

Robert Penn Warren and American Idealism

John Burt



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Blanche H. Gelfant



Robert Penn Warren And American Idealism:

Robert Penn Warren and American Idealism John Burt, 1988

Robert Penn Warren and American Idealism

John Burt, 1988-01-01 A comprehensive study that explores the intricate relationship between Robert Penn Warren's literary works and the concept of American idealism. The book delves into how Warren's writings reflect and critique the foundational ideals of America such as liberty, democracy, and individualism. Burt examines Warren's engagement with American history and its ideals, highlighting how Warren's characters often grapple with the tension between idealism and reality. The book discusses Warren's belief that America's identity is rooted in an abstract idea rather than a shared ancestry or long history, making the American experience unique and complex. Through close readings of Warren's poetry, fiction, and historical writings, Burt illustrates how Warren's work addresses the moral and philosophical challenges of American idealism. The book also touches on Warren's views on the Civil War and its lasting impact on American society, emphasizing the ongoing struggle to reconcile the nation's ideals with its historical realities. Overall, *Robert Penn Warren and American Idealism* provides a nuanced and insightful analysis of Warren's literary contributions and their significance in understanding American identity and ideals.

Robert Penn Warren and American Idealism Cleanth Brooks, 1989

Robert Penn Warren and the

American Imagination Hugh Ruppersburg, 1990 The myth of America, the gap between American ideals and the actualities of American life, is a central and controlling metaphor in the works of Robert Penn Warren. Ranging across Warren's distinguished sixty-five year career, *Robert Penn Warren and the American Imagination* identifies the concerns that stem from Warren's vision of American history as a struggle to restore the lost ideals of the founding fathers and shows how they resonate through his writings. From his 1928 biography of the abolitionist John Brown to the late poems of *Altitudes and Extensions*, Warren returned again and again to themes related to democracy, regionalism, personal liberties, individual responsibilities, minority relations, and above all, the loss of ideals. Ruppersburg initially focuses on Warren's expression of these themes in three major narrative poems: *Brother to the Dragons* portrays slavery in all its horror and its consequences for Jeffersonian idealism; *Audubon* extols the power of imagination in one man's quest to assert an American identity in the wilderness; and *Chief Joseph of the Nez Perce* regards the victimization of Native Americans and their exclusion from traditional versions of American history as evidence of flaws in the founding vision. In his nonfiction works *Segregation and Who Speaks for the Negro*, Warren depicted the civil rights movement as a struggle for identity and individualism. Ruppersburg traces the development of Warren's attitudes, arguing that his support of the civil rights movement paradoxically stemmed from agrarianism, which by the 1950s meant something very different to him from the agrarianism of *I'll Take My Stand*. In addition, Warren hoped that the civil rights movement would restore some of the nation's original revolutionary ardor and idealism. The book closes with an examination of Warren's views on the future of democracy and the individual in a world dominated and threatened by science and technology. Looking particularly at *The Legacy of the Civil*

War Democracy and Poetry and the poem New Dawn Rappersburg concludes that Warren was skeptical about our prospects for survival Still through his advocacy of the arts and the primacy of the individual Warren affirmed the values that he believed would help Western culture to endure Robert Penn Warren sought to explore the meaning of the American experience to validate the promise and the dangers of American ideals and to urge the nation to take stock of itself and struggle for control of its fate in history Through this obsessive search for America s identity Rappersburg demonstrates Warren affirmed his own position as one of the most accomplished and significant of modern American writers

