

# CRITICISM

VOLUME

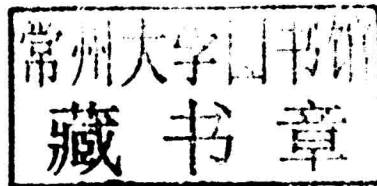
169

# Poetry Criticism

*Criticism of the Works  
of the Most Significant and Widely  
Studied Poets of World Literature*

## Volume 169

*Lawrence J. Trudeau*  
Editor



Produced in association with  
Layman Poupard Publishing



Farmington Hills, Mich • San Francisco • New York • Waterville, Maine  
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**Poetry Criticism, Vol. 169**

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WCN: 01-100-101

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*Gale*  
27500 Drake Rd.  
Farmington Hills, MI, 48331-3535

LIBRARY OF CONGRESS CATALOG CARD NUMBER 81-640179

ISBN-13: 978-1-41031-432-1

ISSN: 1052-4851

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## Preface

**P**oetry Criticism (PC) presents significant criticism of the world's greatest poets and provides supplementary biographical and bibliographical material to guide the interested reader to a greater understanding of the genre and its creators. This series was developed in response to suggestions from librarians serving high school, college, and public library patrons, who had noted a considerable number of requests for critical material on poems and poets. Although major poets and literary movements are covered in such Gale Literary Criticism series as *Contemporary Literary Criticism* (CLC), *Twentieth-Century Literary Criticism* (TCLC), *Nineteenth-Century Literature Criticism* (NCLC), *Literature Criticism from 1400 to 1800* (LC), and *Classical and Medieval Literature Criticism* (CMLC), librarians perceived the need for a series devoted solely to poets and poetry.

### Scope of the Series

PC is designed to serve as an introduction to major poets of all eras and nationalities. Since these authors have inspired a great deal of relevant critical material, PC is necessarily selective, and the editors have chosen the most important published criticism to aid readers and students in their research.

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- The **Introduction** contains background information that introduces the reader to the author and the critical debates surrounding his or her work.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The first section comprises poetry collections, book-length poems, and theoretical works by the author about poetry. The second section gives information on other major works by the author. In the case of authors who do not write in English, an English translation of the title is provided as an aid to the reader; the translation is either a published translated title or a free translation provided by the compiler of the entry. In the case of such authors whose works have been translated into English, the **Principal English Translations** focuses primarily on twentieth-century translations, selecting those works most commonly considered the best by critics.
- Reprinted **Criticism** is arranged chronologically in each entry to provide a useful perspective on changes in critical evaluation over time. All individual titles of poems, poetry collections, and theoretical works about poetry by the

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- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism. Citations conform to recommendations set forth in the Modern Language Association of America's *MLA Handbook for Writers of Research Papers*, 7th ed. (2009).
- Critical essays are prefaced by brief **Annotations** describing each piece.
- An annotated bibliography of **Further Reading** appears at the end of each entry and suggests resources for additional study. In some cases, significant essays for which the editors could not obtain reprint rights are included here. Boxed material following the further reading list provides references to other biographical and critical sources on the author in series published by Gale.

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# William Everson

## 1912-1994

(Also known as Brother Antoninus; also wrote under the pseudonym William Herber) American poet, essayist, printer, and editor.

### INTRODUCTION

Best known for mystical poetry that blends theology and eroticism, William Everson was affiliated with the San Francisco Renaissance poetry movement and spent eighteen years as a Dominican lay brother publishing under the name Brother Antoninus. Influenced by the work of American poets Robinson Jeffers and Walt Whitman, as well as English poet D. H. Lawrence, Everson presented himself as a spontaneous, romantic bard in his early nature poetry. As a Dominican brother, he gave popular public readings of his verse and was renowned for his confessional poetry, which combines his interests in mysticism, sexuality, and Jungian analytical psychology. The recipient of the Shelley Memorial Award of the Poetry Society of America in 1978, Everson published more than fifty volumes in a career that spanned six decades. Although some commentators have criticized his relentless focus on himself and his explicit treatment of sexuality, others have praised his frankness and religious sincerity, regarding him as an important figure in twentieth-century American poetry.

