parachute. New York: Farrar, Straus and Giroux, 2010.

For decades, critics and readers wondered why McPhee didn't reveal more of himself and his personal history. This collection of 10 essays is widely seen as breaking that pattern. The title essay, describing his boyhood adventures with his mother (Mary Ziegler McPhee, 99 years old

as he wrote about the memories) and the captivating toy, a silk parachute, that she gave him, received the most attention.

Other essays involve a trip with family on the massive chalk that is a prominent geological feature of Great Britain and Western Europe; canoeing at his childhood summer camp; his relationship with the headmaster of Deerfield Academy as they rode on fold-out jump seats in a car en route to basketball games; the history and growth of lacrosse and his experience as faculty fellow for the Princeton team; the technique of two collaborating photographers (one is his daughter Laura) who use a large view camera together; his lifetime list of exotic foods eaten; his decades of working with fact-checkers at *The New Yorker*; a report from attending the 2007 U.S. Open golf championship; and an answer to a question from a travel writer based in Tennessee about why he chose to keep living in New Jersey.

Draft No. 4: On the Writing Process. New York: Farrar, Straus and Giroux, 2017.

Though he has mentioned the writing process in many other books and articles, this is the closest to an instructional book about writing that McPhee has done. In eight essays, McPhee imparts his ideas on structure (including his picnic table crisis of 1966), elicitation (or how to conduct interviews and accumulate information in additional ways), and the title piece, *Draft No. 4*, about the keys to revising and improving your own writing.

The Patch. New York: Farrar, Straus and Giroux, 2018.

A book in two parts, this collection includes many McPhee articles previously unavailable in book form, mostly from *The New Yorker* and his work at *Time* magazine from 1957 to 1965. The first section is a collection of six essays with a connection to sports, although the title essay is more about McPhee's father than about the favorite fishing spot with that name. The others are on his memories of football coaches and a Princeton roommate, Dick Kazmaier, who won the Heisman Trophy; McPhee's compulsion to collect golf balls; the 2010 Open Championship at St. Andrews and the evolution of golf; lacrosse coach Bill Tierney's move from

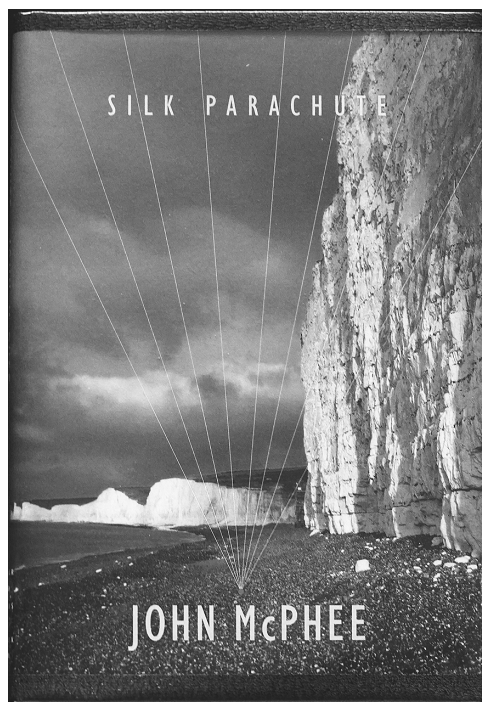


FIGURE 16. *The Silk Parachute*, a collection of McPhee's articles, includes some of his most personal published writing, including the title essay about him and his mother. (Jacket design by Susan Mitchell)

Princeton to the University of Denver; and McPhee's longing to see a wild bear from the windows of his house.

The second section, "An Album Quilt," is a patchwork of more than 50 items, ranging in length from a few hundred to several thousand words, on widely disparate subjects. Fragments of his *Time* cover stories of show business celebrities, such as Richard Burton and Sophia Loren, are included, as are items on places like Radio City Music Hall, and more personal ones such as a eulogy for his longtime *New Yorker* editor Robert Bingham, and a high-school composition his youngest daughter wrote about him.

Some have called the book a covert memoir, although a review by Craig Taylor in *The New York Times* called it “just another chapter in an ongoing memoir of generous curiosity” (*The New York Times*, December 23, 2018).

