

Myths in John Keats' Odes

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1. Abstract:

Myth is basically a type of lore that is widely practiced and believed in the field of religion and culture without having a definite foundation or evidence. There is hardly any country of the world where people do not observe mythology, the collective form of myth. Among all mythologies, the Greek mythology, Indian mythology, German mythology, Chinese mythology, Celtic mythology, Egyptian mythology, African mythology, Amazon mythology etc. are widely adored, practiced, observed and held in high honour. Greek mythology, among these above mentioned mythologies, has got much popularity and acceptance because of its wide ranged use primarily by Herodotus and later by great Greek poet Homer. Myth is a kind of folklore but it has got its permanence and religious status because of treating it as strong religious doctrine by different writers. There is hardly any country in the world where Greek myth is not known, treated and believed. Writers of different branches have used the Greek myths in their works in such a way that it has become a religion instead of a folklore. John Keats, a famous romantic poet in English literature, has used Greek myth in most of his poems -but his Odes- "Ode on a Grecian Urn", "Ode to a Nightingale", "Ode to Psyche" "Ode to Melancholy", and "Ode to Autumn", are basically based on Greek myth. Each of his Ode is a reference book to Greek mythology.

2. Keywords: Myth, Greek mythology, Herodotus, Homer, folklore, religious doctrine, ode.

3. Introduction:

Etymology of Myth: The word myth comes from Ancient Greek μῦθος (mṓthos), meaning 'speech', 'narrative' or 'fiction'. In turn, Ancient Greek μυθολογία (mythología 'story', 'legends' or 'story-telling') combines the word mṓthos with the suffix -λογία (logia 'study').

Accordingly, Plato used mythología as a general term for fiction or story telling of any kind. This word was adapted into other European languages in the early 19th century and the Romantic poets, Victorian poets and Modern poets and writers have used the mythological agents and stories as fundamental source for poetic inspiration to write poems, epics and dramas. From ancient to modern time, there is hardly any literary work- where myth is not noticed. Actually, the Greek term mythología was borrowed into Late Latin, occurring in the title of Latin author Fabius Planciades Fulgentius' 5th-century Mythologiae to denote what is now referred to as classical mythology—i.e., Greco-Roman etiological stories involving their gods and goddess. The Latin term was then adopted in Middle French as mythologie. Whether from French or Latin usage, English adopted the word mythology in the 15th century, initially meaning 'the exposition of a myth or myths', 'the interpretation of fables', or 'a book of such expositions'. The word is first attested in John Lydgate's Troy Book (c. 1425).^{[16][18][19]} From Lydgate until the 17th or 18th century, mythology meant a moral, fable, allegory or a parable, or collection of traditional stories—understood to be false. It came eventually to be applied to similar bodies of traditional stories among other polytheistic cultures around the world.^[16] Thus mythology entered the English language before myth. Johnson's Dictionary, for example, has an entry for mythology, but not for

myth.^[24] Indeed, the Greek loanword mythos^[26] (pl. mythoi) and Latinate mythus^[28] (pl. mythi) both appeared in English before the first example of myth in 1830.^[31] (Ref-Online Source)

Myth is thus a traditional story that uses supernatural agents to clarify the deep rooted truth of human and supernatural beings, of their nature, culture and life style. Myth is really mysterious and complex to explain as the soul, weather, love, god, goddess, birth, death, supernaturalism, tide, ebb, sun and moon, etc. John Keats being a doctor and learned man, could delve into the fathomless ocean of Greek mythology and leaving his practice, he wrote many poems of which five of his odes are reputedly renowned for the use of Greek mythology. It is Keats, who made myth real, plausible and lively in human life by transforming supernatural feelings and emotions as human being do have.

4. Purpose of this Study:

Romanticism deals with a vast realm of human emotions. The main dealt romantic elements are- Nature, supernaturalism, mythology, escapism, individuality, love for remote past, homesickness, sensuousness, and the like. In Keats' poems, all the elements are present except individuality. He is an objective poet. He has very nicely exposed the feelings, attitudes, behaviour and trends of human being through the proper application of myth in his poems. Keats believed-**"Poetry should please by a fine excess"**. Yes, Keats could please his readers with his writing craft. But, it will be difficult for anyone to define Keats' English nationality reading his poems and odes. Actually, he is Greek though not born in Greece. He has used Greek mythology along with Christian and other mythology in his poems, particularly in his Odes. The purpose of this study is to detect the use of mythology in his most famous Odes- namely-**"Ode on a Grecian Urn"**, **"Ode to a Nightingale"**, **"Ode to Psyche"**, **"Ode to Melancholy"** and **"Ode to Autumn"**.