The American Vision of Robert Penn Warren William Bedford Clark,2021-12-14 In 1976 the bicentennial year Robert Penn Warren told Bill Moyers that he was in love with America but his love for the nation was more often than not troubled and angry Warren once remarked that any intelligent person is inclined to criticize his country more strongly than he will criticize anything else And he should It s a way of criticizing himself too Trying to live more intelligently and more fully In The American Vision of Robert Penn Warren a noted Warren scholar traces the evolution of our first poet laureate s distinctive stance toward the American experiment in democracy showing how Warren sought to balance off the claims of self and society in the New World This book surveys the full six decades of Warren s career combining close reading with a historian s eye for social and political context While pointedly avoiding the reductive pitfalls of the new historicism Clark documents the informing role the Great Depression played in shaping Warren s attitudes toward art and politics and he demonstrates the necessity of regarding Warren s major achievements in fiction and verse as forms of public speech Read in this light Warren s vision offers a set of possibilities for renegotiating America s covenant with its Founders on new and pragmatic terms Based solidly on the best previous commentary on Warren and his work Clark s study represents a new approach to its subject and incorporates insights and information garnered from the Warren Papers at Yale A wide ranging account of the interplay between an author s imagination and contemporary history this book should prove of interest to all students of American culture especially those concerned with the interrelationships of literature politics and ideology Written in a lively and direct style it will appeal to specialists and general readers alike

Robert Penn Warren, Shadowy Autobiography, and Other Makers of American Literature Joseph R. Millichap,2023-08-18 Toward the end of his career Robert Penn Warren wrote It may be said that our lives are our own supreme fiction Although lauded for his writing in multiple genres Warren never wrote an autobiography Instead he created his own shadowy autobiography in his poetry and prose as well as his fiction and nonfiction As one of the most thoughtful scholars on Robert Penn Warren and the literature of the South Joseph Millichap builds on the accepted idea that Warren s poetry and fiction became more autobiographical in his later years by demonstrating that that same progression is replicated in Warren s literary criticism This meticulously researched study reexamines in particular Warren s later nonfiction in which autobiographical concerns come into play that is in those fraught with psychological crisis such as Democracy and Poetry Millichap reveals the interrelated literary genres of autobiography

criticism and poetry as psychological modes encompassing the interplay of Warren's life and work in his later nonfiction. He also shows how Warren's critical engagement with major American authors often centered on the ways their creative work intersected with their lives, thus generating both autobiographical criticism and the working out of Warren's own autobiography under these influences. Millichap's latest book focuses on Warren's critical responses to William Faulkner, John Crowe Ransom, Herman Melville, Nathaniel Hawthorne, John Greenleaf Whittier, and Theodore Dreiser. In addition, the author carefully considers the black and female writers Warren assessed more briefly in *American Literature: The Makers and the Making*. Robert Penn Warren, *Shadowy Autobiography and Other Makers of American Literature*, presents the breadth of Millichap's scholarship, the depth of his insight, and the maturity of his judgment by giving us to understand that in his writing Robert Penn Warren came to know his own vocation as a poet and critic and as an American.

Understanding Robert Penn Warren James A. Grimshaw, 2001. Grimshaw examines the writer's views about the primacy of self-knowledge and explores the painful and arduous path his protagonists must follow to gain such knowledge and the interrelationship of his artistic endeavors, which were woven together by common thematic concerns: history, time, truth, responsibility, love, hope, and endurance.

The Blood-Marriage of Earth and Sky: Robert Penn Warren's Later Novels Leonard Casper, 1997.

The Legacy of Robert Penn Warren David Madden, 2000-08-01. Robert Penn Warren was unique among twentieth-century American writers for having achieved excellence in a broad and assorted range of genres: poems, novels, plays, critical works, historical essays, personal essays, biography, and innovative textbooks. In this collection of essays, critics and poets among the finest Warren scholars assess Warren's legacy within his various genres and illuminate his centrality to twentieth-century American culture. Although Warren was best known for his novel *All the King's Men*, the fact that most of these essays focus on his poetry attests to the urgency these poets and scholars feel about the need to call attention to this relatively neglected aspect of his work. Although their approaches and themes are varied, the pieces in *The Legacy of Robert Penn Warren* are united in their assertion that the writer's true legacy is that he was in a century of increasing specialization, a myriad-minded Renaissance man.

