

claim in no uncertain tones to being practical and energetic exponents of true Democratic principles” (597).

w.4 Warren, Robert Penn *All the King's Men*. New York: Harcourt Brace, 1946.

■ Warren asserted that Willie Stark, the protagonist of *All the King's Men*, “was not Huey Long” but “only himself, whatever that self turned out to be, a shadowy wraith or a blundering human being.” Still, Stark’s career has many points of resemblance to the notorious governor and boss of Louisiana, including his birth in a rural district of a Southern state that enjoys only brief prosperity while its sawmills last; his self-education and door-to-door peddling of a dubious product; his rise to the governor’s mansion and ultimate assassination.

In 1935 Long was murdered in the Capitol at Baton Rouge by Dr. Carl Austin Weiss Jr. Despite fanciful conspiracy theories of some historians, the killer seems to have been actuated by revenge; Long had destroyed the judicial career of Weiss’s father by gerrymandering his district and spreading the rumor that he had Negro blood. In Warren’s novel, Willie Stark’s murder is spurred by political retaliation and “Southern honor.” The governor outrages politician Tiny Duffy by ending dealings with a corrupt contractor. Duffy gets even by informing Adam Stanton that Stark is having an affair with his sister Anne, and Adam turns assassin.

w.5 ——— *Brother to Dragons: A Tale in Verse and Voices*. New York: Random House, 1953.

■ This verse novel is Warren’s set of variations on a horrifying Kentucky murder of the early nineteenth century, the axe slaying of a slave named George by Thomas Jefferson’s nephew, Lilburn (correctly spelled Lilburne) Lewis. George had angered Lilburn by breaking a favorite pitcher of his deceased mother Lucy Lewis (see M.28). In Warren’s poem the principal figures in the case meet in eternity to reflect on the tragedy, and a commentary is provided by a poet identified by the author’s initials, R.P.W. The personality and voice of Thomas Jefferson dominate the work. Jefferson’s idealistic view of human nature has been shattered by his nephew’s crime, which has caused him to recognize the beast in man, symbolized by the Minotaur:

The beast waits. He’s the infamy of Crete.
He is the midnight’s enormity. He is
Our brother, our darling brother.

w.6 ——— *World Enough and Time: A Romantic Novel*. New York: Random House, 1950.

■ This novel is based on the so-called Kentucky Tragedy, which has spawned many works of imaginative literature, including a fragmentary play by Edgar Allan Poe (see P.17). In 1825 Jereboam O. Beauchamp, a young Kentucky lawyer, stabbed Colonel Solomon P. Sharp to death after Sharp, state solicitor-general, declined a dueling challenge. Beauchamp had won Ann Cooke’s consent to marry him on the condition that he act as her champion against Sharp, who had impregnated and jilted her. After following the

narrative of the historical case with great fidelity, Warren invented a wildly romantic ending. In real life, Beauchamp mounted the gallows after stabbing Ann Cooke to death in his cell and wounding himself. In the novel, Beauchamp's counterpart, Jeremiah Beaumont, escapes with Rachel Jordan (Ann Cooke renamed) into the wilderness; she commits suicide and he is murdered before he can return to Frankfort to give himself up. For Jeremiah, his flight westward had been a failed attempt to "embrace the world as all." See Charles H. Bohner, *Robert Penn Warren* (New York: Twayne, 1964).

w.7 Wassermann, Jakob *Caspar Hauser: The Inertia of the Heart*. 1908. Trans. and intro. Michael Hulse. London: Penguin, 1992.

■ Wassermann's influential novel revealed him as an ardent partisan of Caspar (or Kaspar) Hauser, the mysterious youth who appeared out of nowhere in 1828 to tell burghers of Nuremberg in his halting words that he had been imprisoned since early childhood and denied even a rudimentary opportunity for personality development. Many of the principal figures in Hauser's short, unhappy life are introduced by Wassermann under their actual names, with the exception of the boy's last, venomous foster parent, teacher Johan Georg Meyer, who is thinly disguised as Quandt.

Wassermann embraces a theory advanced by many writers to this day, that Hauser was the rightful heir to the princely throne of Baden (as the son of Prince Karl and his wife, Stéphanie Beauharnais), stolen in infancy to clear the path for a rival line and murdered in 1833 to hide his secret. The heroes of the narrative are Hauser's first guardian, Georg Friedrich Daumer (1800–1875); and reformist Bavarian judge Anselm von Feuerbach (1775–1833), who studied the boy's case with sympathetic belief in his veracity and suffering. Wassermann suggests, as do modern conspiracy theorists, that Feuerbach may have been poisoned for coming too close to the truth of Hauser's origin, and he identifies as archvillain Philip Henry, Earl Stanhope (1781–1855), who moves like a spider at the heart of an international plot against Hauser's life. In Wassermann's subtle portrayal, even Stanhope, Kaspar's guardian, cannot resist the charm of his ward's innocence, and he commits suicide before the murderous attack is made on the young man in a public garden of Ansbach.

In his 1921 memoir (published in the United States as *My Life as German and Jew* [New York: Coward-McCann, 1933]), Wassermann noted that his grandfather had seen Kaspar Hauser and "spoke of him as of a very mysterious person." In the same year, Wassermann commented that the idea behind his novel was "to show how people of every quality of spirit and intellect, from the coarsest to the most sophisticated, the ambitious utilitarian and the philosopher, the servile toady and the apostle of humanity, the hired scoundrel and the pedagogue, the sensual woman and the noble crusader for earthly justice, are all without exception utterly dull and utterly helpless when confronted with the phenomenon of innocence." See M.14.

The results of DNA analysis reported in the *International Journal of Medicine* in 1998 tended to prove that Kaspar Hauser was not the Prince of Baden. See <http://link.springer.de/link/service/journals/00414/bibs/8111006/81110287.htm>. A bloodstain from a garment believed to be Hauser's underpants was divided and analyzed independently by the Institute of Legal