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ROBERT PENN WARREN'S BROTHER TO DRAGONS:
A FORM TO FIT ITS THEME

Submitted in partial fulfillment
of the requirements for a
degree with Honors in
English

by

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Approved by F. Elaine Pennington
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Date

ROBERT PENN WARREN'S BROTHER TO DRAGONS: A FORM TO FIT ITS THEME

Robert Penn Warren is a writer obsessed with ideas, to the extent of spending most of his literary life searching for a form that would enable him to express them. Most of his searching has taken place within the framework of the novel form: in fact, within that form he has tried eight different combinations of characters, plot, and point of view in an effort to find an arrangement that would say what he so urgently wanted to say. Judging from the results, however, it was always what he wanted to say that interested him more than the actual mechanics of his art. Throughout his novels, and indeed throughout the entire body of his writing, he subordinates art to life.¹

Warren makes no apologies for this subordination. To him life was the reason for art's existence, and he lauded the writer such as Conrad who attempted to speak through his art about the great themes of life. Such a writer he labeled a philosophical novelist or poet, and commended him for being "one for whom the documentation of the world is constantly striving to the level of generalization about values, for whom the image strives to rise to symbol, for whom images always fall into a dialectical configuration, for whom the urgency of experience, no matter how vividly and strongly experience may enchant, is the urgency to know the meaning of experience."²

Certainly all writers do not necessarily develop the type of art that they value, or justify the type of art that they produce, but it is safe to say that in the case of Robert Penn Warren his definition of the philosophical novelist, which he appears to consider a worthy ideal,

applies very neatly to himself. Throughout a Warren novel there is little indeed in the way of action, image, or character trait that is not overtly expounded upon, analyzed, and given a great deal of alleged meaning by either a character or the narrator of the work. Generally, in fact, the action or image or trait will have the air of having been included in the work primarily because of its larger meaning. To choose one example among many, when Jack Burden, the narrator-personna in All the King's Men, goes into a "Great Sleep" following any crisis in the course of the novel, the reader never really thinks that Warren intended for him to consider it simply a natural link in the chain of events. If there were any danger of such a misunderstanding, it is eliminated by Jack's giving it the title of "Great Sleep," capitals and all. The reader knows that it refers instead to a trait of escapism in Burden, and beyond that to the general human tendency toward escape from consciousness on the abstract level.

Warren, however, does not rest content with simply expressing abstract statements in his works and delving into the meaning of experience. He is obviously committed to discovering the truth about experience, values, and life itself. Cleanth Brooks's observation that Warren's works are inductive, testing an hypothesis about life instead of making one,³ seems only partially true. Most of the works start off testing hypotheses through the experience of the characters, as in the case of Jeremiah Beaumont's hypothesis of the romantic ideal in World Enough and Time, or Amantha's doctrine in Band of Angels that a person's experience is controlled by circumstances beyond his responsibility. But in nearly every case the original hypothesis is doomed from the very beginning. The point behind everything that happens to

the characters as their original hypotheses fail them is that out of all the failure, and the tragedy that generally results from this failure, a new hypothesis is developed. According to the copious commentary by characters, narrators, and Warren himself, this new hypothesis is usually supposed to be true.

In this way Warren's novels typically present a movement towards truth through experience. Furthermore Warren has a certain set of truths that he repeatedly attempts to have his characters arrive at. These truths are all very closely related, and they all stand out in the various novels as the author's apparent reason for writing. They could almost be said to comprise two categories, the first of which could be called truths of acceptance. The point toward which nearly all of Warren's novels move their protagonists is an acceptance of the evil in man's nature, an awareness of the inevitable fact of Original Sin. They are not, however, allowed to rest with merely recognizing this potential for evil in the human species: they must come to recognize and accept their own responsibility for sharing in this guilt. In Warren, "salvation" comes from an awareness of contingency, of the effects that each man's actions have on the lives of all other men, and of the responsibility that each man must bear because of this. An acceptance of contingency is generally accompanied by and sometimes symbolized by an acceptance on the part of the protagonist or other characters of the past, both the total human past and their personal past. This is often expressed through the search-for-a-father theme.

The second category of Warren truths could be called truths of synthesis. Probably the most significant of these, at least for the individual protagonists, is the movement toward identity and self-knowledge, involving a synthesis of all the aspects of the individual's

character and of the experiences that have affected him throughout the work. This theme is signified by the pleading question repeated by many of Warren's protagonists, "Who am I?"

While the characters are working out their own self-knowledge, the novels themselves are usually moving toward a synthesis of ideas. Warren, knowing that truth is rarely simple,⁴ constantly insists through his novels on the inadequacy of any single truth, doctrine, or approach to life. Men of single-minded idealism, such as Jeremiah Beaumont in World Enough and Time, and men with no idealism but only a commitment to action, such as Willie Stark in All the King's Men, meet their downfalls alike, but often only after they have arrived at enough understanding of their own incompleteness to make the point clear for the reader. This synthesis of idealism and pragmatism, romanticism and realism, points the way beyond the individual characters to what Everett Carter sees as Warren's concept of the American myth, itself "a synthesis of this 'pure' and naive conception (of man's perfectibility) with the dark facts of a fallen human nature and the stubborn realities of the material universe."⁵

Such a preoccupation with truth, and such a drive to have his works arrive at a statement of truth, is in many ways an asset to Warren as a writer. The reader constantly feels that Warren is writing about something worth writing about, that reading the work incorporates something significant into the reader's own experience. Also, the approach of having the work move toward a particular statement of acceptance or synthesis gives the work a sense of direction. All this, in addition to his "robust, fluent, and versatile" style, validates Eric Bentley's labeling him a "romantic genius."⁶

Nevertheless, being a writer of this type has certain inherent dangers, and unfortunately Warren seems to fall prey to many of them.

Most of these spring from special requirements that must be met if philosophical fiction of this sort is to succeed. For one thing, if the arrival at some point of truth is all-important to a work, then the work must convince the reader that some truth has actually been reached. In order for this to be done more is necessary than for a character or a narrator simply to say that finally the truth is known. The meaning must come from the "inwardness" of the work, must "emerge organically from the texture of the experience," as Charles Bohner claims for the novel All the King's Men, rather than be "imposed upon the action from without," the criticism that he applies to the play by the same name.⁷ That Warren understands this is evidenced by the fact that he praises Conrad for trying to "arrive at his meanings immediately through the sensuous renderings of passionate experience, and not merely to define meanings in abstraction."⁸

To establish this inwardness a writer needs to find a form, a special combination of action and image (an "objective correlative," to borrow from Eliot)⁹ that expresses the desired meaning artistically. If the meaning is the reason for the work, and if the only way the meaning is expressed is through the rhetoric of the narrator, or even a character, then there seems to be little justification for the work at all and the author could have just as well written an essay propounding his view.

