

# Reception and Poetics in Keats

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'My Ended Poet'

Jeffrey C. Robinson



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# Reception And Poetics In Keats My Ended Poet

**J. Robinson**



## **Reception And Poetics In Keats My Ended Poet:**

Reception and Poetics in Keats J. Robinson, 1998-12-21 Occasioned by the spirit of celebrating Keats's 200th birthday 31 October 1995 Jeffrey C Robinson's *Reception and Poetics in Keats* offers at once a history and readings of the many praise and commemorative poems to or about Keats collected in an appendix from the time of his early death up to the present day and a consequent rethinking of Keats's own poems and poetics Keats emerges as a poet uniquely available and useful to the experimental poets of our own time Poetics of Self and Form in Keats and Shelley Mark Sandy, 2017-03-02 Beginning with a reassessment of contemporary romantic studies this book provides a modern critical comparison of Keats and Shelley The study offers detailed close readings of a variety of literary genres including the romance lyric elegy and literary fragment adopted by Keats and Shelley to explore their poetic treatment of self and form The poetic careers of Keats and Shelley embrace a tragic affirmation of those darker elements latent in the earlier writings to meditate on their own posthumous reception and reputation Fresh readings of Keats and Shelley show how they conceive of the self as fictional and anticipate Nietzsche's modern theories of subjectivity Nietzsche's conception of the subject as a site of conflicting fictions usefully measures this emergent sense of poetic self and form in Keats and Shelley This Nietzschean perspective enriches our appreciation of the considerable artistic achievement of these two significant second generation romantic poets

**Unfettering Poetry** J. Robinson, 2006-04-29 This book calls attention to the pervasive but largely unacknowledged poetics of the Fancy evident in poetry written during the British Romantic period These poetics Robinson demonstrates are an early nineteenth century version of what will become the visionary experimental open form poetics of the twentieth century **Nineteenth-Century Poetry and Literary Celebrity** E. Eisner, 2009-09-16 While artistically ambitious poets of the era are often characterized as preferring a lasting future fame to contemporary popularity this book reveals that a sophisticated strategic and fascinated engagement with new modes of fame was central to the experiments with literary form of poets such as Byron Keats Shelley and Barrett Browning *Victorian Keats* J. Najarian, 2002-09-24 This book explores the sexual implications of reading Keats Keats was lambasted by critics throughout the nineteenth century for his sensuousness and his effeminacy The Victorians simultaneously identified with imitated and distrusted the unmanly poet Writers among them Alfred Lord Tennyson Matthew Arnold Gerard Manley Hopkins John Addington Symonds Walter Pater and Wilfred Owen came to terms with Keats's work by creating out of the effeminate poet a sexual and literary ally **Themes and images in the sonnets of John Keats** Luisa Conti Camaiora, 2015-02-04 Of the sixty seven sonnets composed by John Keats fifty are commented here The number sixty seven is inclusive of *Nature withheld* Cassandra in the skies Keats's unfinished translation of Ronsard's sonnet *Nature ornant Cassandre qui devoyt* and of *The Poet* that is not universally acknowledged as composed by Keats The sonnets proposed thus present an ample spectrum of Keats's sonnet writing and cover the span of his writing career from 1814 to 1819 The sonnets are commented in chronological order two belong to the year 1814 three to

