

UNIFICATION OF THOUGHT AND FEELING: TRACING SENSIBILITY IN KEATS' "ODE ON A GRECIAN URN"Muhammad Qasim*¹, Dr. Yasir Arafat²**Original Article**

1. PhD Scholar, English Literature, Department of English (GS) NUML, Islamabad.
Corresponding Email: qasim22822@gmail.com
2. Assistant Professor, Department of English (GS) NUML, Islamabad.
Email: yarafat@numl.edu.pk

Abstract

Romantic literature, especially poetry, is different from modern literature. In fact, romanticism is contrary to modernism in approach and style. John Keats' poem "Ode on a Grecian Urn" (1899) is a literary masterpiece and a representative poem of romantic literature whereas T. S. Eliot is a modern poet, writer and critic. Eliot believes in man's intelligence and sensibility whereas the romantic writers and poets gave importance to the overflow of powerful emotions and feelings. So, it is quite interesting to find Eliot's concepts in the works of romantic writers. This study explores Eliot's concept of unified sensibility in John Keats' poem "Ode on a Grecian Urn" (1899). It finds that Keats' poem, a leading romantic masterpiece, projects and deals with unified and refined sensibility. In the poem, thought is felt and feeling is thought and meditated well. Emotion and reason are artistically compressed into one to make a new whole. This exploration of unification and thought and feeling is quite significant and relevant to our contemporary civilization which is full of diversity and complexity and calls for such refined sensibility. This study may provoke further research that intends to analyze and explore enriched and fascinating romantic literature with multiple theoretical yardsticks in order to dig out its true meaning and significance with the express purpose of relating it to contemporary times.

Key Terms: Romantic, metaphysical, modern, thought, feeling, imagination, unified sensibility, dissociated sensibility

Introduction

Romantic literature, especially poetry, is replete with the projection of powerful and overflowing emotions. Romanticism became popular in 18th century and it mainly focused on the significance of artistic freedom and aesthetic beauty. It was, in fact, a revolt against Realism. Instead of reason and logic, the romantic writers and poets gave primary importance to emotions, feelings and imagination. They portrayed glorified nature and idealized form of life. So far as modern literature is concerned, it is different in nature and approach. Modernism is an intellectual and philosophical reaction or response to Romanticism. Romantics gave prime importance to aesthetic beauty, human connection to nature, idealized form of life and nature's ability to evoke strong and deep emotions whereas the modern writers tried to discuss, mainly, the problems of industrialization, miseries and effects of war and issues of urban life. They believed in man's intelligence, reason and sensibility considering these features as real sources of enlightenment.

John Keats is a leading romantic poet whereas T. S. Eliot can be labeled as a representative modern writer. Keats focuses on the importance of idealized form of life and

portrayal of powerful emotions and feelings. His poetry is mainly considered to be centered upon the power of imagination. T. S. Eliot believes in man's intelligence and sensibility as a real characteristic of genuine poetry. He focused on the idea that feelings and emotions must be guided by thought and reason whereas thought and reason must be felt and transformed into an experience. It is unusual to analyze romantic poetry with the lens of theoretical concepts of modern critics like T. S. Eliot. So, it is innovatively interesting to explore concepts of modern critics in the works of romantic poets and writers. This study explores Eliot's concept of Unified Sensibility in John Keats' poem "Ode on a Grecian Urn" (1899). Exploration of Unified Sensibility in a romantic poem is quite significant and relevant to our contemporary human civilization that is complex and diverse and urgently calls for such unified or refined sensibility. Moreover, this research may stimulate further studies to take romantic poetry out of the main tent of romantic notions and apply multiple theoretical approaches for the ultimate objective of highlighting its true and deeper meanings.

