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Platonism in the poetry of John Keats: A study of idealism and beauty

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Abstract

This research paper aims to explore the influence of Platonism on the poetry of John Keats. Platonism, a philosophical system founded by Plato, emphasizes the existence of an ideal realm of forms and the pursuit of beauty and truth. Keats, a renowned Romantic poet, was deeply influenced by classical Greek philosophy, including Plato's teachings. This study will examine how Keats incorporates Platonist ideas, particularly the concept of ideal beauty, into his poetic works. Through a close analysis of selected poems, such as "Ode on a Grecian Urn" and "Ode to a Nightingale," we will explore the presence of Platonist themes, symbolism, and metaphors in Keats' poetry. Furthermore, this research paper will investigate how Keats' engagement with Platonism contributes to his exploration of the nature of reality, aesthetics, and the pursuit of transcendence. The findings of this study will shed light on the philosophical underpinnings of Keats' poetry and the enduring relevance of Platonist thought in Romantic literature.

Keywords: Platonism, poetry, John Keats, romantic poets

Introductions

John Keats (1795-1821) is indeed a renowned figure in Romantic poetry. His introduction to Edmund Spenser, an influential Elizabethan poet, by Cowden Clarke in 1812 played a significant role in shaping his literary interests. After reading Spenser's *Epithalamion*, Keats developed a strong fascination with poetry. The impact of Spenser's work, particularly his epic poem *The Faerie Queene*, on Keats cannot be overstated. It is said that Keats was so inspired by *The Faerie Queene* that he devoted his life to poetry. The influence of Spenser on Keats is evident in his poetic style and themes.

Moreover, it is worth noting that Spenser himself drew inspiration from Plato, the ancient Greek philosopher. Plato's philosophy, including the concept of ideal forms and the pursuit of beauty and truth, had a profound influence on Spenser's work. This connection between Spenser, Plato, and Keats suggests a lineage of philosophical and literary influence that shaped Keats' poetic vision. The majority of John Keats' writings were linked to Ancient Greece, making him one of the most influential writers of the Romantic Age. P. B. Shelley referred to him as a Greek because of his love for Greece and his dedication to the Greek theme. In his writings, Keats included legends from Ancient Greece. John Keats was the eldest child of Thomas and Frances Keats, and was born on October 21, 1795, in London. Keats left Clarke School in Enfield when he was fifteen years old to work as an apprentice to an apothecary surgeon to study medicine in a London hospital. He became a certified apothecary in 1816, but he never practiced his trade. He was completely uninterested in it. As a result, rather than practicing pharmacy, he became interested in poetry and began writing poems. Keats was a huge fan of poetry. He was born with a passion for poetry. Charles Cowden Clarke, the son of his previous schoolmaster, introduced him to poetry for the first time in his life. He was the one who initially introduced him to Edmund Spenser's poetry. Clarke also introduced him to Leigh Hunt, a well-known poet and one of the Examiner's most prominent editors. Keats' sonnets "On First Looking into Chapman's Homer" and "O Solitude" were published after Leigh Hunt encouraged him to create poems. Keats published his first volume of poems, *Poems by John Keats*, in 1817, followed by another poem, *Endymion*, in 1818, and finally the final volumes of poetry in 1819, all thanks to Leigh Hunt's drive. *Isabella*, *Lamia*, and "The Eve of St. Agnes," which he published in 1820, are among his most famous works.

Indeed, the summer of 1818 marked a significant period in John Keats' life. During this time, he devoted himself to caring for his brother Tom, who was suffering from tuberculosis. Keats' commitment to his brother's well-being showcases his deep sense of familial responsibility and compassion. It was also in 1818 that Keats encountered Fanny Brawne, a young woman who would become the object of his affection. Keats and Brawne developed a passionate relationship, but their love faced numerous obstacles, including financial difficulties and Keats' declining health. Despite their strong bond, they were unable to marry, which added a sense of longing and melancholy to Keats' personal life. The year 1820 brought further challenges for Keats as his own health deteriorated due to tuberculosis, a disease that plagued him throughout his life. The symptoms of the illness, such as severe coughing, weakness, and breathlessness, caused immense suffering for Keats. Despite his physical struggles, he continued to write poetry, producing some of his most acclaimed works during this period.

