CHAPTER: THREE
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LOVE'S LABOURS FULFILLED

The goal of every protagonist in Warren's novels is to achieve an understanding of the self, which will deliver one from frustrating feelings of fragmentation. In his earnest endeavour to attain sufficient selfhood, the Warren protagonist is put to inexplicably difficult testing. A writer who treats of man's innate depravity in his novels should also consider man's powerful potential for redemption, like humane instincts. Since good and evil have simultaneous existence in the world, any good novel depicts both dexterously. Hence we find murderers like Jeremiah Beaumont (World Enough and Time), suicides like Murray Guilford (Meet Me in the Green Glen), power maniacs like Bogan Murdock (At Heaven's Gate) and kind hearted people with a capacity to love like Cassie Killigrew (Meet Me in the Green Glen). The tenderness that such lovers as Cassie Killigrew extend to their turbulent companions tends to calm down their turmoil and makes them feel whole, driving away the distress of the disintegration of personality that they experience. James H. Justus observes:

Human discomfort in the face of imperfection is characteristically troublesome to the speakers and protagonists in Warren's work. When ideal constructions of reality fail to be confirmed by actual experience or are unceremoniously shattered by the malice or chance of the world, they may seek physical solace.

1 James H. Justus, "Fathers and Sons," The Achievement, p.11
The shattered man seeks a companion to cater to his emotional needs. One such man is Angelo Passetto in Warren's *Meet Me in the Green Glen* (1971) one of the novels discussed in this section. *Flood: A Romance of Our Time* (1964) and *A Place to Come To* (1977) are also examined in this chapter.

Cassie Killigrew loves Cy Grinder. He adores Cassie Killigrew. Cy Grinder is ambitious to come up in life before marriage. He leaves the place to come back after eight years Cassie hates her mother thinking that it is because of her that Cy Grinder had deserted her.

When Cassie goes to Sunderland Spottwood's house to nurse Sunderland's wife Josephine, dying of Tuberculosis, Sunderland finds his way to Cassie's bedroom and she yields without resisting. He marries her after Josephine's death. Arlita is the negro woman in the house, with whom Sunderland had had an affair. Now Arlita has a grown-up daughter named Charlene.

Cassie's mother dies and Cassie is unmoved by her mother's death. Her repressed feelings lead to a mental break-down and she spends four years in a mental sanatorium. She is discharged from the Asylum to nurse Sunderland who has a paralytic stroke. The only visitor to Sunderland's house is Murray Guilford, a lawyer and Sunderland's boyhood companion.
Gulfort is envious of the care Sunderland gets from Cassie. He has married his wife Bessie, just for furthering his career and now associates with expensive call-girls in Chicago. Gulfort's indifference kills his wife. Fulfilling his ambition he now occupies a high position as Attorney-General.

A young Sicilian, Angelo Passetto, a convict on parole comes to Cassie's house, where she leads a dull and monotonous life attending on her husband Sunderland Spottwood, for twelve years. Angelo is younger than Cassie. As a prisoner, Angelo had been submitting himself to the will of the authorities in the prison and now he nourishes a desire to dominate somebody. Deprived of passionate love from her husband and living in emotional poverty, Cassie yields to Angelo when he tries to rape her. As Katherine Snipes points out, "From this beginning in raw bestiality a strange tenderness develops."²

Angelo has an affair with Arlita's daughter Charlene. In response to Gulfort's suggestion, Cassie in spite of her own immense love for Angelo, sends him away with Charlene. She gives him her car and enough money. In the meantime, Sunderland is killed and Angelo is arrested. All the attempts of Cassie to save Angelo fail. She loses her mental balance and is sent to the Mental Asylum.

²Snipes, "From Melodrama to Pastoral," Robert Penn Warren, p.14
Cassie, whose heart is full of selfless love, experiences an ecstasy, whereas Murray Guilfort, who uses others only for furthering his fortune feels empty and frustrated. Cassie's definition of true love makes Guilfort realize the worth of his dead wife. Feeling frustrated, he commits suicide.

Warren depicts Cassie as leading a life of withdrawal from the present and retaining only memories of what she likes. When Murray goes to meet her in the Asylum, he thinks that in her state of mental imbalance she would not recognize him. But Cassie's equanimity is clearly portrayed:

"I know who you are" she said brightly
"Cassie," he said. "I'm sorry I haven't -
"You're Murray Guilfort!" she announced triumphantly, and smiled the smile of a little girl waiting to be congratulated for her recitation (MMGG, 355).

The bright expression on her face and the triumphant tone of her voice show the equanimity that her love for Angelo has given her. Though she does not get united with Angelo, the love is alive to comfort her. The value of true love is illustrated in what she tells Murray:

"It may hurt you," ... "Like you tore your heart out" she resumed, "and threw it away."
She stopped again. ... and the brightness came suddenly back, ... a luminousness from within. ... She was saying: "If you have loved somebody, you know how it is, how you tear your heart out, just to give it away, and that is a great joy. Even if it hurts
and even if they don't want it, even if they
just look at it and laugh and drop it, like
it was nothing, and walk on away. ..."

"It doesn't matter," she said, "because it —
your heart, I mean — it belongs to them any
way. ..." (MMGG, 357-358).

The only thing that she retains in her memory is Angelo's
going away in her car with the girl whom he loved and before
going, his kissing Cassie's hand — a loving gesture. In her
exhilaration, Cassie tells Murray what she remembers about
Angelo. She has made up her mind not to accept Angelo's death.
Murray, who leads a self-centred and alienated life without
giving love and without being desirous of getting it either,
tells Cassie that Angelo is dead — executed for killing Sunder-
land. His cruelty does not end there. He reminds her of
Angelo's innocence and the fact that it is she, who killed
Sunderland. But she repeats her earlier words, "Of course, how Angelo — how he went away — and he's happy" (MMGG, 360).
These words of Cassie prove that her mind does not want to
acknowledge or even receive the news of Angelo's death. So
Murray Guilford's venomous revelation does not disturb her peace.

