

and abroad for its formidable moral challenge. His earlier frank defense of segregation in the Agrarian symposium has been repudiated in *Segregation* and *The Legacy of the Civil War*. A Southerner justifying segregation is resorting to the Great Alibi, he asserts; the events of a Little Rock "are nothing more than an obscene parody of the meaning of his history."

Warren is a Southern writer, but his work is infused rather than dominated by his Southernness. The "great moral drama" in Warren's body of writing has centered on man's loss of innocence in a timeless world, his growing involvement with the human condition. In this sense Warren's work is "historical," for his characters live into the basic patterns evolving in time and space. History, he has said, "is the big myth we live, and in our living constantly remake."

Stark Young (b. 1881)

As a poet, dramatist and translator, critic of the theater and other arts, novelist, essayist, and painter, Stark Young reflects his conviction that art should be "nostalgic with all we love and follow after in life," that its realism should be "so real and so precisely true and close that it becomes poetic."

Young's background and career have contributed significantly to the development of an aesthetic appropriately characterized as "nostalgic" and "organic." Although he has spent most of his life since 1915 in the East, he has never abandoned his Southern heritage. Born in Como, Mississippi, the son of a doctor, Stark Young was educated into the