It is here that most critics are agreed that Warren's greatest failures lie. It is too easy for a writer such as Warren striving to conform to his own definition of a philosophical novelist to reverse the definition. When this happens "generalization about values may strive toward documentation in the world."¹⁰ This is not an inevitable

result, but as Paul West points out, while "the truly philosophical novelist finds the work beginning to do itself, . . . another kind of novelist (Warren's type) has to keep making the thinker in him be a novelist." (p. 25) More specific are Warren's two chief failures in language and character development. First, he makes rhetoric of his philosophy, becoming sentimental and impatient in applying it to his analysis of events. Also he sums up his characters, as well as other concepts and events, instead of portraying them for human interest. Thus Adam Stanton in All the King's Men becomes to Jack Burden the Friend of His Youth, and naturalism becomes the Great Twitch.¹¹ So summarized are Warren's characters, in fact, that their "symbolic lines . . . are often more striking than their individualities."¹²

The result of all this is very damaging both to the artistic quality and to the sense of meaning of Warren's works. It would be impossible for Warren's philosophy, as he develops it in his novels particularly, not to get in the way of the novels' artistic necessity.¹³ Furthermore the meaning itself is jeopardized because if the reader is not convinced artistically of the truth that the novel is searching for, then the point is lost.

In attempting to express his themes Warren experimented all along the gamut of established literary forms, in poetry, plays, short stories, and novels. It is the novel form for which he is most noted, but it is also the novel form which seems to present the most inherent obstacles to a philosophical writer with the specific weaknesses that Warren is prone to. Many critics feel that Warren never found a form for his philosophy, an effective "objective correlative," until he created his own form in Brother to Dragons.

Brother to Dragons is a book-length dramatic dialogue in verse form. Its story is built around an historical event, the meat-ax murder of a slave named George by two nephews of Thomas Jefferson, Lilburn and Isham Lewis. The crime for which the slave was executed was to drop and break a pitcher that had belonged to the Lewis boys' mother. The central idea, however, is not simply the irrational deed itself, or even its effect upon those characters directly involved, but the impact that such a show of human bestiality from his own blood had on the author of the Declaration of Independence, defender as he was of the perfectibility of man. (Jefferson, according to Warren's historical research, actually did know of the murder but left no records of acknowledging it.) According to Warren's foreword, the poem is "not a play," but a dialogue spoken by all the characters involved, including Jefferson and joined by the poet R.P.W., who "meet at an unspecified place and at an unspecified time to try to make sense of that action." They "appear, and disappear, as their inner urgencies, and the urgencies of argument, swell and subside."¹⁴

Leslie Fiedler makes the observation that he has "been convinced for a long time that Warren was feeling his way toward a form which would be neither prose nor poetry."¹⁵ Robert Lowell "cannot help feeling that this strange new metrical novel is his true medium."¹⁶ Delmore Schwartz joins Lowell in pointing out the narrowing of the gap that takes place in Brother to Dragons between "the ideas that concerned him [Warren] and the experience upon which the ideas were focused."¹⁷

It has actually been said, by Randall Jarrell, that Brother to Dragons is "Robert Penn Warren's best book."¹⁸ To prove this statement would entail proving on the one hand that Brother to Dragons is everything

that the novels are in terms of theme presentation, meaning, and significance, and on the other that it escapes the failures prevalent in the novels. To prove the opinions of Lowell and Schwartz, that its greater success lies in its superior form, or at least its superiority for a novelist of Warren's special type, it would be necessary **to prove first** that the flaws of the novels lie primarily in the way the philosophical Warren handles the various requirements of the novel form, and then that the success of Brother to Dragons is due to the difference in its form requirements. The method for accomplishing all this will be to deal with several Warren novels, examining their themes, Warren's handling of their form requirements, and the causes and results of their specific failures. Then Brother to Dragons will be examined to ascertain whether it truly is a successful culmination of what Warren has attempted eight times in his novels.

The primary theme of World Enough and Time is the inevitable downfall of the pure ideal. Its protagonist, Jeremiah Beaumont, "lives too much in the world of dreams or the world of romance, and cannot separate the fancied from the actual, the conventions of literature from the realities of life. He always tries to order reality, not to understand the conditions under which it can be ordered. Taking a creator's pride in fashioning a grandiose drama from his life, Jeremiah delights in the ingenuity with which he attempts to make the actuality conform to his exalted illusions."¹⁹ As a result he cannot live in a world of reality: his own idealistic dream leads him to violate the the system of law and justice in the world, and he is killed for it.

Naturally intertwined with this theme are the themes of acceptance of Original Sin, and of self-knowledge and identity. Jeremiah's problem

is partly that he "always dramatizes self instead of trying to understand it; he must become the 'transcendental ego' and be spectator to the pageant of his own life."²⁰ Gradually he comes to realize that he cannot escape the responsibility for his actions, for "being a man and living in the world of men."²¹

The "objective correlative" that Warren utilizes for the expression of these themes is based on an incident from history that has been dubbed the Kentucky Tragedy and that has inspired several works of fiction since its occurrence in the early nineteenth century. According to the records there was a Jereboam Beauchamp who took as his mission the avenging of the seduction and betrayal of an Ann Cook by a noted political figure, Solomon Sharp. He fell in love with the wronged lady himself and plotted with her the murder of Solomon Sharp. After the deed Beauchamp was apprehended and brought to trial. He was convicted after a very complex maze of lies, bribes, and betrayals on both sides. After attempting to commit suicide with Ann, and failing while she succeeded, he was finally hanged for his crime.

Warren was true to most of the historical events in his plot. The characters vary in their authenticity. Beauchamp becomes Jeremiah Beaumont, who is "remarkably close" to his original, but with a "fuller history, a more sensitive intellect and nervous system, a more serious devotion to an ideal, and a more radical concern for the contradictions and frustrations in human life, . . . a heightened Beauchamp." Ann Cook becomes a more passive victim of her defender's zeal when she becomes Rachel Jordan. The politician Cassius Fort in World Enough and Time, a logical extension of Solomon Sharp, is a strong and generally admirable figure, able to live in the world very satisfactorily in spite of his shortcomings.²²

In order for Warren to illustrate two of his themes, it was necessary for the line of action to be changed in two primary particulars from that recorded in Beauchamp's Confessions. First, in order for Beaumont to arrive at an understanding of himself and what he had done, he could not be hanged immediately after his conviction, but needed to be given the extension of a flight into the wilderness to a pirate island filled with debauchery. Only then could he accept the reality of his own nature and return to face his death. In order for the father-rejection and father-acceptance themes to be expressed, Cassius Fort was placed in a closer relationship to Jeremiah Beaumont so that when Beaumont killed Fort he was rejecting a father figure and when in the end he acknowledged the guilt for his deed he was in a sense accepting Fort in spite of his betrayal of Rachel.²³

