

Making History

*The Biographical
Narratives of
Robert Penn Warren*

Jonathan S.
Cullick

Making History The Biographical Narratives Of Robert Penn Warren

Randolph Runyon



Making History The Biographical Narratives Of Robert Penn Warren:

Making History Jonathon S. Cullick, 2000-04-01 From his first published book to his last works Robert Penn Warren wrote novels poetry biographies and essays based on the lives of American historical figures Even some of his critical texts take a biographical approach to their subjects In *Making History* the first comprehensive survey of Warren's biographical narratives Jonathan S Cullick tracks a clear development toward autobiography in Warren's career By applying narrative theory to that provocative trend he then makes an intriguing discovery Warren's discourse techniques dramatize his philosophy of history and ethics Cullick unearths what might be called the narrative syntax of Warren's historical vision in which genre becomes vital in the attempt to reconcile American past and present *Making History* considers all of Warren's major biographical narratives and their evolvment from detached reporting to doubtful self examination It offers a new reading of Warren's famed novel *All the King's Men* and close examination of several neglected texts including Warren's first book *John Brown The Making of a Martyr* his essay *The World of Daniel Boone* and two of his final works *Jefferson Davis Gets His Citizenship Back* and *Portrait of a Father*

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

A Disturbing and Alien Memory Douglas L. Mitchell, 2008-12-01 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 in 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.

Ghostly Parallels Randolph Runyon, 2006. America's most eminent man of letters in his later years and certainly one of the greatest Southern writers, Robert Penn Warren has increasingly come to be known for his poetry. *Ghostly Parallels* is a close examination of the heart of his poetic corpus, the eight collections published between 1935 and 1976: *Thirty Six Poems*, *Eleven Poems on the Same Theme*, *Promises You*, *Emperors and Others*, *Tale of Time*, *Incarnations*, *Or Else*, and *Can I See Arcturus from Where I Stand*. *Ghostly Parallels* shows how Warren constructed collections of poems based on common subjects and contexts and also contends that while the poems are distinctive, taken together they reveal intricate patterns of theme, imagery, and diction within explicit sequences. Runyon demonstrates that Warren's collections are integrated, well-crafted wholes, and each poem references its predecessor, sometimes in intriguingly self-referential ways. Runyon shows that despite the many changes in diction, tone, and subject that Warren underwent in his long career, his concern for writing his poems in such a way that they could reach out beyond themselves to other poems remained remarkably constant. In the arrangement Warren gave them, his poems form ghostly

parallels an expression that appears in *The Return An Elegy* where they refer to the railroad tracks that bring the poet home to his dying mother This return to the mother is a persistent leitmotif in the poems and forms the other major theme of this study Warren s personal poetic myth in which such images as golden light and mirror images are signs of the mother s presence as both Danae mother of Perseus and Medusa whom Perseus confronted Through pursuing sequential patterns as well as echoes and myth *GhostlyParallels* brings a wealth of insights to the work of this prolific novelist critic and essayist An important guide for undergraduate and graduate students alike *Ghostly Parallels* will also appeal to anyone with an interest in Robert Penn Warren and southern literature

American Oracle David W. Blight,2011-09-26 David Blight takes his readers back to the Civil War s centennial celebration to determine how Americans made sense of the suffering loss and liberation a century earlier He shows how four of America s most incisive writers Robert Penn Warren Bruce Catton Edmund Wilson and James Baldwin explored the gulf between remembrance and reality

Memory and Myth David B. Sachsman,S. Kittrell Rushing,Roy Morris,2007 Ain t nobody clean Glory and the politics of black agency W Scott Poole Alex Haley s *Roots* the fiction of fact William E Huntzicker A voice of the south the transformation of Shelby Foote David W Bulla

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

Encyclopedia of American Literature Manly, Inc.,2013-06 Susan Clair Imbarrato Carol Berkin Brett Barney Lisa Paddock Matthew J Bruccoli George Parker Anderson Judith S