Since its publication, John Keats' ode "Ode on a Grecian Urn" (1899) has been attracting the attention of readers, researchers and critics. Zamili and Hanif discuss the poem in their article "The Individual-Nature Relationship in Keats' "Ode on a Grecian Urn"" (2021) and explore man's relation with nature and its effects on human life in return. Geraldine Friedman (1993) analyzes "Ode on a Grecian Urn" in his research article "The Erotics of Interpretation in Keats's "Ode on a Grecian Urn" and affirms, "As an ode, the poem announces its functioning as a figure and a fiction" and it also "foregrounds its material condition as writing on a surface" (n.p). Stephen Hebron discusses interconnection among beauty, time and immortality. He says, "It is a poem notable not for the answers which it may or may not present, but for the skill and intensity with which it asks the questions" (Hebron, 2014, n.p.). Similarly, lot of research has been done on T. S. Eliot's notion of Unified Sensibility. Sudhir, in his 2013 article "Symbolism and Unified Sensibility in T. S. Eliot Poetry", confirms that Eliot's own poetry is a great example of presentation of refined sensibility. In his poems, thought is felt and feeling is meditated. He says, "Through poetic shorthand Eliot compresses his ideas and impressions" (Sudhir, 2013, n.p.). F. M. Kuna defines and explains Unified Sensibility in a 1963 article "T. S. Eliot's Dissociation of Sensibility and the Critics of Metaphysical Poetry". He writes, "When Eliot wrote his essays, he was thinking rather of his own poetry and of the re-evaluation of the past by modern mind than of an objective appraisal of earlier poetry" (Kuna, 1963, p. 241).

So, in the light of review of previous literature, research gap exists in terms of exploration of Unified Sensibility in the poetry of romantic poets, especially John Keats. No considerable research has been found that analyzes Eliot's concept of Unified Sensibility in the poetry of John Keats or any other notable romantic poet. This research intends to fill in this gap by analyzing and exploring unification of thought and feelings and refined sensibility in John Keats' "Ode on a Grecian Urn" (1899). Research method utilized in this qualitative research is textual analysis that delimits itself to the interpretation and exploration of Eliot's concept of Unified Sensibility and does not consider other aspects or themes of the poem. Being qualitative, this research is exploratory, descriptive and interpretive as well.

Concept of Unified Sensibility

In 1921, T. S. Eliot wrote a review of Sir Herbert Grierson's anthology of the poetry of metaphysical poets. Although this essay entitled as "The Metaphysical Poets" was primarily a review, yet it became a famous critical document and, especially, popularized the terms Unified Sensibility and Dissociation of Sensibility. In simplest terms, Unified Sensibility is unification of

emotion and reason or thought and feeling. Feelings and emotions are guided by reason and thought. Similarly, emotions and feelings are thought and meditated well. When poetry is replete with emotions and feelings only or there is mere projection of thought and wisdom, sensibility of the poet is dissociated which is a demerit of genuine poetry as well as civilization. Be it a poet, writer or a civilized and cultured citizen, he/she needs to possess and show sensibility: unification of reason and emotion or thought and feeling.

According to A. E. Malloch (1953), the term Unified Sensibility became popular after his review of Grierson's anthology "but the notion had appeared and had been more fully explained in some of Eliot's earlier essays" (p. 95). Malloch (1953) refers to Eliot's essay "Tradition and Individual Talent" and believes that Eliot has explained this term Unified Sensibility in this essay by explaining the concept of depersonalization (p. 95). Malloch (1953) says, "When the poet as a person remains outside the creative process, when the poet's mind is the filament only, then he can boast of a unified sensibility" (p. 95). If a man is suffering and he fully projects his feelings or emotions, that arose during that particular situation, in his writing, his sensibility would be dissociated. On the other hand, if a man thinks and meditates projecting his thought directly without feeling or experiencing, he would be accused of dissociation of sensibility. Malloch (1953) says, "To praise the sensibility of a poet, then, is not to praise his knowledge or his personal sensibility or the sublimity of the material he handles; it is to praise his mode of working" (p. 96). This mode of working means the unification of thought and feeling.

T. S. Eliot (1964) says, "In the seventeenth century a dissociation of sensibility set in, from which we have never recovered; and this dissociation, as is natural, was aggravated by the influence of the two most powerful poets of the century, Milton and Dryden" (p. 247). In this way, under the influence of these two legendary poets "the language became more refined, the feeling became more crude" (p. 247). This dissociated sensibility is, in fact, a failure to use proper sense-images to produce the experience in its totality. It is a failure to combine truths or, according to Philip Thomas Mooney (1955), a failure to receive proportionate emotions through lack of conviction of truth (p. 40). So, metaphysical poets displayed Unified Sensibility that was lost by Milton, Dryden and their followers. Eliot (1964) is of the opinion that these metaphysical poets "were, at best, engaged in the task of trying to find the verbal equivalent for states of mind and feeling" (p. 248). While describing the poet with Unified Sensibility, Eliot (1964) says, "The more intelligent he is the more likely that he will have interests: our only condition is that he turn them into poetry, and not merely meditate on them poetically" (p.248). According to Eliot (1964), the early Jacobean poets and the later Elizabethan play wrights projected "a degree of development of sensibility" in their dramatic verse (p. 245).

