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Narrator Myopia in "Goodwood Comes Back" 1

BILL MCCARRON AND PAUL KNOKE

In "Goodwood Comes Back," Warren creates an emotionally myopic narrator whose inability to see Goodwood for who he really is ironically points to the fact that, however short-lived, Goodwood's personal comeback has been as triumphant as his foray into baseball. The contrast between Goodwood's intimate knowledge of baseball and the narrator's ignorance of the game sets the narrator up as a foil to Goodwood. His limitations only serve to highlight Goodwood's accomplishments.

Observations on Robert Penn Warren's "The Day Dr. Knox Did It" 11

JAMES A. PERKINS

"The Day Dr. Knox Did It" may be read as Warren's artistic response to the suicide of Ernest Hemingway. The poem repeats an important motif from Warren's second, unpublished and untitled novel, written in the 1930's. It also contains some interesting correspondences—and equally important contrasts—to the work of Ernest Hemingway, especially the short story "Indian Camp."

"The Deepest and Widest Metaphor for Life" Re-visions of Christian Faith in Robert Penn Warren's Later Poetry 19

NICOLE CAMASTRA

While it would be foolish to assert that Warren was a committed Christian and unequivocal believer, a kind of tempered faith does exist in some of Warren's poems from *Now and Then: Poems 1976-1978*. Manuscript revisions of "Amazing Grace in the Back Country" and "Heart of the Backlog" reveal Warren's struggle to find faith, not his conviction of living in it. However, "Heart of Autumn," the final poem in the volume, points to the conscious act of surrendering to the depth of theistic conflict in its preceding counterparts.

Cass Mastern, Josiah Royce, and the Envelope of Responsibility 33

JOSEPH WENSINK

In Warren's *All the King's Men*, Jack's ultimate reconciliation does not come, as most readers see it, from learning to accept full responsibility for his actions where he formerly had none, but rather from his ability to define for himself, through his historical researches and creation of iconic "images," a clear picture of the boundaries of his responsibility—its burdens as well as its limits. This envelope of responsibility is for Warren thoroughly historical—and envelope whose contours change through time, crucially dependent upon the narration of past events in the present. Jack's "brass-bound idealism" is, despite his sarcasm, a quite sophisticated version of Josiah

Royce's absolute idealism. This philosophy is morally irresponsible precisely because it makes Jack *too* complicit, not because it absolves him of his complicity. As he attempts to define the boundaries of responsibility in his own life, Jack's beacon is the Cass Mastern story and the successful definition of the envelope of responsibility it entails.

The Editing of Jack Burden 57
NATHAN SNOW

In comparing Jack Burden as narrator in the 1946 version of *All the King's Men* to Jack Burden as narrator in Noel Polk's 2001 Restored Edition of the novel, the originally published Jack Burden emerges as the better narrator, and the 1946 version is the better for it. Warren's original editor, Lambert Davis, deserves some of the credit for this improvement.

Raised in the Briar Patch: Misreading Warren's Essay on Race 63
LEVERETT BUTTS

As human beings, we are prone to all sorts of misreadings: of literary works, of others, of ourselves. This scholarly and personal visit to "The Briar Patch" reveals a younger Warren subtly, perhaps even unconsciously, advocating integration in a world that in the 1920's was not (and some might say still isn't) ready to accept full equality.

Robert Penn Warren in the 21st Century: The Good, The Bad, and The Ugly 75
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Seven years into the 21st century, an informal look at the state of Warren studies reveals both reason for hope and for deep concern.

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