

Martin Litton Interviewer Wallace Stegner Documentary

Interviewer-John Howe

Martin, lets start out by describing the fight to save Echo Park and Dinosaur National Monument. Why was that important?

Martin Litton

Dinosaur National Monument is an area in Colorado and party in Utah, the Northeast corner of Utah which had been set aside as a national monument to protect fossil bones of dinosaurs that were found in the rocks there, but it also included a wonderful area... wonderfully scenic area known as Echo Park--a flat floored valley with sheer cliffs on the sides and the Green River running through it. The fight to save it was initiated in about 1950 by a man named Devereaux Butcher with The National Parks Association. This was an obscure area. It was distant from most other recreation areas and not much was known about it, so Devereaux Butcher found out that the plans for The Bureau of Reclamation included two dams in Dinosaur National Monument--one at Echo Park, which was the scenic highlight of National Monument, so he raised an alarm and others gradually took heed, and there began to be an effort to stop the erection of these two reclamation dams that were going to be in the monument.

Interviewer-John Howe

Describe the fight to save Echo Park and Dinosaur National Monument. Why was that important?

Martin Litton

Well Dinosaur National Monument contained a wonderful place, extremely scenic known as Echo Park... (interruption).

Interviewer-John Howe

We were talking about describing to save Echo Park and Dinosaur National Monument.

Martin Litton

Well, Dinosaur National Monument contained a lot more than just a quarry for fossilized dinosaur bones. It also contained a beautiful area--a flat-floored valley with cliffs around it somewhat reminiscent of Yosemite, which was known as Echo Park because when you called across the river the cliffs would echo your sound, and so it went the river, and Dinosaur included most of the Yampa River in Colorado, the Canyon of Lodore, named by Major Powell, the first explorer of the Colorado River on the Green River, and it was a scenic climax of that part of the world--of the Northeast corner of Utah and the Northwest corner of Colorado; exquisite and unmatched. Nothing else existed like it anywhere, so it was something we should have been careful to save. It just wasn't known. Along came this gentleman named Devereaux Butcher and he noticed it and he began to publicize it at the time when the dam threat was imminent. The Bureau of Reclamation was going to build Echo Park Dam and Split Mountain Dam at two points on the Green River inside of Dinosaur National Monument. They would back up reservoirs that would cover most of the scenery. It had to be opposed.

Interviewer-John Howe

How did the compromise for Glen Canyon Dam come about?

Martin Litton

The fight in Dinosaur National Monument was a fight to save a protected and preserved area. Dinosaur National Monument was supposedly protected, so we

had a pretty good handle on it. We could say, "This is a National Monument. You can't full around with it." Glen Canyon had no such protection, and it wasn't very well known, although people had gone through it on boats. Many people had. They just weren't the people who rallied to save it, and along came The Bureau of Reclamation with the entire... the entire upper Colorado project concept included a dam in Glen Canyon which would back up water all the way through Glen Canyon 185 miles. It wasn't much noticed in the environmental community, which was only getting started in those days anyway. There was one gentleman, a Dr. Halladay of Salt Lake City, who opposed it with all of his might and tried to publicize the idea of saving it, but Glen Canyon apparently was doomed. The conservation community just did not rally around it. There were so many other things that were concentrated on, and there was so much to do that Glen Canyon some how just slipped by. It slipped through the cracks you might say, and the Dam was under construction before many people knew about it, and there wasn't much of a leg to stand on to oppose it because no one could really describe what the affects of the Dam would be. We found out later that the Dam would back up a reservoir all those hundreds of miles in various side canyons and so forth, and that the water would be lost by seepage through the sandstone. It wasn't like damming up Hetch Hetchy where it's granite, no. The sandstone rock, with all the cracks and seams, sent water clear off to New Mexico and wasted it. Also, the evaporation rate at that elevation, and with the summer temperatures, was very high, so Glen Canyon Dam just got ignored because there were so many other things to do. Once the Dam was under construction, and as it neared completion, then people began to worry about it, and once it was in operation there were all kinds of expressions of dominance by The Bureau of Reclamation that this thing is necessary and we've got to have it and for the Upper Colorado Project.

Interviewer-John Howe

What was David Brower's role in the Grand Canyon and maybe you can talk

about Glen Canyon being his great lament.