Selected Letters of Robert Penn Warren Robert Penn Warren, 2013-12-16. In the last decade of his life, Robert Penn Warren remained a vibrant force in American literature, producing new works of poetry and nonfiction while also dealing courageously with the gradual decline of his health and the diminishment of his poetic powers. *Toward Sunset at a Great Height* 1980-1989, the sixth and final volume of the author's selected letters, provides crucial documentation of this period, containing Warren's correspondence with friends, family, fellow writers, editors, critics, and the scholars studying his works. Warren published several volumes of poetry, including *Being Here* 1980, *Rumor Verified* 1981, and *Chief Joseph of the Nez Perce* 1983, and returned to nonfiction prose with *Jefferson Davis Gets His Citizenship Back* 1980 and the memoir *Portrait of a Father* 1988. His letters reveal that he tried to begin writing a novel but was unable to make substantial progress on it, and that from 1985 on, he became increasingly dissatisfied with his new poems. Until his death at age eighty-four,

however Warren maintained an active correspondence filled with news about his writings and travels accounts of the lives of his wife and children and a stoic attitude about his own physical decline as well as a solicitousness regarding the health of others such as his brother Thomas and sister Mary He communicated with rising young scholars and encouraged younger poets he admired Toward Sunset at a Great Height offers rich insights into the closing chapter of Robert Penn Warren's professional and personal life making it an essential resource for understanding the full scope of the author's contribution to American letters

Robert Penn Warren's Modernist Spirituality Robert Steven Koppelman, 1995 Beginning with an overview of Warren's career as a Fugitive at Vanderbilt and then later as a formidable New Critic Koppelman argues that Warren's regard for the spiritual aesthetic of both literary language and form can be traced to his early study of poetic metaphor To illustrate Warren's mature vision Koppelman centers his study on two novels and two poetry collections All the King's Men A Place to Come To Promises Poems 1954 1956 and Now and Then Poems 1976 1978 He also examines the critical studies that concentrate on Warren's vision of time history and spiritual fulfillment as well as those essays by Warren that complement his poems and novels in such a way as to elicit the reader's participation in the redemption of their narrators

Robert Penn Warren's All the King's Men Robert Penn Warren, 2000 Robert Penn Warren's 1946 Pulitzer Prize winning novel All the King's Men is one of the undisputed classics of American literature Fifty years after the novel's publication Warren's characters still stand as powerful representations of the moral dilemmas faced by individuals in positions of power All the King's Men had its genesis in Warren's stage play Proud Flesh unpublished in his lifetime He also wrote a subsequent unpublished play titled Willie Stark His Rise and Fall and a later dramatic version of the novel that shared the title All the King's Men This volume is the first to collect all three dramatic texts and to publish Proud Flesh and Willie Stark Proud Flesh is particularly fascinating for what it reveals about the development of All the King's Men and Warren's changing perceptions of its characters and themes The other plays as post novel writings provide a forum for Warren to clarify his intentions in the novel The editors introduction to this collection reviews the composition history of the works and their relationship to the novel and to each other The new perspectives on Warren's writing presented in Robert Penn Warren's All the King's Men Three Stage Versions provide a glimpse into a creative mind struggling with a compelling story and offer readers another way of looking at this American classic This book is an essential reference in Warren studies that will give students of All the King's Men another context from which to consider Warren's novel

The Columbia Companion to the Twentieth-Century American Short Story Blanche H. Gelfant, 2004-04-21 Esteemed critic Blanche Gelfant's brilliant companion gathers together lucid essays on major writers and themes by some of the best literary critics in the United States Part 1 is comprised of articles on stories that share a particular theme such as Working Class Stories or Gay and Lesbian Stories The heart of the book however lies in Part 2 which contains more than one hundred pieces on individual writers and their work including Fitzgerald Hemingway Richard Ford Raymond Carver Eudora Welty Andre Dubus