Murray hates Cassie for being cheerful and wants to flee
from the luminous joy on Cassie's face. Suddenly he realizes
that he does not flee from but flees towards it. His actual
plan was to go to Nashville, but now he goes to Durwood, his
dead wife Beattie's place. He takes a bath and prepares his
bed ceremoniously. He takes the letter Angelo had written
to Cassie before his death, expressing his love for her. This
letter was not shown to Cassie, as the doctor feared its
effect on her and had given it to Murray. He experiences a
"flicker of consciousness" (MMGG, 371) and feels numbly the
terror of discovery of Angelo's letter that he has concealed.

Suddenly, on impulse he sees his wife's picture on the
mantelpiece and remembers the remark of one Miss Edwina that
Bessie loved him. Murray recollects Bessie's smile and asks
himself if he ever liked to be with her. He sees her picture
and recalls that he hated her for the brightness on her face.
He remembers how,

He longed to take her by the shoulders and
shake her till those little white teeth—...
rattled and that silly grin got wiped off
her face. He would stop that giggling
(MMGG, 368).

Murray's feelings towards his wife are similar to those of the
Duke in Browning's 'My Last Duchess,' who casually remarks,

... she smiled no doubt,
where'er I passed her, but who passed without
much the same smile? This grew; I gave commands;
then all smiles stopped together. ...

In Browning's poem the Duke has his wife murdered. Here Murray
causes her death by indifference. One evening, shortly before
her death, he remembers her going near her picture and looking
at it. He could not bear it and left the room in hatred. It
was a long time ago. Only today he has come near that picture Murray continues his recollection which remarkably depicts his cruelty and meanness in the past:

well, if she had loved him — and he tested the edge of the thought like sliding your thumb down the honed edge of a knife — her love was the mark of her inferiority, her failure (GOG, 369).

Remembering Miss Edwina's remark about his wife, "she loved you," (NMGG, 369) he thinks, "So that is love" (NMGG, 369). He then feels that his wife dreamed a lie like Cassie and called it truth. Now he observes that the dream is a lie, but "the dreaming is truth " (NMGG, 370) and feels sad as nobody told him what it meant. Loneliness creeps over him. He consumes sleeping pills and dies. Warren explores unconditional love, that is, the love which does not care for any reciprocity, in his portrayal of Cassie's love for Angelo. It is this selfless love of Cassie that gives Murray knowledge about his "schooled numbness" (NMGG, 369) to his wife even while she was dying and makes him feel guilty and commit suicide to get redemption.

The ecstasy of Cassie and the emotional emptiness of Murray delineate Warren's speculations on the alienation of modern man. The novel ends with a picture of Cy Grinder standing all alone in the valley, looking at the moon and thinking of his wife who sleeps in his bed and had slept there now for so many years:
Yes, that face was like the face of the little girl. All those years, and how had he failed to see it?

With the image of the woman's face so clear in the darkness of his head, he began to wonder what she thought, what she felt; and his wondering was mysterious to him. ... He realized, slowly, that never, in all the years, had he wondered that before. (MMGG, 376)

This realization by Cy Grinder is another incident in the sequence of events that originate from Cassie's expression of love for Angelo. Murray's death evokes in Cy Grinder an emotive empathy for his wife eliminating the blankness in his heart. It opens his eyes to the feelings of an unloved person.

Love is a recurring theme in Warren's fiction. If we analyse Warren's characters or those of any other novelist for that matter, we discover that many forms of evil "are expressions ... of the need to love and be loved." Murray's arrogance is only an expression of his need to be loved. Earlier in the novel we find him being envious of Cassie's care for Sunderland. This envy is also born out of the need to be loved. When a man experiences such a need to be loved naturally he would be engulfed by a wave of loneliness.

Meet Me in the Green Glen tells us a story of loneliness. Cassie, Murray, Cy Grinder and the people in the courtroom are the lonely people in the novel. The castle of Cassie

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3Norman Kelvin, "The Failure of Robert Penn Warren," College English, 18, No. 7 (April 1957), 361.
Killigrew Spottwood is in a remote farmhouse in Tennessee. Living alone with her paralysed, speechless husband for twelve long years she has been feeling emotionally empty. Warren depicts the people in the courtroom as emotionally dead people. At the courtroom when Angelo and Cassie openly express their love for each other, Cassie's and Angelo's faces are bright and they are alive in the midst of the emotionally dead people seated in the court.

When Cassie confesses her guilt openly in the court to save Angelo, he exclaims 'piccola mia - piccola mia' (my little one) (MMGG, 274). Marshall Walker observes that this open confession of Cassie and Angelo's response to it in the Courtroom bring the green glen of true love into daylight at last. Leroy Lancaster, the Defence Lawyer realizes with his own pang of jealousy that all the people in the court "would kill Angelo Passetto because he had stood there in the full shining of that woman's face." (MMGG, 275)  

Sunderland Spottwood's paralysed body is symbolic of the loneliness and the eerie atmosphere pervading the house. What Sunderland experiences in the house is, living death. Cassie releases him from this condition, by killing him. Cassie's act of releasing Sunderland from living death consequently leads to the moral rebirth and the physical death of Angelo.

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Passetto. Cassie retains the memory of her love for Angelo even in her state of mental derangement. Katherine Snipes makes clear that love's labours are not lost:

What the novel says about love is poignant without being sentimental, and it avoids the kind of emotional quagmire, that seems to bog down the protagonists of Flood and A Place to Come To in the neurotic guilt of a lifetime. Perhaps Cassie provides the real clue to mental health - selective forgetting.5

Cassie's isolated life earlier is the cause of her immense love for Angelo. Warren hints at the alienation Cassie had been feeling when he describes the change that comes over her after meeting Angelo:

She would clutch his coat like a child trying to keep somebody from going away. ... In the end it was her ignorance that possessed him. It was the emptiness that he had to fill up. That was the putty, the clay he had to handle and mold. It was also the air he breathed, it was the bread he ate. (MMCC, 176-177)

Warren's exploration of despair and love begins even before the novel starts, that is, in his epigraph to the novel. The epigraph - the four lines from Andrew Marvell's poem - points to the key theme of the novel - love born of despair: "My love was begotten by Despair / Upon Impossibility."