Queer Chivalry Tison Pugh,2013-12-09 For the U S South the myth of chivalric masculinity dominates the cultural and historical landscape Visions of white southern men as archetypes of honor and gentility run throughout regional narratives with little regard for the actions and at times the atrocities committed by such men In *Queer Chivalry* Tison Pugh exposes the inherent contradictions in these depictions of cavalier manhood investigating the foundations of southern gallantry as a reincarnated and reauthorized version of medieval masculinity Pugh argues that the idea of masculinity particularly as seen in works by prominent southern authors from Mark Twain to Ellen Gilchrist constitutes a cultural myth that queerly demarcates accepted norms of manliness often by displaying the impossibility of its achievement Beginning with Twain s famous critique of the Sir Walter disease that pilloried the South Pugh focuses on authors who questioned the code of chivalry by creating protagonists whose quests for personal knighthood prove quixotic Through detailed readings of major works including Twain s *A Connecticut Yankee in King Arthur s Court* Flannery O Connor s short fiction John Kennedy Toole s *A Confederacy of Dunces* Robert Penn Warren s *A Place to Come To* Walker Percy s novels and Gilchrist s *The Annunciation* Pugh demonstrates that the hypermasculinity of white knight ideals only draws attention to the ambiguous gender of the literary southern male Employing insights from gender and psychoanalytic theory *Queer Chivalry* contributes to recent critical discussions of the

cloaked anxieties about gender and sexuality in southern literature Ultimately Pugh uncovers queer limits in the cavalier mythos showing how facts and fictions contributed to the ideological formulation of the South **Robert Penn Warren after Audubon** Joseph R. Millichap, 2012-05-01 Despite nearly universal critical acclaim for Robert Penn Warren's later poetry much about this large body of work remains unexplored especially the psychological sources of these poems remarkable energy In this groundbreaking work Warren scholar Joseph R Millichap takes advantage of current research on developmental psychology gerontology and end of life studies to offer provocative new readings of Warren's later poems which he defines as those published after Audubon A Vision 1969 In these often intricate poems Millichap sees something like an autobiographical epic focused on the process of aging the inevitability of death and the possibility of transcendence Thus Warren's later poetry reviews an individual life seen whole contemplates mortality and dissolution and aspires to the literary sublime Millichap locates the beginning of Warren's late period in the extraordinary collection Or Else Poems 1968 1974 basing his contention on the book's complex indeed obsessive sequencing of new previously published and previously collected poems unified by themes of time memory age and death Millichap offers innovative readings of Or Else and Warren's five other late gatherings of poems Can I See Arcturus from Where I Stand Poems 1975 Now and Then Poems 1976 1978 winner of the Pulitzer Prize Being Here Poetry 1977 1980 Rumor Verified Poems 1979 1980 and Altitudes and Extensions 1980 1984 Among the autobiographical elements Millichap brings into his careful readings are Warren's loneliness in these later years especially after the deaths of family members and friends his alternating feelings of personal satisfaction and emptiness toward his literary achievements and his sense of the power and at times the impotence of memory Millichap's analysis explores how Warren often returned to images and themes of his earlier poems especially those involving youth and midlife with the new perspective given by advancing age and time's passage Millichap also relates Warren's work to that of other poets who have dealt profoundly with memory and age including Robert Frost T S Eliot Thomas Hardy and at times John Milton William Wordsworth and the whole English and American nineteenth century Romantic tradition An epilogue traces Warren's changing reputation as a poet from the publication of his last volume in 1985 through his death in 1989 and the centennial of his birth in 2005 concluding persuasively that the finest of all of Warren's literary efforts can be found in his later poetry concerned as it is with the work of aging and the quest for transcendence

Mockingbird Grows Up Michele Reutter, Jonathan S. Cullick, 2024-01-12 Although Harper Lee's Pulitzer Prize winning novel To Kill a Mockingbird has attracted a great deal of scholarly and popular attention due to its engaging narrative and broad appeal to a sense of justice little has been done to examine the modern classic through the lens of Lee's controversial lost novel Go Set a Watchman published unexpectedly a year before the author's death In Mockingbird Grows Up Re Reading Harper Lee since Watchman Cheli Reutter and Jonathan S Cullick assemble a team of scholars to take on the task of interpreting contextualizing and deconstructing To Kill a Mockingbird in the wake of Go Set a Watchman The essays

contained in this groundbreaking volume cover a range of literary topics such as race sexuality language and reading contexts Critically the volume revisits the question of African American characterization in Lee s work and reexamines the development of Atticus Finch a character long believed to be an exemplar of justice and virtue in Lee s fiction And perhaps most imperative the editors take on questions regarding the publication of *Go Set a Watchman* and Holly Blackford contributes an essay that places *Go Set a Watchman* within the pantheon of American literature Literary scholars educators and those interested in southern literature will appreciate the new light this publication sheds on a classic American novel *Mockingbird Grows Up* offers a deeper understanding of a canonical American work and prepares a new generation to engage with Harper Lee s appealing prose complex characters and influential metaphors **The Filson Club History**