1815 seventeen to 1816 six to 1817 thirteen to 1818 and nine to 1819 For each sonnet the text is presented followed by the date of composition and of the first publication An indication of the typology to which the sonnet belongs and of its rhyme scheme is also furnished The text is based on the editions of Miriam Allott *The Poems of John Keats* Longman London 1972 1970 Jack Stillinger *John Keats Complete Poems* Harvard University Press Cambridge Mass and London 1982 1978 John Barnard *John Keats The Complete Poems* Penguin Books London 1988 1973 Nicholas Roe *John Keats Selected Poems* Dent London 2000 1995 and Paul Wright *The Poems of John Keats* Wordsworth Poetry Library Ware 2001 For the dating that proposed by Miriam Allott has been followed For each sonnet the circumstances of its composition when known are referred The letters of Keats are cited to provide information on the date and on the events surrounding the writing of the poems to furnish the poet's own comments concerning the sonnets and to document parallels in wording images and thoughts useful for the analysis on hand as well as other more general observations and reflections of the poet retained to be pertinent for a better understanding of the poems The edition from which the citations of the letters are taken is that of Grant F Scott *Selected Letters of John Keats* Harvard University Press Cambridge Mass and London 2002 integrated when necessary by that of Hyder Edward Rollins *The Letters of John Keats 1814-1821* 2 vols Harvard University Press Cambridge Mass 1958 Other important sources of information regarding the sonnets that have here been used are Richard Monckton Milnes's edition of the life of Keats *Life Letters and Literary Remains of John Keats* 2 vols London 1848 the recollections of Charles Cowden Clarke *Recollections of Writers* 1878 Centaur Press Fontwell 1969 and the literary remains of the Keats Circle collected by Hyder Edward Rollins *The Keats Circle Letters and Papers 1816-1879* 2 vols Harvard University Press Cambridge Mass 1965 1948 For the meanings and significations of specific words reference has been made to the Oxford English Dictionary 2nd ed on CD ROM v 4 0 Oxford University Press Oxford 2009 Some of the sonnets have been commented in previous articles and books of the author in particular in her *Il primo Keats lettura della poesia 1814-1818* Milella Lecce 1978 *The Letters and Poems of John Keats's Northern Tour* Europrint Publications Milan 1997 and *John Keats and the Creative Process* Europrint Publications Milan 2001 but here the analyses are re-visited integrated and modified *Tratto dall'Introduzione dell'Autrice* [The Cambridge Companion to British Romantic Poetry](#) Maureen N. McLane, 2008-09-04 More than any other period of British literature Romanticism is strongly identified with a single genre Romantic poetry has been one of the most enduring best loved most widely read and most frequently studied genres for two centuries and remains no less so today This Companion offers a comprehensive overview and interpretation of the poetry of the period in its literary and historical contexts The essays consider its metrical formal and linguistic features its relation to history its influence on other genres its reflections of empire and nationalism both within and outside the British Isles and the various implications of oral transmission and the rapid expansion of print culture and mass readership Attention is given to the work of less well known or recently rediscovered authors alongside the achievements of some of the greatest poets in the English language

Wordsworth Coleridge Blake Scott Burns Keats Shelley Byron and Clare      **Challenge of Keats** Allan C. Christensen, 2000

Two centuries after his birth in October 1795 John Keats occupies a secure place in the canon of great literature of the western world. But for much of the nineteenth century and even during periods of the twentieth century his right to such a position was not so firmly established. On the bicentenary of Keats's birth various Italian scholars along with specialists from English speaking countries decided to take advantage of the occasion not only to render homage to a poet whose greatness now seems unchallenged but also to accept his continuing challenge to his readers. The contributors to this volume re-examine some of the harshest criticisms of Keats from Byron onwards and some of the unconditional exaltations of the poet in order to discover possible sites between the two for new critical impulses and fertile re-evaluations of his achievement. Under five headings: Romantic Truth, Textual Readings, History and Myth, Keats and Other Poets, and Painting and Music, the essays in this book appraise the historical cultural contexts that nurtured Keats's creativity, discuss the influences and interrelationships among Keats and other poets, and consider Keats's artistry as revealed in the analyses of particular texts.

