

Chapter 1 : Carey Lowell - Rotten Tomatoes

James Russell Lowell, (born Feb. 22, , Cambridge, Mass., U.S.â€”died Aug. 12, , Cambridge), American poet, critic, essayist, editor, and diplomat whose major significance probably lies in the interest in literature he helped develop in the United States. He was a highly influential man of letters in his day, but his reputation declined.

She is most closely identified with the Imagist movement, but her poetry and criticism encompass a wide variety of poetic styles. She was born into one of the oldest and wealthiest families in Massachusetts, the youngest child of Augustus Lowell and Katherine Lawrence. Lowell did not start writing poetry until she was twenty-eight. Once she decided to make poetry her career, she spent the next ten years slowly and methodically training herself, since, like most young women of her class and social position, her formal education was limited to that provided by private tutors. *Flint*, was published by Houghton Mifflin from 1912-13. The anthology introduced American readers to modernist poetic experimentation and codified imagism into a full-blown poetic movement. In promoting the book, Lowell began her career as a lecturer, schooling audiences across America on how to read and appreciate imagism, free verse, and modern poetry more generally. For many Americans she was the face of modern poetry, though her disputes with both more traditional scholars of poetry and radical avant-garde poets were well known. She would remain a literary celebrity for the rest of her life, making newspaper headlines with her controversial proclamations about the state of poetry in America and drawing overcrowded crowds at her lectures and readings. Over the course of her brief fifteen-year career, she published six volumes of poetry, two volumes of criticism, a two-volume biography of John Keats, and many articles and reviews. *General Overviews* A respected, widely read, and wildly popular poet during her lifetime, Lowell has been radically undervalued since her death. Consequently, there are very few critical considerations of her work. Monroe and Untermeyer provide a good overview of her career. *Flint*, a solid, if brief, overview, was for many years the most referenced summary of her major writings. Ruihley and Benvenuto rely heavily on biography in their monographs, the first book-length studies of Lowell. Though sympathetic, their readings of her poems are limited by their perception of her as a tragic figure who never found love. Bradshaw revisits these earlier monographs and essays to investigate persistent dismissals of her role in modernist poetics and the paucity of criticism on her extensive body of work. *Lauter* offers a thorough analysis of why Lowell may have been critically disregarded for so long and provides compelling arguments as to why her work merits renewed attention. *Considerations* her poetry thematically, not chronologically, dividing the analysis between her narrative poems and the major lyrics. *Amy Lowell, Diva Poet*. Argues that popular critiques of her work as derivative and second rate do not reflect careful attention to her poetry but rely, rather, on repeating misogynist and homophobic evaluations from earlier critics. *Pamphlets on American Writers, Number 1* University of Minnesota Press, *Flint* has difficulty disguising his ambivalence toward Lowell, whom he regards as overly concerned with publicity and poetic fads. Edited by Jeanne Campbell Reesman, 1997 University of Georgia Press, *Ties* renewed academic interest in Lowell to the growth of queer studies. By Harriet Monroe, 1912-13. Even as it praised her poetry, it argued that she would be remembered primarily for her personality. Munich, Adrienne, and Melissa Bradshaw, eds. *Amy Lowell, American Modern*. Rutgers University Press, In addition to placing Lowell in her proper historical context, contributors demonstrate her importance to contemporary critical and theoretical discussions. *The Thorn of a Rose: While sympathetic to Lowell, it characterizes her work as the expression of an unhappy, sexually frustrated spinster. Chapters organized around chronological survey of her poetry. By Amy Lowell, 1912-13. Users without a subscription are not able to see the full content on this page. Please subscribe or login. How to Subscribe Oxford Bibliographies Online is available by subscription and perpetual access to institutions. For more information or to contact an Oxford Sales Representative click here.*

Chapter 2 : Full text of "Lowell as Critic"

James Russell Lowell (/ ɛ̃ː l ɔːl ɛ̃ː l ɔːl /; February 22, - August 12,) was an American Romantic poet, critic, editor, and calendrierdelascience.com is associated with the Fireside Poets, a group of New England writers who were among the first American poets that rivaled the popularity of British poets.