Zora Neal Hurston Anne Beattie Bharati Mukherjee J D Salinger and Jamaica Kincaid as well as engaging pieces on the promising new writers to come on the scene **The Braided Dream** Randolph Paul Runyon, 2021-12-14 Robert Penn Warren's reputation as a poet though always considerable has soared in the last decade as indicated by his recent selection as America's first poet laureate *The Braided Dream* is one of the first book length studies of the poetry that has led to Warren's recent rise to eminence and the first to consider his final collection *Altitudes and Extensions* In a communicable jargon free style that will appeal to the nonacademic reader as well as the serious scholar Randolph Paul Runyon provides a detailed and illuminating guide to a body of poetry that despite its greatness has until now seemed resistant to full understanding Every poem of Warren's last four sequences *Now and Then* *Being Here* *Rumor Verified* and *Altitudes and Extensions* is given a close reading with a precise laying out of words phrases and recurring images that not only enrich the texture of the poetry but are themselves the texture Runyon demonstrates the relevance of Freud's concept of the dream work of the unconscious to a reading of this tightly interwoven poetry He shows how Warren's poems assume additional meanings by the poet's very arrangement of them deepening his thesis by arguing that poems eat poems as each reuses and reconceptualizes the imagery of its predecessor frequently with ironic or parodic effect *A Disturbing and Alien Memory* Douglas L. Mitchell, 2008-12 In the late nineteenth century as the study of history shifted from the domain of letters into the social sciences novelists in the North and the West generally turned away from writing history Many southern novelists and poets however continued to undertake historical writing as an extension of their art form What made southern literary figures differ from their northern and western counterparts In *A Disturbing and Alien Memory* Douglas L Mitchell addresses this intriguing question by tracing a line of southern writers from the early nineteenth century to the mid twentieth finding that an obsessive need to defend the South and the oft noted rage to explain drove some creative writers to continue to make forays into history and biography in an effort to enter a more public sphere where they could more decisively influence interpretations of the past In the Romantic history of the nineteenth century Mitchell explains men of letters saw themselves as keepers of memory whose renderings of the past could help shape the future of the nation He explores the historical writing of William Gilmore Simms to trace the failure of Romantic nationalism in the growing split between North and South then turns to Thomas Nelson Page's effort to resurrect the South as a spiritual nation with a redeemed history after the Civil War Mitchell juxtaposes their work with that of William Wells Brown the pioneering African American historian and novelist who used the authority of history to write blacks into the American story Moving into the twentieth century Mitchell analyzes the historical component of the Southern Agrarian project focusing on the tension between modernist aesthetics and polemical aims in Allen Tate's Civil War biographies He then traces a path toward a viable historical vision Robert Penn Warren's recovery of a tragic understanding and the creation of a compelling historical art in the work of Shelby Foote Throughout Mitchell examines the peculiar dilemma of southern writers the changing nature of history and its relation to the realm of letters and the question of public

authority shedding light on several neglected texts in the process including Simms's *The Sack and Destruction of Columbia*, S. C. Brown's *The Negro in the American Rebellion*, Tate's *Jefferson Davis* and Warren's *John Brown*. Offering a new perspective on a perennial debate in southern letters, *A Disturbing and Alien Memory* provides a critical framework for a neglected genre in the southern literary canon.

A History of American Civil War Literature Coleman Hutchison, 2015-12-01 This book is the first omnibus history of the literature of the American Civil War, the deadliest conflict in US history. *A History of American Civil War Literature* examines the way in which the war has been remembered and rewritten over time in prose, poems, and other narratives. This history incorporates new directions in Civil War historiography and cultural studies while giving equal attention to writings from both northern and southern states. It redresses the traditional neglect of southern literary cultures by moving between the North and the South, thus finding a balance between Union and Confederate texts. Written by leading scholars in the field, this book works to redefine the boundaries of American Civil War literature while posing a fundamental question: why does this 150-year-old conflict continue to capture the American imagination?

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.

Ballad Collection, Lyric, and

the Canon Steve Newman, 2013-04-23 The humble ballad defined in 1728 as a song commonly sung up and down the streets was widely used in elite literature in the eighteenth century and beyond. Authors ranging from John Gay to William Blake to Felicia Hemans incorporated the seemingly incongruous genre of the ballad into their work. Ballads were central to the Scottish Enlightenment's theorization of culture and nationality to Shakespeare's canonization in the eighteenth century and to the New Criticism's most influential work *Understanding Poetry*. Just how and why did the ballad appeal to so many authors from the Restoration period to the end of the Romantic era and into the twentieth century? Exploring the widespread breach of the wall that separated high and low, Steve Newman challenges our current understanding of lyric poetry. He shows how the lesser lyric of the ballad changed lyric poetry as a whole and in so doing helped to transform literature from polite writing in general into the body of imaginative writing that became known as the English literary canon. For Newman, the ballad's early lack of prestige actually increased its value for elite authors after 1660. Easily circulated and understood, ballads moved literature away from the exclusive domain of the courtly while keeping it rooted in English history and culture. Indeed, elite authors felt freer to rewrite and reshape the common speech of the ballad. Newman also shows how the ballad allowed authors to access the common speech of the public sphere while avoiding what they perceived as the unpalatable qualities of that same public's increasingly avaricious commercial society. *Poems Containing History* Gary