Martin Litton

The Sierra Club Board of Director's was composed of directors who were getting older. There were so many things to do as the Sierra Club grew and they no longer wanted to be involved in the day to day running of the club. They decided to find an executive director. Dave Brower was relatively young. He had taken part in the running of the Sierra Club in outings and in climbing--all of the things the Sierra Club was involved in, and so he was quite prominent in the Club, but a younger member, and the board of directors decided that he should be an executive director of the club, and he was hired for that purpose. Dave wanted to take the bull by the horns. He wanted the earth to survive and he was more intense in saving nature than many of the directors were. He couldn't wait to get started and to really save the earth. My acquaintance with him came about as a result of the Dinosaur National Monument fight. When I published articles about Dinosaur in the Los Angeles Times he saw them and he came to me and he wanted me to get involved in the Sierra Club and save Dinosaur. That was the first issue. (interruption).

Interviewer-John Howe

Martin, one faction of The Sierra Club, which included Ansel Adams and Wallace Stegner, felt that The Sierra Club was too politicized. Comment on that and how they viewed Dave Brower's role.

Martin Litton

Well Dave Brower at first, of course, was a welcome relief because he took over so much of the work--the day-to-day duties. (interruption)

Martin Litton

Well, I really haven't heard a statement about The Sierra Club being too politicized in its early days or in Dave Brower's early times. Naturally, to save any part of the earth that Ansel Adams and Wallace Stegner presumably were concerned about, you had to get into politics. There was no way to save our national parks and our other desirable, wonderful areas to hang on to for the future, without getting into politics, and Dave was willing to take on all comers and to really fight for nature. Some of the others enjoyed nature. The Sierra Club, for example, would have its annual high trip in the Sierra and they sometimes would take one little campsite at 10 or 11,000 feet elevation and put 250 people there camped for two weeks with horses and mules and the whole works--tables, everything, tents, and really damage the country while enjoying it. So they enjoyed nature, and remember that the early model of the Sierra Club was to explore, enjoy and render accessible. Well, now days the last thing we would think of, as far as a beauty spot is concerned, would be to render it accessible, so things had to change. The model had to change, and so Dave saw the light. He was a very young man... (interruption)

Interviewer-John Howe

Let me just ask you another question. Stegner... there's a quote from Wallace Stegner where he describes Martin Litton as, "an unswerving partisan, sometimes abrasive and unyielding, but he is never soft and is generally very effective."

Martin Litton

Who said that?

Interviewer-John Howe

Wallace Stegner. How would you respond to that?

Martin Litton

Well, I don't know how I would have responded to Wally's description of me like that. I probably saw it in print somewhere later, but I never worried about such things. I mean, I felt that the earth has been for many years in a desperate situation if we want to save anything wild--anything natural, so I just had to let the chips fall where they may. If we're going to save the earth we've got to work at it, and we're naturally going to be vilified by those who don't want to save it, who want to use it up. That's what our industry is about. We used to have a beautiful place here called the Santa Clara Valley and people came for miles in busloads to look at the blossoms in the spring. It was beautiful. Now it's ugly. It's got an ugly name--Silicon Valley. The earth is brutalized by just what we call things sometimes. So I didn't worry about those things. I wanted to make things happen. I could be friendly with politicians. Some of them were very friendly toward what we tried to do, and we got things done. They're not all bad. A lot of our members of congress and in our state legislatures are very good. They just have not prevailed in all cases, so we gradually lose the earth. I don't remember Wally saying anything like that, but of course abrasive... o.k. I don't care.

Interviewer-John Howe

We were just talking about David Brower being kind of an embarrassment to the directors. Tell me that on camera. What did they think of him?

Martin Litton

Well, Dave Brower cared more about the future of the earth than he did about the relationships between The Sierra Club and the forces that would destroy the earth or destroy nature--hurt the beautiful earth. He had to get stronger and stronger, and he did, and he didn't go out of his way to cooperate with those who were, in his view, wrong because they weren't strong enough, and my

relationship with Dave began when he saw the articles I'd written in the Times about Dinosaur National Monument, and he knew all along that if I came into the Club, at this bidding, that I wasn't going to change. I wasn't going to be soft on the things that we were concerned about, but some of the directors wanted to get along with the business world. So did all of us, but what's the business world when you're fighting for the future of the earth? It was a difficult situation but... (interruption)

Interviewer-John Howe

We were talking about Stegner and Ansel Adams thinking maybe more compromise was necessary and that your style was a little more confrontational or protective of the earth.

