

LOST PURITAN

A LIFE OF

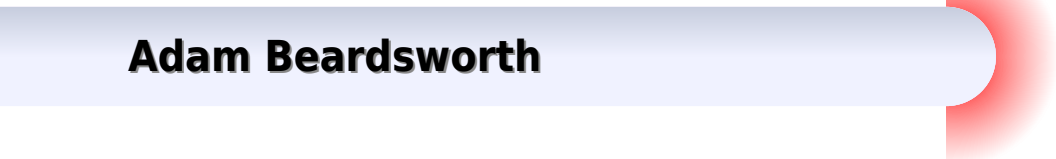
ROBERT LOWELL



PAUL MARIANI

Lost Puritan A Life Of Robert Lowell

Adam Beardsworth



Lost Puritan A Life Of Robert Lowell:

Lost Puritan Paul L. Mariani, 1994 National Book Award nominee Paul Mariani offers a passionate highly readable biography of one of America's great poets Using many of Robert Lowell's unpublished letters as well as interviews with his friends and relatives Mariani captures the greatness humor and heartbreak of this literary giant *A Study Guide for Robert Lowell's "For the Union Dead"* Gale, Cengage Learning, 2015-03-13 A Study Guide for Robert Lowell's *For the Union Dead* excerpted from Gale's acclaimed *Poetry for Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Poetry for Students* for all of your research needs **A Study Guide for Robert Lowell's "Hawthorne"** Gale, Cengage Learning, 2016 A Study Guide for Robert Lowell's *Hawthorne* excerpted from Gale's acclaimed *Poetry for Students* This concise study guide includes plot summary character analysis author biography study questions historical context suggestions for further reading and much more For any literature project trust *Poetry for Students* for all of your research needs **Robert Lowell's Imitations and the Cold War** Simon van Schalkwyk, 2025-08-07 The first book length study focusing on Robert Lowell's career long preoccupation with the liberal mode of translational adaptation known as imitation Robert Lowell's *Imitations and the Cold War* argues that Lowell's imitations are simultaneously symptomatic of and critically responsive to familiar nodes of Cold War ideology such as containment and contamination secrecy and security post imperial U S expansion and Empire It departs from studies focused solely on *Imitations* 1961 Lowell's book length collection of translational adaptations by demonstrating how imitation shadows Lowell's work from his earliest collections *Land of Unlikeness* 1944 and *Lord Weary's Castle* 1946 through his celebrated mid career collections *Life Studies* 1959 and *For the Union Dead* 1964 and to later works such as *Near the Ocean* 1969 and his contributions of adaptations from the Russian of Anna Akhmatova and Osip Mandelstam collected in Olga Carlisle's anthology *Poets on Street Corners* 1967 Simon van Schalkwyk excavates the imitational substrate undergirding and informing Lowell's compositional method and poetic imagination throughout the course of his career In so doing he shows how imitation enacts at the level of form Lowell's restless investment in Cold War geopolitics and literary networks in ways that inform develop and complicate his more conventional canonization as an unquestionably American poet preoccupied solely and simplistically with personal or autobiographical modes of poetic confession As literary sites at which containment's dualities porosities leakages and contaminants are most clearly displayed Lowell's imitations simultaneously challenge and develop our understanding of confession's presumably strict preoccupation with the personal regional and national frameworks through which Lowell has commonly been understood **Robert Frost** Jay Parini, 2015-06-09 A biography of Robert Frost the poet who won four Pulitzer prizes before dying in 1963 The book describes his early life he wanted to be a baseball player his farming in New England its influence on his poetry and his many bouts with depression and self doubt **Professing Sincerity** Susan B.

Rosenbaum,2007 Sincerity the claim that the voice figure and experience of a first person speaker is that of the author has dominated both the reading and the writing of Anglo American poetry since the romantic era Most critical studies have upheld an opposition between sincerity and the literary marketplace contributing to the widespread understanding of the lyric poem as a moral refuge from the taint of commercial culture Guided by the question of why we expect poetry to be sincere Susan Rosenbaum reveals in *Professing Sincerity Modern Lyric Poetry Commercial Culture and the Crisis in Reading* that in fact sincerity in the modern lyric was in many ways a product of commercial culture As she demonstrates poets who made a living from their writing both sold the moral promise that their lyrics were sincere and commented on this conflict in their work Juxtaposing the poetry of Wordsworth and Frank O Hara Charlotte Smith and Sylvia Plath and Anna Laetitia Barbauld and Elizabeth Bishop Rosenbaum shows how on the one hand through textual claims to sincerity poets addressed moral anxieties about the authenticity autonomy and transparency of literature written in and for a market On the other hand by performing their private lives and feelings in public she argues poets marketed the self cultivated celebrity and advanced professional careers Not only a moral practice professing sincerity was also good business The author focuses on the history of this conflict in both British romantic and American post 1945 poetry *Professing Sincerity* will appeal to students and scholars of Anglo American lyric poetry of the history of authorship and of gender studies and commercial culture

