

## **Keats' "Ode to a Nightingale": A Poem in Stages with Themes of Creativity, Escape and Immortality**

**Dr. Mutasem T. Q. Al-Khader**

Associate Professor  
Al-Quds Open University  
P.O. Box (65) Tulkarm  
Palestine Authority (Palestine)

### **Abstract**

---

*"Ode to a Nightingale" is a voyage of discovery by Keats' creative self, his longing for an imagination similar to Ruth's passions for her home, and his desire to be creative like his nightingale. To interpret this voyage, I resort to the symbolic approach because it helps readers to better understand and appreciate the depth of this ode. The poet tries to achieve immortality by joining the nightingale in the forest. The back ground of the poem is nature, where the romantic poet can find himself in an environment that reflects and represents him perfectly. The singing of the nightingale is a symbol of poetic creativity and immortality. One of the factors that helps the poet transcend himself and reach the level of the nightingale, which embodies imagination, is escaping from his familiar reality to the world of the nightingale. However, the death mentioned in the poem is not just related to physical death, but rather to the imagination and its fulfillment. In "Ode to a Nightingale," there is a movement of elements that arouses the poet's creativity in an attempt to gain immortality. Finally, this movement reaches its climax in the poet's revelation during which he asks an open-ended question about his waking dream, showing that he realizes that he is immersed in a vision and a holy dream.*

---

**Keywords:** death, escape, imagination, nightingale, poetic creativity, symbol.

### **1- The Prelude**

I consider the first three stanzas to be a prelude within the poem, in which hemlock and vintage are provoked to have an effect on the poet, enabling him to transcend his everyday reality for a higher type of reality, which is his creative imagination. The vintage, "Cool'd a long age in the deep-delved earth" (l. 12), is deeply related to nature. Even this wine has the taste of nature like flowers, "Flora," and "country green" (l. 13), and it reaches a higher level of reality because it tastes like "Dance, and Provencal song, and sunburnt mirth!" (l. 14). For Keats, opium and vintage wine are symbols that aid the poet in transcending reality, because Keats was not a consumer of opium or other toxic materials. Hayter (1968) proved that the "opium history of Crabbe, Coleridge, De Quincey, Wilkie Collins, Francis Thompson, is documented" and "Keats is the exception" (p. 311). However, Keats (2011) believed in the symbolic approach to understanding poetry, and he disdained didactic and explicit messages in poetry: "We hate poetry that has a palpable design upon us, and, if we do not agree, seems to put its hand into its breeches pocket. Poetry should be great and unobtrusive, a thing which enters into one's soul, and does not startle it or amaze it with itself—but with its subject" (*Letters*, p. 68). Read (1963) agrees with what Keats had previously declared: "what the romantic poets and critics assert, from Coleridge to Pound, is the priority of the verbal symbol, of the expressive phrase, which is spontaneous" (p. 63).

The poet tries, through the first three stanzas, to reach a state of poetic joy and imaginative inspiration, elevating himself to the level of the nightingale's song to enable him to sing his own song, that is, to compose his poem. The bird is singing in ecstasy and is surrounded by nature in "some melodious plot" (l. 8). The romantic poet is similar to the nightingale because both use all of their creative capacities when surrounded by nature and both sing "in full-throated ease" (l. 10). In this environment, the "blushful Hippocrene" (l. 16) is a (Most, 2006) "fountain in Greek mythology supposed to bring forth poetic inspiration" (p. 2) to the poet.

In addition to the beauty of the wine, "With beaded bubbles winking at the brim, / And purple-stained mouth" (ll. 17-18), it is related to nature and the countryside:

O for a draught of vintage, that hath been  
Cool'd a long age in the deep-delved earth  
Tasting of Flora and the country-green. (ll. 11-13)

It is important to notice that the poet's desire to drink wine, "a beaker full of the warm South" (l. 15), is a means for inspiration. He would like to be emancipated from his bodily senses, to transcend them so that he can start a new life in which he can properly compose his lines.

