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JAMES A. GRIMSHAW, JR.

Letters from Lewis: Remembering Lewis P. Simpson

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Using excerpts from letters that span thirty years, the author shares his reflections of Lewis P. Simpson as teacher, critic, editor, and friend—one of the most engaging intellectual minds of the twentieth century.

WILLIAM BEDFORD CLARK

Shadowing Old Red: The Editor as Gumshoe

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In a send-up of the tough-guy idiom of Jack Burden in *All the King's Men*, William Bedford Clark narrates his discovery of the Emma Cinina Brescia Warren Gardner papers at Mitchell College, Connecticut. Like those of Burden, the researches of Prof. Clark's persona lead to some interesting—and moving—revelations.

JONATHAN S. CULLICK

The New Critic Teaches Writing: Brooks and Warren's Modern Rhetoric

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Modern Rhetoric is the only composition textbook that resulted from the collaboration between Robert Penn Warren and Cleanth Brooks. This article situates *Modern Rhetoric* within the context of the historical forces—economic and pedagogical—that made the book possible. It explains how Brooks and Warren composed a text that fulfilled market expectations, a complete writing course toolbox for adjunct faculty as well as Current-Traditional pedagogy for students. At the same time, the authors went beyond the parameters of the publishing industry. With *Modern Rhetoric*, two New Critics shifted their attention from the finished text to the text-as-process, from the interpretation of literary texts to the generation of student-authored texts. Through this shift, they adopted the vocabulary and pedagogy of New Criticism to teach writing. This article argues that Brooks and Warren created a writing textbook that rejected some of the mechanics of Current-Traditional rhetoric and endeavored to complicate the simple dichotomy between rhetoric and poetic. There is a lot of *Understanding Poetry* in *Modern Rhetoric*.

GWEN LE COR

Vision in Robert Penn Warren's Poetry

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The poem entitled "The Corner of the Eye" links poetry and vision: "The poem is just beyond the corner of the eye. / You cannot see it—not yet—but sense a faint gleam, / Or stir." This essay explores the link hinted at in the poem. It argues that, for Warren, the act of writing was akin to a symbolic quest to recover his lost eye. For both the writer and the *personae*, sight is a means of unifying the fragmented self. This essay first centers on the visual quality of Warren's poetry, on the primacy of vision which turns the poem into a canvas. It then focuses on the *personae*, on the link between the "I" and the "eyes."

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Robert Penn Warren had an abiding interest in Robert Frost. Among Warren's first critical writings was a review of Gorham Munson's *Robert Frost: A Study in Sensibility and Good Sense*; thirty years later, he published the important New Critical essay, "The Themes of Robert Frost." Small wonder, then, that Warren's poetry would bear the mark of Frost's influence. This essay attempts to define the relationship between the two poets, and uses Warren's "Old Nigger on One-Mule Cart," in particular, to explore the responses Warren offered up to Frost's work.

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This is the winning undergraduate entry in an essay contest honoring the centennial of RPW's birth. The contest was sponsored by The Center for Robert Penn Warren Studies.

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An introduction to this generous and important gift, describing the materials recently added to the Robert Penn Warren Collection.

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