

A Harvest/HBJ Book

ROBERT LOWELL

Lord Weary's
Castle

The Mills
of the
Kavanaugh's

The two books of poetry which established
Robert Lowell's early fame.

Lord Wearys Castle The Mills Of The Kavanaughs

Frank Northen Magill



Lord Wearys Castle The Mills Of The Kavanaughs:

Lord Weary's Castle Robert Traill Spence Lowell IV, 1961 Lord Weary's castle. The mills of the Kavanaughs Robert Lowell, 1983 **Lord Weary's Castle ; And, The Mills of the Kavanaughs** Robert Lowell, 1951 A collection of short poems and a long narrative poem explores the feelings and experiences of the author **Lord Weary's Castle** Robert Lowell, 1967 *Warren, Jarrell, and Lowell* Joan Romano Shifflett, 2020-06-03 Robert Penn Warren Randall Jarrell and Robert Lowell maintained lifelong well documented friendships with one another often discussing each other's work in private correspondence and published reviews Joan Romano Shifflett's *Warren Jarrell and Lowell Collaboration in the Reshaping of American Poetry* traces the artistic and personal connections between the three writers Her study uncovers the significance of their parallel literary development and reevaluates dominant views of how American poetry evolved during the mid twentieth century Familiar accounts of literary history most prominently the celebration of Lowell's *Life Studies* as a revolutionary breakthrough into confessional poetry have obscured the significance of the deep connections that Lowell shared with Warren and Jarrell They all became quite close in the 1930s with the content and style of their early poetry revealing the impact of their mentors John Crowe Ransom and Allen Tate whose aesthetics the three would ultimately modify and transform The three poets achieved professional maturity and success in the 1940s during which time they relied on one another's honest critiques as they experimented with changes in subject matter and modes of expression Shifflett shows that their works of the late 1940s were heavily influenced by Robert Frost This period found Warren Jarrell and Lowell infusing ostensibly simple verse with multifaceted layers of meaning capturing the language of speech in diction and rhythm and striving to raise human experience to a universal level During the 1950s the three poets became public figures producing major works that addressed the nation's postwar need to reconnect with humanity Warren Jarrell and Lowell continued to respond in interlocking ways throughout the 1960s with each writer using innovative stylistic techniques to create a colloquy with readers that directed attention away from superficial matters and toward the important work of self reflection Drawing from biographical materials and correspondence along with detailed readings of many poems Warren Jarrell and Lowell offers a compelling new perspective on the shaping of twentieth century American poetry The Lyric Now James Longenbach, 2020-12-07 A poet and scholar explores how lyric poetry works by examining the lives and works of thirteen twentieth and twenty first century American poets and musicians For more than a century American poets have heeded the siren song of Ezra Pound's *make it new* staking a claim for the next poem on the supposed obsolescence of the last But great poems are forever rehearsing their own present inviting readers into a *nowness* that makes itself new each time we read or reread them They create the present moment as we enter it their language relying on the long history of lyric poetry while at the same time creating a feeling of unprecedented experience In poet and critic James Longenbach's title the word *now* does double duty evoking both a lyric sense of the present and twentieth century writers' assertion of *nowness* as they crafted their

poetry in the wake of Modernism Longenbach examines the fruitfulness of poetic repetition and indecision of naming and renaming and of the evolving search for newness in the construction history and life of lyrics Looking to the work of thirteen poets from Marianne Moore and T S Eliot through George Oppen and Jorie Graham to Carl Phillips and Sally Keith and several musicians including Virgil Thomson and Patti Smith he shows how immediacy is constructed through language Longenbach also considers the life and times of these poets taking a close look at the syntax and diction of poetry and offers an original look at the nowness of lyrics Praise for *The Lyric Now* Longenbach is a lyric poet practical critic and literary scholar These are distinct roles and there are vanishingly few people good let alone so distinguished in all three In *The Lyric Now* he brings a career's worth of wisdom to bear while writing with lan and urgency for both the specialist and nonspecialist reader No one is better at explaining how poems work how literary history happens and why we should care about both Langdon Hammer author of *James Merrill Life* and Art Longenbach does prove with stylistic wit and epigrammatic verve that close reading can be a literary art in its own right Taken together these essays make an implicit case for the importance of syntax to lyric poetry This is particularly evident in Longenbach's reading of Moore's *The Octopus* and in masterful readings of poems by Jorie Graham and Carl Phillips When he contrasts Patti Smith's prose and John Ashbery's poetry with the songs of Bob Dylan his skill as an expert close reader proves his point about the power of syntax This volume proves a simple yet fundamental truth a lyric works particularly sentence by sentence line by line **Summing Up** Highly recommended **Choice** **The Mills of the Kavanaghs** Robert Lowell, 1951 Seamus Heaney Henry