### BIOGRAPHICAL INFORMATION

Everson was born on 10 September 1912 in Sacramento, California, the second of three children of Louis Waldemar Everson and Francelia Marine Herber Everson. His father, an itinerant printer, traveled for business and served as a bandmaster. The family moved to Selma, California, when Everson was young. He worked in the city's canneries and on fruit farms during his high-school years. He learned the printing trade from his father and often helped out at the family's business, Everson Printery. Although generally uninterested in school, Everson began to read and write poetry as a teenager. He worked in the Civilian Conservation Corps and in 1934, enrolled at Fresno State College, where he was introduced to the poetry of Jeffers, whom he later credited with being his spiritual father and whose poetry he championed for the rest of his life. Everson dropped out of college and returned to Selma in 1935, where he supported himself as a pipelayer and cannery worker. He also published his first poetry collection, *These Are the Ravens*, in that year. In 1938, he married his high-school girlfriend, Edwa Poulson, and the two bought a muscat grape farm

near his parents' home. Everson continued to write, publishing *San Joaquin* (1939), a collection of pantheistic nature poetry, and *The Masculine Dead* (1942), a group of antiwar poems.

During World War II, Everson declared himself a conscientious objector. As a result, in 1943, he was detained at Camp Angel in Waldport, Oregon, where he stayed until 1946. While there, he became the director of the camp's Fine Arts Project and, with other writers, formed and ran Untide Press, which printed four of his verse collections: *X War Elegies* (1943), *The Waldport Poems* (1944), *The Residual Years: Poems, 1940-1941* (1944), and *Poems* (1945). Antiwar in tenor, these works are also personal, as they focus on Everson's awareness of the violence inherent in himself. Upon his release from Camp Angel, Everson discovered that his wife had left him and that he had lost his farm as part of their divorce settlement. Everson described the emotional impact of this period in his long, five-part poetic sequence "Chronicle of Division." He moved to San Francisco, where he was befriended by Kenneth Rexroth, Philip Lamantia, and Jack Spicer, a group of poets later associated with the San Francisco Renaissance. He married graphic artist Mary Fabilli in 1947 and received a Guggenheim Fellowship in 1949. Everson and Fabilli began to embrace Catholicism during this time; they soon separated because, as they had both been previously married, their union was not sanctioned by the church.

Everson was baptized a Catholic in 1949, and the following year, he moved to Maurin House of the Oakland Catholic Worker, a ministry for the homeless. In 1951, he decided to join the Dominicans of St. Albert's House of Studies in Oakland as a lay brother, without vows, taking the name Brother Antoninus. He established the Seraphim Press there and began producing a new Latin translation of the Psalms that, although neither completed nor published, established his reputation as a fine-art printer. He went on to publish the collections *Triptych for the Living* (1951), *The Crooked Lines of God* (1959), and *The Hazards of Holiness* (1962). Everson briefly studied for the priesthood but ultimately decided against it. Inspired by his friendship with visiting English Dominican scholar Victor White, he became interested in the ideas of psychoanalysts Sigmund Freud and Carl Jung. He began giving public readings of his poetry, appearing in his Dominican habit at such venues as San Francisco State College and Saint Mary's College of California, Moraga. In 1960, Everson met Rose Moreno Tannlund, a Mexican divorcée who had come to him for spiritual advice and with whom he became involved in a close

spiritual and physical relationship. *The Rose of Solitude* (1967), a poetry collection that grew out of this period, explores the role of eroticism in Everson's life.

Soon after he had taken his first vows as a Dominican brother in 1967, Everson began counseling Susanna Rickson, a college student thirty-seven years his junior, and the two began a romantic relationship. Everson was at the height of his career and newly returned from a 1969 reading tour in Europe when, at a public reading of *Tendril in the Mesh* (1973), a poem dedicated to Rickson, he announced that he was leaving the Dominican brotherhood, stripped off his robe, and asked her to marry him. After they were wed, the couple, accompanied by Rickson's son, moved to a primitive forest cabin. Everson continued to write prolifically and to teach at Kresge College of the University of Santa Cruz, where he also founded the Lime Kiln Press. Notable works from this period include *Man-Fate* (1974) and *The Veritable Years, 1949-1966* (1978), a collection of his Catholic poetry. He also published *Granite and Cypress* (1975), a collection of nineteen poems by Jeffers, considered a masterwork of fine-art printing. Diagnosed with Parkinson's disease in 1977, Everson continued to write until his death on 2 June 1994.

