

Keats and His
Poetry: A Study in
Development
(Phoenix Books)

Dickstein, Morris

Note: This is not the actual book cover

Keats And His Poetry A Study In Development

**Stephen Thomas Knight, Stephen
Knight**



Keats And His Poetry A Study In Development:

Keats and His Poetry Morris Dickstein, 1971 Charles J. Rzepka, 1999 The Romantic poetas exemplified by Wordsworth Coleridge and Keats is attracted to and made anxious by two opposite ideas of the self On the one hand he identifies with the inner self as a mind wholly at one with its perceptions and with the world as an image within it On the other hand since this inner self is wholly private the poet turns to others for confirmation of its reality either literally in direct confrontations or figuratively in the voice and workmanship of his text Because his dependence on others for a sense of his own reality jeopardizes the poet's feelings of self possession however he tries to minimize this threat by manipulating or preempting others responses to him Previous discussions of the Romantic self have focused on the self as a mental power immanent in the vision of the world it shapes Charles Rzepka now draws our attention to the poet's attitude toward the self as socially formed and confirmed and the effects of this attitude on Romantic poetry and perception **Multiple**

Authorship and the Myth of Solitary Genius Jack Stillinger, 1991-08-15 This is a study of the collaborative creation behind literary works that are usually considered to be written by a single author Although most theories of interpretation and editing depend on a concept of single authorship many works are actually developed by more than one author Stillinger examines case histories from Keats Wordsworth Coleridge Mill and T S Eliot as well as from American fiction plays and films demonstrating that multiple authorship is a widespread phenomenon He shows that the reality of how an author produces a work is often more complex than is expressed in the romantic notion of the author as solitary genius The cumulative evidence revealed in this engaging study indicates that collaboration deserves to be included in any account of authorial achievement

Keats's Places Richard Marggraf Turley, 2018-09-03 As the essays in this volume reveal Keats's places could be comforting familiar grounding sites but they were also shifting uncanny paradoxical spaces where the geographical comes into tension with the familial the touristic with the medical the metropolitan with the archipelagic Collectively the chapters in Keats's Places range from the claustrophobic stands of Guy's Hospital operating theatre to the boneshaking interior of the Southampton mail coach from Highland crags to Hampstead Heath from crowded city interiors to leafy suburban lanes Offering new insights into the complex registrations of place and the poetic imagination the contributors to this book explore how the significant places in John Keats's life helped to shape an authorial identity **Robin Hood** Stephen Thomas Knight, Stephen Knight, 1999 The legends of Robin Hood are very familiar but scholarship and criticism dealing with the long and varied tradition of the famous outlaw is as elusive as the identity of Robin himself and is scattered in a wide range of sources many difficult of access This book is the first to bring together major studies of aspects of the tradition The thirty one studies take a variety of approaches from archival exploration in quest of a real Robin Hood to a political angle seeking the social meaning of the texts across time to literary scholars concerned with origin structures and generic variation or moral and social significance also included are considerations of theatre and film studies and folklore and children's literature

Overall the collection provides a valuable basis for further study STEPHEN KNIGHT is Professor of English Literature at the University of Wales Cardiff he is well known as an authority on the Robin Hood tradition and has edited the recently discovered Robin Hood Forrester's Manuscript **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 **Epic** Herbert F. Tucker, 2012-11-29

Literary history has conventionally viewed Milton as the last real practitioner of the epic in English verse Herbert Tucker's spirited book shows that the British tradition of epic poetry was unbroken from the French Revolution to World War I

