

Robert Lowell Life Studies

Poetry



Robert Lowell And Life Studies Revising The Self

Rita Horváth



Robert Lowell And Life Studies Revising The Self:

Robert Lowell and Life Studies Terri Witek, 1993 Witek uses unpublished drafts of some of the most famous passages in *Life Studies* to show what happened when noted poet Lowell 1917-1977 confronted his own identity problems as writing problems. Annotation copyright by Book News Inc Portland OR [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. [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. [Reading the Middle Generation Anew](#) Eric Haralson, 2006-04 Ten original essays by advanced scholars and well-published poets address the middle generation of American poets, including the familiar Robert Lowell.

Elizabeth Bishop Randall Jarrell and John Berryman and various important contemporaries Delmore Schwartz Theodore Roethke Robert Hayden and Lorine Niedecker This was a famously troubled cohort of writers for reasons both personal and cultural and collectively their poems give us powerful moving insights into American social life in the transforming decades of the 1940s through the 1960s In addition to having worked during the broad middle of the last century these poets constitute the center of twentieth century American poetry in the larger sense refuting invidious connotations of middle as coming after the great moderns and being superseded by a proliferating postmodern experimentation This middle generation mediates the so called American century and its prodigious body of poetry even as it complicates historical and aesthetic categorizations Taking diverse formal and thematic angles on these poets biographical historical deconstructionist and more formalist accounts this book re examines their between ness and ambivalence their various positionings and repositionings in aesthetic political and personal matters The essays study the interplay between these writers and such shifting formations as religious discourse consumerism militarism and war the ideology of America as nature s nation and U S race relations and ethnic conflicts Reading the Middle Generation Anew also shows the legacy of the middle generation the ways in which their lives and writings continue to be a shaping force in American poetry This fresh and invigorating collection will be of great interest to literary scholars and poets

Rebound Michael Hinds, Stephen Matterson, 2004 This pioneering collection of new essays challenges established modes of reading American lyric poetry by orientating interpretation so that it incorporates an awareness of the book context in which individual poems are embedded These essays critically explore individual books by Walt Whitman Wallace Stevens Robert Frost Ezra Pound Hart Crane William Carlos Williams Randall Jarrell Robert Lowell Adrienne Rich Susan Howe Lyn Hejinian and Jorie Graham and consider the book as a restrictive binding concept for Emily Dickinson and some contemporary American poets Rebound both provides innovative readings of supposedly familiar poets and books and also generates critical strategies for renewed engagement with American poetry traditions As a speaking whole Rebound addresses a rich variety of topics intentionality as hermeneutic the architecture and artefacture of the book gender identity and the book the positioning of the book in postmodern poetics the consequences of textual history for interpretation and reception and the American poetry book as metonym for nation Contributors Domhnall Mitchell Eldrid Herrington Charles Altieri Stephen Matterson Stephen Wilson Maria Irene Ramalho De Sousa Santos Ron Callan Michael Hinds Gareth Reeves Lucy Collins Justin Quinn Nerys Williams and Nick Selby Charles Bernstein s *The Book as Architecture* is reprinted as an Afterword

Twentieth-Century American Poetry Christopher MacGowan, 2008-04-15 Written by a leading authority on William Carlos Williams this book provides a wide ranging and stimulating guide to twentieth century American poetry A wide ranging and stimulating critical guide to twentieth century American poetry Written by a leading authority on the innovative modernist poet William Carlos Williams Explores the material historical and social contexts in which twentieth century American poetry was produced Includes a biographical dictionary of major writers

with extended entries on poets ranging from Robert Frost to Adrienne Rich. Contains a section on key texts considering major works such as *The Waste Land*, *North South Howl* and *Ariel*. The final section draws out key themes such as American poetry politics and war and the process of anthologizing at the end of the century. **Rethinking Narrative Identity** Claudia Holler, Martin Klepper, 2013-02-28 Why is it that we tend to think about our lives as stories? Why do we strive to create coherent narratives that reflect a particular perspective? What happens when we discover multiple perhaps conflicting perspectives in our narratives? Following groundbreaking work in the study of narrative identity in the last 20 years, the scholars of this volume have expanded and merged their theories of narrative identity with new perspectives in fields such as narratology, literary theory, philosophy, cultural studies, psychology, sociology, gender studies and history. Their contributions focus on the significance of perspective in the formation of narrative identities, probing the stratagems and narrative means of individuals in testing out personae for themselves. **"Never Asking why Build - Only Asking which Tools"** Rita Horváth, 2005 **Encyclopedia of American Poetry: The Twentieth Century** Eric L. Haralson, 2014-01-21 The *Encyclopedia of American Poetry: The Twentieth Century* contains over 400 entries that treat a broad range of individual poets and poems along with many articles devoted to topics, schools or periods of American verse in the century. Entries fall into three main categories: poet entries which provide biographical and cultural contexts for the author's career; entries on individual works which offer closer explication of the most resonant poems in the 20th century canon; and topical entries which offer analyses of a given period of literary production, school, thematically constructed category or other verse tradition that historically has been in dialogue with the poetry of the United States. **The Critical Response to Robert Lowell** Steven G. Axelrod, 1999-06-30 From the publication of his first major volume in 1946, *Lord Weary's Castle*, to a few years before his death in 1977, Robert Lowell held sway as the premier English language poet of his time. *Lord Weary's Castle* seemed to push poetic language and cultural critique in exciting new directions, yet they were directions sanctioned by the New Criticism of his time. In 1959, *Lowell's Life Studies* dramatically broke the very traditions he had previously revitalized. During the 1960s, his works elaborated his new poetic mode and engaged with personal, political and historical issues. But with the 1973 publication of his poetic trilogy, *History for Lizzie and Harriet* and *The Dolphin*, his reputation suffered. Though his final work, the autobiographical *Day by Day*, published shortly before his death in 1977, was favorably received, critics continued to attack him in the decades that followed. Thus, Lowell's reputation, as this volume makes clear, has fluctuated and, at the close of the twentieth century, there is still no critical consensus about any aspect of his work. This book provides a representative sample of the critical discourse concerning Lowell's poetry, drama and prose and shows that discourse at its most varied and vital. An introductory essay surveys the response to Lowell's writings. The first three sections then track Lowell's volumes chronologically. Most of his books receive one or two reviews followed by several scholarly essays arranged in the order of their publication. Along with the reprinted articles are two essays written specifically for this volume. The fourth section