Angelo Passetto's solitary state is clearly brought out by Warren. When Angelo has no work, he thinks of his father

and mother. Being displeased with them he had sworn earlier that he would never be like them. But now he feels that he himself is like them. Immediately he rises from bed, goes from the room, wanders about, shuts off the flashlight and breathes the dark air that is harsh and cold with dustiness. When he remembers his father, he wants to get up and yell and run out into the street, into the fields, up the mountain, anywhere. Night after night he does this. In the daytime Angelo engages himself in work, a blind occupation. Once he plans to fix the pipes for the bathroom. He finds a board-covered opening in the rough stone foundation and crawls under, to trace the pipes that lead to the bathroom. Now and then he rolls over and stretches out to relieve the cramps in the muscles. Then he lies on his back with the light out, breathing the dry cool dustiness of that secret earth and feels a lassitude creeping over him. He knows that it is peace, a nothingness that is strangely a kind of sweetness. Even in his solitude he feels peaceful.

Sunderland Spottwood is another character who leads a life of alienation for twelve years, lying paralysed. Unable to bear his loneliness, he makes irritable noises when Cassie enjoys Angelo's company. Murray Jutilfort and Cy Grinder are the other characters in the novel who lead their lives isolated, being resentful of their wives. Warren thus illustrates man's state of alienation through different characters. Towards
the end Murray and Cy Grindor regret the isolation that they had brought on themselves. They realize that life becomes meaningful only in the company of a fellow human being.

Man finds his identity only in the responses he generates in others. Warren depicts Cassie's concern for Angelo and her strong craving for his love in the episode in which Cassie attends on Angelo lying unconscious with a wound in his right eye:

> The eyes were looking up into her face, but the eyes did not seem to know who she was. "Angelo!" she cried out, feeling that her heart would break for joy that his eyes had come open, and for sorrow that the eyes did not know who she was. (MMGG, 198)

For Angelo, her earlier existence, when she had been just an object of his admiration, wearing her red dress, appears unreal. Only now in her gestures of love and affection does she gain real existence. Earlier he had only been aware of her physical appearance but now he realizes her loving heart. To prove that he has acknowledged her existence, he calls her "Cassie" (MMGG, 191) for the first time. Earlier she was 'la piccola' (MMGG, 185) for him. Cassie is happy considering it a rebirth for her. She is now excited and says "That's my real name. You never called me by my name before." (MMGG, 191) Angelo has understood what is real and in that knowledge he responds
to her gestures of love, to give her identity. Thus the responses of other people give the characters their identity.

Later in the novel, Warren's speculation on dream and reality are brought out in the Court scene. When the verdict against Angelo is that he is "guilty of murder" (MMGG, 259), Cassie shouts that she is the murderer. Leroy Lancaster stares at Cassie's face. He thinks that this has to be a dream because very often he had a dream of the guilty themselves confessing and the innocent people being saved. Now Leroy feels that "the crooked way was made straight and justice was redeemed" (MMGG, 273). Hence Leroy is sure that he would win, the case. To his disappointment Angelo cries out "Piccola mia - piccola mia!" (my little one) (MMGG, 274).

To invite the hard targeting eyes of all those people, who ... stared unforgiving at him from the thorny shadow of their own deprivations yearning and envies, ... (MMGG, 275)

Leroy is sick at heart as Angelo has spoilt everything. He calls his wife and tells her that she would not come home. He analyses himself and finds out that he does not want to go home because he wants to cling to the dream of victory. Now he recollects Cassie's grey-eyed gaze that saw everything and forgave everything. This is something that Leroy could not bear. Because his wife's responses to him always have made him feel that he had been a child waiting to get cajoled.
Leroy wonders:

Had she in the first place married him because she could, even then, smell the failure on him - married him so that this object of good works would be always available for her charity ... Or had she, by her charity - by her love ... made him the failure he was? (MMGG, 277)

Warren describes Leroy as thinking that his wife has a belief that she can redeem his failure. It is like a bone flung to the dog or a bright object offered to a child to distract it from crying. When she touches him also the tenderness is like that shown to a sick person. After a moment Leroy knows how in the court room, his own eyes had fixed upon Angelo Passetto as unforgivingly as those of the others in the court and how he wanted Angelo Passetto to die.

Suddenly he feels guilty and though he has not prayed since he had been a boy, now prays uttering 'God' aloud. He says "God forgive me - I have blasphemed against my own life" (MMGG, 278). But these words he has uttered, had never been in his mind and so he feels his own voice sounds so strange and far away. Mysteriously, for no reason he could name, tears roll down his cheeks. He now feels that he should go home. He has rung up and told his wife that he would not go home but the cause for this transformation is the sincere and deep-rooted love existing between Angelo and Cassie. Their love makes him feel envious first, redeems his soul later
and unknowingly he utters a prayer which has a tremendous effect on him and then he feels elated and clear-headed. The episodé of Leroy Lancaster's turbulence and peace validates Neil Nakadate's observations on the conflict in Warren's characters between the conscious and the unconscious,

... great conflicts are carried on within the individual souls of Warren's people who darkly struggle with the disparate elements of their character to find and make their ultimate identities, to shuck off mask after mask and come to the quintessential self.6

The love between Leroy Lancaster and his wife is one of the various types of love depicted by Warren. Lancaster, as discussed earlier (pp. 95-96), suffers an indignity at his wife's extension of love and kindness. Her vitality in giving love appears to be charity and she makes him feel small and conclude that her pictures of love have drained the successful man in him and therefore he stands in life as a failure. As the novel begins, Cassie is depicted as being in love with Cy Grinder. Cy Grinder feels inferior and wants to rise up in life and then get united with Cassie. He waits for "the certificate with the gold seal to say that he was an engineer." "Until he got that certificate that would give him a new self" (MNCG, 77), he does not want to accept Cassie. Once Cassie's mother abuses Cy Grinder before some strangers. Immediately, "in the unwitting trance of a man

stunned by truth" (MMGG, 79), he moves away from Cassie, to come back after eight years. Warren recounts the thoughts of Cassie as she sees the door close after him, "He loves something else better than me" (MMGG, 79). His ambition to rise to Cassie's level is that which stands between Cassie and Cy Grinder. The irony is that he marries Gladys Peegrum whose status is lower than his own.