5. Background of this Study- Keats' and Hellenism:



John Keats 1795-1821

John Keats, the eldest son of Thomas and Frances Keats, was born on 31st October 1795 in London and died on 23 February, 1821 in Rome at the age of 25 years only. At fifteen, he left Clarke School in Enfield and became an apprentice to an apothecary-surgeon and studied medicine in a London Hospital. He became a licensed apothecary in 1816, but he never practiced his profession because of his indomitable interest in writing poetry. He was greatly influenced and inspired by Hellenism, the life blood of his poetry. "Hellenism" derives from the word "Hellene" which means Greek. So,

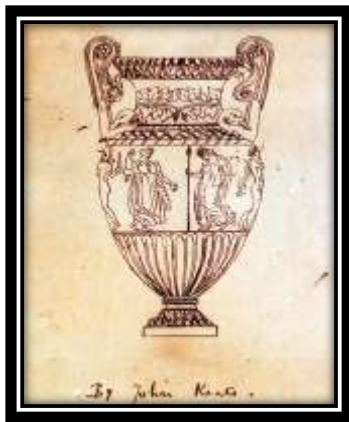
"Hellenism" refers to Greek spirits, quality, culture, manners, Greek idioms and religious faith. Because of his inclination to "Hellenism" along with Greek arts, sculpture, culture and mythology, he has become distinct among the Romantics. Keats' life-long interest in classical mythology is due to the guidance of Clarkes for reading the most notably John Lempriere's **'A Classical Dictionary'** published in 1788. Keats also found knowledge and inspiration for classical antiquity by reading Virgil's **'Aeneid'** that he read in Latin during his school days. Keats' passion for Greek ideals and idols haunted him always to deal with Greek mythology. Finding his dedication to Greek mythology, P B Shelley, another great romantic poet, told- **"John Keats is a Greek."**

6. Literature Review:

John Keats has written many poems and most of his poems are replete with the references to Greek mythology. His-**'Endymion'**, **'Isabella'**, **'The Eve of St. Agnes'**, **Hyperion (unfinished)**, **'The Fall of Hyperion'** (unfinished), are obviously great poems and they also deal with Greek mythology. But his Odes **"Ode on a Grecian Urn"**, **"Ode to a Nightingale"**, **"Ode to Psyche"**, **"Ode to Melancholy"**, and **"Ode to Autumn"**, written in 1819, are the superb creation because of his special treatment of myths, deep combination of imagination, focus on beauty, and connection to Nature, man and supernatural things. If we go through these Odes carefully, we will definitely get a clear concept of his use of myth in these poems.

6.1 “Ode on a Grecian Urn”:

Whenever we think about the Odes of John Keats, the poem “Ode on a Grecian Urn” comes to our vision. It is Keats’ exquisite creation in which the poet has established the supremacy of art over human life. The use of Greek myth in this poem is also noticeable. Thomas Bruce, a Scottish nobleman, 7th Earl of Elgin, the British ambassador to the Ottoman Empire (1799-1803) in 1812, collected the marveled Urn, along with some antiquities, and gave them to British Museum. **On March 1817:** Keats visited the British Museum with his painter friend Benjamin Robert Haydon to see the Elgin Marbles (the Parthenon sculptures). This visit deeply impressed him and inspired his sonnets “On Seeing the Elgin Marbles” and “To Haydon.” **On May “Ode on a Grecian”**, (Wikipedia). In this ode, Keats has delineated the engraved scenes found on the Grecian Urn. This ode has five (v) stanzas and all the stanzas have mythological references. The very first stanza starts with complex use of mythology and the references to some beautiful places of Greece, often haunted by the Olympian Gods, Goddesses and godlike human beings. The Urn itself is a legendary thing that can be found in Greece or Rome or some other places for keeping the ashes of the dead man for long time. It is not an ordinary vase or Urn to keep flowers or anything; rather a decorated pot kept in a secured holy place holding the ashes of the dead man. This is a Greek myth and it is mainly found in Greece.