Quarterly Otto A. Rothert,2001 Includes list of members *Robert Penn Warren: Mark Royden Winchell,2023-12-15* At least since the dawn of the Romantic era it has been assumed that the poet lives a lonely life isolated in his garret Nevertheless writers are not always hermits and misanthropes As human beings they crave the company of other human beings as artists they need the stimulation of other artists This book brings to light Warren s most important literary associations during his long and active life The Nineteenth Century Revis(it)ed Ina Bergmann,2020-12-29 The Nineteenth Century Revis it ed The New Historical Fiction explores the renaissance of the American historical novel at the turn of the twenty first century The study examines the revision of nineteenth century historical events in cultural products against the background of recent theoretical trends in American studies It combines insights of literary studies with scholarship on popular culture The focus of representation is the long nineteenth century a period from the early republic to World War I as a key epoch of the nation building project of the United States The study explores the constructedness of historical tradition and the cultural resonance of historical events within the discourse on the contemporary novel and the theory formation surrounding it At the center of the discussion are the unprecedented literary output and critical as well as popular success of historical fiction in the USA since 1995 An additional postcolonial and transatlantic perspective is provided by the incorporation of texts by British and Australian authors and especially by the inclusion of insights from neo Victorian studies The book provides a critical comment on current and topical developments in American literature culture and historiography

The Filson Club History Quarterly ,2001 **The Cass Mastern Material** James A. Perkins,2005-03-01 One of the most striking parts of Robert Penn Warren s novel *All the King s Men* is Chapter 4 in which narrator Jack Burden tells the story of his distant relative Cass Mastern A Confederate soldier Mastern betrays his best friend by falling in love with the man s wife and then out of guilt tries repeatedly to get killed in battle but ironically becomes a hero for his daring before finally attaining a mortal wound In *The Cass Mastern Material* James A Perkins fully explores how this episode supplies the crucial piece to a puzzle surrounding Warren s novel tracing the story s evolution through several versions and genres over almost twenty years Found here are both the earliest short story rendition of the Cass Mastern episode originally published in 1944 and

Warren's final dramatic version completed in 1961 and now made available in print for the first time. The play was finally staged in 1999 and Perkins appends related letters, production notes, and an interview that provide a context for understanding the work's importance in Warren's career. I have always felt that the section is central to *All the King's Men*. Warren wrote concerning the Cass Mastern material: In a revolutionary reading of the novel, Perkins argues that the section provides the key to unlocking the mystery of Jack Burden's paternity. This unique volume affords a view of Warren's restless creative process and throws new light on the story that formed the crux of his greatest novel, a story he apparently never felt he had exhausted.

Robert Penn Warren's *All the King's Men* Jonathan S. Cullick, 2018-08-03 Robert Penn Warren is one of the best known and most consequential Kentucky writers of the twentieth century and the only American writer to have won three Pulitzers in two different genres. *All the King's Men* is generally considered one of the finest novels ever written on American politics; it transcends sensationalism and topicality to stand as art. It was a bestseller, won the Pulitzer Prize, and became an Academy Award-winning movie. Depicting the rise and fall of a dictatorial southern politician modeled on Huey P. Long of Louisiana, the timeless story and memorable characters raise questions about the importance of history, moral conflicts in public policy, and idealism in government. In *Robert Penn Warren's All the King's Men: A Reader's Companion*, author Jonathan S. Cullick considers the themes of this famous novel within the context of America's current political climate. He addresses the novel's continuing relevance and interviews a cross section of elected and appointed officials as well as journalists in Kentucky to explore how Warren's novel has influenced their work and approach to politics. By focusing on what Warren's novel has to say about power, populism, ethics, and the force of rhetoric, Cullick encourages readers to think about their own identities and responsibilities as American citizens. This volume promises to be not only an indispensable companion to *All the King's Men* but it also provides context and a new, diverse set of perspectives from which to understand this seminal novel.

John Brown Still Lives! R. Blakeslee Gilpin, 2011-11-14 From his obsession with the founding principles of the United States to his cold-blooded killings in the battle over slavery's expansion, John Brown forced his countrymen to reckon with America's violent history, its checkered progress toward racial equality, and its resistance to substantive change. Tracing Brown's legacy through writers and artists like Thomas Hobbes, W. E. B. Du Bois, Robert Penn Warren, Jacob Lawrence, Kara Walker, and others, Blake Gilpin transforms Brown from an object of endless manipulation into a dynamic medium for contemporary beliefs about the process and purpose of the American republic. Gilpin argues that the endless distortions of John Brown, misrepresentations of a man and a cause simultaneously noble and terrible, have only obscured our understanding of the past and loosened our grasp of the historical episodes that define America's struggles for racial equality. By showing Brown's central role in the relationship between the American past and the American present, Gilpin clarifies Brown's complex legacy and highlights his importance in the nation's ongoing struggle with the role of violence, the meaning of equality, and the intertwining paths these share with the process of change.