Confessional Poetry in the Cold War Adam Beardsworth,2022-02-02 This book explores how confessional poets in the 1950s and 1960s US responded to a Cold War political climate that used the threat of nuclear disaster and communist infiltration as affective tools for the management of public life In an era that witnessed the state sanctioned repression of civil liberties poets such as Robert Lowell John Berryman Sylvia Plath Anne Sexton and Randall Jarrell adopted what has often been considered a politically benign confessional style Although confessional writers have been criticized for emphasizing private turmoil in an era of public crisis examining their work in relation to the political and affective environment of the Cold War US demonstrates their unique ability to express dissent while averting surveillance For these poets writing the fear and anxiety of life in the bomb s shadow was a form of poetic doublespeak that critiqued the impact of an affective Cold War politics without naming names **Book Self** C. K. Stead,2013-10-01 A sequel to the successful books *Kin of Place* and *The Writer at Work* this collection of critical writing takes the reader on a personal journey from the author s earliest discovery of poetry as a young man to his latest experiences on the literary trail This trip through literary history involves many writers including Katherine Mansfield T S Eliot Michael King and Elizabeth Knox The book also includes a series of journal extracts that allow readers to get closer to the mind of the writer his strong personal views about other writers and his deep commitment to the role of criticism in literary life *Seamus Heaney's Gifts* Henry Hart,2024-12-13 The fact of the matter Seamus Heaney said in a 1997 interview with the *Paris Review* is that the most unexpected and miraculous thing in my life was the arrival in it of poetry Throughout his career Heaney who received the 1995 Nobel Prize in

Literature maintained that poetry came to him from a mysterious source like a gift of grace He also believed that the recipient of this sort of boon had an ethical obligation to share it with others Seamus Heaney's *Gifts* by the noted scholar and poet Henry Hart offers the first comprehensive examination of Heaney's preoccupation with gifts and gift exchange Drawing on extensive research in Heaney's papers as well as three decades of correspondence with the poet Hart presents a richly detailed study of Heaney's life and work that foregrounds the Irishman's commitment to the vocation of poetry as a public art to be shared with audiences and readers around the world Heaney traced his devotion to gifts back to the actual present of a Conway Stewart fountain pen that his parents gave him at the age of twelve when he left his family farm in Northern Ireland to attend a private Catholic secondary school in Londonderry He commemorated this gift in *Digging* the first poem in his first book and in two poems he wrote near the end of his life *The Conway Stewart* and *On the Gift of a Fountain Pen* Friends and doctors had warned him that his endless globetrotting to give lectures and poetry readings had damaged his health Yet he felt obligated to share his talent with audiences around the world until his death in 2013 As Hart shows Heaney found his first models for gift giving in his rural community in Northern Ireland the Bible the rituals of the Catholic Church and the literature of mystical and mythical quests Blending careful research with evocative commentaries on the poet's work Seamus Heaney's *Gifts* explains his ideas about the artist's gift the necessity of gift exchange acts and the moral responsibility to share one's talents for the benefit of others

New England Beyond Criticism Elisa New, 2014-03-18 NEW ENGLAND BEYOND CRITICISM Elisa New's book is a remarkable achievement It is very rare that a critic manages to ask what seem exactly the right questions then to answer them in a lively brilliant evocative and supremely intelligent prose Charles F Altieri University of California Elisa New is a refreshing voice among critics and historians of literature She has a keen sense of the nature of New England and its deep spiritual resources reaching back to the Puritans moving through the great nineteenth century expressions of interior landscapes and visions This is a book I welcome and celebrate Jay Parini Middlebury College Literary criticism of the past thirty years has undercut what the canonizers of the nineteenth and early twentieth centuries saw as the fundamental role of early New England in the development of American literary culture And yet a determination in literary circles to topple perceived Ivy League elitism and Protestant cultural creationism overlooks the continuing value beauty and even practical utility of a canon still cherished by lay readers around the world This Manifesto raises questions about how academic specialization and the academic study of New England have affected enthusiasm for reading Using a range of interpretive practices including those most often deployed by contemporary academic critics Elisa New cuts across firmly established subfields mixing literary exegesis with autobiographical reflection close reading with cultural history archival and antiquarian inquiry with experiments in style and lays bare editorial orthodoxies raising to question the whole hierarchy of values now governing the study of American and other literatures Taking New England as a test case for a wider more accessible set of critical practices *New England Beyond Criticism*