There are various scenes engraved on this urn and in the first stanza, the poet describes the scenes as-

**“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 about thy shape
Of deities or mortals, or of both,
In Temple or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?”**(Lines-01-10)

In the second line, the poet uses ‘**Silence and slow Time**’. This is the use of mythopoeic imagination of John Keats; not the direct reference to mythology but it is thought that Keats being a devotee of Greek myth, he might have thought of Greek God Chronos and Egyptian god Harpocrates as the stated ‘**Silence**’ and ‘**slow Time**’. In line number-06, the poet uses-‘deities’ or mortals, or the both’. Here ‘**deities**’ are obviously gods and ‘**mortals**’ are human being. But ‘**both**’ indicates gods and human beings together. It can only be possible in Greek myth because we have seen the Gods/Goddesses and human beings together in ‘**Iliad**’, in ‘**Odyssey**’ and in many other Greek and Roman works. In line number -07, the ‘**Temple**’ and ‘**the dales of Arcady**’ are very important places because –Temple is a very beautiful valley in Thessaly, on the eastern coast to Northern Greece, a favourite visiting place for the Olympian Gods and Goddesses. ‘**Dales of Arcady**’ refers to the valleys of a mountainous country in the center of the Peloponnesus, Greece. It is also the chosen visiting dales for the Greek Gods, Goddesses and Greek citizens. The word ‘**Pipe**’ and ‘**timbrels**’ in the 10th line refer to God Pan, the god of shepherds, music, and Arcadian countryside which are associated with Greek mythology. In the third line, the poet uses the phrase ‘Sylvan historian’ which is also associated with Greek world and mythology. The word ‘Sylvan’ is a Latin word meaning-forest, and suggests woodland deities, nymphs, and the sacred natural world common in Greek mythology. Here the Urn is the ‘historian’ preserving the myths and rituals of ancient Greece forever, though the name of god-Pan is not directly used by Keats-but the references cited here reflect his presence.

In the next stanzas, the poet has used some phrases and words which declare the immortality and timelessness. Immortality is a subject related to gods and goddesses. In second stanza, line number (15-20), the poet uses the myth through the theme of mortality and timelessness. The poet tells-

**“Fair Youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
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,
For ever wilt thou love, and she be fair!"**

Here, the fair bold youth Lover with song, trees full of leaves, will never be old and the beloved of the Lover will not disappear from the sight of the lover and the beloved will be eternally fair. These things are impossible in common human life and this is an illusion of the immortal life, this is the life of Olympian Gods and goddesses. Thus, these references indicate at the poet has used the Greek mythological images and imagination.

In the third stanza, the poet has made it clear that the above mentioned passion and emotion are not of human beings' rather of the passion of the immortals. He in line number 28-30 tells-

**"All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue."**

In the fourth stanza, the poet finds the depiction of the sacrificial scene and the desolate city in the pious morning and it has happened because the people of that city have left the city early in the morning with a view to dedicating the heifer to god in the church situated on the mountain. Here the priest, heifer, desolate city and other people following the procession are seen and these are the common sight in the church of Greece. The god, priest, heifer and church all are Greek mythological elements.

In the last stanza, Keats has addressed the Urn as **Attic** (Athenian) shape with the engraved marble men, maiden, leaves and the other things. Man has no power to carry message for years together but immortals can do this. So, the poet, in the last three lines of this ode, asks the immortal (mythological) Urn to impart the following eternal message to everyone.

**"That ours, a friend to man, to whom thou say'st,
'Beauty is truth, truth beauty', - that is all
Ye know on earth, and all ye need to know."**

6.2 Myth, Immortality, Eternal Emotion in 'Ode to a Nightingale':

'Ode to a Nightingale' is the masterpiece of John Keats. In this poem, the poet has highlighted the use of Greek and Christian mythology, human passion and nature, escapism, immortality, eternity and overall high imagination. If we go through this poem, the discussed themes, particularly, the use of myths in different angles will be clear to us.

This ode contains viii stanzas and Keats starts using Greek mythology from the first stanza. In the fourth line of first stanza, the poet used the name of an underground river '**Lethe**' mentioned in Greek mythology. This river is widely used in literature to mention forgetfulness. If anybody drinks the water of this river, he/she forgets his/her past. It is worth mentioning that, there are five underworld rivers-1. Styx, 2. Acheron, 3. Cocytus, 4. Phlegethon and 5. Lethe. The poet has used the name **Lethe** to indicate the nature of forgetfulness here. In line 07, the poet compares the nightingale to '**light winged Dryad**'. The Dryad is the name of Greek goddess living in woods to watch and roam here and there. They are very cool, harmless and helpful. He poet associates the nightingale with **Dryad** to give it immortality and eternal quality. In the Second Stanza, the uses the indirect reference to Greek mythology. In the first four lines of stanza second, the poet tells-