Stanza three concludes the prelude by emphasizing the contrast between the sorrows of man in everyday life, where "to think is to be full of sorrow" (l. 27), and emphasizing that the poet's wish to be with the nightingale is free from these sorrows. Consequently, the poet expresses his yearning to be with the nightingale:

That I might drink, and leave the world unseen,  
And with thee fade away into the forest dim. (ll. 19-20)

In the same stanza, the poet explicitly expresses his wish to start his voyage with the nightingale to "fade far away." This may elevate him to the level of the nightingale's world, in which the poet is absorbed in a world of imagination and creativity, far away from what Koelzer (2006) termed the "world of transience, decay, and difference". In this phase, the poet is not purely free like the nightingale because he cannot completely shed the weariness, fever and groans of life:

The weariness, the fever, and the fret  
Here, where men sit and hear each other groan; (ll. 23-24)

## 2- The Transition Stage

In this stage, the poet determines to be with the nightingale with the aid of the "viewless wings of Poesy" (l. 33) because he cannot be united with the nightingale without the aid of poetic imagination. However, the poet has two different sides to his character: on the one hand, he has an ordinary side that is similar to other people, and on the other hand, he has an imaginative, creative side like the nightingale. In this stage of his voyage, the "Queen-Moon is on her throne" (l. 36). Traditionally, the moon is used as a symbol of creativity, love and beauty. Although the poet is under the moon, his imagination is still not yet working fully, as indicated by "But here there is no light" (l. 38) within the forest where the nightingale is singing. Moreover, creativity goes through phases of ups and downs, successes and failures, like the phases of the moon and its light. In Leavis' (1962) opinion, the "Ode moves outwards and upwards" and this movement is "towards life" and "downwards towards extinction" (p.315). In my opinion, this movement "towards life" is the poet's ability to create, and the movement "towards extinction" is a movement toward the fulfillment of the poet's mission of composition.

In this stage of transition, the poet can see the world of the nightingale, which is full of flowers and pleasant scents, but he is still not part of that world, as indicated by the following lines:

I cannot see what flowers are at my feet,  
Nor what soft incense hangs upon the boughs. (ll. 41-42)

However, in this transitional stage, the poet begins to discern things and begins to "guess" the types of flowers from their "soft incense" (l. 24). This symbolizes the poet's attempt to find his way and to select images for his verses. At the same time, he also realized that the coming stage of productive creativity will be short, as symbolized by the "Fast fading violets covered up in leaves" (l. 47).

At the end of this transitional stage, the poet succeeded in freeing himself from reality, uniting himself with the nightingale and fading "away into the forest dim" (p. 19). This is, in Havird's opinion (2013), "a psychological threshold" in which "a state of displacement, etymologically the state of standing outside oneself" occurs (p. 94). The poet is now ready to be similar to the nightingale and to sing his song.

## 3- The Poet's Unity with the Nightingale

The relations between the poet and the nightingale sum up Keats' philosophy and outlook toward life and its relationship with poetic creativity. For Keats (*Letters*, 2001), the world of reality is nothing, while the real world is the world of imagination. He says, "I do not feel in the world" (p. 373).

The poet is moving between the world of imagination and the world of realities and familiarities, that is, between the world of everyday life and the world of the nightingale. The poet moves between the sorrows of life in which "to think is to be full of sorrow" (l. 27) and the ecstasy of the nightingale in which he returns to his joyous mood of creativity:

Away! away! for I will fly to thee,  
Not charioted by Bacchus and his pards,  
But on the viewless wings of Poesy. (ll. 41-43)

To understand the relations between the poet and the nightingale, it is important to differentiate among the three types of death in the poem. One is physical death, which is mentioned in "Where youth grows pale, and specter-thin, and dies" (l. 26). The other two types of death are related to poetic ecstasy and not bodily death because the mood of the poem and the poet's joy is contrary to the idea of physical death. The second type of death is the one that frees the poet's imagination and enables him to be united with the nightingale and its immortal soul. This is found in an image, unmatched elsewhere in English literature, in which "Death" is capitalized and personified: "I have been half in love with easeful Death" (l. 52). The third type of death is related to the end and fulfillment of poetic creativity. This idea is clear in "Now more than ever it seems rich to die" (l. 55). To be in love with death shows that this "death" is not ordinary, physical death. Many critics have explained death as literally physical death, but this is not the case here. I think Battern (1998) was right to reject the idea of physical death because Keats "was too young to write so knowingly of death" (p. 236). Death is a necessity, but this poem is not written from the Freudian point of view, which is adopted by several critics, in that (Freud, 1961) "the organism wishes to die only in its own fashion" (p. 47).