## MAJOR POETIC WORKS

Everson's poetry can be divided into three stages: his early, pre-Dominican period; his Catholic period, when he wrote as Brother Antoninus; and his post-Dominican period. The early collections *These Are the Ravens* and *San Joaquin* consist primarily of nature poems tinged with pantheism, inspired by Everson's reading of Jeffers's work and concerned with the natural cycles of farm life. In these verses, Everson often acknowledges the dark, violent, and destructive aspects of nature. *X War Elegies*, *The Waldport Poems*, and *Poems*, brief publications written during Everson's time in Camp Angel, turn the repudiation of war violence inward, with the poet examining his own violent urges and vowing to overcome them. These early works, in addition to some previously unpublished poems, are collected in *The Residual Years*, Everson's first work to attract wide critical attention. Edited and shaped with the help of Rexroth, the 1948 enlarged edition of this collection presents Everson as a primitive shaman close to the natural world. The collection includes his best-known poem, "A Canticle to the Waterbirds," which celebrates the spirituality, vitality, and ecstasy he saw in nature.

The Catholic poems in *Triptych for the Living*, *The Crooked Lines of God*, and *The Hazards of Holiness* document Everson's continuing struggle to understand his faith and to integrate it with his physical life. For example, in "Annul in Me My Manhood," Everson wrote about the difficulty of achieving the total receptiveness to God demanded of mystical experience. While in *The Crooked Lines of God* he sought to understand how God's agency functions in human

life, *The Hazards of Holiness* articulates his feeling of abandonment and estrangement. Both collections reflect Everson's desire to transcend his earlier sexual self and advocate erotic mysticism as a path to God. The imagery in these volumes is intense, vivid, violent, and sensual. However, as Ross Labrie (1994) contended, Everson "clung passionately to the physical world while simultaneously attempting to transcend it." *The Rose of Solitude*, written after his intensive study of Jung, is a celebration of the place of the erotic in religious experience. In it, Everson also described his need to integrate his animus, or masculine aspect, with his anima, or feminine aspect, in order to accomplish personal wholeness.

*Man-Fate* recounts Everson's difficult decision to leave the Dominican brotherhood, while *River-Root* (1976), a highly erotic poem about married love, affirms the sanctity and centrality of the sexual act in achieving the religious sublime. Using the California drought of 1976-77 as a metaphor, Everson chronicled his bout of sexual impotence during that period in *The Masks of Drought* (1980). A planned multivolume verse autobiography, *Dust Shall Be the Serpent's Food*—of which he was able to complete only one book, *The Engendering Flood* (1990)—was in progress at the time of his death.

## CRITICAL RECEPTION

Critics have studied the ways in which the development of Everson's poetry is mirrored in the stages of his life. Lee Bartlett (1983), in his essay "God's Crooked Lines," and Albert Gelpi (1998) traced how the events of the poet's life and his interest in theology and psychology, as well as his relationships with women, influenced the various phases of his work. Robert Brophy (1997; see Further Reading) stressed the confessional nature of much of Everson's writing and his abiding belief that sexual union is the "point of discovery and congress with God."

Other commentators have examined the thematic content of Everson's poetry through analysis of style and technique. In a 1963 symposium that featured commentary on the poet by three Dominican brothers, Brendan Cavanaugh, Alfred Camillus Murphy, and Albert Doshner praised Everson's imagery as it is used in the service of anticipating a union with God. Whether referencing nature, psychology, or theology, Doshner asserted, Everson's themes are "concerned with man the pilgrim reaching toward God." Emphasizing Everson's documentation of his struggle to reconcile his physical and spiritual selves, Ralph J. Mills, Jr., (1965) noted that the forceful imagery in his poems attests to the poet's problem with self-doubt as he tried "to grasp the ultimate truth his language may be capable of yielding." George Hart (1998) investigated Everson's connection of the themes of natural and personal rejuvenation in *The Masks of Drought* and *Man-Fate*. Benilde Montgomery (1981) studied Everson's ongoing search for and expectation of a



"final convergence" with God, assessing his habitually confessional tone and his attempts to exorcise his past. Labrie examined the poet's notion that the writing process can be a tool for spiritual striving, explaining that, for Everson, self-expression is "a form of violence that is a prerequisite to mystical intuition."

Addressing other aspects of Everson's career, Philip Metres (2007) chronicled the poet's writing and printing activities during his time at Camp Angel. Noting Everson's pacifism and his status as a conscientious objector, Metres described the author's vacillation between utopianism and disillusionment in work from this period. Michael Peich (1998; see Further Reading) presented an overview of Everson's career as a fine-art printer, citing his lasting contribution to the craft and asserting that he "helped define literary fine printing" in the United States.