Martin Litton

Well, I don't think that the directors who were more moderate thought of themselves as compromisers. They wanted to be civil. They wanted to get along in today's world. They wanted us to get along in today's world, or those days world. I couldn't help feeling strongly about things that indicated we were losing the wildness and the beauty of the earth, and losing it rapidly, as we still are. Ansel Adams was a strong conservationist in things that related to Sierra, Nevada. Otherwise he didn't care much. Wally Stegner wanted to be a reasonable person at all times. He wrote interesting and strong (interruption)

Interviewer-John Howe

We were talking about Wallace Stegner... how he viewed compromise and confrontation.

Martin Litton

I didn't know Wally Stegner terribly well. We drove around together some, and

he was busy you know with his Stanford professorship and writing books including novels, and I didn't see a lot of him even though we lived only a mile apart, so he didn't especially compromise. He just wasn't in the thick of things, and he had a strong conservation conscious, you might say, but he didn't jump into the fights and try to move things around. He had opinions, but he didn't express them strongly. (interruption)

Interviewer-John Howe

We were talking about Wallace Stegner and his role and you were saying that he wasn't always in the thick of the fight.

Martin Litton

Wallace Stegner didn't get involved in the red-hot fights... Wallace Stegner didn't get much involved in the red-hot issues in which The Sierra Club took part. He wasn't often associated with Dave Brower. He was a conservationist. He took the long view of things. He was a student of the environment...

(interruption) Wallace Stegner was a scholar. He cared about the earth. He took a broad view of history, prehistory, of the future. He was a conservationist in a sense, but he wasn't a political fighter. He didn't want to get into the thick of things and get down and fight dirty, which I always thought was necessary to win the things we had to win in order to save what was left of our earth, so Wally and I didn't associate a lot. We drove together to the Sierra Club board meetings and so forth, but he always had something on his mind. He was a very busy person. He was a professor. He was writing books almost all of the time, and was not much involved in any confrontational issues that the Sierra Club got involved in. He was always moderate.

Interviewer-John Howe

Talk about the issues with David Brower's ouster. How did that come about?

Martin Litton

Dave said I caused all of that. I know I did. (interruption)

Interviewer-John Howe

We were talking about the ouster of David Brower. How did that happen, and if you can say anything about Stegner and Ansel Adam's role in that, that would be helpful.

Martin Litton

Well, Dave Brower and Ansel Adams drifted apart, you might say, because Dave was the instigator and the inspiration for the Sierra Club exhibit format book series. That all began mostly with Ansel Adam's photographs, which were always in black and white, and he was a master of black and white photography. Times changed and Dave Brower came along with his format books... (interruption).

Martin Litton

Ansel Adams was in his glory when the exhibit format books began to come out. That was Dave Brower's idea. He was inspired to produce these beautiful big books of photographs that would sell and that would carry The Sierra Club's message of wilderness, so Ansel Adams filled that role with his photographs, which of course Dave converted into these big exhibit format books, but times were changing and color photography was coming along, and Ansel Adams never liked that. He thought color was a poor medium, as he said, but Eliot Porter came along with his color photography which was exquisite and Dave got to know him and he came into the Sierra Club. Dave began to turn out big books of Eliot Porter's color photographs. Ansel Adams was rather jealous of that. He said that color was not a good medium. He was very critical of the

whole thing. He didn't want Eliot Porter to pass him up, you might say, in the Sierra Club's annals, and so there was a kind of a falling apart between Dave who was promoting Eliot Porter and Ansel Adams and... (interruption).

Interviewer-John Howe

We were talking about how Stegner was sometimes not in the thick of the fight, and also that Ansel Adams was a little bit jealous of Eliot Porter.