Hart, 1993-10-01 Seamus Heaney widely considered the most gifted living poet in Ireland and Britain is the first Irish poet since Yeats to gain an international reputation In this remarkable study Henry Hart discusses Heaney's poems his creative and personal situations and his assimilation of contemporary literary theory From Heaney's Ulster background to poetic influences as diverse as Dante and Wordsworth Yeats and Bly Hart offers sophisticated lucid insights Hart argues that the best way into Heaney's poetic world is in seeking to understand him as with Blake and Yeats in terms of oppositions and conflicts progressions and syntheses At the root of all his work is a multifaceted argument with himself with others with sectarian Northern Ireland with his Anglo Irish heritage with his Roman Catholicism and with his Nationalist upbringing on a farm in County Derry For each volume of poems from *Door into the Dark* to *The Haw Lantern* Hart identifies and works with a specific problem in the text while developing its intellectual and creative implications He covers aspects as diverse as Heaney's incorporation of antipastoral attitudes in his poems his fascination with how etymology recapitulates ancient and modern history and apocalypticism in *North* Placing his trust in art's ability to confront conflicts between freedom and responsibility between private craft and public involvement Heaney is shown nonetheless to chastise himself for failing to have a greater impact on the situation he left behind in Northern Ireland In pursuing the literary religious and political themes in his books of poetry Hart shows that Heaney is no provincial bard as some critics have suggested but is as

intellectually informed and astute as any postmodernist writer Any reader of Seamus Heaney's poetry and any poet-poetry scholar, critic of contemporary poetry or student of Irish literature will gain much from reading this book

Midcentury Quartet Thomas J. Travisano, 1999-12-29 In a February 1966 letter to her artistic confidant Robert Lowell, Elizabeth Bishop tellingly grouped four midcentury poets: Lowell, Randall Jarrell, John Berryman, and herself. For Bishop, always wary of being pigeonholed and therefore reticent about naming her favorite contemporaries, it was a rare explicit acknowledgment of an informal but enduring artistic circle that has evaded the notice of literary journalists for more than forty years. Despite the private nature of their dialogue, the group's members—Bishop, Lowell, Jarrell, and Berryman—left a compelling record of their mutual interchange and influence. Drawing on an extensive range of published and archival sources, Thomas Travisano traces these poets' creation of a surprisingly coherent postmodern aesthetic and defines its continuing influence on American poetry. The refusal of this midcentury quartet, as Travisano calls them, to voice a formalized doctrine coupled with their intuitive way of working has caused critics to miss the coherence of their project. Travisano argues that these poets are not only successors to Pound, Auden, Stevens, and Eliot but postmodern explorers in their own right. In forging their own aesthetic, characterized here as a postmodern mode of elegy, they encountered significant resistance from their immediate modernist mentors: Allen Tate, John Crowe Ransom, and Marianne Moore. Jarrell, whom others of the group regarded as a critic of particular genius, was first described as a postmodernist in a 1941 review by Ransom that Travisano cites as the earliest known use of the term. In Jarrell's review of Lowell's *Lord Weary's Castle* six years later, he named Lowell a postmodernist and identified traits among them: the use of pastiche that are now considered by theorists such as Fredric Jameson as specifically postmodern. And Bishop's inventiveness allowed her to adapt a self-exploratory mode, often but imprecisely termed confessional, to challenging forms such as the double sonnet, villanelle, and sestina. Each of these poets suffered a devastating loss during childhood and lived through the twentieth-century disasters of the Great Depression, World War II, and the Holocaust, and the cold war. The continual tension in their poetry between subjectivity and form, claims Travisano, reflects the plight of the fractured individual in a postmodern world. By arguing so sharply for the importance of this circle, *Midcentury Quartet* is certain to redraw the map of postwar American poetry.