To relate this story with all its conflicts, complexities, and uncertainties, Warren employs an historian-narrator, producing a three-level narrative. First the narrator tells as the records supposedly indicate the actual chain of events of the Beaumont affair, in Warren's version, not the exact historical version. Then making use of Jeremiah's journal (not Jereboam's) that he had compiled while awaiting his death he gives the protagonist's own interpretation of what happened. Finally he adds his own commentary interpreting the motivation of the various characters and applies the meaning of the journal to general human experience.²⁴

Such a narrative form has several advantages. The technique gains for Warren "a way of framing his materials and of giving verisimilitude to events which contain a large element of the absurd."²⁵ It forms a good basis for delving into the true motivation of characters, for a

"manically exhaustive ripping apart of excuses, justifications, defenses, ruses, consolations; of a furious burrowing into ever-deeper layers of self-understanding until almost every clarity becomes a puzzle and every dependability a delusion."²⁶ The great amount of consciousness given to Jeremiah in a sense has a redeeming and dignifying effect upon even his most absurd actions.²⁷ Finally, the rhetoric of the narrator-historian does go a little way at least toward imparting a feeling of the universal to the novel's action.

This technique that Warren uses does present several serious problems, however. To the novel's credit it can be said that it manages to escape one problem that plagues most of Warren's novels, that of incredibility in the final statement of truth. The reader, or at least most critics, are convinced in the end that Jeremiah has learned something from the experiences he has undergone. He makes many false starts toward such knowledge, as in his escape to the wilderness island, but the reader believes that he does not "rest in irony. Like Everyman, and like the traditional tragic protagonist, he comes to knowledge, not by magic illumination, but as the outcome of prolonged searching. Then he no longer seeks revenge, or pardon, or justification; he knows that 'I may not have redemption.' He must 'flee from innocence and toward my guilt.'"²⁸ Of course the determining factor in the credibility of his conversion may be that he "is killed before he can complete action in the light of his new knowledge,"²⁸ that is, we may believe that he has found a truth because we do not have to visualize him working it out and making a new life on its basis.

Of all the problems that the novel's narrative technique does not permit it to escape, perhaps the one that presents the most difficulty for the reader is its discomforting complication. The fact that Jeremiah

is analyzing his actions and their motivation in retrospect, that the reader is never sure just what stage the protagonist has reached in his movement toward understanding, and that even the historian-narrator knows only what Jeremiah has left in his diary, all greatly interferes with the reader's ability to interpret motivations for himself. For example, we are never certain exactly what was responsible for Jeremiah's first visiting Rachel Jordan after he hears from his "friend" Wilkie Barron of her seduction. Neither do we ever really know to what extent Rachel is responsible for Jeremiah's zeal in avenging her betrayal: we get vague insinuations later that Jeremiah forced her to command him to kill Fort; but this is not at all clear at the time that it happens. It is very difficult indeed to establish motivation for a character's actions from that character's own narration when he himself "cannot fathom his own motives."²⁹

Another untidy effect of the narrative technique as utilized in the novel is a feeling on the part of the reader that the narrator-historian's presence is perhaps unjustified. As Arthur Mizener says, "he does not know any better than we the final meaning of his story."³⁰ The narrator-historian verifies this himself by admitting "we have what is left, the lies and half-lies; the truths and half-truths. We do not know that we have the Truth."³¹ The logical question to ask is why the story could not have been told without him. Paul West gives an unfortunately apt answer: to vent Warren's own "untidy soul." (p. 38). The narrator-historian is able to ramble, sentimentalize, and moralize away to Warren's heart's content.

Perhaps the most serious problem produced by the narrative device for Warren's purposes as a philosophical novelist is that in seeing from the inside someone as strangely unique and, in many ways, unintelligent

and deluded as Jeremiah, we see him as too peculiar to represent any sort of Everyman at all, or even to represent an archetype of the Idealist. This failure comes very close to wrecking Warren's plan to have us learn from Jeremiah's experience.

While Warren's primary failure in the use of novel technique in World Enough and Time may be in the actual narrative form, there is also a serious problem caused by the line of action that is being narrated. Warren's departure from history in having Jeremiah flee to the wilderness may be good for acting out Warren's philosophy, enabling Jeremiah to complete his spiritual journey by entering the depths of the Slough of Despond,³² but it is generally bemoaned by critics as bad art. The dramatic line of cause-result has been built up in the story to the point where the only logical step to follow Jeremiah's conviction is his death, and in the novel form actions are expected to follow one another logically.

It could be concluded, then, that the primary weakness⁶ of World Enough and Time are due to an unhappy mixing of the tendencies of a philosophical novelist with the restrictions imposed by the particular techniques of narration chosen by that novelist to fulfill the requirements of the novel form.

If the weakness of World Enough and Time lies in its handling of the narrative aspect of the novel form, the primary failure of Band of Angels is due to problems in character development. The themes that this novel expresses are ones that can ill afford the effects of poor characterization. In many ways the theme development is the purest of any Warren novel: it is that of the search for identity, of striving for unity from fragmentation.

The means Warren created for expressing his theme are also relatively simple. The novel is based upon an actual search for identity on the part of the narrator-personna, a female mulatto named Amantha Starr. The novel is in fact the story of her life, beginning with her childhood on her father's plantation where she ~~was~~ ^{is} petted by her father and the adult slaves alike, and her excursion to school at Oberlin where she becomes converted to the forces of Abolition and fell in love with an idealistic young ministerial student, Seth Parton. Her personal dilemma is established when she returns home for her father's funeral and discovers that she was her father's child by a Negro slave and therefore a slave herself, since her father has never been able to acknowledge her slavehood and so has never freed her. She is sold to a New Orleans plantation-owner Hamish Bond, a rough yet kindly man to whom Amantha finds herself bound, but with her own consent, as a mistress. Following her separation from Bond, she is married to another Warren idealist, a Yankee lieutenant Tobias Sears who works for the Freedmen's Bureau but has difficulty accepting the Negro blood in his wife. Both Amantha's and Tobias' lack of self-knowledge causes them to experience a growing estrangement, and they find themselves "failing West" to escape from themselves and each other. Amantha is finally reconciled with herself and her husband, largely because Tobias attains a new understanding of his own feelings toward the Negro race.

Amantha's story opens with the cry, "Oh, who am I?" and proceeds from there to show Amantha as "poor little Mantj," time and time again the self-pitying victim of the men she is with--Bond, Seth Parton, Tobias Sears, and other lesser figures.³³ Her struggle throughout the novel is to be free, a state that for her can only be reached by reconciling "what in her nature she shares with the whites, and what she shares

with the blacks," or on another level, by reconciling herself to herself. Because of an incident in the very end in which Tobias is defending an old Negro against a bigoted white hotel proprietor and suddenly senses his kinship with the Negro man, Amantha is supposed to be freed "from the oppression of her quest,"³⁴ and to arrive at a sense of her own identity.