Martin Litton

Well, Ansel Adams wasn't really ready to be more or less replaced in the exhibit format books by Eliot Porter with his color photography. Ansel Adams always adhered to black and white, so that gave Dave Brower a little bit of a set back with Ansel. Ansel remained on the board of director's term after term and he was jealous--too bad because he didn't need to be, but Eliot Porter came into the picture and began to be featured. That didn't sit well with Ansel. That was one thing that he resented. This sort of thing went around in the board of directors--different personality clashes. They weren't always overt. Sometimes they were just undertones, but just the same they did exist, and Dave Brower more and more took the strident view in terms of conservation, in terms of preservation of the earth, and I goaded him. I guess I bothered him a lot because I sort of told him what I thought he ought to do, and he more and more came that way. Dave became too strong and too vocal a conservationist for many of the members of the board who wanted to be low-key and polite and not get the Sierra Club into too many fights on tight issues with the business world and so forth. We kind of cooperated with it, and I didn't like that. Dave got to where he didn't like that so much, so when the Diablo Canyon issue came along--where the Pacific Gas and Electric Company was going to build a big nuclear power plant there, we took the side against it. (interruption)

Interviewer-John Howe

Why don't you talk about Dave Brower's ouster?

Martin Litton

Along with the times requiring us to be a stronger organization if we were going to get anywhere, do anything for the earth, Dave Brower became more militant and stronger on his own. He didn't just take orders from the board of directors, he became... (interruption) Dave Brower took his job very seriously as Executive Director, and it turned out that working in kind of a vacuum in the sense that others in the club began to back down in conservation issues, because he had taken the strong leadership, and it wasn't necessary for so many of the board members to take on these issues, so Dave began to take them on and follow his head, and then a point came where directors began to resent the fact that he seemed to have authority that they thought was relegated to them, so Dave began more and more to lead the Sierra Club and to create policy by default in a way because the board more and more got lazier and lazier and tireder and tireder and did not create policy, so Dave was left to do this. He did so, I think in mostly a wonderful way. He made the Sierra Club great. He gave it stature around the country and finally around the world. He took my side on the Diablo Canyon fight, and that was whether the Sierra Club would stand still and let a Pacific Gas and Electric Company nuclear power plant be built on the last vacant, empty, road less piece of native Californian coast. I thought we should not do that no matter what, so Dave took my side. The board of directors had been wined and dined and wooed by the Pacific Gas and Electric Company to bring them over to its side, and so they didn't want to hurt its feelings--they didn't want to bother PG&E, they wanted to be nice to it. I didn't want to be nice to it. I didn't want this to happen, and Dave became the same way. Members of the board felt that Dave was taking the lead and he was supposed to follow their directions. Instead, he took the lead in opposing the Diablo Canyon fight. Some of the members of the board already had little things that

they resented about Dave, having taken a lot of the power of the Club already, and they were feeling he was getting too big for his britches, so to speak, so they began to rule against him or try to over-rule him, and he was at a point where he was leading. He was the greatest person around in terms of effectiveness, and he was effective, and others resented--let's call it jealousy. Members of the board didn't like to be upstaged by their executive director, so Diablo Canyon was a turning point. He would not back down. I wouldn't back down. I wouldn't let him back down, and he stayed on the side of saving our last piece of coast. There's more to it in detail than that. It had to do with the Nipomo Sand Dunes payoff for this and that, but the actual issue was, was the Sierra Club going to approve something that would spoil the California coast--the last empty piece of coast we had? Dave didn't back down. The board of directors finally got to the point where--led by Ed Wayburn, a long-time member of the board and many times the president of the club--he turned against Dave on that issue and it meant Dave was on his way out. A number of people tried to save his job, but we didn't prevail. We weren't in the majority and Dave resigned and went on to do other things.

Martin Litton

Wally Stegner always gave the appearance of a very gentle man--one not easy to anger. He obviously was a strong person and had strong feelings, strong opinions, and of course frequently was tied up in what he was doing. In other words, he had to concentrate on things he was producing--the books, the lectures and all of the things that kept him very busy. So in the Sierra Club he wasn't terribly visible. He took on the *Dinosaur National Monument* book of which he became the editor and to which he wrote one of the chapters, but Sierra Club business really seldom involved Wally Stegner. He had his own life. He had his own professorship. He had his own authorship of books--all that was going on, and he pretty much concentrated on the things he had to do. The Sierra Club had to be secondary to his own projects--his own life.

Interviewer-John Howe

Stegner wrote pretty eloquently in the wilderness letter about the Utah Canyon Country. Why do we care about that? Why should that be important to us?

Martin Litton

Well the Utah Canyon Country--I think we mean mostly Southeast Utah...

(interruption) Utah's Canyon Country generally we're speaking of the

(interruption)...

Interviewer-John Howe

Maybe you can talk about the "Wilderness Letter" a little bit...