Keats, like the rest of the Romantic writers, was a lover of nature and enjoyed its beauty. He didn't offer any kind of natural philosophy or theory. He proposed the concept of negative aptitude, which he said Shelley lacked: the ability to be impersonal. His poetry has a luscious, sensual aspect to it. 'Load each rift with ore,' he advised Shelley. The conflict between the transitoriness of human life, where neither youth, beauty, nor love remains, and the enduring beauty of the world of art and imagination pervades most of his poetry. Keats, like other Romantics, was a Hellenistic poet. Hellenism motivated and inspired him, and it was the principal theme of his poems. Some of his well-known writings were inspired by classical Greek art and mythology, as well as medieval buildings and scenes from nature derived from his different travelling excursions. His poetry contains various Hellenistic elements, such as his Greek instinct, his love for Greek culture and literature, his affection for Greek sculpture and art, his love for beauty, his Greek spirit and a touch of pessimism and tragedy, as well as his use of myths and legends. His somber demeanor is also Hellenistic.

"Hyperion" (1819) is an unfinished epic poem that draws inspiration from Greek mythology. It explores the fall of the Titans and the rise of the gods of Olympus. Although Keats abandoned the poem, it showcases his poetic craftsmanship and his fascination with ancient mythology. "Lamia" (1819) is a narrative poem that weaves together Greek mythology and romance. It tells the story of Lamia, a serpent-woman, and her doomed love for a mortal. The poem delves into themes of illusion, desire, and the boundaries between reality and fantasy.

Agnes," and immortal odes like "Ode to a Nightingale," "Ode to Autumn," "Ode on a Grecian Urn," and "Ode to Psyche" were among his works. From 1817 until 1820, he completed all of his major works. He died young, and his death was English poetry's greatest loss. He died young, but what he left behind is so lovely and delightful that his successors owe him a debt of gratitude for his magnificent poetic legacy.

During the Romantic period, Hellenism was in the air. Hellenism refers to the copying of ancient Greek thinking, practices, and styles. Keats was undoubtedly a Greek in his devotion to Greek love of beauty, art, nature, and pictorial painting. In English poetry, the Romantic period is noted for

its unwavering adherence to Greek ideas, mythology, intellect, and culture. Hellenism is most evident and explicit among English poets in the works of the younger Romantics such as Byron, Shelley, and Keats. But, of all the Romantic writers, John Keats admired Greece and Greek literature the most. "Keats was a Greek," wrote Shelley about him.

In his *Ion*, Plato shared his thoughts on poetic inspiration. He described poet as a light, winged, and holy creature. It indicates that he has a soft spot in his heart towards poets. Poet was described as holy and sacred by him. He goes on to suggest that a poet cannot create a poem unless and until he gets inspired. Only when he is motivated is he able to create poetry. He is completely out of his mind when he is in an inspired condition. He is inefficient and incapable of expressing his visions, as well as composing poetry, if he has not reached this condition of inspiration. Plato admires poets as sacred and holy things on the one hand, and devalues poets on the other, claiming that poets are insane when they create poems. Plato believed that poets do not speak of human action by any rule of art, but through divine power. God grabs the poet's mind and employs them as his ministers. The poet is merely a Muse's agent. Similarly, Keats despised poetry that appeared to have a 'palpable' design. Poems, he believed, should come as readily to a poet as leaves do to a tree. Poems should come to poets' minds as effortlessly as leaves do to trees; if this does not happen in the case of poets and poetry, it isn't good poetry at all. "For what has made the sage or poet write / But the fair paradise of nature's light?" he says in his poem "Places of Nestling Green for Poets Made." [125-126]. He believed that poetry should be subtle and unobtrusive. It shouldn't surprise or astonish the reader. He believed that the poet's ability to produce poetry is influenced by the light of nature. He, like Plato, felt that a poet cannot produce anything in poetry unless and until he is inspired and guided by nature's light. Poetic production is impossible without inspiration.