Robert Lowell Hugh B. Staples, 1962 *The Wounded Surgeon* Adam Kirsch, 2013-10-07 One of the most promising young poet critics in America, *Los Angeles Times* examines a revolutionary generation of poets. Robert Lowell, Elizabeth Bishop, Sylvia Plath, John Berryman, Randall Jarrell, and Delmore Schwartz formed one of the great constellations of talent in American literature. In the decades after World War II, they changed American poetry forever by putting themselves at risk in their poems in a new and provocative way. Their daring work helped to inspire the popular style of poetry now known as confessional. But partly as a result of their openness, they have become better known for their tumultuous lives—afflicted by mental illness, alcoholism, and suicide—than for their work. This book reclaims their achievement by offering critical biographies of the poetry, tracing the development of each poet's work, exploring their

major themes and techniques and examining how they transformed life into art An ideal introduction for readers coming to these major American poets for the first time it will also help veteran readers to appreciate their work in a new light

Robert Lowell, *Setting the River on Fire* Kay Redfield Jamison, 2018-02-06 PULITZER PRIZE FINALIST In this magisterial study of the relationship between illness and art the best selling author of *An Unquiet Mind* Kay Redfield Jamison brings an entirely fresh understanding to the work and life of Robert Lowell 1917-1977 whose intense complex and personal verse left a lasting mark on the English language and changed the public discourse about private matters In his poetry Lowell put his manic depressive illness now known as bipolar disorder into the public domain and in the process created a new and arresting language for madness Here Dr Kay Redfield Jamison brings her expertise in mood disorders to bear on Lowell's story illuminating not only the relationships between mania depression and creativity but also how Lowell's illness and treatment influenced his work and often became its subject A bold sympathetic account of a poet who was both despite and because of mental illness a passionate original observer of the human condition **Against Oblivion** Ian

Hamilton, 2012-02-14 Ian Hamilton's last book published posthumously in 2002 is a typically brilliant revisiting of the concept of Samuel Johnson's classic *Lives of the English Poets* wherein Hamilton considers 45 deceased poets of the twentieth century offering his personal estimation of what claims they will have on posterity and against oblivion Examples of each poet's verse accompany Hamilton's text making the book both a provocative primer and a kind of critical anthology The affective power of this book lies in its understatement and its understanding of what we might care about From a century of Manifestoes and Movements Hamilton works as a corrective for the local and particular his idea of poetry of what made greatness in poetry emerges intact from each measured sentence His criticism always pointed you towards all that he could find that was true in a piece of writing Tim Adams Observer *A History of American Literature 1900 - 1950* Christopher MacGowan, 2024-05-13 A look at the first five decades of 20th century American literature covering a wide range of literary works figures and influences *A History of American Literature 1900-1950* is a current and well balanced account of the main literary figures connections and ideas that characterized the first half of the twentieth century In this readable highly informative book the author explores significant developments in American drama fiction and poetry and discusses how the literature of the period influenced and was influenced by cultural trends in both the United States and abroad Considering works produced during America's rise to prominence on the world stage from both regional and international perspectives MacGowan provides readers with keen insights into the literature of the period in relation to America's transition from an agrarian nation to an industrial power the racial and economic discrimination of Black and Native American populations the greater financial and social independence of women the economic boom of the 1920s the Depression of the 1930s the impact of world wars massive immigration political and ideological clashes and more Encompassing five decades of literary and cultural diversity in one volume *A History of American Literature 1900-1950* Covers American theater poetry fiction non

fiction memoirs magazines and literary publications and popular media Discusses the ways writers dramatized the immense social economic cultural and political changes in America throughout the first half of the twentieth century Explores themes and influences of Modernist poets expatriate novelists and literary publications founded by women and African Americans Features the work of Black writers Native Americans Asian Americans and Jewish Americans A History of American Literature 1900 1950 is essential reading for all students in upper level American literature courses as well as general readers looking to better understand the literary tradition of the United States **Shenandoah** ,1962 **Robert Lowell**

Richard J. Fein,1979 Studies of Dylan Thomas, Allen Ginsberg, Sylvia Plath and Robert Lowell Louis Simpson,1979-06-17
 Critical Survey of Poetry: Holmes Frank Northen Magill,1992 Vol 8 includes guidelines to poetry explication **Catalog of Reprints in Series** ,1965 **The Oxford Companion to English Literature** Dinah Birch,2009-09-24 Written by a team of more than 150 contributors working under the direction of Dinah Birch and ranging in influence from Homer to the Mahabharata this guide provides the reader with a comprehensive coverage of all aspects of English literature

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