Keats mentioned the death of fulfillment because, as Grosholz (2001) says, this "moment of eclipse is often the moment of greatest insight." The third type of death is related to the poet's success in composing his poem and fulfilling his mission. This is clear in Keats' description of death: "Call'd him soft names in many a mused rhyme" (l. 53). Thus, this death is not in the bad sense, but it is rather the poet's excitement as a result of achieving his goals. Logically, how can it be "rich to die" (l. 55) if it were ordinary death? Therefore, Corcoran (2008) considered that both the "idea of death and the idea of poetry were coextensive with one another." Therefore, the poet's death is his happiness in being united with the nightingale and its singing. In Caruth's opinion (2001), the nightingale's singing is a "creative act" directed "towards life's immediacy" (p. 58) in nature, which Doerner thinks (2013) "possessed physical and mental healing powers" for the Romantics.

Another bond that brings both the poet and the nightingale together is loneliness, which creates an atmosphere that enables the poet to assimilate and absorb the singing of the lonely nightingale and then to be one with the nightingale. What Keats (*Letters*, p. 388) called his "solitary indifference" (p. 388) makes him feel as if he were in a dream and no longer part of the world of realities. This loneliness is holy because it is the background for the revival of poetic imagination. Loneliness is found not only in Keats's poems but also in many other romantic poems. In my opinion, all of the characters mentioned in the poems of the Romantics are lonely. Clear examples are the characters in Coleridge's poems, "Kubla Khan", "The Ancient Mariner" and "Christabel", in which all of the characters mentioned are lonely, as observed in the memorable lines from "The Ancient Mariner":

Alone, alone, all, all alone,  
Alone on a wide wide sea!  
And never a saint took pity on  
My soul in agony. (Coleridge, ll. 231-235, p. 196)

Thus, Keats resorted to loneliness to be elevated to the spiritual world in which poetry is created. What helps him is that this happens in summer, the happiest season in England, which reflects the happiness of the poet when he creates.

#### **4- The Bird and Poetic Creativity**

The use of birds as symbols is common in romantic poetry, for example, Coleridge's famous albatross in "The Ancient Mariner" and the owl in "Christabel". In Keats' "Ode to a Nightingale," both the bird and the poet are identical in the sense that both are creators and composers: the nightingale his song and the poet his poems.

Although many things are unseen within the thicket, including the nightingale, they are, at the same time, perceptible: "I cannot see what flowers are at my feet" (l. 41), but the darkness is "embalmed." This alludes to an active poet's creativity, taking into consideration that these events occurred under the moon, which is an emblem of imagination.

The images of the moon and the thicket symbolize the deep recess of poetic imagination, which is hidden deep within the poet and suggests that what is hidden within the poet is much more than what is revealed. Keats' intimacy with the nightingale transports the poet to an imaginative world in which he, similar to the nightingale, spontaneously creates by "pouring forth" his "soul abroad" in ecstasy (ll. 57-58). The poet attempts to capture this profound moment of imagination to have an organic relationship with the nightingale and to be immortalized, similar to the nightingale, which "was not born for death" (l. 61) and gains immortality.

There is a touch of sadness in this relationship between the poet and the bird because the poet cannot remain in the realm of imagination and has to eventually return to his everyday life. Psychologically speaking, creation embodies sadness, but this does not mean that the poet is not full of ecstasy when he hears the song of the bird. Perhaps one of the causes of sadness is the short duration of moments of poetic inspiration in contrast with the lengthy spans of everyday, ordinary life. Relations between the poet and the nightingale follow the cosmopolitan law of cycling ups and downs. On the one hand, the ups for the poet are related to the surging of his poetic imagination or being united with the nightingale, and on the other hand, the downs are related to the waning of his imagination or being separated from the nightingale. These ups and downs are embodied in the "Fast fading violets" (l. 47) and the "coming musk-rose, full of dewy wine" (l. 49).

Perhaps a reader may understand sadness in the same way as Harding (1974), who believes that the background of the use of the word "sadder" is significant because this word has been used with "the connotations of its older meaning" that implies seriousness and steadfastness (p. 57) and has nothing to do with "sadness" as we understand it today, that is, as the opposite of "happiness."