Lowell was elected the poet of the class of [11] and, as was tradition, was asked to recite an original poem on Class Day, the day before Commencement on July 17, . Instead, his poem was printed and made available thanks to subscriptions paid by his classmates. Barzallai Frost because of his neglect of his studies. His Class Day poem satirized the social movements of the day; abolitionists, Thomas Carlyle , Emerson, and the Transcendentalists were treated. He ultimately enrolled at Harvard Law School in and was admitted to the bar two years later. During this time, he was admittedly depressed and often had suicidal thoughts. He once confided to a friend that he held a cocked pistol to his forehead and considered killing himself at the age of . She was a member of the Boston Female Anti-Slavery Society and persuaded her husband to become an abolitionist. They had four children, though only one Mabel, born survived past infancy. Blanche was born December 31, , but lived only fifteen months; Rose, born in , survived only a few months as well; their only son Walter was born in but died in . His grief over the death of his first daughter in particular was expressed in his poem " The First Snowfall " . He wrote a series on "Anti-Slavery in the United States" for the Daily News , though his series was discontinued by the editors after four articles in May . After only one year, he was asked to contribute half as often to the Standard to make room for contributions from Edmund Quincy , another writer and reformer. It proved a popular satire , and the first 3, copies sold out quickly. Her death left Lowell depressed and reclusive for six months, despite the birth of his son Walter by the end of the year. He wrote to a friend that death "is a private tutor. We have no fellow-scholars, and must lay our lessons to heart alone. He also edited volumes with biographical sketches for a series on British Poets. Francis James Child said that Lowell, whom he deemed was typically "perverse", was able to "persist in being serious contrary to his impulses and his talents". He set sail on June 4 of that year, [58] leaving his daughter Mabel in the care of a governess named Frances Dunlap. Primarily, however, Lowell spent his time abroad studying languages, particularly German, which he found difficult. He stayed there, along with his daughter Mabel and her governess Frances Dunlap, until January . However, in , surprising his friends, he became engaged to Frances Dunlap, who many described as simple and unattractive. With its first issue in November of that year, he at once gave the magazine the stamp of high literature and of bold speech on public affairs. As he wrote to his friend Briggs, "I am back again to the place I love best. I am sitting in my old garret, at my old desk, smoking my old pipe I begin to feel more like my old self than I have these ten years. For the Review, he served as a coeditor along with Charles Eliot Norton. Lowell himself was generally a pacifist. Even so, he wrote, "If the destruction of slavery is to be a consequence of the war, shall we regret it? If it be needful to the successful prosecution of the war, shall anyone oppose it? His poem, "Commemoration Ode", cost him sleep and his appetite, but was delivered on July 21, , [75] after a hour writing binge. The book, dedicated to Norton, collected poems Lowell had written within the previous twenty years and was his first poetry collection since . They visited England, Paris, Switzerland, and Italy. While overseas, he received an honorary Doctorate of Law from the University of Oxford and another from Cambridge University. They returned to the United States in the summer of . That year, he served as a delegate to the Republican National Convention in Cincinnati, Ohio , speaking on behalf of presidential candidate Rutherford B. He had trouble socializing while in Spain, however, and amused himself by sending humorous dispatches to his political bosses in the United States, many of which were later collected and published posthumously in as Impressions of Spain. Lowell was already well known in England for his writing and, during his time there, befriended fellow author Henry James , who referred to him as "conspicuously American". Also that year, the Boston Critic dedicated a special issue to Lowell on his seventieth birthday to recollections and reminiscences by his friends, including former presidents Hayes and Benjamin Harrison and British Prime Minister William Ewart Gladstone as well as Alfred, Lord Tennyson and Francis Parkman. His last few months, he was administered opium for the pain