The problem with a novel, even a philosophical novel, based on one character and his search for identity is that for the novel to succeed the character must succeed, not just as a symbol but as a character. The problem with Band of Angels is that while Amantha does come across as a symbol for the "divided person," herself a "battleground,"³⁵ the critics seem justified in agreeing that she never attains life as a character. Maxwell Geismer calls her a puppet,³⁶ and even F. Cudworth Flint, one of Warren's staunchest defenders, admits, "I was at no point . . . caught by the living speech, the actual thinking, the veritable presence of a character alien to me and yet as if in the flesh before me, and endowed with angelic vision into the soul."³⁷

There are several reasons why Amantha fails as a character. First among them is Warren's habitual tendency toward over-philosophizing. As Madison Jones points out, "his concern for meaning seems to have created a character fitted for nothing else but to express meaning." (p. 494) Not only does Amantha's excess of philosophical rhetoric detract inevitably from her character, but it presents her with the same problem that similar treatment presented Jeremiah Beaumont: she has too much consciousness for the reader to believe that she has so little self-knowledge.

Another reason for Amantha's failure as a character is pointed out by Flint. He quotes Roderick Craib as saying Amatha is "immersed

in the life around her until she fades away and the people she is telling about become the center of interest. Since there are several dominant characters who occupy her attention by turns, the effect is of a series of third-person narratives . . . Paradoxically, Manty, the only continuing character in the book, displays no independent existence. She exists, not because she thinks, but because someone else thinks

her.³⁸ It is certainly difficult for a character who never becomes a character to carry the weight of a theme development such as a search for identity. That Amantha does in fact fail to become a character is evidenced by the fact that Warren never finds a voice for her, but instead has her speak throughout the novel in an anonymous pseudo-female tone, beginning nearly every sentence with "oh."³⁹

Characterization problems in Band of Angels are most acute in the case of Amantha simply because she is the central character, but they do not stop there. Warren's minor characters often possess a high degree of individuality, but many in Band of Angels are exceptions. Madison Jones is probably accurate in calling them nearly pure caricatures, (p. 496) particularly in the case of Seth Parton and Miss Idell, a scheming woman of society who reappears constantly throughout the novel. The effect of such "flat" characters⁴⁰ does nothing to fill the void left by Amantha's lack of character.

The result of all these failures in characterization is, as in World Enough and Time, first of all a serious flawing in the artistic value of the novel. Dramatically it thins out and loses interest very early in the book; only its abstract meaning makes it continue⁴¹. More important, in what is a fatal flaw to Warren, Amantha's arrival at identity is unconvincing, primarily because she is an unconvincing character.⁴² Again Warren in his striving to be a philosophical novelist has failed to fulfill a basic requirement of the novel form, that characters be at least convincing and preferably life-like.

Warren's thematic expression is somewhat more complicated in The Cave. The three overriding movements are toward identity, toward a recognition of contingency, and toward reconciliation with the father. The major reason for the new complication, however, is that the thematic movements are distributed among all the characters instead of centering in one protagonist as in World Enough and Time and Band of Angels. The formal basis for this difference is a change in narrative style: no longer is the story seen through the eyes of one protagonist, but instead the consciousness is distributed throughout nearly all the characters by means of an almost-omniscient narrator.⁴³

The actual story of The Cave deals with a boy, Jasper Harrick, who is trapped in a cave. Or more accurately, it deals with the other inhabitants of the Tennessee town and with what happens to them when Jasper is entombed. Jasper himself is "no more knowable than the need of others--which expresses him--permits."⁴⁴ There is Ike Sumpter, a friend of Jasper's who is undergoing severe reconciliation problems with his father and identity problems of his own and who turns Jasper's tragedy into a commercial venture of his own by pretending to have found him in the cave alive. There is his father, Brother Sumpter, who earlier had married a woman pregnant with a child by Jasper Harrick's father (the child later was miscarried) and who now sacrifices Jasper Harrick's life, if he was alive at the time, to keep his own son's lie from being detected. There is the Harrick family: Jack Harrick, dying of cancer but too stubborn to take anything to ease the pain, Mrs. Harrick, who longs to touch her husband to help him in his pain as she wished she had touched her son Jasper to keep him from going into the cave, and Monty Harrick who has got the banker's daughter, Jo-Lea Bingham pregnant. There is the Bingham couple who have been a couple

in name only for several years. There is Nick Papadopoulos, a Greek restaurant owner who had pretended his wife was Jean Harlow until she became bloated and grotesque with tuberculosis. All these find Jasper's fate "catalytic in resolving their own lives."⁴⁵

The event that serves as this catalyst is rather ambiguous. We never really know why Jasper went down into the cave at all. It could have happened "in casual 'dark-dreaming complexion of himself with the whole earth tucked in around him;" in a death-wish, or because of the new frontier or escape value it presented.⁴⁶

Since we do not know how Jasper actually came to be entombed in the cave, the entire development toward truth in the novel comes to rely upon the symbolic meaning of the cave and Jasper's entrapment in it. Probably the most obvious reference of the cave symbolism is to Plato's Cave where a group of people sat chained with their backs to the cave's opening, thinking that the shadows they saw reflected on the walls were the only reality.⁴⁷ Likewise nearly every character in The Cave is living under his own little delusion of reality.

Another obvious image of the cave is as a womb-tomb object. Jasper evidently did find some sort of escape underground, a melting away into a world that is safe from the crudeness of reality. One of the most significant meanings of the symbol is as a symbol of longing, reflected in imagery personal to the various townspeople. "The cave as human emptiness and as yearning for fulfillment so profound (a chronic 'soul-ache') that it implores the comfort of companionship finds minute and simultaneous reflections everywhere. Jo-Lea's heartbeat is like the dark sound down a well." Jack Harrick tells Celia if he threw a rock down her well he would listen for a long time before it hit water. Jack also resents the cancerous hole he finds in himself

right where a man's thinking and feeling and living ought to be.⁴⁸

The very ambiguity of symbolism that could be some literary work's greatest strength presents a serious drawback in this novel. In a novel of this type the reader expects a continuity of action, and expects the various actions to be given some just cause. Because of this, and because in The Cave the entire dramatic development and character development depend upon the symbolic meaning of the cave itself, the meaning needs to be definite enough to establish itself as sufficient cause for all its effects. Furthermore the meaning should be expressed inwardly through the dramatic development of the novel. Instead, Bohner is probably right in saying that "the very profusion of imagery seems a mechanical and calculated intrusion rather than an integral part of the action." (pp. 152-153)

As a result, "the conclusion of the novel, a series of Joycean epiphanies in which the central characters achieve a measure of serenity and self-knowledge seems forced and gratuitous."⁴⁹ Unlike Band of Angels it is not so very difficult to believe that a real state of truth has been reached by the characters, but it is nearly impossible to believe that they were all arrived at because Jasper Harrick was trapped in a cave. In this novel it almost seems that Warren would have done much better to let the action speak for itself and be the cause for its own results: for example, Jack Harrick and Brother Sumpter could have more credibly reached their epiphanies simply because of the "exchanged confessions of two cornered old men stricken wise by the realization that the loss of their sons greatly matters."⁵⁰

In The Cave, then, Warren has the foundation for a good "objective correlative" for the expression of his theme. What gets in his way again is the fact that "the story is almost completely dictated by

Warren's sense of the 'meaning of experience,' and his tremendous technical skill is made the victim of the abstraction represented most clearly in the title."⁵¹ Again Warren is unable to subordinate his philosophy to the requirements of the novel form for logical cause-and-effect development, this time allowing his use of ambiguous and somewhat imposed symbolism to detract from his "objective correlative."