Murray Guilford's love for Cassie is the third type of love in the novel. Observing Cassie's patient services to Sunderland, Murray feels a numbed sense of loss:

As a slow pain grew in his chest, he thought how, day after day, year after year, she would learn in her devoted occupation, how that man on the bed could, even now exact such devotion. (MG, 133)

Murray is envious of Cassie's total surrender of being and imagines himself in the place of Sunderland receiving Cassie's ministration. Murray Guilford remembers Sunderland's sexual mastery over Cassie earlier. With a sudden impulse Sunderland surprised Cassie, seizing her, stifling her and dragging her into the bedroom and she had responded without love as in a trance. Now when Cassie attends on Sunderland with dedication, he is unable to respond to her adoration. Cassie's mechanical response in the past and Sunderland's inability to respond now, occupy Murray Guilford's thoughts. So he feels that the people in the house live in the void and he assumes the role of a protector to them.
Angelo's love for Charlene is the next type of love. It is merely his attempt at escaping the unreality pervading the house. He feels that Charlene flames into reality. Unable to bear the unreal atmosphere of the house he takes up some repair work and spends time in doing it. Likewise he goes to Charlene's place to feel the difference, the lively youth of Charlene serving as a welcome change to the dull monotony and spiritual bankruptcy in Cassie's house. The ideal love is portrayed as that existing between Angelo and Cassie.

_Meet Me in the Green Glen_ shows that dreams are vital to make one's life happy. Sunderland Spottwood could capture Cassie only when she is in a daze and sees only Cy Grind in Sunderland. "She senses the ghostly breath of Cy Grind" (MMGG, 85) when Sunderland shares her bed. Neil Nakadate observes,

Murray Guilford ... from the earliest days in the "good, decent house" of his childhood, has been "only nothingness, a movement of shadows" (p.143) His only triumphs, merely pathetic in the end, are in ... the condemnation of Angelo Passe.to - and public rejection of Cassie's new reality. He can have his own illusions - "illusion," said his friend Milbank, "is the only truth" (p.23) - only by denying other people's dreams. ... he is ultimately alienated even from himself, he lacks all relationship to human need, even his own.7

Angelo comes to the Spottwood Valley on parole as an escape from the reminders of his earlier life - because this atmosphere will be entirely different. Here he becomes a victim of Cassie’s dream life and her transformation.

In the real world represented by the court-room everybody except Cassie wants Angelo to die. They are not able to bear the other reality - Cassie’s genuine love for Angelo because they had never experienced it in their lives. Nakadate elaborates, "Cassie’s crime is that she has made their fantasies, their fears - a life of passion, dreamlike and intense - her reality." 8

The characters in Meet Me in the Green Glen experience love, hatred, emptiness and envy. The effects of loneliness and how people react to it are explored in the novel. As in the other novels here also Warren recounts the desires of people to follow their ideals - Cy Grider wants to rise to Cassie’s status to be united with her. But what happens actually, is the reverse. He marries a girl who is inferior to him status-wise. Leroy Lancaster keeps imagining about an ideal case where the guilty would admit their sin and save the falsely accused. In spite of the former half of the wish being fulfilled, that is, Cassie who is guilty admits her sin, the latter - the falsely accused being saved - does not

8 Neil Nakadate, Robert Penn Warren: Critical Perspectives, p.182.
materialise, since the falsely accused Angelo, without minding
the verdict, wants to express his love for Cassie and does
not wish to be saved from death. Had he kept quiet he would
have been saved. These are instances of the conflict between
the ideal and the real. Only Cassie and Angelo take life in
its stride and feel the ecstasy of love.

Flood (1964) is another novel which highlight: the theme
of love. Like all the other novels Flood is also a dramatiza-
tion of the soul's conflict with the darker impulses.
Humane instincts stimulate a power in man to fight with evil
forces. Kindness, sympathy, and love are qualities which
prove the humanness in man. The novel Flood is given the
sub-title 'A Romance of our Time' making the theme explicit.

The locale or the story is Fiddlersburg, a town in
Tennessee. Warren in his interview with Richard B. Sale gives
us the germ and background of the novel.

Warren tells Richard Sale in an interview that in
April 1931 he passed through a village in South Tennessee
where he saw an "old house hanging over the bluff of the
river." The village in which he saw the house impressed him.
The impression he carried away from it was the germ for Flood.
Then, as he relates to Sale, he had seen two flooded-out

9Richard B. Sale, "An Interview in New Haven with Robert
William Bedford Clark (Boston, Massachusetts: G.K.Hall & Co.,
places in the TVA system in Tennessee. For many years he had been thinking of this image, a kind of a doomsday to the community. Warren adds that as he began to write the book, the question arose of people who came back after the community was gone. Warren had friends who had arbitrarily attempted to come back and pick up a world by an act of will and it had never worked for them, the ones he had seen. Then the penitentiary, another germ from another place. He had seen a couple of prisons at different times. All these things helped when the novel Flood was born, for the structural progress of the plot.

In the beginning of the novel, it is told that Fiddlersburg will eventually be covered by water when the flood gates of the TVA dams are closed. In a year or two the town will vanish. "Warren has chosen just such a limited area in which to illustrate this vision of human significance," says John Lewis Longley. The tension and polarities between human love and all its manifestations are dramatized in the novel along with other conflicts like that existing between true and false art and the ideal and the real. The characters are led into trouble by their own wrong preference of things like flesh to spirit and self-deception to self-awareness. Warren portrays their poignant sense of alienation which is the consequence of their wrong choice.

10 Sale, _loc. cit._

Brad Colliver, the protagonist of *Flood* publishes a collection of short stories entitled *I am Telling you Now*. The publisher Telford Lott introduces him to Lettice Pointdexter, an artist. Lettice and Brad fall in love with each other. Lettice yields herself to Dr. Roman Echegaray, a hero of the Loyalists' cause in the war. She confesses this to Brad, who forgives her reluctantly. Lettice and Brad get married. Brad's sister Maggie marries Dr. Calvin Fiddler. Alfred O' Tuttle, an Engineer who visits Brad's house rapes Maggie. Calvin Fiddler shoots him dead and is sentenced to life imprisonment. Lettice is shocked and has a miscarriage. Maggie looks after Calvin's mother as an act of penitence for her sin.