and was rarely fully conscious. Though not officially affiliated with them, he shared some of their ideals, including the belief that writers have an inherent insight into the moral nature of humanity and have an obligation for literary action along with their aesthetic function. Instead, he called for a natural literature, regardless of country, caste, or race, and warned against provincialism which might "put farther off the hope of one great brotherhood". I believe that no poet in this age can write much that is good unless he gives himself up to [the radical] tendency. At least, no poem ever makes me respect its author which does not in some way convey a truth of philosophy. As he wrote in his introduction to *The Biglow Papers*, "few American writers or speakers wield their native language with the directness, precision, and force that are common as the day in the mother country". He advocated suffrage for blacks, yet he noted that their ability to vote could be troublesome. Even so, he wrote, "We believe the white race, by their intellectual and traditional superiority, will retain sufficient ascendancy to prevent any serious mischief from the new order of things. The majority of these people, he said, "treat ideas as ignorant persons do cherries. They think them unwholesome unless they are swallowed, stones and all. Abolitionist Samuel Joseph May accused him of trying to quit the movement because of his association with Harvard and the Boston Brahmin culture: He urged better conditions for factory workers, opposed capital punishment, and supported the temperance movement. His friend Longfellow was especially concerned about his fanaticism for temperance, worrying that Lowell would ask him to destroy his wine cellar. His friend Edward Everett Hale denied these allegations. Lowell considered joining the "Anti-Wine" club at Harvard, and he became a teetotaler during the early years of his first marriage. When he drank, he had wild mood swings, ranging from euphoria to frenzy. Mencken, and Ring Lardner. Here, a fictional version of Lowell says he does not believe that women will ever be equal to men in the arts and "the two sexes cannot be ranked counterparts".

Chapter 3 : Amy Lowell - American Literature - Oxford Bibliographies

A Fable for Critics: A Fable for Critics, satire in verse by James Russell Lowell, published anonymously in In the poem, Apollo, the god of poetry, asks a critic about the leading American writers.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries. We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes. Read more about Early Journal Content at [http: JSTOR](http://www.jstor.org) is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. For surely our final estimate of Lowell turns on that. He fell short in philosophic depth, in consistency, in breadth of sympathy, in the power even to unify his separate literary estimates by coherent principles of judgment. I admit, in general, Dr. Again and again does Lowell dispose of a critical problem by asserting that intuition " the illuminating property of intuition " is above reason, thus always evoking from any one who has taken three steps in the argument the question, Is it reason or intuition that is speaking? If the latter, there is, in the terms of the proposition, no appeal to reason, to reflection, to judgment. There is formally such an appeal, but with the logical implication, " You must assent without reflection. If on the other hand the appeal is really to reason, what becomes of the alleged "supremacy" of intuition? It is reason that is to give the decision. The dispute, like so many more, is set up by mere slovenly handling of words. Not only is the formula false, but its obtrusion is a confusing irrelevance. One wonders how a man of letters could so pronounce. He must have met a hundred men of admirable character who had no literary gift ; in his reading he must have found twenty famous and gifted writers whose characters left much to be desired. To put the condition of character as primary is to raise the question, What of Catullus? Are we, in the name of morals, to deny ourselves the comfort of knowing that flawed and ill-balanced men have produced beautiful things? As well affirm that all the good ones have done so. Yet he never realized his collapse; and the two terms of a contradiction stand as the pillars of his aesthetic creed. A mind which thinks thus incoherently will do its work of simple generalization badly; and Lowell often commits the primary intellectual sin of making a generalization on the strength of an instance. It is singular that a mind so little given to the exactness of definition which is required for classification should be constantly given to classifying. Of Dryden we are told that " In the second class of English poets perhaps no one stands, on the whole, so high as he," but what the second class is we can never make out. Spenser, Milton, Wordsworth, singly considered, are all hailed as " great " poets ; but of the " very greatest " it is asked, " is there, after all, more than one of them? The laxity of generalization correlates with the lapses from catholicity. Many readers must have wondered how Lowell, so ineffectual as a serious poet though a humorous one of great power and merit could write as he did of " the dainty trick of Tennyson," and dwell on the failure of Arnold. Could it be that he put his own work higher? It is part of the penalty of unchastened impressionism that it thus ceases to be impressionable, for lack of mental gymnastic. It is indeed not safely to be inferred that because Lowell wrote no essay on fiction after Fielding he could not have done so with power and zest; twice he speaks of Hawthorne in terms of the highest admiration ; and had he written at length on Thackeray he would probably have elaborated finely his just praise of that master. But for the great French and Russian masters he had apparently no recognition; and Ibsen did not interest him. With great justice does Dr. A true critic must not do these things: I have often thought [he writes in the Shakespeare essay] that unless we can so far free ourselves from our own prepossessions as to be capable of bringing to a work of art some freshness of sensation, LOWELL AS CRITIC and receiving from it in turn some new surprise of sympathy and admiration " some shock even, it may be, of instinctive distaste and repulsion " though we may praise or blame, weighing our pros and cons in the nicest balances, sealed by proper authority, yet we do not criticise in the highest sense. And again we have his weighty and memorable avowal in the " Apology for a Preface " to the English