demands that the domain of literary study be opened further to the tastes of the general reader *The Biography Book*
Daniel S. Burt, 2001-02-28 From Marilyn to Mussolini people captivate people A E s Biography best selling autobiographies and biographical novels testify to the popularity of the genre But where does one begin Collected here are descriptions and evaluations of over 10 000 biographical works including books of fact and fiction biographies for young readers and documentaries and movies all based on the lives of over 500 historical figures from scientists and writers to political and military leaders to artists and musicians Each entry includes a brief profile autobiographical and primary sources and recommended works Short reviews describe the pertinent biographical works and offer insight into the qualities and special features of each title helping readers to find the best biographical material available on hundreds of fascinating individuals

The Architecture of Address Jake Adam York, 2005 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company Boys Don't Cry? Milette Shamir, Jennifer Travis, 2002-04-10 We take for granted the idea that white middle class straight masculinity connotes total control of emotions emotional inexpressivity and emotional isolation That men repress their feelings as they seek their fortunes in the competitive worlds of business and politics seems to be a given This collection of essays by prominent literary and cultural critics rethinks such commonly held views by addressing the history and politics of emotion in prevailing narratives about masculinity How did the story of the emotionally stifled U S male come into being What are its political stakes Will the release of straight white middle class masculine emotion remake existing forms of power or reinforce them This collection forcefully challenges our most entrenched ideas about male emotion Through readings of works by Thoreau Lowell and W E B Du Bois and of twentieth century authors such as Hemingway and Kerouac this book questions the persistence of the emotionally alienated male in narratives of white middle class masculinity and addresses the political and social implications of male emotional release Who's afraid of...? Marion

Gymnich, 2012-11-20 Fear in its many facets appears to constitute an intriguing and compelling subject matter for writers and screenwriters alike The contributions address fictional representations and explorations of fear in different genres and different periods of literary and cultural history The topics include representations of political violence and political fear in English Renaissance culture and literature dramatic representations of fear and anxiety in English Romanticism the dramatic monologue as an expression of fears in Victorian society cultural constructions of fear and empathy in George Eliot s *Daniel Deronda* 1876 and Jonathan Nasaw s *Fear Itself* 2003 facets of children s fears in twentieth and twenty first century stream of consciousness fiction the representation of fear in war movies the cultural function of horror film remakes the expulsion of fear in Kazuo Ishiguro s novel *Never Let Me Go* and fear and nostalgia in Mohsin Hamid s post 9 11 novel *The Reluctant Fundamentalist* Visions and Revisions Robert Burr, Barry Wallenstein, 2001-10-04 This anthology takes a unique approach to the process of poetry Each poem included in the book is followed by at least one earlier draft or version of that poem The reader is thus able to explore the development of the poet s vision and to make a variety of historical aesthetic and

intellectual comparisons The poets represented have been chosen both on the basis of the aesthetic strength of their work and on the grounds of the availability of previous versions of their work The inclusion of a number of selections by poets ranging from Dickinson and Yeats to Larkin Plath and P K Page allows readers to focus in some depth on the work of these poets Though the anthology makes no claim to present a selection fully representative of different eras regions or poetic styles the inclusion of a miscellany as a final chapter adds a substantial measure of breadth to the anthology Each chapter includes brief commentary by the editors and questions follow each set of poems