Yasha Jones, a film director who comes to Fiddlersburg to make a movie on the inundation of the place asks Brad to write the script for the movie. Yasha who has lost his wife in an accident loves Maggie. Calvin shoots at Yasha but Yasha escapes and Brad is wounded. Calvin being a doctor, treats Brad. Calvin's mother dies. Yasha and Maggie get married. By now Brad has obtained a separation from Lettice as he mistakes her, thinking that she still cherishes the memory of Echegaray. They part after making love for the last time. Lettice goes to serve the ailing people and Brad joins the marine corps. He comes back and plans to marry Leontine, a blind girl. He finds her to be a prostitute. He does not
decide on taking up the movie offer. He realizes that his art has lost its genuineness now. He cannot recapture at present what he was in his book I'm Telling You, Now. He understands that he has no feeling and that he has been using people for his convenience, to serve his ends. He becomes aware of the fact that "There is no country but the heart" (F. 440) and that society, country and people unite in love.

Two different types of love are portrayed in the novel - the passionate love that exists between Lettice and Brad - and the simple, unemotional love of Yasha and Maggie. Brad's love for Leontine is lust, not love.

Lettice tends and grooms her body as she considers it an impressive asset. John Lewis Longley observes that "unconsciously the urge is to gain attention and approval - the response of the other." Longley points out that the marriage between Brad and Lettice is based on lust. Unlike Lettice, Maggie does not give such elaborate attention to her body. As a proof of Lettice's care for the body, Lettice attempts to use her skill of beautifying on Maggie and it is on the day she does it that Calvin sees Maggie and their marriage materialises. Towards the end Lettice realizes that it was wrong of her to have cared so much for the body. She chooses to help the ailing people. She gets redemption by her decision

to help the suffering people. Likewise Brad is redeemed by the knowledge that the heart where love resides can bring the people of different societies and countries together. John Lewis Longley says,

Any relationship involving dependence, need, acceptance and joy may become intolerable. The other is still the other, and forever separate. The fascination of otherness may lead down many a twisted path: envy, emulation, aggrandizement, or the terrible need for approval. But separateness is a necessary condition of being, and in the fascination of otherness lies the peril of an unconscious shift from love to use, the conversion of the beloved from person to thing.13

The story of Lettice Poitdexter and Brad and that of Maggie and Yasha Jones illustrate Longley's view that any human relationship is a joint one between the self and the other, though the experience may not be the same for both. Lettice and Brad love each other. In their early stages of acquaintance, Lettice tells Tellford Lott about Brad that "she did not find the boy attractive," (F, 68). For Brad at that time, his inability to work was his dominant emotion (F, 68) and had no inclination to respond to Lettice emotionally. In spite of his stay in New York for a year, Brad could not write anything either to his or Telford Lott's satisfaction. Lettice tells Brad about how she had been feeling trapped in her own mother's house. For some time she had felt ensnared by

13 John Lewis Longley, "The Deeper Rub," p.976
Telford Lott. Then she had gone to the village to work at her painting and then had felt free, only a person who feels free can have a receptive and reciprocating heart for love. As Brad feels trapped now in her presence, he does not respond in any way. But later he falls madly in love with Lettice. As his is a passionate and possessive love, he is reluctant to forgive Lettice when she confesses her experience with Pomon Echegaray. Brad feels like a man "tumbled and torn in surf too heavy for him" (F, 204). He is struck by one feeling after another. There is the pure animal rage. There is the hurt vanity. There is the savage mirth that the letter he has sent to her revealing his love for her, is still seen lying there on the table. She tells him that when she confessed the matter about Dr. Echegaray to Dr. Sutton and asked for Dr. Sutton's advice, he had told her to hide the fact from Brad. Inspite of it, Lettice feels that she should reveal it to Brad because she points out.

Feeling the way I do about you, I know now I can't be with you a minute, unless you know all I am. For if you want me at all, Brad, I want you to have all of me. (F, 204)

Being touched by her honesty he forgives her. Warren's comment at the end of the episode is, "In this manner Bradwell Tolliver entered the House of Forgiveness" (F, 206).

John Lewis Longley's observation that Lettice's marriage to Brad comes to have "lust as its only basis,"\(^1\) can be viewed

\(^1\)John Lewis Longley, "The Deeper Rub," p. 976.
as biased if we consider the magnanimity of Brad in accepting Lettice as seen in the above episode and the innocent and firm frankness of Lettice in offering herself fully to him. Later in the novel, she confesses to Brad,

'I used to hate my body,' ...
'Oh, I took good care of the nasty old thing. It seemed I had to. That was one of the reasons I hated it.' (F, 216)

On another occasion, Lettice remarks to Brad:

Your body — It's funny — you don't know whether it is you — or it is just something the you has to live in — to use to get around in. (F, 216)

He becomes aware of his body in a way he had never known before. Immediately he closes his eyes to make it even darker inside himself and the sun above seems to outline his body with sharp hot needles and Brad becomes aware of the reality of his body for the first time. Late one afternoon Lettice takes Brad's sister Maggie with her and beautifies her by applying eye shadow, and mascara, arranging her hair and works even on her toe nails squatting down on the floor. Calvin Fiddler who visits their house proposes to Maggie. Here Lettice's assessment of the body as an impressive asset of a woman, works out and Maggie gets married to Calvin Fiddler. The involvement with which Lettice cleans the house and the concern she has for her husband's sister are proofs of her sincere love.
Towards the end when Brad suspects her of cherishing the memory of Echegaray, she decides on separation. Even after that she wants to retain only memories of love and requests him to make love to her for the last time.