Literature of review

The term "Platonism" describes the teachings of Greek philosopher Plato. In particular, it alludes to the idealist viewpoint that the visible world is merely an illusionary reflection of some higher spheres of transcendental concepts or forms. Plato disliked poets and saw them as deceptive imitators of worldly illusions, although Platonic principles have frequently been incorporated into western literature. The idea of platonic love, as well as Platonism more broadly, had a significant revival of interest during the Romantic Revival. Particularly John Keats, William Wordsworth, and P. B. Shelley were greatly impacted by it.

- The Platonism in Shelley's *Epipsychidion* is very pronounced. Shelley's understanding of love was influenced by Plato's theory of love. He is, in the truest sense, a light bringer, constantly pointing men towards the spiritual side of art, according to Atkin. 4 Plato's idealist philosophy was adopted by poets like P. B. Shelley and John Keats during the Age of Romanticism, while his concept of physical beauty as an external evidence of spiritual perfection is common in love poetry from the Renaissance. According to Plato, divine force, which permeates all natural objects and human existence, is the ultimate power. Rather than the Christians, Shelley's religious views were more in line with the Greeks.
- He shared Plato's conception of a supreme power that

permeates everything of nature and human activity and is both immanent and transcendent. According to Plato, divine force, which permeates all natural objects and human existence, is the ultimate power. This Platonic viewpoint was used by Wordsworth into his well-known work *Tintern Abbey*. Like Plato, he thinks that there is a supreme power that oversees and directs all things and all human endeavours in the cosmos. "I have experienced a presence that disturbs me with joy; of elevated thought, a sense of something far more deeply ingrained; Whose dwelling is the light of setting Sun; and the round ocean; the living air; the blue sky; and in the mind of man; a motion and a spirit that impels; All thinking things; all objects of all thought; and rolls through all things." Like Wordsworth and Coleridge, Shelley held to pantheism, or the notion that a supreme power penetrates all elements of nature, whether they be living things or inanimate objects.

- According to Plato, this Spirit is the universe's supreme authority. Shelley shared Plato's belief that the universe is shaped and given form by a single spirit that moves across it. This strength is portrayed by Shelley in *Adonais*: "The one remains many change and pass Earth's shadow flies while heaven's light shines forever. Living within a multicoloured glass dome Till death tramples it to pieces, stain the pristine light of eternity. 5 In the verses above, Shelley imagines a heavenly spirit that is external and unending and gives existence its structure and form. This spirit is honoured in many different ways by Shelley. This energy can appear as either love or the most exquisite beauty. Shelley refers to this spirit as the informing and formative spirit that completes matter in accordance with its will. In some works, this spirit takes the overall shape of supreme knowledge and supreme liberty, similar to Plato.
- All things in this world are compelled to reach their full potential by this shaping spirit. This spirit, according to Shelley, is the spirit of love. Shelley refers to it as the spirit of love that permeates all of Nature's objects in her poem *Adonais*. "----- That sustaining love Which through the web of being blindly woven By man and beast, earth, air, and sea, Burns bright or deem, as each are mirrors of the fire for which all thirst" The poets of the Romantic era held the view that the artist is a supremely unique creator, whose creative energy is more significant than rigid conformity to rules and laws. In opposition to the classical movement, they revolted. Shelley and Keats were fervent admirers of the Greeks, inspired by Plato. In his poems, Shelley explored various platonic concepts. In his view of beauty, Shelley adheres to a platonic ideal. Platonism can be found in poems like *Epipsychidion*, *Sensitive Plant Adonais*, and *Hellas*. In the *Sensitive Plant*, the poet makes profound, philosophical observations and expresses his belief in the eternities of love, beauty, and joy in the following words. There is no death nor change for love, beauty, or pleasure.
- Following Shelley and Plato, John Keats advanced the same idea in his well-known poem *Endymion*. "A thing of beauty is a joy to all, Its beauty grows, it will never vanish into nothingness." John Keats and P.B. Shelley, both poets, are regarded as the two prophets of beauty in their time. They held the notion that beauty endures forever. The existence of the spiritual element known as

beauty was the fundamental truth of Keats' life. Shelley's view of beauty was philosophical, whereas Keats was more concerned with making this beauty visible to human senses and stating its relevance on a global scale.

