

February 10, 1963

Dear Eliot:

I had hoped to get this off sooner, but maybe the delay will be helpful because it has enabled me to put together odds and ends that will help make clear what I've done.

Herewith is:

- 1) Your set of Polaroid prints of the book. I have a similarly numbered set, for telephone reference.
- 2) A xerox copy of the facing text. More of its why below.
- 3) My first draft of Acknowledgments, second draft of a Foreword, and as far as I can get into your statement at mailing time. (later)

The prints and the facing text need to be considered together. I started out on this synthesizing with the objective of giving the ^{all the} book ^{I could} structure and flow. In New York I went over the Butcher and Brower selections you had omitted, picked out a few I thought we really needed, then all the way home from New York I sorted text,--four-star, ^{quotes} three-star, and less--eliminating what seemed to be overlaps, grouping ^{them} it into three parts--the specific place, the region, and the idea.

Back in San Francisco, once we had agreed upon the photographs, I stood them all up in the office at once--without text--trying to get the same three divisions. It was immediately apparent that two divisions--the place and the idea--worked best. I tried next to get a good flow of images--a clear registering of place and scale, talking Colorado River, ~~keeping~~ keeping the Dutton concept of Plateau Province appreciation in mind, working into three specific sidetrips with intervening camps on the River (but not in geographical sequence), and ending the first part in impressions. This was primarily the literal part. It went together fairly easily. The second part was tougher. It draws more upon the ^{more} abstract ^{designs} designs--for good reason--and I made every effort to keep them reinforcing each other, still saving the major dynamics (in my ~~own~~ view) for the climax. In the course of careful reading by Anne (my wife),

by my son Ken,

by Bob and Bruce, by Mike, and a parading through of almost all the interested members of the staff--combined with my own going through again and again, shifting a little, shifting back, reshifting, paring down the text, then adding some new text to give us more voices, then shifting still more to make the transitions--I got something that passed Wally Stegner's scrutiny Friday morning. He suggested only a minor change ~~xxx~~ in his text (and image) for no. 23, and thought the whole thing terrific. So do I!

The half title on the naming ^{of Glen Canyon,} and the excerpt on the title page itself, get us off into a nice start. I borrowed from me for the first half title, then let August start us off into the country (following all the preliminaries of copyright, foreword, introduction, contents, etc.) Wister and Waters get us started on the region and its scale and importance, and Stegner calls upon Dutton to set the reader straight right off, and let him know he is not to expect any Alps. Shifted ~~into~~ thus out of any scenic rut, the reader is ripe for us, and by Plate 12 we are ready to let him know how special Glen Canyon is. Van Dyke and Eiseley (aided no end by Porter) bear Stegner out.

Then Stegner, Burroughs, Eiseley, and Dutton set the stage for the particular appreciation of the geomorphology, and Stegner, Hall, and Douglas help put back the people who once knew this country, whether or not they quite civilized it Indian fashion. Douglas bridges us back to now, with a small boy's silent swinging stride, and we are ready for the stark spell of Twilight Canyon and the sudden poetry of the springs in Stegner's lovely and terrible wilderness. This seemed to be a good time to consider the whole river and all the things it comes from, which Stegner sums up so well. Everything thereafter gains from his having made so clear what an experienced tool the river is, as Powell rides it into discovery--and Music Temple (a short series).

We break out of history now and come to the river experience--
Eggert camp ^{into} ing alongisde, Sumner and Heald up Hidden Passage, Heald and Bernheim at Rainbow Bridge, and a change in voice (Warner, Douglas,

Thoreau, Eiseley, Trevelyan, and Pope) to sum up the experience of the place, even though none has seen it, and to get ready for The Idea in Part II.

Again I borrow from ^{myself} me for the Idea half title, and go quickly to Krutch. America the dream brought good men to our shores. But, Piel says, we are awakening from the dream, never having lived it, having only wilderness to recall it, and a growing threat of rapacity. Weeks decries progress, numbers, and bulldozers, which leave nothing impregnable. McFarland reminds us of the patriotic value of beauty, and Starker Leopold, pointing out that we preserve because it is right, introduces his father. Aldo spells out what we are doing, how we need more receptivity in unlovely minds, and Mumford speaks of the needs replacing of/unimproved men in our Planning Circles. Sears singles out the to living landscape essence of ecological peril; Einstein points out the mystical and religious values; Eiseley points up the hazard to peace; Thoreau asks what good an unpeaceful world is and Mill tells him--and urges that we leave places to spontaneous nature. Boston tells us what spontaneous nature can do for us and Brower echoes same faintly.

At this point we are ready for what I think is a climax--but not the last one or the only one: the Eiseley series, especially the warbler flight. These six spreads have a very forceful build-up of idea and image, and the transitions ~~axa~~ seem very fortunate. He ends up on the need for solitary approach--and Krutch takes off from there talking about the crowds that make solitude difficult and destroy what you'd see/^{there}if you could find any. Harrison Brown puts in a masterful statement of the place of preservation in the context of tomorrow's civilization--if there is to be one. Wally Stegner thought that was where we were going to end the book (I had the rest stacked up along the floor) and thought it great~~at~~--but he voiced no objection when he saw what our final chords were. Stegner, Krutch, Waters, Heald, and Robinson lead us to the climax, and Wally caps it with a last word.

What we will have room for in the Appendix remains to be seen, but ^{we}

must run the list of our sources. I still intend to follow your proposal of running a brief description of each plate in 10-point type, lower left. The enclosed list does not have all the names it should, and I wish you would add any pertinent information you know.

Hugh is now pressing us for the reproduction proof of the type and for the page layouts, so I am sending our copy of the enclosed material to the printer in San Francisco first thing tomorrow morning (Monday, that is). I expect to press the printer hard and will be anxious to hear from you even if you like what I have done! I need to go East on the 25th to be at the printer's on the 26th and 27th, in Washington on the 28th for the Senate hearing on the Wilderness Bill, and in Detroit for the next six days for the National Wildlife Federation convention and the North American Wildlife Conference--then home on the 7th of March for our own Wilderness Conference on March 8-9-10. Hugh expects the book to be off the press by April 1. We shall try to tie the exact dates down very soon, but it looks as if the ~~xxx~~ last week of March will be press time in New York for both of us. I don't know yet who will bind the book. I have a good quote from Russell Rutter Company, New York, who did the first printing of American Earth and Words of the Earth very well and very dependably. Sender has been as frustrating as you can get!

That's enough for now. My wife wants me by the fireplace, drink in hand!

All the best,

Sincerely,