Towards the end Brad's attitude changes, and he is very reluctant to make love to her for the last time. As Brad doubts Lettice's sincerity his attitude to Lettice changes now. Leonard Casper says that a man may even change so bad as to kill the loved one. In Brad the change we notice is his rejection of Lettice. Brad, who had once dragged Lettice to the bedroom shamelessly when his sister Maggie and the stranger Tuttle were in the house, is now hesitant to make love even though they have privacy and Lettice offers herself readily. In a sardonic trance, he shows his rejection. There is no wonder that such a change has come over him. Because people, as Leonard Casper observes, may even go to the extent of killing the loved one if he finds satisfaction elsewhere. Brad doubts that Lettice cherishes the memory of Echegaray. Hence this change of attitude in him. Leonard Casper's observation clarifies Brad's changed attitude:

A man may even feel urged to kill those he loves - his wife, his son, his father - because they are other than he and demanding or because they threaten to outlive him and to find satisfaction elsewhere and so destroy old comforting truths by latter day denial.15

John Lewis Longley points out that Lettice's "conventional wish to be simply wife and mother is genuine enough, and but for the accident of settling on Brad, might have succeeded.... neither of them realizes the degree to which their love is demanding rather than giving."  

Lettice finds peace finally in voluntary service rendered to the needy, joining as a menial with the Sisters of Charity. The self for Lettice emerges out of the turmoil, that is, the suspicion nurtured by Brad about her sincerity. She realizes that she should offer herself whole-heartedly in the service of humanity. Even before going away for a pious cause she exposes her own ideal womanhood in her request which appears imperfect at the outset. In her wish to make love for the last time, she actually wants to remove the hatred from both their hearts. She feels that the physical love-making will be cherished by them and purify their hearts and root out the ill-feeling. Later on, she feels reconciled to Brad as to a fellow human being.

Brad's affinity towards the blind girl Leontine Purtle whom he calls the Lady of Analog is based on lust. This can be proved by analysing a minor episode. Once Yasha and Brad offer a lift to Leontine in their car. Even when Yasha is  

compelled by the situation to offer her his hand to help her get into the car he feels guilty. Warren says:

She switched the market bag to her left hand and put out the right, she put it out, Yasha Jones noticed, directly at him. He took her hand, wondering, with a little sense of guilt if she would have found his own. (F, 122)

That is, Yasha feels bad at having taken her hand without waiting for her to find his hand and take it. Yasha helps her sit in the front seat and he decently slips into the back and keeps her market bag with him. Then he sees Brad taking a quick sidewise glance at her and feels a flush of anger. Yasha feels guilty for his own spontaneous and sympathetic gesture of offering his hand to help a blind girl find her seat, whereas Brad sits by her side and extends lustful glances at her body.

Towards the end of the novel we find Brad not being able to decide on whether to accept the movie offer sent by Seebum or not. He takes the telegram asking for his consent for the offer. Warren explains:

Therefore, in his inwardness, he said: I can't find the connection between what I was and what I am. I have now found the human necessity. (F, 43)

Earlier in the novel Brad thinks of old Izzie Goldfarb, the Jewish tailor who taught him to play chess and never let him win. "He would look at a sunset or a man or a dog in the same way, a way that made the thing seem real. He was not of
Fiddlersburg, but he made Fiddlersburg real" (F, 86). Brad worries "would he be left under the water when the big new dam is finished ... and the flood comes in? Would that be another death ... a perpetual suffocation, a crushing weight on the chest that would never go away?" (F, 18). Brad decides that he himself, if nobody else does, will take care of Goldfarb's tombstone, he will hunt it up and save it from the crushing weight of the water. But Brad changes his mind and towards the end he says, "I have not found the human necessity" (F, 439). He realizes that he must try to find only that for which there is necessity and not Goldfarb's grave. Because those dead people now, like Goldfarb, are waiting for the water to come over them. The people living in the town should have to go to some other place. Suddenly he becomes aware that though the people may go away after saying goodbye to each other and weeping, they would be united in love because "there is no country but the heart" (F, 440).

Yasha Jones and Maggie signify selfless love which takes pleasure in giving. When Yasha meets Maggie for the first time in their house, he observes her. Brad tells Yasha that Maggie never tells anything about herself except that some actor or actress resembles somebody. Immediately Yasha Jones tells Brad that Maggie is rejected and she needs some additional interest. Yasha Jones feels that the attention Brad gives to Maggie is not sufficient. In their first meeting Maggie makes
Yasha Jones believe that she is strong willed and will not cry easily. But later we find Maggie being moved to tears when her mother-in-law, Mrs. Fiddler requests Yasha Jones not to depict her son Calvin (Maggie's husband) as a murderer in his movie. Yasha Jones promises that he wouldn't. Then Maggie takes Mrs. Fiddler inside. Maggie comes to Yasha Jones and tells him with tears that he can show anything on the screen and need not feel committed by his promise to Mrs. Fiddler. Maggie is moved by the tender feelings of her mother-in-law. The human kindness in Maggie comes out in the form of tears. All these good qualities of Maggie attract Yasha Jones and Maggie admires the simple and sweet nature of Yasha Jones. They fall in love with each other.

Maggie's marriage with Yasha is a success as Allen Shepherd points out:

Both have been married before, Yasha to Lucy Spence, Maggie to Calvin Fiddler. The marriages ended in tragedy, with Lucy dead in an automobile crash and Calvin in the penitentiary for life. Yet the careers of Yasha and Maggie conform remarkably well to that process of self-definition which Warren sketches in "knowledge and Image of man." 17

Yasha Jones is distinct as he leads a different way of life and is highly introspective and self-critical. His encounter with the people of Fiddlersburg bring home to him the

17 Allen Shepherd, "Character and Theme in Robert Penn Warren's Flood," Critique, 9, No.3 (Spring-Summer 1967), 96.
universality of pathos. Maggie is also self-critical and acts in separateness. Before marrying Yasha, Maggie had been living in the past by doing service to Mrs. Fiddler, her first husband's mother. Warren, with a sequence of events narrated dexterously, informs how Yasha and Maggie are attracted towards each other.

While working with Brad on the movie, Yasha Jones goes to Brad's house. Brad introduces Mrs. Fiddler to Yasha Jones.