- Keats was more inspired by and enthusiastic about beauty than Shelley was. As admirers of beauty, these two poets differ significantly and critically. Unlike Shelley, who travelled from Heaven to Earth, Keats travelled from Earth to Heaven. The 'Inspiration' was the main target of Plato's criticism. Keats was inspired by the concept of beauty. Keats continued to be a great admirer and a lover of beauty throughout his life. According to Middleton Murry, "Beauty in all things was Keats' great poetic intuition, and revelation of this beauty, the great human purpose to which he dedicated himself and for which he was prepared to die". It becomes apparent that William Wordsworth, Shelley, and Keats all approached poets and poetry rather similarly. They thought poets were more clairvoyant than other people. They shared Plato's belief that poetry could benefit society by educating it. Shelley used poetry to bring about social change. Poetry served as a vehicle for Keats' vision of joy and an expression of his animated soul.
- William Wordsworth, Mary Shelley, and John Keats—all Romantic poets—made a tremendous impact on poetry during the Romantic Revival. His prophecy of a new-born age is the core of Shelley's writing. In appreciation of Greece, he created the play *Hellas*. Shelley was motivated by love, a love that went beyond humanity to include all other living things, including plants, animals, and flowers, as well as the elements and all of nature. *Alastor* (1816), another poem by Shelley written in Greek vein, describes his quest for an unreachable ideal of beauty. The *Cenci* is a theatrical work that tells the sad tale of Beatrice, who murders her father in retaliation after becoming the object of his lust. He talks of his love for a stunning young Italian girl in *Epipsychidion*. John Keats is honoured in the elegy *Adonais*. No line of poetry in English is as unplanned as Shelley's. We discover a lovely fusion of pantheistic philosophy with scientific approach in Shelley's poems. More than other Romantic poets, Wordsworth and Shelley were concerned with nature. Wordsworth discovered ponderous and calming reflection in nature, while Shelley demonstrated an intense and passionate love, according to Compton Rickett.
- Shelley discovers in nature the genuine expression of his own nature and draws what could be referred to as his philosophy of life from it. John Keats, the *Adonais* of Shelley's poem, was exceptional as a Romantic poet and a lover of nature. However, his life was much shorter than Shelley's. Beauty in nature, in people, and in art was his guiding principle. In Greek mythology, mediaeval romance, and great poetry, he grabbed on beauty wherever it had been present on earth. After writing seven juvenile verses, Keats released his couplet poem *Endymion*. It has some great pages. His abilities grew so quickly that by 1820 he had published a book that contained such masterpieces as *Lamia*, *Isabella*, *The Eve of St. Agnes*, and a portion of *Hyperion*, in which he intended to describe the demise

of the ancient Greek gods before the arrival of more modern gods endowed with unrivalled beauty.

- In addition to these, he also wrote odes, which are the most exquisite examples of his talent (Ode to Nightingale, Ode on a Grecian Urn, To Autumn, and Ode to Psyche). He was less influenced by Plato and more by Spenser, Milton, and Shakespeare. Keats developed the abundance of detail that crams each and every word and note of his poetry. There is no other English poet who can condense so many riches into a single line or verse. Despite having brief lives, Shelley and Keats both made significant contributions to poetry. Plato's idealist philosophy was absorbed to varying degrees in the poetry of P.B. Shelley and John Keats. The poetry of Wordsworth, Shelley, and Keats prominently displays Plato's mysticism, theory of inspiration, notion of love, conception of a philosophic and aesthetic trinity, theory of ideas, and pantheism. The two greatest admirers of beauty were P. B. Shelley and John Keats. In the poetry of the early nineteenth century, they acted as a pair as the two prophets of beauty. They adopted Plato's worship of goodness, truth, and beauty. In his Symposium, Plato maintained that the good, truth, and beauty were a kind of aesthetic and philosophic trinity that existed as one. John Keats and P.B. Shelley, both poets, adopted Plato's definition of beauty. However, the difference between these two writers as admirers of beauty was crucial and important. Keats was thrilled, in the early stages of his creative career, to express beauty in its sensuous and physical elements, whereas Shelley was engaged in the philosophical and cerebral component of beauty. For Shelley, beauty was metaphysical. He believed that the universe is sustained by a spirit that is a part of the universe and is ultimately indistinguishable from love.

