

Edited by Michael O'Neill

John Keats

in Context



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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).

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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.)

- CH* *Keats: The Critical Heritage*, ed. G. M. Matthews. London: Routledge, 1971.
- K* *John Keats*. Longman Cultural Edition. Ed. Susan J. Wolfson. New York: Pearson Longman, 2007.
- KC* *The Keats Circle: Letters and Papers 1816–1878 and More Letters and Poems 1814–1879*, ed. Hyder Edward Rollins, 2nd edn 2 vols. Cambridge, MA: Harvard University Press, 1965.
- L* *The Letters of John Keats, 1814–1821*, ed. Hyder Edward Rollins. 2 vols. Cambridge, MA: Harvard University Press, 1958.
- P* *The Poems of John Keats*, ed. Jack Stillinger. Cambridge, MA: Harvard University Press, 1978.