"Mrs. Fiddler - Mother Fiddler -" Bradwell Tolliver began, rising, "I present Mr. Jones." She was putting her hand out, not saying anything, ... The hand was uncertain in the air; Yasha Jones had to capture it, and as he held it he was aware of the feeble, twitching, bird claw movement it made. "I am delighted to know you, Mrs. Fiddler," Yasha Jones said. (F, 107)

Yasha could think of no way to get rid of her hand. Her other hand reaches out to take him by the right sleeve. He does not know what to do and stares foolishly down.

In the midst of a revulsion, really a dis-orientation, which he could not fathom, which seemed excessive to the occasion, Yasha Jones was thinking that the other woman, the young woman, the woman whose name was Maggie Tolliver Fiddler, only suffered this touch, daily did services to maintain the life in this creature. He did not know what to make of his feeling. (F, 107)

Mrs. Fiddler tells him that people say terrible lies about Calvin. She comes closer to Yasha Jones and whispers, "promise
you won't believe and put lies in your moving picture " (F, 107). He promises to her. Then Maggie comes to take
Mother Fiddler and Yasha Jones looks at Maggie,

To catch in that instant, the expression on
her face, not apologizing, not even explaining,
simply assuming that he would share the human
concern of the moment. (F, 108)

Brad tells Yasha about Maggie's passive sufferings.
Maggie reveals her patience and concern for others by taking
Mrs. Fiddler to the Penitentiary every week to see her son
Calvin. She is sincere to herself as she remembers her dis-
loyalty to her husband and keeps away from Calvin during her
weekly visits. Maggie's calmness and maturity, her under-
standing of things and the wise suggestions she gives regarding
the movie Yasha directs and many other qualities attract Yasha
and finally he marries her.

Loneliness is one of the major themes in Warren's novels.
The elaborate treatment of alienation serves as a touchstone
to enhance the value of love. A pathetic lonely man will be
an effective contrast to a passionate man in love. Brad's
father is one of the lonely men in the Warren canon. Brad
sees the eccentric behaviour of his father in tearing all the
pages of the books one by one and throwing them into the fire.
The son is beaten when he tries to interfere. Brad's father
rolls in the mud and cries and only then is he able to sleep,
Frog Aye and Ole Zackare are the witnesses to this reality of the old man's sorrow. He does this - going to a place far away from home - as he does not want his children to know that he is sad. Brad who keeps hating him thinking of his indifference, cannot believe the fact that he cries. Warren portrays the father only as a lover of loneliness and sorrow. This episode of the father's loneliness is a foil to the love and affection that his son Brad and daughter Maggie are capable of giving.

Lettice's idea of what is perfect is that she must be a sincere partner sharing Brad's responsibilities and being a worthy house-wife. She reveals this, by cleaning and sweeping Brad's room in Mac Dougal street even when he is away in Spain. As soon as she hears about Brad's illness she rushes to Europe to attend on him. We understand that "It had all been like a prayer saying how much she loved him." (F, 141) Her confession to Brad about her yielding to Schegaray is also an ideal gesture. But what happens towards the end is that in spite of Lettice's wish to give the whole of herself to Brad and be his better-half, what she gets is exactly the reverse of it - a lifelong separation. This is a clear manifestation of the conflict between the ideal and the real. Though Brad rejects her, Lettice takes leave with a pleasant memory of Brad, asking him to make love for the last time. Lettice writes to Maggie that though Brad was strong he needed something
and if she had realized that they would have lived together
and would have had many children. She writes,

Oh, why couldn't I have learned that much,
and made Brad happy! I don't want to live in
a regret, but I feel that it would be wicked
... to deny the possibility of that joy. ...
(F, 432)

Thus Lettice retains her love for Brad even after the
separation from him.

The latest novel written by Warren, A Place to Come To
(1977) is the third one examined in this section to consider
the theme of love.

The protagonist Jediah Tewksbury leaves Bugton, nurturing
a hatred for his father, whose death in an accident becomes
the obscene folklore of the town. Jediah's father gets killed
in the middle of the night standing up in front of the wagon
to piss on the hind quarters of one of a span of mules, being
drunk, pitching forward on his head ... and hitting the pike
in such a position and condition that both the left front and
the left rear wheels of the wagon rolled over his unconscious
neck (APCT, 3). Since he dies while pissing, this accident
becomes the obscene folklore of the town. Jed's mother's
affair with Perk Simms frustrates Jed. He goes to Chicago
where he meets his mentor Professor Stahlmann. After
Professor Stahlmann's death he goes to Italy to fight in the
war. After the war he marries Agnes Andersen, a Ph.D. scholar
and becomes now an Assistant Professor in the University of Chicago. Agnes dies of cancer and he leaves for Nashville after getting his Doctorate. During his stay in Nashville he meets his school-mate Rozelle who is now the wife of Mr. Lawford Carrington. Rozelle and Jed meet stealthily and they share their bed. In spite of Jed's request Rozelle is unwilling to desert her husband and go with Jed. Finding Nashville to be a place of lies, Jed goes to Chicago to accept a job as an Assistant Professor. He marries Dauphine Finkel. A son, Ephraim, is born. As Dauphine finds her marriage intolerable, she seeks legal separation. One Sunday morning Jed finds Dauphine reading the paper with a desolate expression and tear-streaked face. When he asks her if she has hurt herself she informs that she couldn't stand it any longer. Jed states:

"stand what?" I demanded, and with the obvious intention of offering a matutinal embrace, got half way to her chair, before her face exhibited an even wilder desolation and the answer "Everything!" slew me in my tracks. ...

So with this shock to my ego—and thus slain—I stood there. (APCT, 341)

They part with mutual respect for each other and an "arrangement or periods with Ephraim... who was so proud of his papa" (APCT, 344). Perk Simms informs Jed about his mother's death. Jed goes to Dugton for her funeral. Perk tells him of the blessedness and joy of his life with Jed's mother. He calls her a wonderful woman to have made him feel so good and happy. Perk then relates the last moments of her life. Finally he says
that though she loved him very much, she wanted her monument to be next to Jed's father's. Then Perk asks Jed, to promise that, "when he died and got cremated," Jed 'would personally see that his ashes got stuck in the ground' (APCT, 397) near Elvira's grave. Perk's words bring about an awakening in Jed. He realizes the value of love and writes a letter to Dauphine with a plea for reunion.