The Bookman, 1923 **Female Voices in Keats's Poetry** Argha Banerjee, 2002 The Book Female Voices In Keats's Poetry Studies Some Major Women Figures In John Keats's Poetry In The Light Of Recent Criticism Of Sexual Ambiguity In Keats's Sexual Ambiguity As Scholars Have Discussed Refers To The Sexual Identity Or Fragmented Poetic Self As Reflected In John Keats's Verse It Examines Some Central Women Characters Of Keatsian Verse In The Light Of This Dual Strand First As To How Far These Women Figures Are Projections Of Keats's Own Poetic Self And Secondly What Do They Reveal As Regards Attitudes Of A Male Poet Towards Women A Study Of These Women Figures Provides Interesting Observations On Feminine Projections Besides Trying To Correlate The Shaping Of These Attitudes With The Psychological And Biographical Strands Of The Poet's Life The Study Of Keatsian Verse Complicates The Issue Of Gender Has Already Been Highlighted By Recent Criticism The Book Examines The Female Characters In His Poetry In The Light Of Deeper Conflicts Complexities And Confusions Within Keats's Own Poetic Self Inescapable Romance Patricia A. Parker, 2015-03-08 Defining romance as a form that simultaneously seeks and postpones a particular end revelation or object Patricia Parker interprets its implications and transformations in the works of four major poets Ariosto Spenser Milton and Keats In placing the texts within their literary and historical contexts Professor Parker provides at once a literary history of romance as genre a fresh reading of individual poems and an exploration of the continuing romance of figurative language itself Originally published in 1979 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 Imagination Transformed Karla Alwes, 1993 From the mortal maidens of 1817 to the omnipotent goddesses of 1819 Keats uses successive female characters as symbols portraying the salvation and destruction the passion and fear that the imagination elicits Karla Alwes traces the change in these female figures multidimensional and mysteriously protean and shows that they do more than comprise a symbol of the female as a romantic lover They are the gauge of Keats's search for identity As Keats's poetry changes with experience from celebration to denial of the earth the females change from meek to threatening to a final maternal and conciliatory figure Keats consistently maintained a strict dichotomy between the flesh and blood women he referred to in his letters and the created females of his poetry in the same way that he rigorously sought to abandon the real for the ideal in his poetry In her study of Keats's poetry Alwes dramatizes the poet's struggle to come to terms with his two consummate ideals women and poetry She demonstrates how his female characters serving as lovers guides and nemeses to the male heroes of the poems embody not only the hope but also the

disappointment that the poet discovers as he strives to reconcile feminine and masculine creativity Alwes also shows how the myths of Apollo which Keats integrated into his poetry as early as February 1815 point up his contradictory need for yet fear of the feminine She argues that Keats's attempt to overcome this fear impossible to do by concentrating solely on Apollo as a metaphor for the imagination resulted in his eventual use of maternal goddesses as poetic symbols The goddess Moneta in The Fall of Hyperion reclaims the power of the maternal earth to represent the final stage in the development of the female In combining the wisdom of the Apollonian realm with the compassion of the feminine earth Moneta is more powerful than Apollo and able to show the poet who does not recognize both realms that he is only a dreamer one who venoms all his days Bearing more woe than all his sins deserve Because of Moneta's admonishment Keats becomes the poet capable of creating To Autumn In this final ode Keats taps the transcendent power inherent in the temporal beauty of the earth His imagination once attempting to leave the earth now goes beyond the Apollonian ideal into the realm of salvation the human heart that connects him to the earth And because of his poetic reconciliation between heaven and earth Keats is ultimately able to portray an earthly timelessness in which summer has o'er brimmed the bees clammy cells making for warm days that will never cease

A Moment's Monument Jennifer A. Wagner-Lawlor, Jennifer Ann Wagner, 1996 Seven chapters take up readings of sonnets by Wordsworth Shelley Keats D G Rossetti Hopkins and to draw out the implications of this study into our own century Robert Frost Close readings of individual Wordsworth sonnets in chapter 1 sketch out a constellation of themes and tropes as well as a fundamental revisionary poetic that the very form of the sonnet tropes Both those tropes and that procedure are problematized and in some cases deconstructed by subsequent poets Far from accepting Wordsworth's visionary claim for the sonnet this study goes on to show how profoundly those claims were critiqued

The Romantic Poets Uttara Natarajan, 2008-04-15 This welcome addition to the Blackwell Guides to Criticism series provides students with an invaluable survey of the critical reception of the Romantic poets Guides readers through the wealth of critical material available on the Romantic poets and directs them to the most influential readings Presents key critical texts on each of the major Romantic poets Blake Wordsworth Coleridge Byron Shelley and Keats as well as on poets of more marginal canonical standing Cross referencing between the different sections highlights continuities and counterpoints

John Keats's Landscapes Luisa Camaïora, 2014-04-03

Robin Hood and the Outlaw/ed Literary Canon Lesley Coote, Alexander L. Kaufman, 2018-08-06 This cutting edge volume demonstrates both the literary quality and the socio economic importance of works on the matter of the greenwood over a long chronological period These include drama texts prose literature and novels among them children's literature and poetry Whilst some of these are anonymous others are by acknowledged canonical writers such as William Shakespeare Ben Jonson and John Keats The editors and the contributors argue that it is vitally important to include Robin Hood texts in the canon of English literary works because of the high quality of many of these texts and because of their significance in the development of English literature