**"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,
Dance, and Provencal song, and sunburnt mirth," (line-11-14)**

Here the poet has used the indirect reference to **Dionysus/ Bacchus**, the god of wine and the process of making the wine cool and fine. He has given the reference to the way of making wine and its taste. Though, it is not the explicit reference to myth but the history of wine comes from the **Greek god Dionysus**. '**Hippocrene**' the source of wine in Helicon Mountain is another reference to Greek mythology. The poet uses this to recall the original taste of wine. Permanence or eternity is not a subject dealt with mortal things or beings. In **stanza, iii**, the poet gives the description of various problems of human being and their short life in this world. But the bird Nightingale is different and it

is free from all the problems, sorrows, and sufferings of human life. So, it is treated as immortal bird, not tossed by the human emotions. Thus, it gets mythical identity.

In the **Stanza iv**, the poet has used the direct reference to Greek myth, the myth of wine god **Bacchus/Dionysus**. The poet wants to go to the world of imagination through the viewless wings of poetry not charioted by wine god Bacchus and his leopards. Keats here tells-

**“Away, away! For I will fly to thee,
Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy.** (Lines-31-33)

In **stanza vii**, the poet calls the bird nightingale as –**‘immortal Bird!** And tells that no hungry generation can tread it down. That means, it is not a normal bird’ rather it is an immortal bird which is only possible in heaven or immortal world. Thus the bird is here treated as a mythical agent. In line number-76, the poet uses the Biblical character **‘Ruth’** who was wailing in the alien corn field



remembering the memory of her parents and dear persons. This is the use of Christian myth or Biblical myth in this ode. In **lines-78-80**, the poet uses the phrase **‘magic casement’**, **‘perilous seas’**, **‘faery lands forlorn’**, all these phrases indirectly refer to the mediaeval legend of **Tristan and Isolde**, though the poet has not directly mentioned it.

6.3 ‘Ode to Psyche’, a Presentation of Pure Mythology:

“Ode to Psyche” is exquisitely an ode based on mythology. The myth of Psyche is one of the most attractive and romantic love stories in classical mythology. It was written by Roman writer Apuleius in “The Golden Ass” (also known as Metamorphoses) in the Second century CE. The myth of **Psyche** is one of the most beautiful love stories in classical mythology. It originated in the Roman writer Apuleius's The Golden Ass (also called Metamorphoses). This love story is widely used in Greek mythology by many writers and especially it has become very popular subject for the Romantic poets of English literature. John Keats has shown his inclination to it and written the ode namely-**“Ode to Psyche”**.

6.3.1 The Myth of Psyche:

Psyche was the youngest of three princesses of an unknown parents. She was so beautiful that people began to tell that goddess Venus has appeared in this world in the shape of Psyche and they started worship her instead of Venus/Aphrodite. The altar of Venus became vacant because people were worshipping Psyche. Venus, at first took it lightly-but the thing was not a matter to ignore. She became serious and asked her son Cupid/Eros, the god of Love to make Psyche fall in love with the ugliest man alive and make her the most destitute woman of the world. But when Cupid saw Psyche, he unconsciously pricked himself with one of his own arrows and fell deeply in love with this paragon of beauty. On the other hand, Apollo, the god of prophecy, sun, poetry, healing, youth etc. ordered Psyche's father to prepare Psyche as a bride and leave her to the mountain. She became the wife of a mysterious being and the West wind carried her to a magnificent palace where she lived with her husband (though unseen) in happiness and luxury.



Every night her invisible husband visited her. He loved her dearly but he had a condition that Psyche must never look at his face even at night. She happily accepted this condition.

Psyche's jealous sisters convinced her that her unseen husband was actually a monster and one night, while Cupid was sleeping, Psyche lit an oil lamp to see him. She discovered her husband the most handsome god and not a monster. A drop of hot oil fell onto Cupid's shoulder as she was enthralled at

the beauty of her husband. Cupid waking felt betrayed and left her immediately. She became heartbroken and wandered in search of Cupid-but Venus captured her and imposed four difficult and seemingly impossible tasks:-1). Sorting an enormous pile of mixed seeds 2) Collecting golden wool from dangerous sheep 3) Fetching water from a perilous mountain stream, 4) Bringing a box of beauty from Underworld ruled by Proserpina /Persephone. Nature and divine beings secretly helped Psyche and she could complete the difficult task. But while returning home from the Underworld, she opened the box, hoping to become more beautiful for Cupid as the perilous journey and endeavour robbed some of her beauty. Unfortunate lady, instead of beauty, it contained a deadly sleep, and she collapsed unconscious. Cupid found Psyche, awakened her, and appealed to Jupiter to give her immortality. Jupiter granted that appeal, and Cupid married Psyche openly among the gods and goddesses. They had a daughter named **Voluptas** (Pleasure).