Camelot collection of his essays misentitled *The English Poets*: Shall we take this as a confession, and assume that Lowell would have pleaded guilty to many charges of heedlessness and unjudicial intolerance? The next sentence, it is true, is complacent, and shows no sense of sin; and after avowing lack of fitness for the place of a professor he confesses merely to being "quite too impatient of detail in communicating what I have acquired. In one place Shelley is carelessly and indiscriminately disparaged; in several others he is highly praised; though the critic yet again names Wordsworth, Keats, and Byron as regenerating English poetry, without saying a word of Shelley or of Coleridge. In the essay on Pope we have this crude and repellent estimate of so powerful and important a book as *The Lexnathan*: One wonders that the Muse of English prose should not have defended one of her sons from such an assault by such a hand. But why those veerings of judgment? Was it a matter of moods, or of writing at one time with knowledge after writing without? I suspect it was the latter, as I suspect him rather of not having read Spenser or even Chaucer through and through than of wilfully shutting his eyes when he ascribed to the former a Quixotic purity and to the latter only an unqualified "healthiness," while he asperses Dunbar for coarseness. He seems to have put together his essays from material written at different times. In the essay on Chaucer, which is early, he writes of the difference between Aeschylus and Euripides, between Shakespeare and Fletcher, between Goethe and Heine, between literature and rhetoric. But in the essay on Pope, again, he rhapsodizes over the erst despised Fletcher: What sobbing breaks and passionate repetitions are here! Thus did the balance vary with mood and season; and we can but trust that in some mood he saw the iniquity of summing up all Euripides as rhetoric. It is false aesthetics to confound the grandiose with the imaginative. A few pages further on we read: His hell is a condition of the soul. Two diametrically opposite generalizations, two flatly contradictory rescriptions, are applied to the same data for different dialectic purposes, and both are left standing, the immediate purpose being served. It would be difficult to be more lawless in a fair cause. He is always sadly at the mercy of a false thought. In the essay on Pope in which he notes of that poet how "an epigrammatic expression will tempt him into saying something without basis in truth" he writes: Pope had one of the prime qualities of a great poet in exactly answering the intellectual needs of the age in which he lived "a monstrosity of mistake. Obviously that cannot be the prime quality of a great poet which is possessed by a multitude of merely popular poets, and is avowedly lacked by some great ones. His own notation of the fact that Milton died without foretaste of fame from his chief work might alone have withheld the critic from marking contemporary vogue a prime quality of a great poet" in one to whom he expressly and rightly denied poetic greatness. That his mental machinery was unstable is further suggested by his contradictions in terms and his contradictions in taste. He is indeed to be credited with a generally fine palate; but he startles us by pronouncing that to make "Heaven" a person is in Pope an inelegancy, after "or before" defending that very usage against Dryden as good old English, used by Dryden himself; and again when, con-

1 Lowell at this point cites Jonson for the usage: It was itself, for him, the verdict of a too rare mood "the right mood; and the other moods often prevailed. In fine, we are moved to agree with Mr. Greenslet goes on to avow his conviction that nowhere in American literature is there so remarkable an instance of how the very great gifts of talent, nay, genius itself, may fail of their full fruition through the slightest inattention to the counsels of perfection it is with a mixture of relief and surprise that an old admirer of Lowell comes to the next sentence: Reilly has followed up Mr. Greenslet with such systematic and telling consorship. But it is clear that the tribute must be circumspectly paid; and above all, our estimate must be comparative. It must have regard to the other critical work of the age, putting again the question, Who is "the" or "a" critic if Lowell is not one? But are we entitled to say quite confidently that there always is "some radical principle" that will unify a critical case? And does Lowell always fail to establish any? If there be a radical and unifying principle in Dr. Reilly coincides with Mr. Both critics are here very kind to us of London; but I hesitate to acquiesce, even for London, in so large a compliment. Arnold, living more or less "at the centre," was so dissatisfied with English criticism and culture in general that he called for an Academy to rectify the critical disorder which he detected alike in metropolis and province. Macaulay lived at the centre, and Arnold held him "intolerable" for his Philistinism. Carlyle came to the centre, but did not visibly purify his fires, or refine his criticism, in middle and later life. And is it really probable that Lowell, with his lack of philosophic thoroughness, would have