All the King's Men is generally considered to be Robert Penn Warren's best novel. It is only natural, then, that it would have fewer glaring failures than some of his other novels. Nevertheless, even in All the King's Men what failures there are, and there are some serious ones, can be shown to lie in an unhappy mixing of Warren's tendencies as a philosophical novelist and his particular handling of the formal requirements of the novel.

The story of All the King's Men takes place on two levels. On one it is the story of Willie Stark, a power-wielding pragmatist with overtones of Huey Long who builds a political empire of his own in an unidentified Southern state. On this level it tells of his rise to power from his beginnings as a country politician through his appeal to the common people. It develops the story of his political conflicts with opposing power groups, of his reforms and his graft, of his relationship with his associates and with his wayward son Tom who fathers an illegitimate child before being killed in a football game. It further describes his peculiar decision to build a hospital to be named after himself and to keep it "clean," and his eventual assassination by the young idealistic doctor, Adam Stanton, whom he had chosen to head his hospital staff. The immediate motivation for this assassination was the disclosure of the fact that Stark was having an affair with Stanton's sister

Ann. The more comprehensive cause was Willie's decision to build the hospital without corruption. This alienated his lieutenant governor, Tiny Duffy, who had worked out a "deal" with a construction firm and who in revenge told Adam Stanton of the affair, encouraged by Sadie Burke, a Stark associate and forgotten mistress.

On the second level All the King's Men is even more the story of the young narrator, Jack Burden, who had become a "research assistant" for Stark after giving up work on a Ph.D. dissertation in history. This dissertation had dealt with an ancestor Cass Mastern.. Jack gave it up because Mastern's feelings of guilt and responsibility over committing adultery with a friend's wife and thereby causing the suicide of his friend meant nothing to him. As Stark's assistant, Burden did a good deal of the governor's dirty work for him, climaxed and concluded when he dug up records of a bribe accepted years before by an old family friend, Judge Irwin. Jack confronted the Judge with the evidence and learned later that night that the Judge had committed suicide, and then that Irwin was actually his father. There are many other stories going on on the side: for example, the story of Jack's romance with Anne Stanton that had been going on since childhood but was unsuccessful until after Stark's assassination when each comes to accept the other, and the story of Jack's home problems with a zealous evangelist for a supposed absentee father and a mother who has had numerous husbands since this one.

This complex of stories encompasses nearly all of Warren's major themes, in a sense serving the same function as Brother to Dragons. There is the theme of the incompleteness of both pure idealism and pure pragmatism, represented by the mutual destruction of Adam Stanton the idealist and Willie Stark the pragmatist.⁵² (Adam is killed

immediately after he assassinates Stark by one of the governor's sharpshooters).

There is the inevitability of Original Sin, developed primarily by Willie Stark and his theory that good can come only from evil because evil is all that there is, and that each man simply makes up his own good as he goes along. There is the motion toward acceptance of responsibility, found first in Cass Mastern and his story and symbolized by the Spider Web theory of contingency, the recognition that anyone's actions can and do affect the lives of anyone else. This motion toward responsibility is illustrated dramatically through the three primary stages of character transformation in the novel: (1) the transformation of Stark from an honest politician into a ruthless governor, (2) the reactivation of a sense of responsibility in Jack Burden, and (3) the suggested, if not consummated, reconversion of Stark at the end.⁵³

Also prominent is the father-quest theme, obviously expressed through Jack Burden's own search in no particular direction for a father outside the home. He finds himself turning externally to Judge Irwin, Gov. Stanton, or Willie Stark because of the walls he has built up against his own tradition,⁵⁴ symbolized by his rejection of the Scholarly Attorney, and eventually reconciled by his acceptance of that old man. In this novel, as in Warren's others, the protagonist, Jack Burden, and in fact all the major characters, are supposed to have arrived at these various truths.

Although the formal failures in All the King's Men may not be quite as glaring as in the other three novels discussed, they are distributed over all three aspects of narration, character development, and symbolism. Jack Burden serves as a peculiar sort of narrator. There are obviously two Jack Burden's, one the narrator and the other

a character. This is particularly dramatized in the fourth chapter where he consciously switches his pronouns and refers to himself in the third person, speaking of the other Jack Burden, "'of whom the present Jack Burden, me, is a legal, biological, and perhaps even metaphysical continuation.'"⁵⁵ Even his language as narrator alternates between the dry, tough reporting of the detached and cynical observer and the "almost lyrical introspection of the tortured but ironical victim" who speaks in abstractions about his experience and life in general.⁵⁶ This style of narrative naturally affects the actual plot line: events come forward only as they are useful to Jack, and the reader is able to experience along with Jack the effect of events upon him.⁵⁷

In many ways Jack Burden makes the ideal narrator. He has the "historian's devotion to fact" and an "insatiable curiosity," both of which are obviously assets to a character who is to act as narrator. Bohner, quoting Warren as saying in his introduction to All the King's Men that he felt the "necessity for a character of a higher degree of self-consciousness than my politician, a character to serve as a kind of commentator and raisonneur and chorus," points up that Burden serves this purpose very well.⁵⁸

Nevertheless Burden as a narrative device imposes real limitations on the novel. For one thing, like the narrator-historian in World Enough and Time, his knowledge is incomplete. For example, there are many things about Stark that Burden seems to never figure out, such as how he turned from a simple country politician into a demagogue. Since Burden learns as he goes along, and since he is relating the incidents in retrospect, the reader is never sure how much the narrator knows and understands at any one point. This leaves aspects of the other characters

an enigma (particularly Willie Stark, according to Erwin Steinberg⁵⁹) or else it leaves the characters themselves as caricatures, as in the case of the Scholarly Attorney.