Tabula Rasa: Volume 1. New York: Farrar, Straus and Giroux, 2023. McPhee says this is his “old-man project.” Since his late eighties, McPhee has been searching his memory and computer files for “saved-up, bypassed, intended pieces of writing” that were never written. In a format that resembles his 2018 “Album Quilt,” McPhee includes items of widely different subjects and length, such as his early efforts to publish work in *The New Yorker*, a fateful conversation with writer and friend Peter Benchley, and being a teenaged night watchman at the Institute for Advanced Study in Princeton, where Albert Einstein and other luminaries had offices.

Introductions, Forewords, and Prefaces

“Writing is a matter strictly of developing oneself. You compete only with yourself.”

—JOHN MCPHEE, *DRAFT NO. 4* (2017): 82

John McPhee has contributed many introductions, forewords, and prefaces to books that were written by others, representing projects of special meaning to him and often on topics he has written about previously.

John McPhee, foreword to *10 Trial Street*, by Robert McGlynn. Deerfield, MA: The Deerfield Press, 1979.

As a student at Deerfield Academy in 1948–1949, McPhee met Robert McGlynn, an English teacher whom McPhee never had for a class but who became an important inspiration, mentor, and friend. Thirty years later, the Deerfield Press published a short story by McGlynn as a small book and McPhee writes in his foreword, “He led us up the hill to Joyce and Conrad, and down the other side to meet ourselves.”

John McPhee, remembrance of the author, in *Stalking the Wild Asparagus*, by Euell Gibbons. Putney, VT: Alan C. Hood & Co., 1987, xii.

McPhee's writing here, as part of a republication of Gibbons's classic text, is drawn from his April 6, 1968, profile of Gibbons in *The New Yorker*, which was later included in the collection *A Roomful of Hovings and Other Profiles*.

John McPhee, introduction to *Outcroppings*, photographs by Tom Till, edited by Christopher Merrill. Salt Lake City: Peregrine Smith Books, 1988, 1.

In this book, which pairs some of McPhee's writings about the West with photographs by Tom Till, McPhee responds to the book editor's question about what prompted him to write about the West. He starts out by saying "a tennis match at Forest Hills," explaining how his dual profile of Arthur Ashe and Clark Graebner in *Levels of the Game* led him to design a still more complicated structure in "Encounters with the Archdruid," much of which was set in the West.

McPhee then tells the story of his work with the geologist David Love during research for *Rising from the Plains* when Love gave McPhee the unpublished journals of his mother, Ethel Waxham Love, a schoolteacher on the Western frontier. McPhee writes, "When her son gave me her journal, she would have been over a hundred years old, and needless to say I never met her, but the admiration and affection I came to feel toward her is probably matched by no one I've encountered in my professional life. To the editor's question—why would this writer be drawn to the West?—she and her son are enough of an answer."

John McPhee, foreword to *Lady's Choice: Ethel Waxham's Journals and Letters, 1905–1910*, edited by Barbara Love and Frances Love Froidevaux. Albuquerque: University of New Mexico Press, 1993, ix.

McPhee addresses the early twentieth-century writings of Ethel Waxham Love. She was the mother of David Love of the U.S. Geological Survey, who was crucial to McPhee's understanding geology in Wyoming and elsewhere for his book *Rising from the Plains*, published in 1986. After Love and McPhee had worked together for months, Love gave McPhee



FIGURE 17. McPhee wrote the foreword to *10 Trial Street*, a book by Deerfield Academy English teacher Robert McGlynn, published in 1979. McPhee (left) and McGlynn (second from left) discuss the project with two other Deerfield teachers involved, Tim Engelland and John O'Brien. (Deerfield Academy Archives)

access to his mother's unpublished journals, and McPhee incorporated many excerpts of her portrait of the American West in his book.

"She recorded these things," McPhee says of Waxham's journals and later writings, "with such wit, insight, grace, irony, compassion, sarcasm, stylistic elegance, and embracing humor that I could not resist her."

Later, Waxham's granddaughters, Barbara Love and Frances Love Froidevaux, also turned Ethel Waxham's writing into a second volume (*Life on Muskrat Creek*, published by Lehigh University Press in 2018).

John McPhee, afterword to *No Ordinary Land: Encounters in a Changing Environment*, by Virginia Beahan and Laura McPhee. New York: Aperture, 1998, 99.