**Poetics of Character** Susan Manning, 2013-11-14 This study of character in a comparative context presents a new approach to transatlantic literary history. Rereading Romanticism across national, generic and chronological boundaries and through close textual comparisons, it offers exciting possibilities for rediscovering how literature engages and persuades readers of the reality of character. Historically grounded in the eighteenth century philosophical, political and cultural conditions that generated nation-based literary history, it reveals alternative narratives to those of origin and succession, influence and reception. It also reintroduces rhetoric and poetics as ways of addressing questions about uniqueness and representativeness in character creation, epistemological issues of identity and impersonation, and the generation of literary value. Drawing comparisons between works from Alexander Pope and Cotton Mather through Robert Burns, Jane Austen, John Keats, Nathaniel Hawthorne, Edgar Allan Poe, R. W. Emerson, Margaret Fuller and Herman Melville to George Eliot and Henry James, Susan Manning reveals surprising metaphorical, metonymic and performative connections.      *Keats's Boyish*

*Imagination* Richard Marggraf Turley, 2012-12-06 For many readers John Keats's achievement is to have attained a supreme poetic maturity at so young an age. Canonical poems of resignation and acceptance such as *To Autumn* are traditionally seen as examples par excellence of this maturity. In this highly innovative study, however, Marggraf Turley examines how, for Keats, an insistence on boyishness in the midst of apparent mature imagery is the very essence of his political contestation of the literary establishment.

**Romanticism, Memory, and Mourning** Mark Sandy, 2016-04-08 The subject of Romanticism: Memory and Mourning could not be timelier with Žižek's recent proclamation that we are living in the end times and in an era which is preoccupied with the process and consequences of ageing. We mourn both for our pasts and futures as we now recognise that history is a continuation and record of loss. Mark Sandy explores the treatment of grief, loss and death across a variety of Romantic poetic forms including the ballad, sonnet, epic, elegy, fragment, romance and ode in the works of poets as

diverse as Smith Hemans Blake Wordsworth Coleridge Byron Shelley Keats and Clare Romantic meditations on grief however varied in form and content are self consciously aware of the complexity and strength of feelings surrounding the consolation or disconsolation that their structures of poetic memory afford those who survive the imaginary and actual dead Romantic mourning Sandy shows finds expression in disparate poetic forms and how it manifests itself both as the spirit of its age rooted in precise historical conditions and as a proleptic power of lasting transhistorical significance Romantic meditations on grief and loss speak to our contemporary anxieties about the inevitable but unthinkable event of death itself Keats and Romantic Celticism C. Gallant,2005-06-01 The Celtic Revival began more than a century before Yeats and the Irish Literary Renaissance Keats and Romantic Celtism is the first book to consider the pervasive influence of period Celticism upon Keats s work from the Druidism that underlies his unfinished epics to the Celtic derived folklore that his poetry draws upon Christine Gallant shows that more than two hundred and fifty traditional folklore motifs of the faerie fill his major poems as well as minor epistolary ones that have been critically neglected Consuming Keats S. Wootton,2006-02-07 This book explores the impact of Keats on authors and artists from 1821 to the end of the First World War It examines the work of authors including Shelley Browning and Thomas Hall Caine and artists Holman Hunt and Rossetti The study also includes tributes to Keats by women authors and artists such as Christina Rossetti and Jessie Marion King Celebrity Authorship and Afterlives in English and American Literature Rick Honings,2016-09-21 This book maps the history of literary celebrity from the early nineteenth century to the present paying special attention to the authors crafting of their writerly self as well as the afterlife of their public image Case studies are John Keats Edgar Allan Poe Eliza Cook Herman Melville Oscar Wilde Gertrude Stein J D Salinger and Zadie Smith Literary celebrity is part and parcel of modern literary culture yet it continues to raise intriguing questions about the nature of authorship writerly fame and the tension between authorial self fashioning and public appropriation This volume provides unique insights into the phenomenon *Jefferson and the Iconography of Romanticism* M. Kelsall,1999-05-17 Jefferson and the Iconography of Romanticism is the first full length study to examine how Jefferson in the process of inventing the USA as the first new nation of the Romantic era sought to find an appropriate imagery to represent the people their homeland and the cultural ideal to which they should aspire It examines in detail the role of his villa at Monticello in embodying the national ideal shows how those ideals emerged and how they were subsequently challenged by the reinterpretation of Jefferson s iconography *John Keats's Landscapes* Luisa Camaiora,2014-04-03 **John Keats in Context** Michael O'Neill,2017-06-09 John Keats 1795 1821 continues to delight and challenge readers both within and beyond the academic community through his poems and letters This volume provides frameworks for enhanced analysis and appreciation of Keats and his work with each chapter supplying a succinct informed and accessible account of a particular topic Leading scholars examine the life and work of Keats against the backdrop of his influences contemporaries and reception and explore the interaction of poet and world The essays consider his enduring but

