JOHN KEATS IN CONTEXT

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.

MICHAEL O’NEILL is Professor of English at the University of Durham, and has published widely on Romantic, Victorian, and twentieth-century poetry. His works include The Human Mind’s Imaginings: Conflict and Achievement in Shelley’s Poetry (1989), Romanticism and the Self-Conscious Poem (1997), The All-Sustaining Air (2007), and, as editor, The Cambridge History of English Poetry (Cambridge, 2010). He is also the co-author (with Michael D. Hurley) of Poetic Form (Cambridge, 2012) and the co-editor (with Anthony Howe and with the assistance of Madeleine Callaghan) of The Oxford Handbook of Percy Bysshe Shelley (2013). His latest collection of poems is Gangs of Shadow (2014).
JOHN KEATS IN CONTEXT

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Contents

Notes on Contributors   ix
Acknowledgements     xv
Note on Texts, Citations, and Abbreviations xvii

Introduction     1

PART I LIFE, LETTERS, TEXTS

1     Biographies and Film
Sarah Wootton     9

2     Formative Years and Medical Training
Hrileena Ghosh and Nicholas Roe     19

3     Surgery, Science and Suffering
Nicholas Roe     28

4     Fanny Brawne and Other Women
Heidi Thomon     38

5     Mortality
Shahidha Bari     47

6     Travel
Jeffrey C. Robinson     56

7     Letters
Madeleine Callaghan     66

8     Manuscripts and Publishing History
John Barnard     75
vi

Contents

PART II CULTURAL CONTEXTS

9 The Hunt Circle and the Cockney School
    Gregory Leadbetter 89

10 London
    Timothy Webb 99

11 Politics
    Richard Cronin 108

12 Sociability
    Grant F. Scott 117

13 The Visual and Plastic Arts
    Nancy Moore Goslee 126

14 Religion and Myth
    Anthony John Harding 136

PART III IDEAS AND POETICS

15 The Enlightenment and History
    Porscha Fermanis 149

16 Keats and Hazlitt
    Duncan Wu 159

17 Imagination, Beauty and Truth
    Charles W. Mahoney 168

18 The Poetical Character
    Seamus Perry 178

19 The Senses and Sensation
    Stacey McDowell 188

20 Prosody and Versification in the Odes
    Michael O'Neill 198

PART IV POETIC CONTEXTS

21 Poetic Precursors (1): Dante and Shakespeare
    Chris Murray 209

22 Poetic Precursors (2): Spenser, Milton, Dryden, Pope
    Beth Lau 220
## Contents

23 Contemporaries (1) (and Immediate Predecessors): Tighe, Radcliffe, Southey, Burns, Chatterton, Hunt, Wordsworth  
*Michael O'Neill*  
229

24 Contemporaries (2): Coleridge, Byron, Shelley  
*Jane Stabler*  
238

25 Ballad, Romance and Narrative  
*Andrew Bennett*  
248

26 Epic and Tragedy  
*Susan J. Wolfson*  
258

27 Lyrical Genres  
*Christopher R. Miller*  
269

### Part V Influence

28 Tennyson to Wilde  
*Herbert F. Tucker*  
281

29 Hardy, Edward Thomas, Stevens, Bishop, Heaney  
*Michael O'Neill*  
291

30 American Writing  
*Mark Sandy*  
300

### Part VI Critical Reception

31 Contemporary Reviews  
*Kelvin Everest*  
313

32 Critical Reception, 1821–1900  
*Francis O'Gorman*  
323

33 Keats Criticism, 1900–1963  
*Matthew Scott*  
331

34 Keats Criticism, Post-1963  
*Richard Marggraf Turley*  
340

**Further Reading**

**Index**

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Note on Texts, Citations, and Abbreviations

Unless indicated otherwise, Keats's poetry is quoted from P and his letters from L (see the list of abbreviations at the end of this section). Keats's often idiosyncratic spellings are reproduced as given in L. Numbers provided after citations from Keats's poetry refer to line numbers, except in cases where Keats wrote in books (Endymion, Hyperion), cantos (The Fall of Hyperion), or parts (Lamia), in which case the book, canto, or part number comes first, followed by the line number. Citations from Otho the Great and King Stephen provide numbers for acts, scenes, and lines, in that order. Shakespeare is quoted from The Norton Shakespeare, ed. Stephen Greenblatt and others (New York: Norton, 1997).

The following abbreviations are used in the volume. (Sometimes individual chapters also use abbreviations after an initial full reference.)


