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Robert Lowell

LAND OF UNLIKENESS, 1944
LORD DEARY'S CASTLE, 1946
THE MILLS OF THE KAVANAUGHS, 1951
LIFE STUDIES, 1959
PHAEDRA, 1961
IMITATIONS, 1961
FOR THE UNION DEAD, 1964
THE OLD GLORY, 1965

NEAR THE OCEAN, 1967
THE VOYAGE (Baudelaire) 1969
PROMETHEUS BOUND, 1969
NOTEBOOK, 1969 (rev 1970)
FOR LIZZIE & HARRIET, 1973
HISTORY, 1973
THE DOLPHIN, 1973
SELECTED POEMS, 1975

"Writing is neither transport nor technique. My own owes everything to a few of our poets who have tried to write directly about what mattered to them, and yet to keep faith with their calling's tricky, specialized, unpopular possibilities for good workmanship."

Robert Lowell, 1960, NATIONAL BOOK AWARE for LIFE STUDIES

"LIFE STUDIES was the most remarkable poetic sequence to appear since Hart Crane's THE BRIDGE and William Carlos Williams' PATERSON. It may well stand as Lowell's chief accomplishment. At the same time, it presented Lowell himself so vulnerably and humiliatingly that only his extraordinary gifts enabled him to transcend the hysteria behind it. The transcendence made for a revolutionary achievement, but of a sort that can never be repeated by the same poet."

M. L. Rosenthal, in THE NEW POETS, Oxford U Press, 1967

"In LIFE STUDIES, Lowell has silently assumed psychoanalysis as the frame through which he studies his past life."

A. Alvarez, PROFILE OF ROBERT LOWELL

Freud is the man who moves me most ... Freud seems the only religious teacher. I have by no means a technical understanding of Freud, but he is very much a part of my life. He seems unique among the non-fictional teachers of the century. He's a prophet ... I find nothing bores me more than someone who has all the orthodox sort of Freudian answers like the Catechism, but what I find about Freud is that he provides the conditions that one must think in ...

Robert Lowell, A TALK WITH A. ALVAREZ

"What Lowell has done in LIFE STUDIES is to try to put his personality into direct relationship with experience, without the mediating agents and resources available to him in his first phrase, particularly, without religion and, frequently, without a controlling form."

Patrick Cosgrave: THE PUBLIC POETRY OF ROBERT LOWELL

(he wrote of John Berryman:)

*We asked to be obsessed by writing,
and we were.*