become quite a tower of strength if he had lived in London as many years as he did seasons? Reilly, indeed, does not suggest this; he is pointing to flaws of manner and taste and moral tone. Reilly thinks London life temporarily cured Lowell of his propensity to the superlative; but it assuredly never cured Swinburne. And some of us will undertake to make out against Arnold the critic "certainly with many differences" about as long an indictment as Dr. Reilly draws up against Lowell. But both Coleridge and Lowell wholly failed to relate their criticism of Hamlet to the fact that the play is a recast of an old one, although Lowell refers to the old story on which the whole is founded. But in failing to make that analysis Lowell is at one with all the Shakespearean critics of his and our day. That he is to be lowered in critical status by comparing him, as Dr. Hazlitt, surely, is an impressionist, if ever there was one, and albeit generally trustworthy, is no deep searcher of critical problems. Will even the great performance of Sainte-Beuve serve to put Lowell out of court as a critic? Sainte-Beuve was assuredly a much more diligent and productive student of men and life than Lowell, saner as a humanist, more catholic as a connoisseur of personality, more capable of seeing individuals as wholes; even as, doubtless, Arnold in several ways excelled him as a surveyor of life and its problems. But always we come back to the inevitable per contra. Sainte-Beuve, in turn, with all his lucidity, was no rigorous thinker on deep problems. That avails better vaut mieucc than to arrive there painfully by logic, like Hegel and like Spinoza. Concerning criticism I think two things, which seem contradictory but are not so: The critic is a man who knows how to read, and who teaches others to read. Criticism, as I understand it and as I seek to practise it, is an invention, a perpetual creation. Each conceives, constructs, and expresses his own world in his own way. Sainte-Beuve "creates" his great gallery of personages out of his closely studied material, "inventing," as he says, the figure he produces for us. Lowell "creates" with a difference, getting his impressions less judicially, more spontaneously, trusting his "intuitions" until further knowledge moves him tacitly to discard them, and then giving us the second thoughts as he gave us the first. But the fact remains that each in his own way is an artist in judgment, a constructor of ideal figures out of impressions, as was Carlyle the historian, and no less Macaulay or Michelet; as was Taine the historian-critic, and as was Hennequin the scientific critic. Clearly typical, as Mr.

Chapter 4 : James Russell Lowell - Wikipedia

Robert Lowell grew up in Boston, Massachusetts, as part of a family with a distinguished literary heritage. Poets James Russell Lowell and Amy Lowell were among his ancestors. This heritage no doubt made his own father's limitationsâ€”he was a business failure after his retirement from the U.S. Navyâ€”seem more severe.