Another reference to the nightingale is Ruth and her story. In fact, the majority of the critics are puzzled about this curious reference:

Perhaps the self-same song that found a path  
Through the sad heart of Ruth, when, sick for home,  
She stood in tears amid the alien corn;  
The same that oft-times hath  
Charm'd magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn. (65-70)

I think Keats finds in the Old Testament another character who reflects his own situation and passions. Ruth is, as is the poet, excited by the singing of the nightingale and, again like the poet, possesses two worlds: the world of imagination, symbolized by her home that she yearns for, and the world of reality, which is her present situation in an alien land "amid the alien corn." Another subtle analogy between Ruth and the nightingale is that when the poet is out of his world of creativity, nature is a stranger like Ruth.

Ruth, as is the case with everyone, interprets the singing of the nightingale in connection with her homesickness, and thus, a "high requiem" may "become a sod" (l. 60). Ruth's tale reflects Keats' deep desire for beauty and immortality through poetry. This is why, perhaps unconsciously, Keats unexpectedly mentions the "charm'd magic casement" because both Ruth and Keats are infatuated with being in their homes with their magic casements, which symbolize beauty and the ultimate happiness in which to dwell. Moreover, and in addition to connection with the nightingale, both Ruth and Keats are reapers: Ruth of grains and Keats of creative imagination. Ruth's pile of grains reflects Keats' collections of poems.

Despite the light of the moon and her attendants, the stars, little light reaches the nightingale's world because the trees block the light: "Cluster'd around by all her starry Fays; / But here there is no light" (ll. 37-38). These shades and the blocked light form a background for the nightingale's magical place and the poet's nearly active creativity, which like the nightingale, is still not working, although soon "the breeze" that symbolizes creativity will blow and the poet's composition will begin.

The poet is in darkness and begins to feel joy; this joy is not bodily but spiritually. However, he is still not on the right track of creativity to join the nightingale. He is just guessing. This darkness is holy:

But, in embalmed darkness, guess each sweet  
Wherewith the seasonable month endows  
The grass, the thicket, and the fruit-tree wild;  
White hawthorn, and the pastoral eglantine. (ll. 43-46)

The word "forlorn" shows that the poet and the nightingale are separated. This is a "bell" announcing the end of Keats' voyage and his coming back into the normal world after exploring his poetic inspiration. Now, the poet's journey over the seas of imagination comes to an end, and his return to his "sole self," that is, his normal life, is as sudden as the sound of a bell:

Forlorn! the very word is like a bell  
To toil me back from thee to my sole self! (ll. 71-72)

Keats is describing the state of poetic creativity, which he experienced when he was in a special state between waking and dreaming: "Was it a vision, or a waking dream? / Fled is that music:—Do I wake or sleep?" (ll. 79-80). One can answer Keats' questions by explaining that "Ode to a Nightingale" is a vision and a waking dream, although some critics, such as Mulvihill (2000), believes that the poem is concluded and "ends with a series of unanswered questions" and "a note of anticipated dejection" (p. 374). However, Baker (1986) discussed at the beginning of his book Keats' attitude toward reality and unreality and concluded that he "did not assume a clearly defined boundary between reality and unreality", that is, between what is a vision and what is a waking dream (pp. 1-6).

### **5- The Idea of Escape**

Keats tries to escape from this world, which is threatened by death, to capture the world of beauty and immortality aroused by the song of the nightingale. This escape, which is depicted in "I have been half in love with easeful Death" (l. 52), leads to creation, which is not born without torment; thus, creation is like childbirth. Perhaps, as Paul de Man says (1983), Keats' love for anything, including the nightingale, "brings about the death of what is being loved" (p. 238) in the sense that this love is then fulfilled and consummated. According to Goldweber (2002), Keats' escapes "from unhappy realities is well known", and he has a "lifelong concern" about resorting to "dreams and illusions."

We should take care that Keats' escape is not in the bad sense but is rather an escape that is necessary for the poet to achieve his goals. In light of the contrast between the permanence of nature, symbolized by the "immortal Bird!" (60), and the shortness of human life, represented in "Fast fading violets" (l.47), the poet tries to achieve permanence and overcome the shortness of his life by escaping from the world of reality to a creative life, that is, from his world to the world of the nightingale.