Jelena Krstovic

## PRINCIPAL WORKS

### Poetry

*These Are the Ravens.* San Leandro: Greater West, 1935.

*San Joaquin.* Los Angeles: Ward Ritchie, 1939.

*The Masculine Dead.* Prairie City: Decker, 1942.

*X War Elegies.* Waldport: Untide, 1943.

\**The Residual Years: Poems, 1940-1941.* Waldport: Untide, 1944. Enl. ed. *The Residual Years: Poems, 1934-1946.* Ed. Kenneth Rexroth. New York: New Directions, 1948. Enl. ed. *The Residual Years: Poems, 1934-1948.* New York: New Directions, 1968.

*The Waldport Poems.* Waldport: Untide, 1944.

*Poems: MCMXLII.* Waldport: Untide, 1945.

*A Privacy of Speech: Ten Poems in Sequence.* Berkeley: Equinox, 1949.

*Triptych for the Living.* Berkeley: Seraphim, 1951.

*An Age Insurgent.* As Brother Antoninus. San Francisco: Blackfriars, 1959.

†*The Crooked Lines of God: Poems, 1949-1954.* Detroit: U of Detroit P, 1959.

*There Will Be Harvest.* Berkeley: Carpenter, 1960.

*The Year's Declension.* Berkeley: Carpenter, 1960.

*The Hazards of Holiness: Poems, 1957-1960.* As Brother Antoninus. Garden City: Doubleday, 1962.

*The Poet Is Dead: A Memorial for Robinson Jeffers.* As Brother Antoninus. San Francisco: Auerhahn, 1964.

*The Blowing of the Seed.* New Haven: Wenning, 1966.

*Single Source: The Early Poems of William Everson, 1934-1940.* Berkeley: Oyez, 1966.

*The Achievement of Brother Antoninus: A Comprehensive Selection of His Poems with a Critical Introduction.* Ed. William E. Stafford. Glenview: Scott, Foresman, 1967.

*In the Fictive Wish.* Berkeley: Oyez, 1967.

*The Rose of Solitude.* As Brother Antoninus. Garden City: Doubleday, 1967.

*A Canticle to the Waterbirds.* As Brother Antoninus. Berkeley: Eizo, 1968.

*The Springing of the Blade.* Reno: Black Rock, 1968.

*The City Does Not Die.* As Brother Antoninus. Berkeley: Oyez, 1969.

*The Last Crusade.* As Brother Antoninus. Berkeley: Oyez, 1969.

*Who Is She That Looketh Forth as the Morning.* As Brother Antoninus. Santa Barbara: Black Sparrow, 1972.

*Black Hills.* San Francisco: Didymous, 1973.

*Tendril in the Mesh.* Aromas: Cayucos, 1973.

*Man-Fate: The Swan Song of Brother Antoninus.* New York: New Directions, 1974.

*River-Root: A Syzygy for the Bicentennial of These States.* Berkeley: Oyez, 1976.

*The Mate-Flight of Eagles.* Newcastle: Blue Oak, 1977.

*Rattlesnake August.* Northridge: Santa Susana, 1978.

*The Veritable Years, 1949-1966.* Santa Barbara: Black Sparrow, 1978.

*Blame It on the Jet Stream! Ode, the First Commencement, June 17, 1973, Kresge College, the University of California at Santa Cruz.* Santa Cruz: Lime Kiln, 1979.

*Eastward the Armies.* Aptos: Labyrinth, 1980.

*The Masks of Drought: Poems, 1972-1979.* Santa Barbara: Black Sparrow, 1980.

*Birth of a Poet: The Santa Cruz Meditations.* Santa Rosa: Black Sparrow, 1982.

*In Medias Res.* San Francisco: Wilson, 1984.

*Renegade Christmas.* Northridge: Lord John, 1984.

‡*The Engendering Flood: Book One of Dust Shall Be the Serpent's Food (Cantos I-IV).* Santa Rosa: Black Sparrow, 1990.

*The Blood of the Poet: Selected Poems.* Ed. Albert Gelpi. Seattle: Broken Moon, 1993.

*The Collected Poems of William Everson (Brother Antoninus)*. Ed. Allan Campo and Bill Hotchkiss. 3 vols. Santa Rosa: Black Sparrow, 1997-2000.