Martin Litton

No, I'm not familiar with it.

Interviewer-John Howe

Talk about the canyon country of Utah. Why is that important?

Martin Litton

Well, the canyon country of Utah, you know it more or less flops over into Arizona and Colorado, New Mexico. Vacant country tends to be empty, has always been lightly populated by the white man, and was thinly populated by Indians before. The glory of it consists of its red rocks, cliffs, canyons, the work of water, the work of storms. It's a record of earth's history that's laid pretty bare because it's generally empty country--empty in the sense that the rocks themselves are exposed for mile after mile after mile with not a lot of soil there. That makes for design and beauty--something almost anyone can relate to. Anyone who sees the canyon country of say, Eastern, Southeastern Utah I think

is inspired by it, not because there's a rectangle there because lines go around it and set it off. As part of a state, that has nothing to do with it. It has to do with what was there before we ever arrived, and they were created political states. It's just a part of our nation that's exquisite, designed by the greatest artists, and it's inspiring--the shapes, the colors, the emptiness of it. That's what really counts the most--the fact that we've got something that is still not populated by humans to any great degree, and we're looking at the natural earth in a very real sense. We haven't manipulated it. We haven't much changed it--roads and all changed some. We haven't destroyed it. It's not occupied by too many humans.

Interviewer-John Howe

Martin, let me ask you. What do you think is the legacy--the importance of The Sierra Club during the time of Brower and Litton and Adams and Stegner?

Martin Litton

Largely because of Dave Brower, the Sierra Club began to be noticed politically. We weren't just companions on the trail, as they used to say. We weren't just looking at pretty scenery. We were doing something about saving it for posterity--that means for all time to come as much as we could. The Sierra Club got a lot of its inspiration from the work that Dave Brower did. Dave Brower was a busy, busy man, and his mind encompassed many, many issues at the same time. He was kind of a miracle maker, and The Sierra Club was carried along by Dave Brower and by those who joined him and became spokespersons for what the club believed in--for its ideals, for its hard work in getting around to having the nation adopt those ideals. We tried to impose our ideals on the nation and the world. We weren't the only ones who had such ideas, but The Sierra Club carried the banner of wilderness to a greater degree than any other organization. (interruption)

Interviewer-John Howe

You were talking about The Sierra Club carrying the banner of wilderness.

Martin Litton

As time went on in the Brower years, you might say, the Sierra Club more and more became the standard bearer for wilderness for the loveliness of the natural earth worldwide. It began to expand. It went from the San Francisco Bay area-- a little hiking club--nationwide. Finally every state had a chapter of The Sierra Club in it, maybe sometimes combined with other states, but The Sierra Club blanketed American with the wisdom and the foresight that had been brought to it by Dave Brower largely, and with concern for the future of the natural earth. It became a worldwide (interruption)

Interviewer-John Howe

What do you think the environmental giants of that era, Brower, Litton, Stegner, Adams would think about the current state of the environment?

Martin Litton

Don't put Litton in there. He was always a bum.

Interviewer-John Howe

What would they think about the current state of the environment?

Martin Litton

I think, not to throw cold water on anything, many people, many organizations that have a hopeful stance--we all want to be optimistic about the future of the earth, but the Sierra Club ideals have more or less vanished. They've been swallowed up in the world of commerce. We don't see the fights anymore, out of the Sierra Club anyway. We have little organizations--others who specialize

in one issue or another--but we don't have a great Sierra Club telling the world what is going to happen, and then striving to make it happen. I wish there was some way to get the Sierra Club back.

Interviewer-John Howe

What do you think the opinion would be of the environmental giants of the current state of the environment?

Martin Litton

I think the great environmentalists--some people don't like that term (interruption). Well the giants of, shall we say conservation, preservation environment. I think we're speaking of people from the past for the most part would be more discouraged now than they (interruption).

Interviewer-John Howe

We were talking about the environmental giants and what they would think of the current state of the environment.