Moreover, the poetic imagination symbolized by the song of the nightingale is the poet's refuge and escape from all problems, particularly the existential problem of the shortness of life, which seems to haunt Keats and perhaps every one of us. He felt deeply that life is short, and there is a need to capture its beauty and preserve it.

The poem shows that the poet manages to escape from the window of this "charmed" world when opened and the nightingale is free to experience flying over the open ocean of this fantastic, "faery land", which is completely different from the world of realities known to us:

The same that oft-times hath  
Charm'd magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn. (ll. 68-70)

These lines of poetry refer to the dangerous sea within man, and for the poet, it is his experience of voyaging on the sea of imagination.

Keats admits that he cannot permanently escape the everyday world and remains in the world of imagination: "Adieu! the fancy cannot cheat so well" (l. 73). Thus, he bids good-bye to the bird and then describes his imagination as being a "deceiving elf" (l. 74). As a result of the end and the fulfilment of creativity, it is natural that the nightingale escapes by flying away and disappearing. Keats bids farewell to the world of imagination, symbolized by the nightingale, using the French word "adieu", which means, "good-bye for a long time":

Adieu! adieu! thy plaintive anthem fades  
Past the near meadows, over the still stream,  
Up the hill-side; and now 'tis buried deep  
In the next valley-glades: (75-78)

One can conclude that the idea of escape is prominent in Keats' poem; thus, it is logical to label him an escapist poet.

## 6- Immortality and the Overcoming of Death

Keats's quest for immortality is not only found in "Ode to a Nightingale" but also in a number of his poems. For instance, in the first line of his famous poem "Bright Star", he says: "Bright star, would I were steadfast as thou art--" and in the same poem he says, "Lest me live forever, or die of pleasure" (l. 28). However, I agree with what Han (2012) says: "Keats seeks to help his readers to experience sensually the concept of immortality" through "not mere verbal representation of a visual art work" but by "the embodiment of immortality", such as the nightingale, which can "be sensually enjoyed."

The poet found his quest for immortality by affiliating himself with the nightingale, "Away! away! for I will fly to thee" (l. 31) because it is beyond time and place: "Thou wast not born for death, immortal Bird!" (60). Keats tries to remain (Brendan, 2009) "perpetually living through" the nightingale. This timelessness enables the poet to defend himself against the invasion of death, whether bodily or in the dwindling of his creativity. It seems, in Ramazani's opinion (1990), as if there were a kind of "dialogue" between Keats and "death" (p. 4). Kennedy (1998) displays Keats' discussion in his letters on the issue "of the immortality of the soul" in addition to his discussion of the difference between "the mortal and the immortal." Readers can infer from Keats' discussion that death cannot overcome the poet's everlasting creativity because creativity is deathless. This is an innate quest carried "on the viewless wings of Poesy" (l. 33), and thus there is no need to ask "Bacchus" to provide him with wine or his "pards" to boost his spirituality (l. 32). The nightingale is Keats' search for, as Macksey's says (1984), "an immutable eternity of absolute being" (p. 874). Keats' real demise and catastrophe is being unable, from time to time, to unite with the nightingale, that is, to cease being a creative poet.

The poet finds that poetry is the solution to free him from this world of death by flying on "the viewless wings of Poesy" (l. 33) and joining the world of the nightingale. Thus, with the aid of poetic imagination and despite the many obstacles, the poet fulfils his desires and is now with the nightingale during a beautiful night when the "Queen-Moon", the emblem of both beauty and imagination, "is on her throne" (l. 35).

However, the poet will be "a sod" (l. 60), that is, a grassy soil, after his death, which means that, after his bodily death, he will be a part of nature that is as immortal as the singing of the nightingale. The romantics believe that nature is literally similar to a living human being. This is another exploration of the poet's journey toward immortality: Nature is always reviving and then overcoming death. Thus, this is happy news from Keats to everyone that, one day after his/her death, he/she will be immortalized. This idea of the immortalization of a person who has died is part of what McGuinness (1995) called "brilliant Keatsian contradictions" (p. 41). The poet tries to grasp what cannot be grasped by others. He is different from other generations from all walks of life, who are represented by the "emperor and clown" (l. 64), and heard the song of the nightingale, while the poet, who in Stillinger's (2007) opinion, belongs to the world of the nightingale, which is "above", is unlike the "hungry generations", who are below, because the song inspires the poet and thus he becomes like the nightingale in being both a creator and liable to immortality.

