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ROMANTICISM AND THEATRICAL EXPERIENCE

Bringing together studies in theater history, print culture, and literature, this book offers a new consideration of Romantic-period writing in Britain. Recovering a wide range of theatrical criticism from newspapers and periodicals, some of it overlooked since its original publication in Regency London, Jonathan Mulrooney explores new contexts for the work of the actor Edmund Kean, essayist William Hazlitt, and poet John Keats. Kean's ongoing presence as a figure in the theatrical news presented readers with a provocative reimagining of personal subjectivity and a reworking of the British theatrical tradition. Hazlitt and Keats, in turn, imagined the essayist and the poet along similar theatrical lines, reframing Romantic prose and poetics. Taken together, these case studies illustrate not only theater's significance to early nineteenth-century Londoners but also the importance of theater's textual legacies for our own reassessment of "Romanticism" as a historical and cultural phenomenon.

JONATHAN MULROONEY is Professor of English at the College of the Holy Cross in Worcester, Massachusetts.

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Kean, Hazlitt, and Keats in the Age of Theatrical News

JONATHAN MULROONEY

College of the Holy Cross, Worcester Mass.



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For Grace and Anna

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Acknowledgments

This book emerged from a desire to bring together two seemingly disparate early interests – performed theater and Romantic poems. It has been overlong in the making, with an extended hiatus in the middle in favor of other commitments, and consequently I have the pleasure of acknowledging those who offered much help and many favors along the way. Part of Chapter 1 was published in *Nineteenth-Century Contexts*, and part of Chapter 5 appeared previously in *Studies in Romanticism* (published by the Trustees of Boston University). I thank the journal editors for permission to reprint these materials. A passage from Chapter 4 appeared in different form in an essay in *The Fountain Light: Studies in Romanticism and Religion*, ed. J. Robert Barth (2002).

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