

**Adonaïs:** An Elegy on the Death of John Keats, Author of Endymion, Hyperion, etc. is a pastoral elegy written by Percy Bysshe Shelley for John Keats in 1821, and widely regarded as one of Shelley's best and most well-known works. The poem, which is in 495 lines in 55 Spenserian stanzas, was composed in the spring of 1821 immediately after 11 April, when Shelley heard of Keats' death (seven weeks earlier). It is a pastoral elegy, in the English tradition of John Milton's Lycidas. Shelley had studied and translated classical elegies. The title of the poem is modelled on ancient works, such as Achilleïs (a poem about Achilles), an epic poem by Roman poet, Statius, and refers to the untimely death of the Greek Adonis, a god of fertility. Some critics suggest that Shelley used Virgil's tenth Eclogue, in praise of Cornelius Gallus, as a model.

It was published by Charles Ollier in July 1821 with a preface in which Shelley made the mistaken assertion that Keats had died from a rupture of the lung induced by rage at the unfairly harsh reviews of his verse in the Quarterly Review and other journals. He also thanked Joseph Severn for caring for Keats in Rome.



- It begins with an invocation and mournful tone; then it describes the nature's participation in the bereaved shepherds/poets' mourning for the deceased one; there follows a procession of mourners (among them are Shelley himself and Lord Byron); then the speaker attacks on the worst literary critics who damaged the self-esteem and honor of the growing artist Keats, before moving to the consolation as a conclusion. But Shelley has invented his own type of coda: he has expressed his transcendental concept of death and his own foreboding of death at the end of the poem.



- The mood gradually shifts from grief to comfort as the poem approaches its end. Shelley makes Keats spirit one with the Eternal; after viewing the Protestant Cemetery in Rome, Shelley presents his philosophic concept related to Plato's doctrine of the ideal: Life, like a dome of many colored glasses. Shelley claims, with reference to his Neo-Platonic ideals, that Keats death in glory is far better than the inglorious and shameful life of his murderer, the savage critic. He also feels that he is being called by the spirit of John Keats in the immortal world: in fact, Shelley died after about two years of Keats death!