This is the myth of Psyche and Keats has treated this Roman myth as Greek one in his ode superbly. In the very outset of this poem, the poet addresses Psyche in the following way-

**“O Goddess! Hear these tuneless numbers, wrung
By sweet enforcement and remembrance dear,
And pardon that thy secrets should be sung,
Even into thine own soft conched ear:
Surely I dreamt to-day, or did I see
The winged Psyche with awaken’d eyes?”** (Lines-01-06)

In line number **09-10**, the poet uses the reference to **Cupid and Psyche** lying together on the deepest grass and the poet could recognize them. They are the mythological characters and they belong to Greek mythology. The poet tells-

**“Saw two fair creatures, couched side by side
In deepest grass,”—**

In line number-21, 22, 23, the poet declares the identity of Cupid and Psyche in the following way-



**“The winged boy I knew;
But who wast thou, o happy, happy dove?
His Psyche true!”**

In line number 24, 25, 26, and 27, the poet addresses Psyche as **‘latest born and loveliest’ goddess of all Olympus**. And she is fairer than **‘Phoebe’s sapphire-region’d star or Vesper’**. Keats is aware of the position of Psyche among the Olympian gods and goddesses. Psyche is not worshipped as a goddess anywhere in the world- but the poet as a devotee tells that- though Psyche has no **‘altar heaped with flowers, no virgin choir for her, no voice, no lute, no pipe, no sweet incense, no shrine, no grove, no oracle, and no heat’**, the poet wants to become her priest to worship her and moan at midnight hour. He also wants to build a temple for her in his mind that means he wants to make an imaginary temple in the mind of him to worship the latest born goddess. The poet tells-

**“Yes, I will be thy priest, and build a fane
In some untrodden region of my mind,”** (lines-50-51)

While describing the beauty of the temple of the goddess Psyche, the poet again mention Greek mythological figure- **‘Dryads’**, the wood nymphs. Thus, Keats has applied Greek myths in this ode to make it more appealing romantic poem.

7. Myth in ‘Ode to Melancholy:

In 1819, while John Keats was reading a medical book-“Anatomy of Melancholy”, he thought of writing an ode on Melancholy and wrote “ **Ode on Melancholy**” to detect the function of melancholy in human life. Keats’ use of myth in the poem **ode** is very limited but powerful. In this ode, the poet has used two direct references to Greek mythology in the opening stanza. In line -01-‘**Lethe**’ and in line 04-‘**Proserpine**’. Here ‘**Lethe**’ is the name of a well-known river flowing in the underworld. If anybody drinks the water of this river, he / she instantly forgets his/her past. On the other hand, **Proserpine**, is the Queen of underworld, Hades. She is the Italian princess, daughter of Zeus and Demeter, taken by Pluto, the king of underworld. Certainly. Unlike “**Ode to Psyche**”, “**Ode on Melancholy**” “contains very few direct references to Greek mythology. Actually, Keats’ use of Greek mythology is here symbolic rather than narrating a myth. He has used mythological references to enrich the poem's meditation on the inseparable relationship between beauty, joy, and sorrow.

8. Myth in “Ode to Autumn”:

In “**Ode to Autumn**”, Keats has not used any mythological figure directly. Here, the ‘**Autumn**’ is personified as a female- may be goddess. Critic often identifies the ‘**Autumn**’ as goddess Demeter, the goddess of agriculture- but Keats is here not explicit with the reference to any kind of mythological character.

9. Research Methodology:

This study ensures a qualitative and analytical approach to explore the mythological elements in five renowned Odes of John Keats- “**Ode on a Grecian Urn**”, “**Ode to a Nightingale**”, “**Ode to Psyche**” “**Ode to Melancholy**”, and “**Ode to Autumn**”, The methodology is designed to investigate the use of myths as romantic elements in the Odes widely known as Romantic poetry of 19th century. This literary framework also focuses simultaneously on textual analysis and thematic interpretation.

