

2008

Contents (Volume 8)

Robert Penn Warren Studies
rpwjournal@gmail.com

Follow this and additional works at: <https://digitalcommons.wku.edu/rpwstudies>

 Part of the [American Literature Commons](#), and the [English Language and Literature Commons](#)

Recommended Citation

Warren Studies, Robert Penn (2008) "Contents (Volume 8)," *Robert Penn Warren Studies*: Vol. 8 , Article 2.
Available at: <https://digitalcommons.wku.edu/rpwstudies/vol8/iss1/2>

This Article is brought to you for free and open access by TopSCHOLAR®. It has been accepted for inclusion in Robert Penn Warren Studies by an authorized administrator of TopSCHOLAR®. For more information, please contact topscholar@wku.edu.

CONTENTS
Volume VIII
2008

Editor's Foreword i

MARSHALL WALKER
RPW, Sibelius, and the Dream 1

In *All the King's Men* Jack Burden says, "I eat a persimmon and the teeth of a tinker in Tibet are put on edge," but what could link a Finnish composer to a writer, forty years younger, from the American South? "The creations of American literature generally are no doubt more given to the speculative, – less given to the realistic, – than are those of English literature," says Anthony Trollope in his essay, "The Genius of Nathaniel Hawthorne." "On our side of the water we deal more with beef and ale, and less with dreams." Both Sibelius and Warren would have vexed Trollope's distinction between the worldly and the speculative. Robust consumers of whatever beefs and ales, they both knew we're all meant to dream. Against the odds of origin, that's the connection.

H. R. STONEBACK
The Box, the Glittering Strings, and the Unbearable Hillbillyness of Being: Warren's The Cave, Country Music, and Vanderbilt Fugitive-Agrarianism 9

The *Fugitive* magazine and the evolution of Nashville Agrarianism were exactly coincident and contiguous, geographically and historically, with the Grand Ole Opry and the evolution of hillbilly and country music, yet at Vanderbilt, it was something called *traditional balladry* or *true folksong* that was highly respected, and taught in courses in the English Department curriculum. It was from within these contexts that singer/songwriter and then graduate student, H. R. "Stoney" Stoneback, first wrote about Robert Penn Warren's *The Cave*. Forty years later, singer/songwriter and now Distinguished Professor Stoneback revisits the question of the guitar, the songs, and the hillbillyness of *The Cave*, reading "Warren's ballad" from the unique perspective of his own, personal experience.

JAMES A. PERKINS
Brooks and Warren in Heaven: A Short Story with Endnotes 25

A personal and professional friendship "made in heaven" continues there. What passions persist? How do these two old friends pass the timelessness? And how do you cite a visit to heaven?

DANA W. McMICHAEL

*Recreating Faulkner: Cleanth Brooks' Use of Faulkner
as New Critical Exemplar*

33

Cleanth Brooks' emphasis on textual structure helped move Faulkner criticism in new directions. Though early reviews and critical treatments of William Faulkner's works frequently speculated on his literary intentions, combed his words for various ideologies, or sought a Jamesian realism, Brooks' earliest studies of Faulkner insisted that his novels and stories be appreciated for their mastery of form. Although Brooks' later studies have received much of the attention they deserve, his earliest essays on Faulkner have been largely neglected. Cumulatively, Brooks' many articles and book-length studies of Faulkner's fiction seek to repackage him as a Modernist writer whose works are ahistorical, apolitical, and dominated by a sophisticated structure.

KYLE CREWS

*An "Unreligious" Affair: (Re)Reading the American Civil War
in Foote's Shiloh and Warren's Wilderness*

49

A comparative analysis of Robert Penn Warren's *Wilderness* and Shelby Foote's *Shiloh* reveals a similar historiography that both writers apply to the American Civil War. From a narratological standpoint, the novels are very different; however, the underlying theme is the same: the Civil War is an "unreligious" episode in an often oversimplified period in American history.

WES BERRY, KRISTINA RICE, AND ANGELA SLOAN

*Breathing New Life into Warren Studies:
A Project in Secondary Education*

59

In his introduction to this pedagogy project, Wes Berry ponders how teaching Robert Penn Warren's work in high schools could help to promote Warren's overall literary status. The following essays outline efforts to teach Warren's fiction in two Kentucky high schools. In spring 2007, Angela Sloan taught Warren's *All the King's Men* and *The Cave* to A.P. English students using a comparative, intertextual approach. She details the successes of her class and includes students' responses to their study of Warren. Furthermore, Kristina Rice presents creative approaches to making Warren's stories accessible to high school students, including comparative thematic studies that draw on popular songs and film.

ROBIN L. CONDON

Selected Bibliography

87

<i>Notes on Contributors</i>	94
<i>About the Center</i>	97
<i>Advisory Group for the Center</i>	98
<i>About the Circle</i>	99
<i>About the Birthplace</i>	100
<i>Where It All Began</i>	101