A "how they do it" piece describes two well-known fine art photographers who jointly operate a large-format Deardoff view camera. One

of the photographers is McPhee's daughter Laura, who, like her camera partner Virginia Beahan, grew up around Princeton—they met in a Princeton University course. John McPhee traces their partnership “under the dark cloth” that they use to block out light while focusing the camera. “Their own appearance, under the cloth, with the snout of the big camera protruding,” writes McPhee, “is so incongruous and vaudevillian that snapshotters the world over have crowded in to take pictures of Laura and Virginia making pictures.” Besides describing the work of Laura McPhee and Beahan, McPhee explores their artistic process and how the camera works. The piece was later republished in his collection *Silk Parachute*.

John McPhee, preface to *The Princeton Anthology of Writing: Favorite Pieces by the Ferris/McGraw Writers at Princeton University*, edited by John McPhee and Carol Rigolot. Princeton, NJ: Princeton University Press, 2001, v.

McPhee traces the history of the Ferris/McGraw writing programs at Princeton and nonfiction writing in general, saying that when he was a student at Princeton in the 1950s “we did not study contemporary journalistic prose . . . nonfiction was not yet a term, let alone a literary term.” He adds, “Even as late as 1973, a Harvard anthology purporting to represent all the important writing in the United States since the Second World War did not include a single nonfiction example. As this book splendidly attests, factual writing has found its place in the regard of the academy, to the great pleasure of all of us represented here.”

John McPhee, introduction to *Fishing in New Hampshire: A History (New Hampshire Fishing Series)*, by Jack Noon. Warner, NH: Moose Country Press, 2003, v.

While he lives in New Jersey, McPhee gives an account of his lifetime of experience fishing in New Hampshire. He describes fishing there every July for many years, staying with his family in a house loaned to him by John Kauffmann, who spent his summers working for the National Park Service in Alaska and was a key inspiration for McPhee's *Coming into the Country*. McPhee also writes with affection about the tastiness of an undervalued fish he grew accustomed to in New

Hampshire—the chain pickerel, a long torpedo-shaped fish with sharp teeth and many bones.

At the end, McPhee writes about how *An Annotated Bibliography of the Chain Pickerel* has a prominent spot on his bookshelf at home along with Melville's *Moby Dick* and Izaak Walton's *The Compleat Angler*. Now, he says, "On that shelf of mine at home, Melville has moved a little to his right and Walton to his left, making room beside the Annotated Bibliography for the accumulated centuries of *Fishing in New Hampshire*, and Jack Noon."

John McPhee, introduction to *Henry D. Thoreau: A Week on the Concord and Merrimack Rivers*, edited by Carl F. Hovde, Elizabeth Hall Witherell, and William L. Howarth. Princeton, NJ: Princeton University Press, 2004, ix.

In a 38-page piece that is by far McPhee's longest book introduction, he writes about his 2003 retracing of John and Henry Thoreau's 1839 boating and hiking trip (Henry Thoreau's account of the trip was published in 1849). McPhee took the trip with Mark Svenvold, his son-in-law and a poet, and also involved Dick Kazmaier, a Princeton roommate who, in 1951, was the last Heisman Trophy winner to come out of Ivy League football.

McPhee's writing about the changes in the 150 years since the Thoreaus' trip is both weighty and comic. He imagines, for example, how Henry Thoreau would have experienced being on a boat in water that is now a hazard for a golf club in Lowell, Massachusetts. "He might have been slow to understand the scene we came into now: men riding in little carts and seeming to kill things on the ground," McPhee writes. The material in this introduction was also published in *The New Yorker* on December 15, 2003, and later was included in his collection *Uncommon Carriers*, published in 2006.

John McPhee, foreword to *Camp*, by Michael Eisner. New York: Warner Books, 2005, xi.

McPhee starts by saying that the Keewaydin camp in Vermont was the educational institution that had the greatest influence on him. He writes

of his many summers at the camp, and about a camp counselor who was the first editor for his writing. He traces the generations of the Eisner family at Keewaydin, including Michael Eisner, who would rise to being CEO of the Walt Disney Company and write this book about the life lessons he drew from camp.

John McPhee, foreword to *Bark Canoes and Skin Boats of North America*, by Edward Tappan Adney and Howard I. Chappell. New York: Skyhorse Publishing Inc., 2007, xiii.

For this reissue of Adney and Chappell's book, first published in 1964, McPhee writes about its importance to Henri Vaillancourt, the master craftsman of bark canoes and the leading character in McPhee's own book, *The Survival of the Bark Canoe*, published in 1975.