9.1 Research Design:

This study follows a descriptive- analytical design with a view to examining the selected Odes as primary texts. This research investigates John Keats’ use of mythology especially Greek mythology, their narrative function, and their symbolic significance within each ode. Secondary critical works and scholarly articles are consulted as literary- mythological support to contextualize the analysis.

9.2 Primary Sources:

John Keats’ celebrated Odes “**Ode on a Grecian Urn**”, “**Ode to a Nightingale**”, “**Ode to Psyche**” “**Ode to Melancholy**”, and “**Ode to Autumn**”, are meticulously and cautiously analyzed to find out the use of myths to complete this study.

9.3 Secondary Sources:

Relevant literary criticism, journal articles, "Myth". Encyclopedia Britannica., Oxford English Dictionary , Cambridge English Dictionary and above mentioned Odes are carefully studied and consulted to get a clear concept on the explicit and implicit use of Greek myths or other myths to complete this research work. The study owes to the scholarly works of Maurice Bowra, William J.Long, M.H. Abrams, Mr. Gaurab Sengupta M.Phil. Research Scholar, Department of English, Dibrugarh University, Dibrugarh, Assam. Dr. Shivali Singh1 , Dr. Manjeeta Gahlout, Professor and Head Department of English, School of Education and Humanities, IFTM University, Moradabad, Uttar Pradesh, India 2 Assistant Professor, Department of English, School of Education and Humanities, IFTM University, Moradabad Uttar Pradesh, India and other literary works to provide a critical framework.

9.4 Analytical Framework:

The analysis is mainly focused on John Keats’ use of Greek myths in his odes-as most of these odes are written to express human emotions as romantic elements. Greek mythology, a mother source of world literature, is applied in different forms-even borrowing from the Roman, Egyptian, Chinese, French, Indian, German and Arabian myths, as symbolic interpretation of direct or indirect literary elements to reflect romantic, tragic and philosophical concerns.

9.5 Procedure:

Close reading of all texts of the chosen five Odes to identify and catalog instances of mythological elements (e.g. urn, pipe, church, heifer god, goddess, priest, shrine, wine, chariot, Lethe, Proserpine, Bacchus, pards, Psyche, Ruth, and the like), thematic analysis of how these elements contribute to literary development, narrative structure and referential mythological commentary and comparative analysis across the Five Odes to judge Keats' use of mythological elements in his poems.

10. Conclusion:

John Keats, a venerable young romantic poet, is known all over the world as a poet of extraordinary talent for using Greek mythology as romantic element. In most of his famous Odes like-**"Ode on a Grecian Urn"**, **"Ode to a Nightingale"**, **"Ode to Psyche"**, **"Ode to Melancholy"**, and **"Ode to Autumn"**, the poet has superbly used Greek myths to express emotions, feelings, sensuousness and attitudes of man and Olympian gods and goddesses. His-**'Endymion'**, **'Isabella'**, **'The Eve of St. Agnes'**, **'Hyperion'** (unfinished), **'The Fall of Hyperion'** (unfinished), are obviously great poems and they also deal with Greek mythology. But his Odes **"Ode on a Grecian Urn"**, **"Ode to a Nightingale"**, **"Ode to Psyche"**, **"Ode to Melancholy"**, and **"Ode to Autumn"**, written in 1819, deals with one of the common sources that is Greek mythology. The poet has greatly heightened the importance of Greek mythology as a permanent source of information and inspiration. The Grecian Urn, Silence and slow Time, Sylvan Historian, Temple, dales of Arcady, pipe, timbrels, immortality, priest, heifer, church, Attic shape, Lethe, Dryad, Hippocrene, Bacchus, Pards, Ruth, Charm'd magic casement, ruby grapes of Proserpine, Psyche, O, Goddess, winged boy, Olympus, latest born, Vesper, Phoebe, Olympians and the like are all the symbols and characters of Greek mythology. In English literature, there is no other poet who has used Greek myths in his/her works like John Keats. Shelley has perfectly called him (K)-**"John Keats is a Greek"**. Arthur Compton-Rickett tells-**"Keats had no religion save the religion of beauty, no God save Pan."** He again tells about Keats' use of Hellenism- **"Keats' idealism reflects nothing of the life of his day. He took from Medievalism and Hellenism material for fashioning his sequestered land of beauty, but what he found here he used for sensuous delight, not ethical inspiration."** So, from the above short discussion and references, we can find a fusion of romantic impulse with classical myth, strong sense of form, purity and adherence that makes his Odes unprecedented and exemplary for time ahead as reference source of mythology.

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