## 7- Conclusion

The poet and the nightingale are identical because both are creators and overcome time's limitations, thus achieving immortality. Keats is clear in his quest for immortality, which Read (1963) described as "the authentic voice of Keats own feeling" (p. 71). The poet escapes to a higher world in which he can fulfill his wishes.

To be or not to be a poet is the question that Keats tries to solve, and the poet finds that "To be" is victorious. However, there is always a threat to the poet's creativity, symbolized in the poem by "Fast-fading violets cover'd up in leaves" (l. 47), because the romantics believe, as Berlin says (2014), that "there is some canker, there is a worm in the bud somewhere" threatening its life (p. 124). However, victory is achieved either through creativity or, at least, after death in becoming part of nature.

Thus, the poem is a movement from the world of realities to the world of imagination and then back again. Consequently, the poet asks an open-ended question at the end of the poem that is related to the state of poetic creativity: "Do I wake or sleep?" (l. 80). The poem ends successfully by asking this question because it respects its readers and gives them the freedom to answer according to their own understanding of the poem.

**References**

- Baker, Jeffrey. (1986). *John Keats and Symbolism*. New York: St. Martin's.
- Batten, Guinn. (1998). *The Orphaned Imagination: Melancholy and Commodity Culture in English Romanticism*. Duke University Press. Available online at <https://books.google.ps/books?id=I67Qp8lqTRgC&pg=PA17&lpg=PA17&dq=%22the+productive+mela+nholia+of+poets%22&source=bl&ots=tMPOxBLOhV&sig=mft2nsB4lVZsIxgEo-sAHn9IOWg&hl=en&sa=X&ei=naihVLrAL9PpaLb-gbAL&ved=0CBsQ6AEwAA#v=onepage&q=%22the%20productive%20melancholia%20of%20poets%22&f=false>
- Berlin, Isaiah. (2014). *The Roots of Romanticism*. Ed. Henry Hardy. Princeton and Oxford: Princeton University Press. Revised Edition
- Caruth, Cathy. (2001). "Parting words: Trauma, silence and survival." *Acts of Narrative*, edited by Carol Jacobs, Henry Sussman, Stanford University Press. Available online at [https://books.google.ps/books?id=TKBv\\_PNoNK4C&pg=PA47&lpg=PA47&dq=parting+words:+trauma,+silence+and+survival+by+cathy+caruth&source=bl&ots=jTXZGZGJvg&sig=r7CifTs8C9juI2JvVSevoMgCmSw&hl=en&sa=X&ei=lJyVVLTHA-T8ywpWYIDICw&ved=0CC0Q6AEwAg#v=onepage&q=bear%20witness%20to%20the%20dead%20precisely&f=false](https://books.google.ps/books?id=TKBv_PNoNK4C&pg=PA47&lpg=PA47&dq=parting+words:+trauma,+silence+and+survival+by+cathy+caruth&source=bl&ots=jTXZGZGJvg&sig=r7CifTs8C9juI2JvVSevoMgCmSw&hl=en&sa=X&ei=lJyVVLTHA-T8ywpWYIDICw&ved=0CC0Q6AEwAg#v=onepage&q=bear%20witness%20to%20the%20dead%20precisely&f=false)
- Coleridge, Ernest Hartley, ed. (1967). *Coleridge: Poetical Work*. London: Oxford UP.
- Corcoran, Brendan. (2009). "Keats's Death: Towards a Posthumous Poetics." *Studies in Romanticism*, Volume: 48: Issue: 2, Boston University. <https://www.questia.com/library/journal/1G1-210519903/keats-s-death-towards-a-posthumous-poetics>
- De Man, Paul. (1983). "The Dead-End of Formalist Criticism." *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism*. Minneapolis: University of Minnesota Press.
- Doerner, Paige. (2013). "Romanticism and Ruralism: Changing Nineteenth Century American Perceptions of the Natural World." <http://paigedoerner.wordpress.com/romanticism-and-ruralism-2/>
- Freud, Sigmund. (1961). "Beyond the Pleasure Principle." Trans. James Strachey, New York: W. W. Norton & Company. Available online at [https://archive.org/details/BeyondThePleasurePrinciple\\_633](https://archive.org/details/BeyondThePleasurePrinciple_633)
- Goldweber, David E. (2002). "Cullen, Keats, and the Privileged Liar." *Papers on Language & Literature*. Vol. 38. Issue: 1. Page number: 29+. Southern Illinois University. <https://www.questia.com/read/1G1-83355589/cullen-keats-and-the-privileged-liar>
- Grosholz, Emily. (2001). "Clouds, Sensation and the Infinite in the Poetry of John Keats." *The Hudson Review*, Vol: 53, Issue. Page number: 599+ Available online at <https://www.questia.com/article/1P3-3584741201/clouds-sensation-and-the-infinite-in-the-poetry-of>
- Han, Kyoung-Min. (2012). "The Urn's "Silent Form": Keats's Critique of Poetic Judgment." *Papers on Language & Literature*. Vol. 48, Issue: 3 Page number: 245+. Available online at <https://www.questia.com/read/1G1-304467110/the-urn-s-silent-form-keats-s-critique-of-poetic>
- Harding, Anthony John. (1974). *Coleridge and the Idea of Love: Aspects of Relationship in Coleridge's Thought and Writing*. London: Cambridge UP.
- Havird, David. (2013). "Passion before We Die": James Dickey and Keats. *The Southern Literary Journal*, Vol. 45, Issue: 2. pp. 90-102, University of North Carolina Press.
- Hayter, A. (1968): *Opium and the Romantic Imagination*. London: Faber & Faber.
- Keats, John. (2011. Originally in 1891). *Letters of John Keats to His family and Friends*. Ed. Sidney Colvin. The Project Gutenberg. Available online at <http://www.gutenberg.org/files/35698/35698-h/35698-h.htm>
- Keats, John. (1884). *The Poetical Works of John Keats*. Available online at <http://www.bartleby.com/126/40.html> (May 16, 2014)
- Kennedy, Thomas C. (1998). "Platonism in Keats's 'Ode on a Grecian Urn.'" *Philological Quarterly*. Vol. 75. Issue: 1. Page number: 85+. University of Iowa. Available online at <https://www.questia.com/read/1G1-18681690/platonism-in-keats-s-ode-on-a-grecian-urn>