American Poetry since 1945 Eleanor Spencer-Regan, 2017-09-16 This book features a collection of essays on some of the key poets of post war America written by leading scholars in the field All the essays have been newly commissioned to take account of the diverse movements in American poetry since 1945 and also to reflect retrospectively on some of the major talents that have shaped its development In the aftermath of the Second World War American poets took stock of their own tumultuous past but faced the future with radically new artistic ideals and commitments More than ever before American poetry spoke with its own distinctive accents and declared its own dreams and desires This is the era of confessionalism beat poetry protest poetry and avant garde postmodernism This book explores the work of John Berryman Robert Lowell Elizabeth Bishop Adrienne Rich and Sylvia Plath as well as contemporary African American poets and new poetic voices emerging in the 21st century This New Casebook introduces the major American poets of the post war generation evaluates their achievements in the light of changing critical opinion and offers lively incisive readings of some of the most challenging and enthralling poetry of the modern era

Seamus Heaney and the End of Catholic Ireland Kieran Quinlan, 2020-04-24 Seamus Heaney the End of Catholic Ireland takes off from the poet's growing awareness in the new millennium of something far more important in my mental formation than cultural nationalism or the British presence or any of that stuff namely my early religious education It then pursues an examination of the full trajectory of Heaney's religious beliefs as represented in his poetry prose and interviews with a briefer account of the interactive religious histories of the Irish and international contexts in which he lived Thus in the 1940s and 50s Heaney was inducted into the narrow punitive but also enabling Catholicism of the era In the early 1960s he was witness to the lively religious debates from the Anglican Bishop of Woolwich's Honest to God to the seismic disruptions of Vatican II When the conflict in Northern Ireland between Catholics and Protestants broke out Heaney was forced to dig deep for an imaginative understanding of its religious roots From the 1980s on Heaney more and more proclaimed his own religious loss while also recognizing the institution's residual value in an Irish society of rising prosperity weariness with the atrocities of a partly religion inspired IRA and beset by the scandals of sex abuse among the clergy Kieran Quinlan sees Heaney as an exemplar of this period of major change in Ireland as he engaged the religious issue not only in major writers such as James Joyce W B Yeats T S Eliot Wallace Stevens Philip Larkin and Czeslaw Miłosz but also in a diverse array of less familiar commentators lay and clerical creative and academic believers and unbelievers Irish and international Breaking new

ground by expanding the scope of Heaney's religious preoccupations and writing in an accessible reflective and sometimes provocative manner. Quinlan's study places Heaney in his universe and that universe in turn in its wider intellectual setting.

The Lyric in the Age of the Brain Nikki Skillman, 2016-06-06 Science has transformed understandings of the mind supplying physiological explanations for what once seemed transcendental. Nikki Skillman shows how lyric poets caught between a reductive scientific view and naïve literary metaphors struggled to articulate a vision of consciousness that was both scientifically informed and poetically truthful.

Family Thoughts Robert Williamson, 2014-09-08 This book is a compilation of five papers published in two journals: *Family Systems Forum* and *Family Systems: A Journal of Natural Systems Thinking in Psychiatry* between 2008 and 2013. These journals are dedicated to exploring the theory of the family developed by Dr. Murray Bowen. In 1913-1990, Bowen was one of the leaders in the emergence of family systems theory and therapy, beginning in the 1950s. Bowen came to understand that much of human behavior is a product of the family unit and has a function for the family unit. The papers in this volume explore how beliefs, worldviews, philosophies, values, goals, principles, although emerging in an individual brain, can be regarded as a product of the family unit and have a function for the family unit. Case studies include Dietrich Bonhoeffer, Henry David Thoreau, Walter Inglis Anderson, Robert Lowell, and Jean Stafford.

Modern Marriage and the Lyric Sequence Jane Hedley, 2018-06-04 *Modern Marriage and the Lyric Sequence* investigates the ways in which some of our best poets writing in English have used poetic sequences to capture the lived experience of marriage. Beginning in 1862 with George Meredith's *Modern Love*, Jane Hedley's study utilizes the rubrics of temporality, dialogue, and triangulation to bring a deeply rooted and vitally interesting poetic genre into focus. Its twentieth and twenty-first century practitioners have included Edna St. Vincent Millay, Robert Lowell, Rita Dove, Eavan Boland, Louise Glück, Anne Carson, Ted Hughes, Claudia Emerson, Rachel Zucker, and Sharon Olds. In their poetic sequences, the flourishing or failure of a particular marriage is always at stake, but as that relationship plays out over time, each sequence also speaks to larger questions: why we marry, what a marriage is, what our collective stake is in other people's marriages. In the book's final chapter, gay marriage presents a fresh testing ground for these questions in light of the US Supreme Court's affirmation of same-sex marriage.

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