In the excerpt above, Keats declares that Nature is the creator of charming poets. The idea is further expanded in "Sleep and Poetry," where Keats believed that poetry was the natural song of rejoicing that flowed from the heart in response to Nature. He says in his letter:

No one who once the glorious sun has seen
And all the clouds, and felt his bosom clean
For his great Maker's presence, but must know What' tis I
mean and feel his being glow. [41-44]

Indeed, both John Keats and Plato recognized the significance of inspiration in the process of composing poetry. They shared the belief that genuine poetic creation required a state of inspiration or heightened inspiration. Keats, as a Romantic poet, emphasized the role of inspiration in his poetic endeavors. He believed that poetry originated from a deep wellspring of inspiration that transcended mere intellectual or rational faculties. Keats' concept of "negative capability" highlighted the ability to embrace uncertainties and contradictions, allowing the poet to tap into the realms of imagination and inspiration.

The poet has plainly said in the above excerpt that he is not an average human being, but rather an inspired entity. According to Keats, poets write poetry when they are moved by nature. Plato expressed skepticism about poets as reliable guides because he believed that their inspiration came from a realm beyond their conscious control. In Plato's

view, poets were not engaged in steady deliberation or rational analysis when composing poetry. Plato's portrayal of poets as operating in a state of inspiration placed them in a distinct position between two extremes. On one hand, poets were seen as possessing a certain prophetic quality, as they tapped into a higher realm of truth and beauty. This connection with the divine or transcendent allowed them to convey profound insights and stir the emotions of their audience.

Plato thought that poets, like prophets, express divine truth and are divinely inspired. Plato also believed that Muse communicates with poets through their words. Keats has followed Plato's lead in this regard. He believed that a great poet had to be a great thinker and prophet as well. In *Hyperion*, he distanced the poet from the common dreamer, elevating the poet above dreamers and fanatics. He says in his letter:

The poet and the dreamer are distinct; Diverse, sheer
opposite, antipodes
The one pours the balm upon the world The other vexes
it... [I.199-202]

The poet, according to Keats, is not a common mortal. He believed that the poet and the dreamer are two separate people. The Dreamer is incapable of being a poet. Human beings' agonies and strife are attempted to be soothed by the poet. The poet is a thinker who guides others in the right direction. The poet's visions are for the entire world, whereas the zealots' visions are for their own parties. In the following words, his humanistic mentality is revealed. In *Hyperion*, Keats writes:

Fanatics have their dreams, wherewith they weave A
paradise for a sect...
For poesy alone can tell her dreams
With the fine spell of words, alone can save Imagination
from the sable charm
And dumb enchantment... [I.6-11]

As a result, Keats distinguishes poets from fanatics. Fans have their own fantasies. They create their own world based on their fantasies. However, poet is an exception. Poetry is a dream in and of itself, weaving a wonderful universe for the people. People's well-being is at the heart of the poet's dreams. Plato opposed to the erroneous god ideas and atheism that he encountered in earlier poets' poetry. He communicated his strong believe in gods and atheism in an indirect manner. Keats wrote about gods and goddesses in his poetry as a result of this conviction. "Keats was driven to talk and write about the gods as much as they would have been supposed to speak for themselves," [Weeks 1992: 62 Keats creates a romantic web and colors his works with a romantic order in this way. But that isn't all there is to know about Keats.

He was disgusted with the world of flora and old pan at one point in his life and desired to travel to a world where he might witness the agonies and strife of human hearts. He aspired to write about stories that had an impact on people's lives and fates. The human touch is obviously visible in the "Eve of St. Agnes" and "Ode to Psyche," which connects him to Plato, who believed in the doctrine of art for the sake of life. Plato believed in the philosophy of art for the sake of art. He placed a premium on the utility of art. Practicality

and utility were the criterion or basic principles for determining the value of a piece of art for him. In terms of poetry's purpose, he believed that poetry's purpose is to form and mould human nature and character, not just to provide entertainment. The purpose of poetry is to bring out the finest in people's hearts and minds. In his latter literary career, Keats, like Plato, believed that poetry should not be wholly isolated from life and humanity, but rather should express the dreams and aspirations, grief and suffering of human life. He questioned if he could give up sensual experiences, but recognized in the same breath that it was merely a step toward a better existence. "Yes, I must pass them for nobler life / Where I may find the agonies, the battle Of human heart," Keats wrote in *Sleep and Poetry* [122-124]. He made the decision to cope with people's suffering and anguish. Keats, like Plato and Shelley, was concerned about people. He aspired to write about stories that had an impact on people's lives and fates. He brought the agonies and tragedies of human life to light via his poetry.