presents several broad overviews of Lowell and his works and an extensive bibliography of primary and secondary sources concludes the book The volume also contains an essay by Lowell himself in which he reflects on his career The Catholic Imagination in American Literature Ross Labrie,1997 A concluding chapter examines the significance of the corpus of Catholic American writing in the years 1940 to 1980 considering it parallel in substance to the body of Jewish American literature of the same period 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 *Yeats as Precursor* S. Matthews,2000-01-27 As both a late Romantic and a modern W B Yeats has proved to be perhaps the most influential poet of the early twentieth century In this original study Steven Matthews traces through close readings of significant poems the flow of Yeatsian influence across time and cultural space By engaging with the formalist criticism of Harold Bloom and Paul de Man in their dialogues with Jacques Derrida he also considers Yeats's significance as the founding presence within the major poetry criticism of the century *New England Landscape History in American*

Poetry, *The Architecture of Address* Jake Adam York, 2005 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company *The Male Image* Ian Gregson, 1999-11-12 This book discusses how masculinity is represented by women poets and gay poets but most of all how it is represented by straight male poets It shows how Robert Lowell and John Berryman both identify a gender malaise in themselves which they struggle with throughout their careers and how Derek Walcott displays a profound gender insecurity in relation to the colonial experience It discusses the impact on Ted Hughes and Seamus Heaney of their belief in a transcendent feminine principle and how C K Williams and Paul Muldoon display the impact of feminism on male poets who are young enough to have encountered it at a formative period *Robert Lowell's Language of the Self* Katharine Wallingford, 2018-08-25 Katharine Wallingford's incisive study treats Robert Lowell's work as a poetry of self examination and explores the ways in which he used methods common to psychoanalysis and other forms of psychotherapy in his poetry Although he was never psychoanalyzed in a strictly Freudian sense Lowell spent many years in psychotherapy Wallingford stresses not the pathological aspects of Lowell's work however but rather his lifelong process of self examination a process with ethical as well as psychological dimensions She links this process to the tradition of self scrutiny that Lowell inherited from his New England Puritan ancestors Through close readings of the poetry and of unpublished drafts of several poems as well as letters from Lowell to George Santayana Allen Tate and his cousin Harriet Winslow Wallingford treats Lowell's use of specific psychoanalytic techniques free association repetition concentration on the relation between the poet and the other to whom he addresses himself and the use of memory to probe the past The book considers as well the role the narrative plays in these psychoanalytic and poetic techniques Lowell believed firmly in the identity of self and language one life one writing and this study brings us closer to an understanding both of the poet and of his dense and moving poetry It enriches our reading of Lowell's poetry by calling attention to the ways in which his poetic techniques are analogous to and to some extent derived from psychoanalytic techniques techniques that have in our time become integrated into our culture as a whole Originally published in 1988 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value *Shades of Authority* Stephen James, 2007-01-01 What is the relationship between poetry and power Should poetry be considered a mode of authority or an impotent medium And why is it that the modern poets most commonly regarded as authoritative are precisely those whose works wrestle with a sense of artistic inadequacy Such questions lie at the heart of *Shades of Authority* prompting fresh insights into three of the most important poets of recent decades Robert Lowell Geoffrey Hill and Seamus Heaney Through attentive close readings James shows how their responsiveness to matters of political and cultural import lends weight to the idea of poetry as authoritative utterance but also how each is exercised by a sense of the limitations and liabilities of language itself *Fools and Crows*

Terri Witek, 2003 **In the Frame** Jane Hedley, Nick Halpern, Willard Spiegelman, 2009 The subject of *In the Frame* is poetic ekphrasis poems whose starting point or source of inspiration is a work of visual art The authors of these sixteen essays several of whom are poets as well as critics have a twofold purpose calling attention to the contribution women poets have made to this important genre of poetic writing and re thinking ekphrastic poetry s motives and purposes From Marianne Moore and Elizabeth Bishop to Mary Jo Salter C D Wright and Susan Wheeler many of our best women poets have done important work in this genre and when they describe confront or speak for an image that is itself wordless their motives are not only formal but aesthetic Their poems also raise important questions from a perspective that is often but not always gender inflected about how art is made and displayed experienced and valued celebrated and commodified Jane Hedley is K Laurence Stapleton Professor of English at Bryn Mawr College Willard Spiegelman is the Hughes Professor of English at Southern Methodist University and editor in chief of the *Southwest Review* Nick Halpern is an associate professor in the English Department at North Carolina State University

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