He is associated with the Fireside Poets, a group of New England writers who were among the first American poets who rivaled the popularity of British poets. These poets usually used conventional forms and meters in their poetry, making them suitable for families entertaining at their fireside. Lowell graduated from Harvard College in 1848, despite his reputation as a troublemaker, and went on to earn a law degree from Harvard Law School. He published his first collection of poetry in 1845 and married Maria White in 1846. He and his wife had several children, though only one survived past childhood. The couple soon became involved in the movement to abolish slavery, with Lowell using poetry to express his anti-slavery views and taking a job in Philadelphia, Pennsylvania as the editor of an abolitionist newspaper. After moving back to Cambridge, Lowell was one of the founders of a journal called *The Pioneer*, which lasted only three issues. He gained notoriety in 1849 with the publication of *A Fable for Critics*, a book-length poem satirizing contemporary critics and poets. The same year, he published *The Biglow Papers*, which increased his fame. He would publish several other poetry collections and essay collections throughout his literary career. Maria White died in 1850, and Lowell accepted a professorship of languages at Harvard in 1851. He traveled to Europe before officially assuming his role in 1852; he continued to teach there for twenty years. He married his second wife, Frances Dunlap, shortly thereafter in 1853. That year Lowell also became editor of *The Atlantic Monthly*. It was not until 20 years later that Lowell received his first political appointment: He spent his last years in Cambridge, in the same estate where he was born, where he also died in 1892. Lowell believed that the poet played an important role as a prophet and critic of society. He used poetry for reform, particularly in abolitionism. Lowell attempted to emulate the true Yankee accent in the dialogue of his characters, particularly in *The Biglow Papers*. By the time James Russell Lowell was born, the family owned a large estate in Cambridge called Elmwood. He was the youngest of six children; his older siblings were Charles, Rebecca, Mary, William, and Robert. He attended school under Sophia Dana, who would later marry George Ripley, and, later, studied at a school run by a particularly harsh disciplinarian, where one of his classmates was Richard Henry Dana, Jr. Beginning in 1833, at the age of 15, Lowell attended Harvard College, though he was not a good student and often got into trouble. In his sophomore year alone, he was absent from required chapel attendance 14 times and from classes 56 times. In his last year there, he wrote, "During Freshman year, I did nothing, during Sophomore year I did nothing, during Junior year I did nothing, and during Senior year I have thus far done nothing in the way of college studies". In his senior year, he became one of the editors of *Harvardiana* literary magazine, to which he contributed prose and poetry that he admitted was of low quality. Lowell was elected the poet of the class of 1848, and, as was tradition, was asked to recite an original poem on Class Day, the day before Commencement, on July 17, 1848. Lowell, however, was suspended and not allowed to participate. Instead, his poem was printed and made available thanks to subscriptions paid by his classmates. Not knowing what vocation to choose after graduating, he vacillated among business, the ministry, medicine and law. Having decided to practice law, he enrolled at the Harvard Law School in 1849 and was admitted to the bar two years later. While studying law, however, he contributed poems and prose articles to various magazines. During this time, Lowell was admittedly depressed and often had suicidal thoughts. He once confided to a friend that he held a cocked pistol to his forehead and considered killing himself at the age of 25. The two became engaged in the autumn of 1847; her father Abijah White, a wealthy merchant from Watertown, insisted that their wedding be postponed until Lowell had gainful employment. They were finally married on December 26, 1848, shortly after the groom published *Conversations on the Old Poets*, a collection of his previously published essays. A friend described their relationship as "the very picture of a True Marriage"; Lowell himself believed she was made up "half of earth and more than of Heaven". Her character and beliefs led her to become involved in the movements directed against intemperance and slavery. Lowell had previously expressed anti-slavery sentiments but White urged him towards more active expression