So, it is certain that a poet with Unified Sensibility projects "a direct sensuous apprehension of thought or a recreation of thought into feeling" (p. 246). The poets with dissociated sensibility think "but they do not feel their thought as immediately as the odour of a rose" (Eliot, 1964, p. 247). According to Eliot (1964), a thought must be an experience because it modifies the sensibility of the poet (p. 247). This modified or unified sensibility is one of the leading features that distinguish metaphysical poets from the romantics and classics or realists.

A Brief Overview of "Ode on a Grecian Urn"

"Ode on a Grecian Urn" (1899) is one of the best poems of romantic literature and the finest ode of John Keats. It can be labeled as a representative poem of romantic poetry. John Keats wrote five odes including "Ode to Psyche", "Ode to Nightingale", "Ode to Autumn" and "Ode on Melancholy". Keats' "Ode on a Grecian Urn" (1899) is based on the idea that art can transcend reality and time.

The ode is basically *ekphrasis* which is a Greek word and means description and appreciation of visual art in the form of words. The poem consists of five stanzas and each stanza contains ten lines. The poet describes the images made on the ancient Greek urn and addresses it. Although this Keats' ode was not praised by the critics of his times, yet it got popularity and great appreciation in and after mid 19th century. Though the last line of the poem "Beauty is truth—truth beauty" (Keats, 1899, p. 135) stirred great debate and controversy among critics and readers, the poem remained a masterpiece and one of the best odes in English.

Zamili and Hanif (2021) argue: "Art, beauty and truth's close relationship is examined by Keats in "Ode on a Grecian". The individual through art, can attain beauty by which comes closest to truth" (p. 35). They further say, "The scenes on the urn are frozen in time and seem to have captured life in its fullness as well as they excite, mystify and fascinate the speaker in equal measure" (Zamili and Hanif, 2021, p. 35). The speaker calls the urn a "Sylvan historian" (Keats, 1899, p. 135) foregrounding "the importance of objects in relation to history and, instantly" drawing "a link between the urn's historical moment and the speaker's" (Zamili and Hanif, 2021, p. 35). According to Motion (1999), John Keats tried to portray an ideal type of artistic vase instead of describing an original vase though he was influenced and fascinated by existing Greek vases (p. 390). In fact, John Keats adopted this ode form after being fed up by the Pindaric form used by some of the poets including Dryden (Gittings, 1968, p. 310). According to Bate (1963), Keats added a secondary voice in his later odes, especially in "Ode on a Grecian Urn", and created a dialogue (p. 498). In this ode, he replaced actions with questions and focused on the external attributes (Kelley, 2002, p. 172). According to Swanson (1962), John Keats also broke the tradition of poetic styles of Roman and Greek odes (p. 303). Song (2019) thinks that scenes painted on the urn are "all symbols of immortal beauty" (p. 172).

In the ode, there are two particular scenes. One scene is portraying a lover in pursuit of his beloved but he is unable to touch her. In the second scene, there are villagers accompanied by a priest and they are all going to perform a sacrifice. In the last lines, the poet ends his poem with the words of the urn. The urn takes the place of the speaker and is forced to say to the future generations of human beings: "'Beauty is truth, truth beauty'.—that is all/ ye know on earth and ye need to know" (Keats, 1899, p. 135). Since the publication of the poem, these last lines have been creating great controversy and debate among critics and scholars. I. A. Richards (1929) heavily criticized these last lines and called them "Pseudo-statements" in the works of poets (p. 186). T. S. Eliot (1932) said, "This line strikes me as a serious blemish on a beautiful poem" (p. 230). John Murry (1955) said that the variety of opinions regarding Keats' concluding lines in ode was astonishing and whether such an "example of critical diversity exists", he "cannot say; if it does, it is unknown to" him (p. 212). But Cleanth Brooks (1947) appreciated the last lines and found them most suitable and relevant to the whole poem by saying that the last line is "a speech in character and supported by a dramatic context" (p. 165). Abrams (1968) responded to Brooks thus: "I entirely agree, then, with professor Brooks in his explication of the ode, that 'Beauty is truth'... is to be considered as a speech 'in character' and 'dramatically appropriate' to the urn" (p. 111). In spite of controversies regarding the conclusion of the poem, it remains, undoubtedly, a beauty and a treat for the readers.