Martin Litton

The giants, shall we say of the environment... there was hardly an environmental movement when most of them lived, going back a hundred years or so... they would be more discouraged now about the condition of the earth than they were. There's less to preserve than there was in terms of wilderness--a lot less, and there's less every day. Sadness would be the feeling I think, some anger at what we've done and what we're still doing to the earth. Maybe there's no way to stop. Maybe population or the state of so-called civilization has got to the point where we can't reverse it. Maybe it's too late. How would, let's say, Leopold, Aldo Leopold or going back to Thoreau. Thoreau of course would be totally wiped out if he could see today's earth. There were many people who

were involved, even 75 years ago, in trying to save the earth, and it looked as if the prospects were fair, but at that point we had reached the state of industrialization that we have now. We haven't reached the stage of population that we have now. There still seemed a way out, but I'm sure that many of the giants of conservation--those who cared deeply for the natural earth and did something about it--would find their position hopeless today. What are we going to do?

Interviewer-John Howe

Anything else you can say about Wallace Stegner? What kind of a man, from your perspective, was he?

Martin Litton

Wallace Stegner was a gentle man. In addition to being a gentleman, he never fought dirty that I know of. He expressed himself strongly. Some of his writings, *Beyond the Hundredth Meridian*, and all that took strong positions as to the state of the natural earth, but he didn't talk much. He was soft-spoken, and I have a hard time classifying him. He did a lot. (interruption)

Interviewer-John Howe

What kind of man was Wallace Stegner?

Martin Litton

Wallace Stegner was not only a noted person, but a noteworthy person--a scholar, a naturalist to a degree, someone who cared about the earth, cared about history, and cared about where we are headed. I didn't know him very well. I think perhaps nobody knew him very well, but he produced a family. He served on the faculty of Stanford as well as other universities at times. He wrote noteworthy books, and as far as his personality was concerned, he was a gentle

well-spoken, soft-spoken person who had strong ideas but didn't make a lot of noise with them. He was reserved and thoughtful.

Interviewer-John Howe

Tell me once again because the light is changing. What kind of man was Wallace Stegner?

Martin Litton

Wallace Stegner was a quiet gentleman, scholarly, well spoken, friendly, outgoing, unselfish. He gave a lot of himself to everyone he associated with. He was a flawless author. The English language was well used in everything he wrote. He knew the West. He cared a great deal about the future, as well as being diligent about the truth of the past--of what had caused the West to be settled, where it was headed, and where it is headed, a historian. He knew the real story of John Wesley Powell, which is very seldom really expressed well, but Wally Stegner could deal with historic figures, he could more or less...

Interviewer-John Howe

What kind of man did you find him to be personally?

Martin Litton

Personally? Wally Stegner was a quiet, reserved but friendly, and we all knew him as a person who was meticulous with words, who could really express things in the English language beautifully, a steadfast guy--someone who cared about the earth, let everyone know he did, and lived a gentle and thoughtful life concerned about the issues around him, but he didn't make a lot of noise about it. He tended to be reserved, and I didn't know him very well. I think maybe nobody knew him very well. He kept a lot of things to himself, but when it was necessary to express himself, he did so beautifully. He was a person that you

cared about, someone you... whose concerns you tended to cherish because we all shared in his ideals I think. Very few of us could express them in the way he did. He could express himself--the ideals to which he was attached in words, in writing better than almost anyone else.

Interviewer-John Howe

You were talking about Wallace Stegner being a man you cared about. He was a man that mattered.

Martin Litton

Wally Stegner was a man whose ideals many of us aspired to share, and to be able to express, but few of us, if any, could express them as well as he did. He was a master of expression. Not flamboyant. Reserved, but poetic.

Interviewer-John Howe

You were talking about Wally Stegner being a man that mattered.

Martin Litton

Knowing Wally Stegner you knew that he was someone who really mattered in and to this earth. His way of expressing himself was so clear and so dedicated that many of us would give anything to be able to say things the way he could. He was economic in words. He didn't waste any expression. He didn't waste his words. He used them sparingly, but beautifully, and reading Wally--his prose is like reading great poetry in a way because it carries you along. It carried you through history, through pre-history, and right up to where we are now. Where we are now is mad. (interruption)

Interviewer-John Howe

You were talking about Wally Stegner being a man that mattered.

Martin Litton

Through his expressions in print and in his words, one could tell that Wally Stegner really mattered to this earth. The things he cared about were the things we all should care about. He carried his expressions so beautifully that once you started hearing him through the printed page, you didn't want to stop hearing what he had to say. He said it beautifully. He said it economically in words. He didn't waste any expression. You could tell that he cared about his subject. His subject generally was the earth in one sense or another, or those who had to do with the earth--who treated it one way or another.