and involvement. His second volume of poems, *Miscellaneous Poems*, expressed these anti-slavery thoughts and its 1, copies sold well. Maria was in poor health and, thinking her lungs could heal there, the couple moved to Philadelphia shortly after their marriage. In Philadelphia, he became a contributing editor for the *Pennsylvania Freeman*, an abolitionist newspaper. In the spring of , the Lowells returned to Cambridge, Massachusetts to make their home at Elmwood. They had four children, though only one Mabel, born survived past infancy. Their first, Blanche, was born December 31, , but lived only fifteen months; Rose, born in , survived only a few months as well; their only son, Walter, was born in but died in Lowell was very affected by the loss of almost all of his children. His grief over the death of his first daughter in particular was expressed in his poem "The First Snowfall" Again, Lowell considered suicide, writing to a friend that he thought "of my razors and my throat and that I am a fool and a coward not to end it all at once". Lowell was inspired to new efforts towards self-support and joined with his friend Robert Carter in founding a literary journal, *The Pioneer*. The periodical was characterized by most of its content being new rather than previously published elsewhere and by having very serious criticism which covered not only literature but also art and music. Lowell wrote that it would "furnish the intelligent and reflecting portion of the Reading Public with a rational substitute for the enormous quantity of thrice-diluted trash, in the shape of namby-pamby love tales and sketches, which is monthly poured out to them by many of our popular Magazines". Lowell, shortly after the first issue, was treated for an eye disease in New York and, in his absence, Carter did a poor job managing the journal. Despite the failure of *The Pioneer*, Lowell continued his interest in the literary world. He wrote a series on "Anti-Slavery in the United States" for the *London Daily News*, though it was discontinued by the editors after four articles in May Lowell had published these articles anonymously, believing they would have more impact if they were not known to be the work of a committed abolitionist. In the spring of he formed a connection with the *National Anti-Slavery Standard* of New York, agreeing to contribute weekly either a poem or a prose article. After only one year, he was asked to contribute half as often to the *Standard* to make room for contributions from another writer and reformer named Edmund Quincy. A satire, it was published anonymously; in it, Lowell took good-natured jabs at his contemporary poets and critics. It proved popular, and the first three thousand copies sold out quickly. Not all the subjects included were pleased, however. In , Lowell also published *The Biglow Papers*, later named by the Grolier Club as the most influential book of The first 1, copies sold out within a week and a second edition was soon issued, though Lowell made no profit having had to absorb the cost of stereotyping the book himself. The book presented three main characters, each representing different aspects of American life and using authentic American dialects in their dialogue. Her death left Lowell depressed and reclusive for six months, despite the birth of his son Walter by the end of the year. He wrote to a friend that death "is a private tutor. We have no fellow-scholars, and must lay our lessons to heart alone". These personal troubles as well as the Compromise of inspired Lowell to accept an offer from William Wetmore Story to spend a winter in Italy. To pay for the trip, Lowell sold land around Elmwood, intending to sell off further acres of the estate over time to supplement his income, ultimately selling off 25 of the original 30 acres , m2. Walter died suddenly in Rome of cholera, and Lowell and his wife, with their daughter Mabel, returned to the United States in October Lowell published recollections of his journey in several magazines, many of which would be collected years later as *Fireside Travels* He also edited volumes with biographical sketches for a series on *British Poets*. His wife Maria, who had been suffering from poor health for many years, became very ill in the spring of and died on October 27 of tuberculosis. Just before her burial, her coffin was opened so that her daughter Mabel could see her face while Lowell "leaned for a long while against a tree weeping", according to Henry Wadsworth Longfellow and his wife, who were in attendance. Despite his self-described "naturally joyous" nature, life for Lowell at Elmwood was further complicated by his father becoming deaf in his old age, and the deteriorating mental state of his sister Rebecca, who sometimes went a week without speaking. He again cut himself off from others, becoming reclusive at Elmwood, and his private diaries from this time period are riddled with the initials of his wife. On March 10, , for example, he wrote: Some speculated the opportunity was because of the family connection, offered as an attempt to bring him out of his depression. The first of the twelve-part lecture series was to be on January 9, , though by December, Lowell had only completed writing five of them, hoping for last-minute

inspiration. His first lecture was on John Milton and the auditorium was oversold; Lowell had to give a repeat performance the next afternoon. Lowell, who had never spoken in public before, was praised for these lectures. Francis James Child said that Lowell, who he deemed was typically "perverse", was able to "persist in being serious contrary to his impulses and his talents". The job description was changing after Longfellow; instead of teaching languages directly, Lowell would supervise the department and deliver two lecture courses per year on topics of his own choosing. Lowell accepted the appointment, with the proviso that he should have a year of study abroad. He set sail on June 4 of that year, leaving his daughter Mabel in the care of a governess named Frances Dunlap. Primarily, however, Lowell spent his time abroad studying languages, particularly German, which he found difficult. Towards the end of his professorship, then-president of Harvard Charles William Eliot noted that Lowell seemed to have "no natural inclination" to teach; Lowell agreed, but retained his position for twenty years. He focused on teaching literature, rather than etymology, hoping that his students would learn to enjoy the sound, rhythm, and flow of poetry rather than the technique of words. He summed up his method: He stayed there, along with his daughter Mabel and her governess Frances Dunlap, until January Lowell had intended never to remarry after the death of his wife Maria White. However, in , surprising his friends, he became engaged to Frances Dunlap, who many described as simple and unattractive. Dunlap, daughter of the former governor of Maine Robert P. Lowell and Dunlap married on September 16, , in a ceremony performed by his brother. With its first issue in November of that year, he at once gave the magazine the stamp of high literature and of bold speech on public affairs. As he wrote to his friend Briggs, "I am back again to the place I love best. I am sitting in my old garret, at my old desk, smoking my old pipe I begin to feel more like my old self than I have these ten years". Lowell returned to Elmwood by January but maintained an amicable relationship with the new owners of the journal, continuing to submit his poetry and prose for the rest of his life. His prose, however, was more abundantly presented in the pages of the North American Review during the years " For the Review, he served as a coeditor along with Charles Eliot Norton.