### Other Major Works

*Robinson Jeffers: Fragments of an Older Fury*. As Brother Antoninus. Berkeley: Oyez, 1968. (Biography and criticism)

*Cawdor and Medea, a Long Poem; Medea, after Euripides*. By Robinson Jeffers. Ed. William Everson. New York: New Directions, 1970. (Poetry)

*Californians*. By Jeffers. Ed. Everson. Aromas: Cayucos, 1971. (Poetry)

*The Alpine Christ and Other Poems*. By Jeffers. Ed. Everson. Aromas: Cayucos, 1973. (Poetry)

*Tragedy Has Obligations*. By Jeffers. Ed. Everson. Santa Cruz: Lime Kiln, 1973. (Poetry)

*Brides of the South Wind: Poems, 1917-1922*. By Jeffers. Ed. Everson. Aromas: Cayucos, 1974. (Poetry)

*Archetype West: The Pacific Coast as a Literary Region*. Berkeley: Oyez, 1976. (Essay)

*The Double Axe and Other Poems*. By Jeffers. Ed. Everson and Hotchkiss. New York: Norton, 1977. (Poetry)

*Earth Poetry: Selected Essays and Interviews*. Ed. Lee Bartlett. Berkeley: Oyez, 1980. (Essays and interviews)

*American Bard: The Original Preface to Leaves of Grass*. By Walt Whitman. Arranged in verse by Everson. New York: Viking, 1982. (Poetry)

*William Everson, on Writing the Waterbirds and Other Presentations: Collected Forewords and Afterwords, 1935-1981*. Ed. Bartlett. Metuchen: Scarecrow, 1983. (Essays)

*The Excesses of God: Robinson Jeffers as a Religious Figure*. Stanford: Stanford UP, 1988. (Criticism)

*Naked Heart: Talking on Poetry, Mysticism, and the Erotic*. Albuquerque: U of New Mexico, Coll. of Arts and Sciences, 1992. (Interviews)

*Take Hold upon the Future: Letters on Writers and Writing, 1938-1946*. Ed. William R. Eshelman. Metuchen: Scarecrow, 1994. (Letters)

*Prodigious Thrust*. Santa Barbara: Black Sparrow, 1996. (Autobiography)

\*Includes the five-part poetic sequence "Chronicle of Division" and the poem "A Canticle to the Waterbirds."

†Includes the poem "Annul in Me My Manhood."

‡This work is the first book in a planned autobiography in cantos, *Dust Shall Be the Serpent's Food*, which was never completed.

## CRITICISM

### Brendan Cavanaugh (essay date 1963)

SOURCE: Cavanaugh, Brendan. "Who Am I? Where Did I Come From?" *Dominicana* 48.1 (1963): 33-40. Print.

[In the following essay, the first essay in a three-part symposium on Everson's poetry by Dominican brothers (see below), Cavanaugh discusses the psychology of Everson's verse, emphasizing his ongoing search for a relationship with God as it is expressed in his work.]

It is as though the ivy-hung East Coast looked across the Atlantic at the war-made skeletons scattered about Europe and shuddered; and a wave of introspection swelled and moved across the nation, gathering height as it went, until it crested in the foam line of the San Francisco Renaissance. Its general causes were multiple. Probably it began with the mass brutality of the Second World War inflicted in the name of a myth about race supremacy or the cataclysmic effects of nuclear warheads dropped on Japan. Then there seems to have been other things to keep it going: train-loads of men and women slaughtered during the Indian national apportionment or Africans shot on sight in Apartheid reprisals. It doesn't really matter which particular one of these mass atrocities was seen and experienced by young Americans; each was nauseating.

Against this horror of mass warfare, philosophers, theologians and poets have violently reacted by reasserting the worth of the individual man. They are asking the same questions Gauguin wrote in the corner of his painting; where do we come from?, what are we?, where are we going? But they are not looking at the picture.

Kierkegaard, Camus, Sartre of the existentialist world; Kerouac, Salinger and now Golding of the introverted heroes are all insistent on the part that the individual must play in life. His responsibility is not to be discounted. He has obligations and rights and the duty to assert them.

These, as others, are speakers for the people, in a broad sense. They both reflect and develop the 'common mind,' feeding it and feeding on it in turn. Step by step presentation, clarity, reasoned procedure is part of their mode of communication.

Besides these and different from them, there are the intuitive voices of the nation's poets such as the late Robert Frost of the East and Brother Antoninus of the West. For these men, communication is as dependent upon rapport as words. Words may be the tools of their careful craft, but the intangible form and spirit is just as essential to the completed work, perhaps even its dominant part. In like manner, generally speaking, sophistication is usually accompanied by a greater dependence upon form or spirit than upon concrete, material things.