Keats's Poetry and the Politics of the

Imagination Daniel P. Watkins, 1989 A reassessment of the historical dimension of Keats's poetry that addresses the influence on his work of the immediate post-Waterloo period and traces his source materials A new reading of Keats's major poems is presented as well as of many less studied pieces

Romanticism and the Androgynous Sublime Warren Stevenson, 1996 This book studies and articulates the emergence from the poetical subtext of six major English romantics of the androgynous sublime a mode that conflates the motif of psychic androgyny traceable as far back as the Book of Genesis and Plato's Symposium with the mode of sublimity first discussed by Longinus and much debated from the eighteenth century onward Frequently echoed by the romantic poets Milton's description of the Holy Spirit's role in the creation of the world is androgynous Since humane creativity mirrors divine creativity it follows that the artist qua artist must also be androgynous that is endowed with what Lyrical Ballads calls a more comprehensive soul than is supposed to be common among mankind Characterized by a flexuous limber style and an association with androgynous subject matter the androgynous sublime subverts conventional notions of sublimity while offering a more comprehensive model with which to supplement or non-supplant them The methodology of this study is to present a counter-deconstructive reading of the text and where applicable designs of Blake as well as the poetry of Wordsworth Coleridge Byron Shelley and Keats seen from this somewhat novel but not ignoble perspective

Decomposing Figures Cynthia Chase, 2019-12-01 Originally published in 1986 The ghastly fate of a drowned man brought to a lake's surface in Wordsworth's *Prelude* typifies a fundamental pattern in Romantic writing argues Cynthia Chase Disfiguration involves not only a departure from representation but a disruption of the logic of figure or form a decomposition of the figures composing the text Ultimately it manifests the conflict between a work's meaning and its mode of performance By means of an intense engagement with texts in the romantic tradition *Decomposing Figures* rearticulates and recasts crucial concepts in recent literary theory including the notion of the self-referential or self-reflexive nature of the literary work Chase's readings show that far from implying a privileged status the work's self-reflexive structure entails its opacity its inability to read itself and the necessity of its decomposition

Poetic Form and British Romanticism Stuart Curran, 1990-02-22 Across Europe and particularly in Great Britain the Romantic age coincided with a large-scale revival of lost literatures and the first attempts to create a coherent history of Western literature Calling into question that history Stuart Curran demonstrates that the Romantic poets far from being indifferent or hostile to popular forms of literature were actually obsessed with them as repositories of literary conventions and conveyors of implicit ideological value Whether in their preoccupation with fixed forms which resulted in the incomparable artistry of Romantic odes or in their rethinking of major genres like the pastoral the epic and the romance the Romantic poets transformed every element they touched to suit their own democratic secular and skeptical ethos a world view recognizably modern in its dimensions

The Quest of the Absolute Louis Dupré, 2013-09-30 This eagerly awaited study brings to completion Louis Dupré's planned trilogy on European culture during the modern epoch Demonstrating remarkable erudition and sweeping

breadth *The Quest of the Absolute* analyzes Romanticism as a unique cultural phenomenon and a spiritual revolution Dupr philosophically reflects on its attempts to recapture the past and transform the present in a movement that is partly a return to premodern culture and partly a violent protest against it Following an introduction on the historical origins of the Romantic Movement Dupr examines the principal Romantic poets of England Wordsworth Coleridge Shelley Keats Germany Goethe Schiller Novalis Holderlin and France Lamartine de Vigny Hugo all of whom from different perspectives pursued an absolute ideal In the chapters of the second part he concentrates on the critical principles of Romantic aesthetics the Romantic image of the person as reflected in the novel and Romantic ethical and political theories In the chapters of the third more speculative part he investigates the comprehensive syntheses of romantic thought in history philosophy and theology *The Quest of the Absolute* is an important work both as the culmination of Dupr's ongoing project and as a classic in its own right The book will meet the expectations of the specialist as well as appeal to more general readers with philosophical cultural and religious interests

Reviewing **Keats And His Poetry A Study In Development**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Keats And His Poetry A Study In Development**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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