Unification of Thought and Feeling in Keats "Ode on a Grecian Urn"

John Keats' "Ode on a Grecian Urn" (1899) is a leading poem in romantic literature. It consists of five stanzas and is composed in iambic pentameter. The urn in the poem is a symbol of many urns and the poet is impressed by the ancient beauty of the scenes painted on this classical antique. The stunning images are more impressive than the words of the poem. The poem starts thus:

Thou still unravish'd bride of quietness,
 Thou foster-child of Silence and Slow Time,
 Sylvan historian, who canst thus express
 A flowery tale more sweetly than our rhyme:
 What leaf-fringed legend haunts thy shape
 Of deities or mortals, or of both,
 In Tempe or the dales of Arcady?
 What men or gods are these? What maidens loth?
 What mad pursuit? What struggles to escape?
 What pipes and timbrels? What wild ecstasy? (Keats, 1899, p. 135)

In this first stanza, the urn portrays some scenes which are quite fascinating for the speaker of the poem. In a party, men are running after girl(s). Pipes are played and there is a scene of sacrifice. The speaker is fascinated by the action painted on the urn and urn's quietness. All charm and appreciation is a vivid projection of strong feelings and flowing emotions. At the same time, reason knocks at the speaker's door of imagination and he is compelled to think by raising logical and valid questions: "What men or gods are these?", "What mad pursuits? What struggles to escape?" and "What wild ecstasy?" (Keats, 1899, p. 135). Thus, feelings and emotions are guided by reason and thought. So, "mode of feeling" is "directly and freshly altered" by speaker's "thought" (Eliot, 1964, p. 246). Such unification of thought and feeling is often missed when romantic poetry is analyzed and interpreted.

In the next stanza, the speaker deliberates the images and says, "Heard melodies are sweet, but those unheard/ Are sweeter, therefore, ye soft pipes play on;" (Keats, 1899, p. 135). Here in these lines the speaker shows great wisdom while being greatly impressed by the sweet melodies. It is almost a proverb and a universal truth that unheard melodies are sweeter. No doubt, unachieved goals or unseen things carry more fascination than what we have achieved or seen. Silence is superior because the rhythm of melodies lies in human brain or imagination. So, feeling is meditated well and thought is transformed into an experience which is artistically expressed in the form of relevant words. This is what Eliot demands for the sake of developing a good poetic tradition. The speaker further says, "Bold lover, never, never canst thou kiss./ Though winning near the goal—yet, do not grieve;/ She cannot fade, though thou hast not thy bliss,/ Forever wilt thou love, and she be fair!" (Keats, 1899, p. 135). The lover in this scene is one of the men of the first stanza. Although the lover remains in the same helpless state, yet his love and beauty of the beloved would never wither or fade. The warmth of the emotions of these lover and beloved, their eagerness and charm are more permanent and lasting than those of the living helpless and mortal human beings in our chaotic practical world where everything is destined to wither and fade. Along with the fascination, charm and admiration of the love-scene painted on the urn, there emerges a sudden and sharp paradox: the immortal love and emotions on an object of art and mortal and temporary love in our actual world. On being fascinated by this beauty of the ancient urn, the speaker is forced to think of the actual world which is bound to be destroyed at the end and nothing will remain there but the non-living object and work of art are more durable. This unification of thought and feeling puts poetry in the highest order and makes it more relevant to the cultured and civilized world where such unified and refined sensibility is equally needed. According to T. S. Eliot (1964), thoughts of the poets should be transformed into experiences and, "in the mind of" the poets "these experiences are always forming new wholes" (p. 247).

In the third stanza the speaker describes immortality of the scenes depicted on the urn and, just like the previous stanza, feels sorrowful when he thinks of the mortal world of flesh. The speaker exclaims:

Ah, happy, happy boughs! That canst shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new!
More happy love! more happy, happy love!
Forever warm and still to be enjoy'd.
For ever panting, and forever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue. (Keats, 1899, p. 135)

In the above stanza, the speaker adorns his powerful feelings with the ornament of reason and wisdom. The trees which will always remain green and the panting love that will always remain warm remind the speaker of the temporality of the actual world where pleasures, emotions, love and songs are temporarily resting on the verge of decay and death. Such realization of bitter reality and impression of the scenes painted on the urn is a vivid example of unification of thought and feeling. So, it is clear that "poet's mind is perfectly equipped for its work" and "it is constantly amalgamating disparate experience" whereas "the ordinary man's experience is chaotic, irregular" and "fragmentary" (Eliot, 1964, p. 247). This unified sensibility becomes a leading characteristic of this classic ode.