A poet is said to be one to whom the gods speak. Certainly there have been those to whom God has spoken. The Old Testament poets stagger at times under the weight of God's message. Our modern poets have a message for us. They must be heard even if we must go to the desert to listen, or, as it is in this case, to the hidden valleys of the West Coast echoing with the sharply struck verses of Brother Antoninus.

For many reasons Antoninus is a pebble in society's sandal, a true scruple. To a society educated to believe that the chief virtue of morality is public chastity, Antoninus speaks in vivid sexual imagery. To a pleasure loving people, he preaches a sermon of pain and sorrow. In a secular modern world he wears the thirteenth century black and white habit of a Dominican friar. Where sophistication is a cultivated art, he affronts with simplicity and honesty.

Some knowledge of Antoninus' background is necessary in order to understand the man and his poetry. Following this discussion, a second part will investigate the theological implications of his poetry and a third will attempt to analyze the complex relationship between the two.

#### THE MAN

William Everson is a Californian. Born in Sacramento fifty-one years ago, he spent his youth in Selma. Slighting his formal education, he married and began to support his wife and himself by working as a laborer and a farmer. It was during these early years that he was drawn to poetry. In those years the names he knew were Lawrence and Robinson Jeffers. They sang a humanistic theme that lacked a certain solidarity.

If the historical theory of action and reaction is correct, it might explain this humanism which found its expression in philosophy, education and poetry. Maybe it was a reaction to the overpowering sense of inhumanity and evil that men practiced upon each other. Before, mass atrocities had been what counted. Now it was the individual experience of natural beauty which was important. As an answer to the paradox of God and the existence of evil in the world, a pantheism was cultivated which sought out the gods of nature in the quiet valleys and solitary splendor of the West Coast mountains.

William Everson became something of a disciple of Robinson Jeffers, taking up his theme of pastoral humanism in his own early attempts at poetry. A series of slight volumes was printed, not so much because they were good, because they weren't; not so much because they had something to say to the world, because they didn't; but mostly because he wanted to be able to hold his past between his fingers and weigh it in his hand. Then he could go on, knowing that the past need not be repeated. In fact he could use it as a tangible foundation for his future.

The war came and young men went. But how was this man nursed on pastoral idylls and humanistic good will to kill and maim and wound. He could not; he would not; so he was interned as a conscientious objector in a camp with those who would not pick the bitter fruit of man's pride.

After his release from camp he hung around the San Francisco Bay area. Something of an anarchist by this time, he became interested in pacifist groups. He came in contact with Kenneth Rexroth who considerably influenced his poetry. Since 1933 he had been doing more writing. By 1948 he had quite a collection of poems and, what is more important, an inkling of direction. In this year New Directions published *The Residual Years*, a collection of the last fifteen year's work. Outside of the fact that it served as a sort of marker in his life, it didn't have a great deal of significance—not, at least, in the light of his latest poems.

During the next year he received a Guggenheim Fellowship and married a second time. The woman he married was a remarkable woman who experienced the finding of her once lost Faith. He saw her kneel and pray; he wondered just what this was all about. Questions and answers. He thought about it. More questions, some answers.

The Christmas of 1948 brought with it an experience which changed his whole life. He had gone to Christmas Mass with his wife. Sitting beside her as she knelt, his eyes rose to the red turban she had wound around her hair, then across the heads and shoulders of the people slowly assembling for Mass until it reached the Christmas crib and rested upon a statue of a shepherd.

A shepherd meant something to him. And here this shepherd had a place in the Catholic Faith. Watching his Catholic wife regain her own peace of soul he gradually formulated the fact that Faith was what he most desperately needed—a man's religion. There was a book, there was a church, there was himself.

Nature for him had been tantamount to God. The dread of renouncing this world tormented him. But in this faith, he realized, Christ would not exact the dreaded renunciation of his natural world . . . after all, it was His.

But here was a statue of a shepherd set on the same straw bed as the figure of the infant God. He had known shepherds in the bleak hills of the West. A shepherd was "most low . . . half-crazed, it is thought with solitude, and hence impenetrably ignorant, unfit for any more noble employment and in consequence depraved, he had become in the obscene humor of the smoking room, a kind of minor rural god of the vice of sodomy." This was the creature whose statue was in this holy place. This extreme outcast of society was one of those admitted to the sanctuary of the stable.

His mind reeled at the thought of that "terrible universal enmity, set against the isolate human heart . . . the loneliness of man trapped in a universe he cannot subdue." And