John McPhee, preface to *The Princeton Reader: Contemporary Essays by Writers and Journalists at Princeton University*, edited by John McPhee and Carol Rigolot. Princeton, NJ: Princeton University Press, 2011, xiii. McPhee talks about the 75 writers from around the world—from newspapers, television, internet operations, documentary film, and elsewhere—who, like him, taught courses at Princeton under the Ferris, McGraw, and Robbins programs in the first decade of the twenty-first century.

McPhee writes with humility and wit, “Nearly all the visiting writers come for a single semester. Within this history, I am a grandfather in more ways than one, having joined the Ferris program when Jimmy Carter was governor of Georgia. All through the years, I have told incoming Ferris, McGraw, and Robbins professors that I would be happy to offer suggestions to help them plan their courses. They thanked me politely and did their own thing.”

John McPhee, foreword to *Canoes: A Natural History in North America*, by Mark Neuzil and Norman Sims. Minneapolis: University of Minnesota Press, 2016, ix.

McPhee's foreword, titled “Scenes from a Life in Canoes,” is a patchwork of excerpts from his previous writing about canoes, plus some

original notes on subjects like his 38 consecutive Octobers of fly casting with a friend in Lake Winnepesaukee. The authors point out that McPhee, in his eighties, still owns five canoes, about which McPhee writes, “What am I doing with five canoes?” As part of an elegant book with lovely photos and illustrations, McPhee recalls his formative experiences at Keewaydin camp in Vermont and other canoe trips that involve fishing, dams, retrieving golf balls, and more.

Digital and Audio Editions

“Readers are not supposed to notice structure. It’s meant to be about as visible as someone’s bones.”

—JOHN MCPHEE, FROM HIS SPEECH UPON RECEIVING
DEERFIELD ACADEMY HERITAGE AWARD, OCTOBER 3, 1995

More than 30 of John McPhee’s books have been published in digital and audio editions. But because many of his books were originally published before digital and audiobooks were common, some have been produced years after print publication and in widely different formats. For instance, *The Headmaster*, McPhee’s second book, originally published in 1966, did not come out as an audiobook until nearly 60 years later, in 2024. Edoardo Ballerini rediscovered the book years after he, like McPhee, graduated from Deerfield Academy. Ballerini, an actor and highly regarded audiobook narrator barely half McPhee’s age, said that rereading the book moved him to propose and make the recording.

McPhee made many recordings of his own work before he stepped back from recording in the early 2020s. The most frequent reader of his work is Nelson Runger, who coincidentally was McPhee’s classmate at Princeton, although they did not know each other at the time. After many years in public relations, Runger built a second career as an award-winning narrator of audiobooks.

Grover Gardner, one of the leading audiobook narrators in the United States, also has recorded McPhee’s work, including *Oranges*,

(continued...)

INDEX

- Alaska: Images of the Country*, 16
Annals of the Former World, 22, 142, 143, 172–174
 Ashe, Arthur, 9–10, 39, 87
Assembling California, 20, 169–170, 192
- Baez, Joan, 61–62
Basin and Range, 16, 161–163
 Boyden, Frank, 8, 101, 148, 150, 191–192
 Bradley, Bill, 4, 7, 8, 35, 43, 71–72, 150
Brigade de Cuisine, 15, 127–128, 160
 Brower, David, 11, 102
 Brown, Pryde, xxv, 11, 195, 196, 217
 Burton, Richard, 49, 50, 63, 68
- Casey's Shadow*, 79, 202–203
 Coates, Robert M., 117–118
Coming into the Country, 14–15, 100, 135, 141, 145, 148, 158–160
Control of Nature, The, 19, 141, 166–167
Crofter and the Laird, The, 10–11, 153–154
Curve of Binding Energy, The, 12, 155–156
- Deerfield Academy, 5–7, 26, 28, 100–101, 107–109, 137–138, 148, 150–151, 191–192
 Deffeyes, Kenneth, 16, 197
Deltoid Pumpkin Seed, The, 12, 155
Draft No. 4, 24, 145, 146, 147, 177–179
- Encounters with the Archdruid*, 11, 154
Founding Fish, The, 22, 174–175
- Gibbons, Euell, 9, 99
Giving Good Weight, 15, 82, 160–161
 Glaser, Milton, 12
 Gleason, Jackie, 58–59
- Harris, Anita, 16–17
Headmaster, The, 5–7, 8, 137–138, 148, 150–151, 191–92
Heirs of General Practice, 18, 165
- In Suspect Terrain*, 16–17, 163–164
In the Highlands and Islands, 18
Irons in the Fire, 22, 172
- John McPhee Reader, The*, 13–14, 157–158
- Kauffmann, John, 15, 29
 Kazmaier, Dick, 24, 30, 93, 109–110, 115
 Keewaydin camp, 30, 31, 32, 103
 Kelly, Jim, xx, 146, 181, 207
- La Place de la Concorde Suisse*, 17, 164
Levels of the Game, 9–10, 134, 137, 152
 Love, David, 18–19, 27–28
Looking for a Ship, 20, 166–167
- McAlpin, Heller, 1, 95, 145–146, 213
 McGlynn, Robert, 26, 28, 100–101
 McKee, Olive, xvii, 9, 11, 108, 142
 McPhee, Harry R., 24, 70, 91, 103, 107, 197
 McPhee, Jenny, 196, 217, 218, 219