Grieve-Carlson, 2013-11-08 Ezra Pound's definition of an epic as a poem containing history raises questions: how can a poem contain history? And if it can, does it help us to think about history in ways that conventional historiography cannot? *Poems Containing History: Twentieth Century American Poetry's Engagement with the Past* by Gary Grieve-Carlson argues that twentieth-century American poetry has contained and helped its readers to think about history in a variety of provocative and powerful ways. Tracing the discussion of the relationship between poetry and history from Aristotle's *Poetics* to Norman Mailer's *The Armies of the Night* and Hayden White's *Metahistory*, the book shows that even as history evolves into a professional academic discipline in the late nineteenth century and as its practitioners emphasize the scientific aspects of their work and minimize its literary aspects, twentieth-century American poets continue to take history as the subject of their major poems. Sometimes they endorse the views of mainstream historians as Stephen Vincent Benét does in John Brown's *Body*, but more often they challenge them as do Robert Penn Warren in *Brother to Dragons*, Ezra Pound in *The Cantos*, or Charles Olson in *The Maximus Poems*. In *Conquistador*, Archibald MacLeish illustrates Aristotle's claim that poetry tells more philosophical truths about the past than history does, while in *Paterson*, William Carlos Williams develops a Nietzschean suspicion of history's value. Three major American poets—T. S. Eliot in *Four Quartets*, Hart Crane in *The Bridge*, and Carolyn Forché in *The Angel of History*—present different challenges to professional historiography's assumption that the past is best understood in strictly material terms. *Poems Containing History* devotes chapters to each of these poets and offers a clear sense of the seriousness with which American poetry has engaged the past as well as the great variety of those engagements.

The Collected Poems of Robert Penn Warren Robert Penn Warren, 1998-10-01 Winner of the C Hugh Holman Award

A central figure in twentieth century American literature Robert Penn Warren 1905 1989 was appointed by the Library of Congress as the first Poet Laureate of the United States in 1985 Although better known for his fiction especially his novel *All the King's Men* it is mainly his poetry spanning sixty years fifteen volumes of verse and a wide range of styles that reveals Warren to be one of America's foremost men of letters In this indispensable volume John Burt Warren's literary executor has assembled every poem Warren ever published with the exception of *Brother to Dragons* including the many poems he published in *The Fugitive* and other magazines as well as those that appeared in his small press works and broadsides Burt has also exhaustively collated all of the published versions of Warren's poems which in some cases appeared as many as six different times with substantive revisions in every line as well as his typescripts and proofs And since Warren never seemed to reread any of his books without a pencil in his hand Burt has referred to Warren's personal library copies This comprehensive edition also contains textual notes lists of emendations and explanatory notes Warren was born and raised in Guthrie Kentucky where southern agrarian values and a predilection for storytelling were ingrained in him as a young boy By 1925 when he graduated from Vanderbilt University he was already the most promising of that exceptional set of poets and intellectuals known as the Fugitives Warren devoted most of the 1940s and 1950s to writing prose and literary criticism but from the late 1950s he composed primarily poetry with each successive volume of verse that he penned demonstrating his rigorous and growing commitment to that genre The mature visionary power and technical virtuosity of his work in the 1970s and early 1980s emanated from his strongly held belief that only insofar as the work of art establishes and expresses a self can it engage us Many of Warren's later poems which he deemed some of my best rejoice in the possibilities of old age and the poet's ability for continually expanding in a vital process of definition affirmation revision and growth a process that is the image we may say of the life process

Uncover the mysteries within Explore with is enigmatic creation, Discover the Intrigue in **Robert Penn Warren And American Idealism** . This downloadable ebook, shrouded in suspense, is available in a PDF format (*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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