Chapter 5 : Robert Lowell | Modern American Poetry

Lowell as Critic. Mrs. Browning, in one of her letters to her husband, complains of the Conversations on Some of the Old Poets, which she has just been reading, that Lowell is saying over again the same things that every one knows.

He was a highly influential man of letters in his day, but his reputation declined in the 20th century. A member of a distinguished New England family, Lowell graduated from Harvard in and in took his degree in law, though his academic career had been lacklustre and he did not care to practice law for a profession. In Lowell published *Conversations on Some of the Old Poets*, a collection of critical essays that included pleas for the abolition of slavery. From to he wrote about 50 antislavery articles for periodicals. Even more effective in this regard were his *Biglow Papers*, which he began to serialize June 17, , and the first series of which were collected in book form in . In these satirical verses, Lowell uses a humorous and original New England dialect to express his opposition to the Mexican War as an attempt to extend the area of slavery. The *Vision of Sir Launfal*, an enormously popular long poem extolling the brotherhood of man; and *A Fable for Critics*, a witty and rollicking verse evaluation of contemporary American authors. These books, together with the publication that year of the second series of his *Poems*, made Lowell the most popular new figure in American literature. Henceforth his literary production comprised mainly prose essays on topics of literature, history, and politics. In his lectures on English poets before the Lowell Institute led to his appointment as Smith professor of modern languages at Harvard University, succeeding Henry Wadsworth Longfellow. After a yearlong visit to Italy and Germany in 1856 to study, he held this professorship for the next 20 years. Lowell wrote a second series of *Biglow Papers* for the *Atlantic Monthly* that were devoted to Unionism and that were collected in book form in . Disillusioned by the political corruption evident in President Ulysses S. These and other critical essays were collected in the two series of *Among My Books*. His later poetry includes *The Cathedral*, a long and ambitious but only partly successful poem that deals with the conflicting claims of religion and modern science. After his second wife died in , Lowell retired from public life. Lowell was the archetypal New England man of letters, remarkable for his cultivation and charm, his deep learning, and his varied literary talents. He wrote his finest works before he was 30 years old, however, and most of his subsequent writings lack vitality. The totality of his work, though brilliant in parts, ultimately suffers from a lack of focus and a failure to follow up on his undoubted early successes. Learn More in these related Britannica articles:

Chapter 6 : Carrie & Lowell by Sufjan Stevens Reviews and Tracks - Metacritic

Excerpt from James Russell Lowell as a Critic It is the purpose of this study to weigh the merits of Lowell the critic, to consider dispassionately his gifts and equipment, to ascertain if possible his right to a place in the brilliant company of admitted critics.

Chapter 7 : A Fable for Critics | work by Lowell | calendrierdelascience.com

Located off Madison Avenue, this Upper East Side hotel is just a block from Central Park as well as numerous museums and theaters. The 47 suites and 27 deluxe rooms offer a wood-burning fireplace, terrace and fully equipped kitchens.

Chapter 8 : Lowell as Critic : Robertson, John M. : Free Download, Borrow, and Streaming : Internet Archive

Former Houston Press food critic Cuc Lam has announced that her forthcoming Singaporean restaurant Sing will open its doors at Lowell Street Market. Lam announced the restaurant back in December, and it was originally expected to open at the 34th & Ella development in Oak Forest.

Chapter 9 : A Fable for Critics - Wikipedia

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