Moreover, there is the two-level narrative in which Jack Burden speaks both from the inside, about his experience, and from above, on the level of generalization. It is extremely difficult in such a technique to keep from sounding pompous about matters of common knowledge or wise about things no one knows about.⁶⁰ Jack Burden does both. Furthermore Jack never changes tone as he supposedly changes his philosophy, so that it is difficult to believe that his changes are authentic when he sounds as insolent in the end as in the beginning. Part of the problem, according to Roger Sale, "lies in the use of the first person narrator who is both character and narrator, both learning and learned, so that shifts in voice usually involve real awkwardness." (p. 73)

Again Warren's narrative device suffers from a vulnerability on the part of the narrator to abstraction and over-generalization. "He generalizes people, including himself, into types. He is the College Boy, the Brass-bound Idealist, or the Master Mind."⁶¹ Also, as Sale laments, the "voice that speaks from the inside about Life always begins to sound slightly hysterical." (p. 71)

Finally, even what is being narrated is flawed by the presence of Jack as narrator, with the story split between Jack and Willie. If the story is really Jack's, then the climax is Judge Irwin's suicide, and everything that happens after that to Willie Stark, even his assassination, is anticlimactic.⁶²

Problems of characterization in All the King's Men are generally due to those limitations in Warren's narrative technique. This is true particularly for Jack Burden and Willie Stark.. Lack of character

development in others is due to slightly different causes; frequently it is that, as in the case of Adam Stanton, the character is too symbolic to be seen as sufficiently motivated for his actions.

Warren outdoes even himself in All the King's Men in allowing his excessive philosophy to damage the symbolism of the work. The symbols that Burden thinks in, and acts in for that matter, demonstrate his movement toward self-knowledge. The Great Sleep obviously represents an escape from consciousness, as the Great Twitch symbolizes man's lack of responsibility for anything that happens. When Burden moves from these to the Spider Web theory of contingency, it signifies his acceptance of his own share in the human guilt. The problem is that these symbols tend to become mere labels existing inside Jack's head but having little significance in the actual dramatic texture.

Other more intrinsic imagery is used in the novel--the farmhouse, the machine, nature. These may make their points better because they are more exact and less rhetorical, but even they "seem to open up the novel for richer and more elaborate exeg^{is}, but in fact they never point to anything the brute action of the story has not already made clear."⁶³

Even in Warren's best novel, then, or at least his most commonly praised book, Warren suffers from his strivings toward philosophy and his failure to reconcile this with the novel form.

If Brother to Dragons is to be called a more successful "objective correlative" for Warren's themes than the novels the first requirement it must meet is that it express the major themes Warren uses in his novels. This it does; in fact, it could even be termed the culmination of the Warren themes, and a purer expression of those themes.

The theme of Original Sin is probably the central idea of the poem, along with the related themes of contingency and responsibility. The treatment of Original Sin in Brother to Dragons, as in the novels, is not a lamentation over its existence but an insistence on the necessity for recognizing and accepting it. This point is made in the poem primarily by Thomas Jefferson as he, with all his glorious optimism for man, confronts the fact of his own kin's brutal and irrational murder of a slave. Through the course of the book he advances from the "ashamed bitterness of the disillusioned idealist to an attitude of skeptical pragmatism."⁶⁴ Such a progression is obviously meant to be considered a healthy one: as Cleanth Brooks says, Thomas Jefferson at the end is a great Jefferson; he has given up his callow hopes but strengthened his belief in man's potentialities. (p. 101)

Jefferson arrives at this acceptance of man's weakness through a recognition that he too participates in the guilt of mankind. He learns first that "There's no forgiveness for our being human./ It is the inexpugnable error. It is, Dear Sister, the one thing we have overlooked/ In our outrageous dreams and cunningest contrivances." (p. 24) Later he leaves behind some of his bitterness and comes to believe what his sister, Lilburn and Isham's mother, tells him: "Yes, when you had learned in that report from Kentucky/ What evil was possible even in the familial blood,/ Your fear began, the fear you had always denied, the fear/ That you--even you--were capable of all . . . But, Brother,/ If you would assume the burden of innocence--and dear Brother,/ I must say to you now, for it comes now strangely to me to say it,/ That the burden of innocence is heavier than the burden of guilt--/ But what I mean to say, if you would assume the burden of innocence,/ If you would begin now your innocence, you must take/ His hand--" (pp. 190-191)

Here, in much purer form, and in a context much more intrinsic to the dramatic line of the work, is Jack Burden's Spider Web theory.

This conversion of Jefferson's also bears out another Warren theme, Willie Stark's theory of true goodness coming only from evil. Jefferson's naive innocence in the beginning of the book is almost contemptible in comparison with his experienced depth at the end. Inseparable from this is the necessity for recognizing violence and achieving from it a higher degree of understanding. Jefferson learns, as does Adam Rosenzweig in Wilderness, that every man is "a sacrifice for every other man."⁶⁵

Under such a treatment of Original Sin, it is notable that the sin with which there is most concern is the sin of pride, of refusal such as Jefferson's to accept one's humanity. "The truth is that tragedy grows as often out of our own inordinate idealism as from the grasping intentional evil of others. We want so much to be more than we are (the sin of Lucifer), and we want to drag others upward with us. Perhaps the greatest sin is to insist that we already have perfection--surely this is the most certain form of the violation of nature."⁶⁶ Significantly the title of the poem is taken from the lamentations of Job, and was spoken by him not over the loss of his land or his health or his family, but over the loss of his pride because he, being an upright man like Thomas Jefferson, could not accept the possibility that there might be anything punishable in him.⁶⁷

Even more closely related to the theme of Original Sin in Brother to Dragons than in some of the novels is the search for identity. In the poem this takes the form of reconciliation with the father, enacted by the poet R.P.W. who leaves his excursion to the old Lewis place to rejoin his old father who is dozing in the car.⁶⁸ This reconciliation is extended to a reconciliation with the entire past, an extension not

at all unusual for Warren. He has Jefferson say near the end, after beginning to understand the truth of his experience, "One day I wrote to Adams, long ago--/ To Adams, my old enemy and friend, that gnarled greatness, long ago./ I wrote to him, and said/ That the dream of the future is better than the dream of the past./ Now I should hope to find the courage to say/ That the dream of the future is not/ Better than the fact of the past, no matter how terrible./ For without the fact of the past we cannot dream the future," (p. 193)

Warren's themes of synthesis also play an important role in Brother to Dragons. The need for a synthesis of the ideal and the act is pointed out in the relationship between Jefferson, the man of ideals, and Lilburn Lewis, the man of action. Each is obviously incomplete as he is, and as Lucy Lewis observes, they are very much alike in their stubborn single-mindedness. In fact, it has been said, and probably rightly so, that the only difference between the old Jefferson and Lilburn is in sensitivity.⁶⁹

Perhaps one of the most exact expressions of a theme of synthesis in Brother to Dragons is in the working out of the American myth. One reason Warren gives for writing the poem in the first place is his interest in Jefferson as the man responsible for suddenly defining the new nation,⁷⁰ and the subject of the poem is "the birth of this thesis [American myth] in the prototypical American consciousness--that of Thomas Jefferson."⁷¹

Another fusion which is introduced in Warren's novels and which takes place in Brother to Dragons is on the level of the art itself. Warren's art always contains elements of both naturalism, in which the motivation for human conduct is understood in terms of biology and sociology, and symbolism, which turns inward on its own ego to savor what

in its nature is idiosyncratic.⁷² Certainly this synthesis is notable if nowhere else in Brother to Dragons in the characterization of Lilburn, who is motivated by an Oedipus complex but still retains a fiery and inexplicable uniqueness.