In the fourth stanza, the speaker again raises questions and says, "Who are these coming to sacrifice?/ To what green altar, O mysterious priest,/ Lead'st thou that heifer lowing at the skies" (Keats, 1899, p. 135). Although the speaker might not be able to give final answers, yet he is compelled to think and ponder after being impressed by the beauty of the urn. This is a spiritual scene that depicts a ceremonial procession moving towards the place of sacrifice. Men are accompanied by an old priest who leads a decorated and dressed cow. The speaker further says, "What little town by river or sea shore,/ Or mountain-built with peaceful citadel./ Emptied of this folk, this pious morn?" (Keats, 1899, p. 135). The speaker cannot know why the town is empty and from where those people come. Zamili and Hanif (2021) comment on this scene: "The speaker in his attempts to engage with the urn shows a certain kind of progress that his idle curious attempt in the first stanza gives way to more deeply identification in the second and third stanza" and the speaker "increases his own concern in the fourth stanza and thinks of the procession purely on its own terms that he thinks of the "little town"" (p. 38). In this way poet's meditation is transmuted into an experience and becomes a fine example of unified sensibility.

In the last stanza, the ancient urn takes the place of the speaker and speaks to the coming generations of human beings. It boasts of its permanent and immortal nature as compared with that of human beings. The stanza reads thus:

O Attic shape! Fair attitude! With brede
Of marble men and maidens overwrought
With forest branches and the trodden weed;
Thou silent form, dost tease us out of thought
As doth eternity: Cold Pastoral!
When old age shall this generation waste;
Thou shalt remain, in midst of other woe,

Than ours, a friend of man, to whom thou say'st,
'Beauty is truth, truth beauty'--- that is all
Ye know on earth, and all ye need to know. (Keats, 1899, p. 135)

The last lines of the poem show a refined sensibility that is remarkable blend of thought and feeling. The beauty of the urn is a contrast to the beauty of the real world. The beauty of the urn is everlasting. It would not wither or fade. But the beauty of the real world is not durable. So, the urn can really boast of its beauty as a truth and this truth is a real beauty because of its permanence. In the case of the urn "beauty and truth are two sides of one and the same thing" (Ziaul and Nazneen, 2013, p. 60). But poor, helpless human beings cannot claim that their beauty is truth. The truth of human life is bitter and, therefore, not beautiful. If human beings call their beauty a truth, that claim would never be justified. It would be an allusion or deception. Truth in our real world is dynamic and flexible; it is not permanent and fixed. Similarly, beauty in our life is short-lived. So, the urn rightly claims the truth of its beauty and beauty of this truth. According to Notopoulos (1966), "truth and beauty reflect one light, [which is] eternity where beauty and truth are one" (p. 182). After speaker's fascination of the painted scenes and ancientness of the vase, challenge of the urn to human life is logical and a consequence of deep meditation. After feeling his thought and meditating his feeling, the poet makes his imaginary urn boast of its beauty and truth because he himself cannot do this. Such remarkable blend of thought and feeling makes John Keats stand with T. S. Eliot who believes that Unified sensibility is essential for good poetry and dissociated sensibility is a demerit.

Conclusion

John Keats' "Ode on a Grecian Urn" (1899) is a representative romantic poem but this research finds it close to modern literature because of its projection of refined and Unified Sensibility. T. S. Eliot developed this idea of unification of thought and feeling in his essays and popularized this term Unified Sensibility in his review of Grierson's anthology of metaphysical poetry. Unified sensibility means that thought is felt and feeling is thought well. In other words, thoughts are transmuted into experiences to make new wholes. In Keats' poem, the speaker is greatly fascinated and impressed by the beauty and ancientness of the urn but, at the same time, is forced to think and meditate when he compares the mortal and temporary beauty of the world with the immortal and permanent beauty of the urn. He calls that beauty of the urn a truth and that truth a beauty because this beauty of the urn is everlasting. In this way, impression and fascination of the poet is guided by meditation and thought. This Unification of thought and feeling is quite significant and relevant to our contemporary civilization that is diverse and complex in its nature and calls for such refined and Unified Sensibility. Emotions and feelings need to be guided by reason and wisdom in order to develop a peaceful society and real culture. Moreover, this study may provoke further research in order to study romantic poetry using multiple theoretical concepts. In this way, such researches may relate romantic poetry to our contemporary times and bring them to life again.

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