James H. Justus observes that, "A Place to Come To is a virtual anatomy of alienation viewed as the characteristic state of modern man." From the start we find Jed's feeling of alienation. He finds himself aloof in the school, as his school-mates tease him on his father's obscene way of dying. Later he sees his mother drunk and in the company of a stranger and feels alienated. From the age of nine (when his father had died) Jed feels insecure as he experiences frequent exposure to mockery. Wherever he goes he feels an alien amidst the people there.

Jed's story takes place in many places like Dugton in his childhood, Blackwell college, Alabama in which he takes his degree; the University of Chicago where he meets Professor Stahlmann; Ripley City, South Dakota, the place of marriage and burial of his first wife Agnes; Nashville, Tennessee in which he finds a kindred spirit in Rozelle; Rome, Paris and finally Chicago again. But he does not have a sense of

belonging to any place. In spite of his multifarious experiences with different types of people he feels lonesome. As Malcolm O. Magaw rightly observes,

... the problem underlying Jed Tewksbury’s continually failing quest for personal integration in A Place to Come To is a subliminal guilt emerging from an incapacity or disinclination to love. 19

Only when Jed is able to be in love — with a wife to care for — does he feel exalted. He realizes that a happy home with a loving wife and a lovable son is the place to come to.

Jed calls himself a lonely person which implies his readiness to fill the void with love. Jed remarks, "I was the original, gold plated thirty third degree loneliness artist, the champion of Alabama" (APCT, 93). The reason Jed gives for the hospitality of Agnes’s father is "the direct result of Western loneliness, a desire to add one more chunk of human warmth to the therapeutic huddle" (APCT, 94). Whichever the place may be, the craving of the people of that place for love is the same everywhere.

In his letter to Dauphine Finkel, Jed informs her that he is writing to her, not because he cannot stand solitude, for, he had been solitary all through his life but because he

wants company just for the blessedness of it. He adds that in that company he will learn a little of what he needs to know. This letter reveals his hope that his union with her, will enlighten him on a little of what he wants to know. This is what was called "sancta simplicitas" (APCT, 72) by Professor Stahlmann. In his middle age he knows that he wants to know something, the name of which he does not know as his mentor Professor Stahlmann told him long ago:

No, let me say, with affection and envy, 'sancta simplicitas.' No - to put it differently - you want something and - you do not know its name. Only that - that kind of ignorance, my dear boy - can ever lead to greatness. (APCT, 72)

Jed experiences various kinds of love. Genuine love is set forth in his marriage to Agnes whom he loves more, after her death. Passionate love is portrayed in his association with Rozella and the love of blessedness in his attachment for Dauphine Finkel.

Jed's life oscillates between the world of letters and that of the flesh. His love for Agnes Andersen outlines his life of letters as Marshall Walker points out rightly:

he converts the fact of her dying into the idea of 'Dante and the Metaphysics of Death' polarising his life into laboratory findings at Agnes's bedside and his studies in the theory of death.' (APCT, 106) 20

Marshall Walker further adds that in this process of Jed's serving Agnes and writing about Dante, we find the Eliotian man who suffers and the mind which creates. In an analysis of the same section of the novel Diane S. Bonds states:

In this episode, language reveals to him a terrifying power to tyrannise the flesh, to generate meaning and values seemingly autonomous of his experience. 21

Jed's passion for Rozelle on the other hand, indicates his life of the flesh. Jed describes an experience, "I heard her voice, not loud, unnaturally low, 'Jed' ... faintly with a vibrant huskiness it came charged with deep and secret urgencies" (APCT, 34). Earlier at Dugton the sad humble innocence of her face and the pale blue veins there of the inner wrist of her hand provoke Jed to yield to her invitation. Later at Nashville as Diane S. Bonds observes:

More than a decade later, such gestures still manage to break down his defenses not only because of their pathos, but because of their rich suggestivity. 22

Jed surrenders to her and allows things to happen to him. Finally he realizes that it cannot reach consummation due to Rozelle's fear of losing her husband. Moreover, her narration of how her first husband died, leads Jed to the conclusion that hers is a world of lies and so he quits.

22 Ibid., p. 820.
Finally, Jed's association with Dauphine Finkel, their separation for twenty years, his love for his son Ephraim and his return to Dugton are the logical sequence of events in his life. Mostoski, the Professor of Physics in whom Jed finds identity in his placelessness and solitude, tells Jed that love is a creative act where both the self and the other are discovered. Later the value of love is discussed by Jed's step-father, Perk. He informs Jed that living with a woman like Jed's mother is like living in a dream as she could make the partner feel that everything kept on being the truth. With Perk's words in his mind Jed visits the graves of his father and mother to realize the loss of blessedness. It is then that he writes to Dauphine, a month later, while in Chicago in a reconciliatory tone, requesting for reunion with her. Warren thus gives a fitting conclusion to the succession of events in Jed's story of love. The conflict between the ideal and the real is brought out clearly in the novel. Jediah leaves his hometown impressed with his mother's forthrightness telling him that she would kill him if he stays in Dugton. His ideal is to find a place to go to. He wanders through many places as mentioned in this chapter earlier and finally comes to his hometown. The mother, when alive sends him away and when dead, with the same forthrightness calls him back to Dugton. He feels that he has taken a new birth as he has sent his plea to his wife for reunion.
He realizes that everything else in the world is a shadow and dream and the heart that is touched is reality. As Hawthorne's letter to Sophie Peabody explains:

We are but shadows - we are not endowed with real life and all that seems most real about us is but the thinnest substance of a dream - till the heart be touched. That touch creates us - then we begin to be - thereby we are beings of reality. 23

Jed who had been worrying after his mother's death thinking, "my simplicitas had lost the blessedness of knowing that men were real and brothers in their reality, ..." (APCT, 309) proves after a month that he is a "being of reality" as explained by Hawthorne. He drafts a letter to Dauphine which shows that his heart is touched and that touch has created him. The three novels discussed in this section Meet Me in the Green Glen, Flood, and A Place to Come To project the conflict between the ideal and the real, portraying the influence of love which prevents unpleasant estrangement from others for the recipient of such love.