Minor themes from the novels also find their way into Brother to Dragons. There is a westward trip ending in disillusionment, this time by Meriwether Lewis, sent by the idealistic Jefferson. There is the same welding of public and private concerns found in World Enough and Time, Band of Angels, and All the King's Men. In other words, there is little or nothing that Warren tries to say in his novels that he does not also say, and generally much more simply, in Brother to Dragons.

The reader gets from Brother to Dragons a better feeling of both the historical event and the ahistorical meaning of the event than he gets from the novels: both the universal and the particular aspects carry more impact. The romantic and even moralistic tendencies do not seem nearly so bothersome.

A major reason for the poem's greater success does lie in the form itself. By creating his own form to perform in, one more hospitable to the philosophical writer than the novel, Warren escapes the problem of converting the thinker in him into a novelist.⁷³ For one thing, the plot requirements of this new form are much more conducive to Warren's style of writing than are those of the novel. The actual chain of events can be much simpler, because such details as how or why characters get from one location to the other are not necessitated. Also, as Warren himself recognized, this form allowed his story to spread out and not pull in at the end, since the real meaning is the impact of the action on the characters gathered later. In fact, this form

got Warren out of the box of chronology and "incidental circumstantiality" altogether,⁷⁴ so that Meriwether Lewis' trip West, although totally unrelated circumstantially to the rest of the action seems much less extraneous than do the westward trips in the novels.

The characterization problems in this new form are also fewer than in the novels. Paradoxically, the characters seem more real because they do not have to be as realistic; that is, we do not need to know everything about them to believe in them. Perhaps one reason for this is that even though their speeches are not realistic, they seem true: they seem to say what real people do not say, but would say if they could. All the characters speak for themselves without commentary, so that we get to know them directly instead of through Warren's normal maze of rhetoric and moralizing.⁷⁵

Also, as Frederick McDowell observes, "the combined reflections of the several interested persons, including the author as R.P.W., yield a valid disinterested truth, since its roots are in their immediate experience."⁷⁶ Such grounding in the characters' own experience is not an habitual practice of Warren's in his novels.

The narrative technique permitted by the form of Brother to Dragons is another asset to the presentation of Warren's themes. One decided advantage is that no true narrator is necessary. R.P.W., the poet, is more a "kind of interlocutor, . . . a center around which the action revolves and a focal point for its meaning." Like Jack Burden and the narrator-historian in World Enough and Time, he "culls the documents, sifts the facts from the folksay, and meditates on the ultimate meaning of the events." He is "part prompter, part commentator, and part participant in the action."⁷⁷

The presence of R.P.W. provides several benefits: he makes the action more personal because he has his own story to tell, thereby giving himself a justification that the narrator-historian of World Enough and Time lacks. He is a "Pilgrim, Everyman, Chorus, and Warren, the real person, who like everyone else has his own birthplace, parents, personal memories, tastes, etc." His task is to "face, understand, and even justify a world which includes moronic violence."⁷⁸ Furthermore he himself participates in the general guilt expressed in the poem for creating a situation that calls up "old ghosts" and creates "a structure for the reenactment of old crimes," an "artifice whereby the brute ugliness of human evil can be demonstrated."⁷⁹ With all the advantages of R.P.W. as a quasi-narrator, the disadvantages of the novels' narrators are eliminated by virtue of the fact that R.P.W. alone is not responsible for telling us all we have to know about the characters, events, and meanings.

Jefferson's disproportionate role in the poem can also be justified in light of the specific form with which Warren is working.⁸⁰ No requirements of realism are inherent in this form as in the novel. In fact, it would seem unfair to say that his presence creates problems because he is too much of an historical figure to fit into a piece of fiction⁸¹ or because it is tampering with sacred history to suggest a recantation of Jefferson's philosophy.⁸² The poem is not realistic but romantic, and the characters should therefore not have to conform to standards of realism.

The shifts in point of view and consciousness made possible by the dialogue form are very helpful in character development because we do not have to rely on someone else's interpretation of minor characters as we do in the novels. When the characters do not have to

talk as they would talk in real life it does not matter if they insist or shriek. "Here, for the first time, his form has allowed Warren to use all the trappings proper to the shrillness of his need."⁸³ Here, too, Warren is at his best in voice control, demonstrating his special talent for making "all his characters speak in unfaltering, unstilted blank verse,"⁸⁴ and still have every voice be recognizable and contribute to the characterization of its owner.

Finally, the verse play form of Brother to Dragons opens the way to Warren for more effective use of symbolism and imagery. Symbolism now can be external without being imposed: rather than having to relate to or form the basis of the dramatic action itself it can simply be used to reflect attitudes and reactions on the part of the characters. The fact that Jefferson reacts with such outrage to the minotaur, his symbol of the beast within the self, is an indication of his inability to accept the evil inherent in man. R.P.W.'s reaction to the black snake he finds at the Lewis place is a more objective one of fright, but not revulsion: he sees the snake as representing the unconscious self, the "emergence of the inner self from 'earth's inner darkness to the day.'" Likewise the catfish under the Mississippi ice represents to R.P.W. man's unconscious self, this time in perfect adjustment to its environs, at one with self and God, reminiscent of Jung's insistence upon the unconscious as man's only source of religious experience. R.P.W. significantly sees this "monster" as humbly seeking forgiveness and reconciliation.⁸⁵

The result of the more felicitous use of the verse play form is a work that probably is not only a better work of art, but a more convincing statement of Warren's truths. As distinguished from his

novels, every cause in Brother to Dragons seems sufficient for its resulting action. Furthermore, the reader need not worry about where the characters will go from here and whether their new-found syntheses will stand them in good stead, because the characters do not have to go on living. Neither does he have to regret that they learned their truths too late, for the world of Brother to Dragons is timeless and the only thing that matters is that it is possible to arrive at these truths. For once Warren can be as abstract as he wants and get away with it.