- McPhee, John
 connection to Princeton, xvi–xvii,
 100, 103, 134–135, 136, 144–145
 fiction writing, xv, 12, 120–22
 foreign editions, 3, 14
 impact as teacher, ix–x, xx, 132,
 134–135, 136, 146, 147, 194, 204–216
 poetry writing, xxviii, 104, 110–111
Princeton Tiger and college humor,
 95–96, 114–116
 Pulitzer prize, xxviii, 22
 reading aloud, 11, 142
 relationship with *The New Yorker*,
 xviii, 3, 70–72, 114–115, 144, 193
 strength of nonfiction writing,
 xiii–xiv, 40, 42, 127
 television screenplays, xix, 117–120
Time magazine career, xvii–xviii,
 44, 48–52
Time magazine cover stories: Alan
 Jay Lerner and Frederick Lowe’s
Camelot, 56; Barbra Streisand,
 67; Jackie Gleason, 58–59; Jean
 Kerr, 57; Joan Baez, 61; Mort Saul,
 54; New York World’s Fair of
 1964, 67; Richard Burton, 63;
 Sophia Loren, 59
 writing about canoes, 13, 31–32, 103,
 157
 writing about geology, 16–17, 18–19,
 20, 22, 39, 44–45, 131, 134, 135, 142,
 143, 147–148, 161–164, 165–166,
 169–170, 171, 172–174, 192–193
 writing about tennis, 9–10, 98, 134,
 137, 152
 use of language, xi–xii, 108, 134, 135
 use of structure, 5, 6, 7, 13, 79, 108,
 129–130, 137, 145, 187
- McPhee, Laura, 28–29, 102, 196, 197, 218,
 219
- McPhee, Martha, 134, 145, 148, 196, 219
- McPhee, Mary Ziegler, 23–24, 101, 195
- McPhee, Sarah, 196, 219
- Montgomery, Robert, xix, 117–120
- Moore, Eldridge, 20, 143, 192
- Oranges*, 8, 135, 151
- Outcroppings*, 19
- Patch, The*, 24–26, 147, 179–180
- Pearson, Michael, 106, 130, 181, 183
- Pine Barrens, The*, 8–9, 15, 99, 102, 134, 144, 151
- Ransom of Russian Art, The*, 20, 170–171
- Remnick, David, xx, 21, 41, 42, 44, 137, 144,
 146, 171, 201, 207, 208, 214
- Rising from the Plains*, 18–19, 165–166, 192
- Roomful of Hovings and Other Profiles*, A, 9,
 152
- Rowell, Galen, 16
- Second John McPhee Reader, The*, 21, 171
- Sense of Where You Are*, A, 4, 35, 36, 43, 44,
 45, 150
- Shawn, William, 71–72, 97
- Shenker, Israel, 80, 126
- Silk Parachute*, 23–24, 177, 193
- Stengel, Richard, xx, 42, 44, 146, 207, 215
- Straus, Roger, 15, 16, 100, 207
- Streisand, Barbra, 49, 67
- Survival of the Bark Canoe, The*, 13, 157
- Table of Contents*, 17, 165
- Tabula Rasa: Volume 1*, 26, 148, 180–182
- Taylor, Theodore B., 12, 17
- Thoreau, Henry David, 13, 30
- Twenty Questions tv show, xii, 116, 144
- Uncommon Carriers*, 22–23, 175–176, 193
- Vursell, Harold, 13, 201
- Waxham, Ethel, 18–19, 27, 28
- Whitaker, Rogers E. M., 70
- Wimbledon: A Celebration*, 11–12, 154
- Whitman, Yolanda, 142, 191, 192, 196, 197, 199