ever altering appeal engage with critical discussion and debate and offer revisionary close reading of the poems and letters. Students and specialists will find their knowledge of Keats's life and work enriched by chapters that survey subjects ranging from education, relationships and religion to art, genre and film. *Romantic Echoes in the Victorian Era* Andrew Radford, 2017-03-02 In tracing those deliberate and accidental Romantic echoes that reverberate through the Victorian age into the beginning of the twentieth century, this collection acknowledges that the Victorians decided for themselves how to define what is Romantic. The essays explore the extent to which Victorianism can be distinguished from its Romantic precursors or whether it is possible to conceive of Romanticism without the influence of these Victorian definitions. *Romantic Echoes in the Victorian Era* reassesses Romantic literature's immediate cultural and literary legacy in the late nineteenth century, showing how the Victorian writings of Matthew Arnold, Wilkie Collins, the Brontës, the Brownings, Elizabeth Gaskell, Charles Dickens, Gerard Manley Hopkins, Thomas Hardy and the Rossettis were instrumental in shaping Romanticism as a cultural phenomenon. Many of these Victorian writers found in the biographical, literary and historical models of Chatterton, Coleridge, Byron, Shelley, Keats and Wordsworth touchstones for reappraising their own creative potential and artistic identity. Whether the Victorians affirmed or revolted against the Romanticism of their early years, their attitudes towards Romantic values enriched and intensified the personal, creative and social dilemmas described in their art. Taken together, the essays in this collection reflect on current critical dialogues about literary periodisation and contribute to our understanding of how these contemporary debates stem from Romanticism's inception in the Victorian age. *The Politics of Romantic Poetry* R. Cronin, 2000-01-13 In recent years, critics of Romantic poetry have divided into two groups that have little to say to one another. One group, as yet the most numerous, insists that to study a poem is to investigate the historical circumstances out of which it was produced; the other retorts that poetry offers pleasures fully available only to readers whose attention is focused on their language. This book attempts to reconcile the two groups by arguing that a poet's most effective political action is the forging of a new language and that the political import of a poem is a function of its style. **Post-Romantic Aesthetics in Contemporary British and Irish Poetry** Stefanie John, 2021-06-23 This book demonstrates the legacies of Romanticism which animate the poetry and poetics of Eavan Boland, Gillian Clarke, John Burnside and Kathleen Jamie. It argues that the English Romantic tradition serves as a source of inspiration and critical contention for these Irish, Welsh and Scottish poets, and it relates this engagement to wider concerns with gender, nation and nature which have shaped contemporary poetry in Britain and Ireland. Covering a substantial number of works from the 1980s to the 2010s, the book discusses how Boland and Clarke, as women poets from the Republic of Ireland and Wales, react to a male-dominated and Anglocentric lyric tradition and thus rework notions of the Romantic. It examines how Burnside and Jamie challenge, adopt and revise Romantic aesthetics of nature and environment. The book is the first in-depth study to read Boland, Clarke, Burnside and Jamie as post-Romantics. By disentangling the aesthetic and critical conceptions of Romanticism which inform their inheritance, it develops

an innovative approach to the understanding of contemporary poetry and literary influence



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