It has certainly not been the intent of this thesis to say that Warren's novels are all complete failures. On the contrary, so rich and overpowering are his themes that it seems only natural to want to forgive Warren for whatever failures his handling of the novel form entails. R.P.W. says in Brother to Dragons concerning his earlier attempts to find a form for the story of the Lewis murder, "No, the form was not adequate to the material, Jeff:/ It never is. There is no form to hold/ Reality and its insufferable intransigence." (p. 44)

The proper form is hard to achieve for a writer whose sense of theme is so urgent, and even when the work falls short it still rarely fails to make its significant statement. Nevertheless, it is in Brother to Dragons that Warren seems best able to match his form and his content in a successful "objective correlative."

FOOTNOTES

¹Paul West, Robert Penn Warren (Minneapolis, 1964), p. 6.

²Robert Penn Warren, "'The Great Mirage': Conrad and Nostramo," Selected Essays (New York, 1958), p. 58.

³Cleanth Brooks, The Hidden God (New Haven and London, 1963), p. 98.

⁴Leonard Casper, "Journey to the Interior: The Cave," Robert Penn Warren: A Collection of Critical Essays, ed. John Lewis Longley, Jr. (New York, 1965), p. 98. (Book hereafter referred to as "Collection . . .")

⁵Everett Carter, "The 'Little Myth' of Robert Penn Warren," MFS, VI, Spring (1960), 4.

⁶Eric Bentley, "The Meaning of Robert Penn Warren's Novels," KR, X, Summer (1948), 424.

⁷Charles H. Bohner, Robert Penn Warren, (New York, 1964), p. 99.

⁸Selected Essays, p. 57.

⁹F. Q. Matthiessen, The Achievement of T. S. Eliot (New York, 1959), p. 63.

¹⁰Madison Jones, "The Novels of Robert Penn Warren," SAQ, LXII, Autumn (1963), 493.

¹¹Alfred Kazin, Contemporaries (Boston and Toronto, 1962), pp. 179-180.

¹²Frederick P. W. McDowell, "The Romantic Tragedy of Self in World Enough and Time," Collection, p. 123.

¹³John W. Rathburn, "Philosophy, World Enough and Time, and the Art of the Novel," MFS, I, Spring (1960), 53.

¹⁴Robert Penn Warren, Brother to Dragons: A Tale in Verse and Voices (New York, 1953), p. xiii. (Hereafter cited in text).

¹⁵Leslie Fiedler, "Romance in the Operatic Manner," NR, CXXXIII (Sept. 26, 1955), 38-39.

¹⁶Robert Lowell, "Prose Genius in Verse," KR, XV, Autumn (1953), 624.

¹⁷Delmore Schwartz, "The Dragon of Guilt," NR, CXXIX (Sept. 14, 1953), 17.

¹⁸Randall Jarrell, "On the Underside of the Stone," New York Times Book Review (August 23, 1953), 8.

¹⁹McDowell, "The Romantic Tragedy . . . ;" 112-113.

²⁰Ibid., 113.

²¹West, p. 39.

²²James H. Justus, "Warren's World Enough and Time and Beauchamp's Confession," AL, XXXIII (Jan., 1962), 504.

²³Ibid.

²⁴Robert B. Heilman, "Tangled Web," Collection, p. 98.

²⁵Bohner, pp. 108-109.

²⁶Heilman, "Tangled Web," p. 98.

²⁷Rathburn, 51.

²⁸Heilman, .ppl.108, 123.

²⁹Rathburn, 49.

³⁰Arthur Mizener, "Amphibium in Old Kentucky," KR, XII, Autumn (1950), 700.

³¹Robert Penn Warren, World Enough and Time (New York, 1950), pp. 3-4.

³²Rathburn, 47.

³³West, p. 41.

³⁴F. Cudworth Flint, "Mr. Warren and the Reviewers," SR, LXIV, Autumn (1956), 635,634.

³⁵Jones, 491.

³⁶Maxwell Geismar, "Agile Pen and Dry Mind," Nation, CLXXXI (Oct. 1, 1955), 287.

³⁷Flint, 645.

³⁸Flint, 644.

³⁹Jones, 494.

⁴⁰E. M. Forster, Aspects of the Novel (New York, 1927), pp. 103-104.

⁴¹Jones, 495.

⁴²Bohner, p. 135.

⁴³Casper, "Journey . . . ," p. 150.

⁴⁴Ibid., p. 152.

45West, p. 42.

46Casper, "Journey . . . ," p. 151.

47Bohner, p. 149.

48Casper, "Journey . . . ," pp. 151, 154.

49Bohner, p. 153.

50Casper, "Journey . . . ," p. 158.

51Roger Sale, "Having It Both Ways in All the King's Men," HR, XIV, Spring (1961), 761.

52A. Fred Sochatoff, "Some Treatments of the Huey Long Theme," All the King's Men: A Symposium (Pittsburg, 1957), p. 14. (Hereafter cited as "Symposium")

53
Sochatoff, p. 8.

54Robert C. Slack, "The Telemachus Theme," Symposium, pp. 30, 33.

55Bohner, pp. 91-92.

56Charles Kaplan, "Jack Burden: Modern Ishmael," CE, XXII (Oct., 1960), 23.

57Beckman W. Cottrell, "Cass Mastern and the Awful Responsibility of Time," Symposium, pp. 49, 44.

58Bohner, p. 87.

59Erwin R. Steinberg, "The Enigma of Willie Stark," Symposium, pp. 19, 17-28.

60Sale, 71..

61Bahner, p. 92.

62Jones, 496..

63Sale, 75-76.

64West, p. 19..

65West, p. 43.

66John Lewis Longley, Jr., "Self-Knowledge, The Pearl of Pus, and the Seventh Circle: The Major Themes in At Heaven's Gate," Collection, p. 63.

67Victor H. Strandberg, A Colder Fire: The Poetry of Robert Penn Warren (Lexington, Ky., 1965), p. 141.

68West, p. 20..

69Frederick P. W. McDowell, "Psychology and Theme in Brother to Dragons," Collection, p. 205.

70Bohner, p. 118..

71Carter, 4..

72Bohner, pp. 80, 81.

73West, p. 25..

74Robert Penn Warren, "The Way It Was Written," New York Times Book Review (Aug. 23, 1953), 8.

75Jarrell, 8..

76"Psychology and Theme . . . ," pp. 197-198.

77Bohner, p. 121.

78Lowell, 622.

79George Palmer Garrett, "The Function of the Pasiphae Myth in Brother to Dragons," MLN, LXXIV (April, 1959), 312.

80Warren, "The Way It Was Written," p. 8.

81Leslie Fiedler, "Seneca in the Meat-House," PR, XXI, ii(1954), 21.

82F. Cudworth Flint, "Search for a Meaning," VQR, XXX, ii, 148.

83Fiedler, "Seneca in the Meathouse," pp. 21, 22.

84Lowell, p. 620.

85Strandberg, pp. 142-144, 149-151, 154.

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