- Koelzer, Robert. (2006). "Abrams among the Nightingales: Revising the Greater Romantic Lyric." *Wordsworth Circle*. Vol. 37, Issue. 2. Available online at <https://www.questia.com/library/journal/1G1-158653341/abrams-among-the-nightingales-revisiting-the-greater>
- Levis, F. R. (1962). "Keats." *English Critical Texts*. Edited by D. J. Enright and Ernst De Chickera. London: Oxford University Press 21. Macksey, Richard. (1984). "Keats and the Poetics of Extremity." *MLN* Vol. 99, Issue 4.
- McGuinness, Frank. (1995). "Keats and Death: Timor mortis conturbat me (Office of the Dead). *Literature and the Supernatural: Essays for the Maynooth Bicentenary*. Ed. Brian Cosgrove, Blackrock, Ireland: Columba.
- Most, Glenn. W. (2006). *Hesiod*. Massachusetts, Harvard University Press.
- Mulvihill, James. (2000). "The History of All Times and Places": William Blake and Historical Representation in America and Europe. *CLIO*. Vol. 29, Issue: 4. pp. 373-94. Indiana University, Purdue University of Fort Wayne.
- Ramazani, Jahan. (1990). *Yeats and the Poetry of Death*. New Haven: Yale UP.
- Read, Herbert. (1963). *The True Voice of Feeling: Studies in English Romantic Poetry*. London: Faber and Faber.
- Stillinger, Jack. (2007). "Keats and Me." *Wordsworth Circle*, Vol. 38, Issue: 3. Page number: 139+. Available online at <https://www.questia.com/read/1G1-168354717/keats-and-me>
- Yaneez, Yago, R. (2008). "A Perfect Poem?: History, Meaning and Influences in John Keats's 'To Autumn,'" *Moenia*, Vol. 14. Available online at <https://dspace.usc.es/bitstream/10347/5684/1/12%20Rodr%C3%ADguez%20Ya%C3%B1ez.pdf>