Reading the Old Man

Bruce A. Ronda, 2008 In this absorbing book Bruce Ronda examines the representations of Brown chronologically ranging from Thoreau's Plea for Captain John Brown with its ardent defense of Brown as a patriot Transcendentalist and true New Englander through treatments by anonymous southern writers and well known authors such as John Greenleaf Whittier Herman Melville Richard Henry Dana Frederick Douglass William Dean Howells and E A Robinson Ronda then considers the major treatments of Brown in the early to mid twentieth century by W E B DuBois Stephen Vincent Benet and Robert Penn Warren Of particular interest are discussions of a 1930s poem by Muriel Rukeyser Truman Nelson's 1960 novel The Surveyor and artwork by Jacob Lawrence He concludes with studies of novels by three contemporary authors Russell Banks Michelle Cliff and Bruce Olds

BOOK JACKET **Storytelling, History, and the Postmodern South**

Jason Phillips, 2013-06-10 In this innovative collection Jason Phillips and ten other historians and literary scholars explore the enduring dynamic between history literature and power in the American South Blending analysis with storytelling and professional insights with personal experiences they deconstruct Dixie insisting that writing the South's history means harnessing not criticizing the inherent power of narrative Contributors examine white southern texts from multiple fresh perspectives and consider ways in which storytelling helped shape identity and mold scholarship over time Bertram Wyatt Brown argues that William Percy's life and work blurred fact and fiction to reconcile the anti intellectual conventions of a rural hierarchical South with his cosmopolitan mindset Orville Vernon Burton and Ian Binnington investigate nationalism local allegiances and the imagined community of the Confederacy Farrell O Gorman Jewel L Spangler David A Davis Robert Jackson Anne Marshall K Stephen Prince and Jim Downs explore diverse topics such as southern Gothic fiction and the centrality of religion white trash autobiographies the professional southerner in literature and criticism and the one drop rule of racial taxonomy in America These writers look beyond ideology and race showcasing new ways of interpreting texts and encouraging scholars to move beyond theory to engage the historical context of southern stories and storytelling

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Table of Contents Making History The Biographical Narratives Of Robert Penn Warren

1. Understanding the eBook Making History The Biographical Narratives Of Robert Penn Warren
 - The Rise of Digital Reading Making History The Biographical Narratives Of Robert Penn Warren
 - Advantages of eBooks Over Traditional Books
2. Identifying Making History The Biographical Narratives Of Robert Penn Warren
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Making History The Biographical Narratives Of Robert Penn Warren
 - User-Friendly Interface
4. Exploring eBook Recommendations from Making History The Biographical Narratives Of Robert Penn Warren
 - Personalized Recommendations
 - Making History The Biographical Narratives Of Robert Penn Warren User Reviews and Ratings
 - Making History The Biographical Narratives Of Robert Penn Warren and Bestseller Lists

5. Accessing Making History The Biographical Narratives Of Robert Penn Warren Free and Paid eBooks
 - Making History The Biographical Narratives Of Robert Penn Warren Public Domain eBooks
 - Making History The Biographical Narratives Of Robert Penn Warren eBook Subscription Services
 - Making History The Biographical Narratives Of Robert Penn Warren Budget-Friendly Options
6. Navigating Making History The Biographical Narratives Of Robert Penn Warren eBook Formats
 - ePub, PDF, MOBI, and More
 - Making History The Biographical Narratives Of Robert Penn Warren Compatibility with Devices
 - Making History The Biographical Narratives Of Robert Penn Warren Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Making History The Biographical Narratives Of Robert Penn Warren
 - Highlighting and Note-Taking Making History The Biographical Narratives Of Robert Penn Warren
 - Interactive Elements Making History The Biographical Narratives Of Robert Penn Warren
8. Staying Engaged with Making History The Biographical Narratives Of Robert Penn Warren
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Making History The Biographical Narratives Of Robert Penn Warren
9. Balancing eBooks and Physical Books Making History The Biographical Narratives Of Robert Penn Warren
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Making History The Biographical Narratives Of Robert Penn Warren
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Making History The Biographical Narratives Of Robert Penn Warren
 - Setting Reading Goals Making History The Biographical Narratives Of Robert Penn Warren
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Making History The Biographical Narratives Of Robert Penn Warren
 - Fact-Checking eBook Content of Making History The Biographical Narratives Of Robert Penn Warren
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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