In the quoted lines, Keats suggests that only those who have experienced and deeply empathized with the sufferings of the world can ascend to a certain height or achieve a particular understanding. The phrase "None may usurp this height" implies that this elevated state of perception or wisdom cannot be attained by just anyone. The line, "But those to whom the world's sufferings / Are misery," suggests that those who truly feel the weight of the world's sorrows, who experience it as personal anguish, are the ones capable of reaching this height. Keats implies that it is through this intense identification with suffering that individuals can gain a profound insight into the human condition.

He shed light on the world's problems. He aimed to bring reformation into people's life through shedding light on the world's ills. Like Plato, Keats believed that poetry should tell the story of humanity's pains and sufferings, and that poetry's great goal is to aid humanity. "Forgetting the great goal / Of poesy, that it should be a friend / To sooth the anxieties and lift the thoughts of mankind," he writes in *Sleep and Poetry* [248-250]. Keats displays himself as a reform poet and a lover of mankind in these verses. The ultimate goal of poetry should be to soothe or balm the pains of human life. From the excerpt above, it is clear that Keats had a humanistic outlook. In this way, he was similar to Plato.

Keats escapes and keeps himself far away from the harsh realities of life in the early stages of his writing career. He is enthralled by Greek mythology and poetic depictions of nature. He travels back to the Middle Ages and pagan eras. The realm of Greek paganism, with all its joys of life and mysticism, reappeared in his verse. Plato was a Pantheist, believing in a divine power that ruled and shaped all of nature and human life. Even more so than Shelley, Keats was a devout pantheist. Keats introduces himself as a pantheist in "To Psyche." "When the haunting forest was holy, boughs / Holy the air, water, and fire" [38-39]. Keats believed in a transcendent power that pervades all of nature's objects. All of the universe's actions are governed and controlled by it. He saw divinity in practically all of Nature's creations. The Holy Spirit, who is present everywhere, controls and coordinates all objects like water, air, and fire.

Keats' poetry is replete with Hellenic qualities and Greek

traits, but he was less affected by Plato than Shelley. Keats' poetry incorporates a few Platonian concepts. In his ability to adapt Greek mythology and folklore, Keats was platonian. Plato's works, such as *Timaeus*, *Permenides*, and *The Republic*, are largely comprised of myths, symbols, and pictures. His fervent appreciation for Greek tale and mythology is unquestionably one of the most essential characteristics that binds him to Plato. Keats frequently returns to Greek mythology and legends. Hellas inspired several of his major works, including *Endymion*, *Hyperion*, *Lamia*, "Ode on a Grecian Urn," and "Ode to Psyche." The *Nightingale* is transformed into a "light-winged Dryad of the Trees." This mental indulgence in Greek mythology demonstrates a temperamental affinity for the Greek way of life and religious instruction, which is seen in Plato's works. Plato defined the poet as a winged, light, and divine creature. In his poem "Ode to the Nightingale," Keats describes *Nightingale* in the same way and with the same words.

Plato expelled Poets from his ideal state in the *Republic* because of the earlier poetry's flawed concepts of God and atheism. He despised false notions of Gods and Goddesses. In a roundabout way, he communicated his strong faith in God. The treatment of Gods and Goddesses in Keats' poetry is Greek. Hymns to pagan gods and goddesses, including as *Diana*, *Neptune*, *Venus*, *Cupid*, *Pan*, *Becchus*, and *Hermas*, are included. Keats, like Plato, used Greek mythology and legends in his writing. Plato articulated his concepts of truth, beauty, and the good through tales, symbolism, and allusions. He felt that truth, beauty, and goodness are all one, and that they are all one, an aesthetic and philosophic Trinity. Keats' adoration of beauty links him to Plato. Keats, like Plato, saw truth as beauty and beauty as truth. With the passage of time, Keats' perception of beauty and attitude toward beauty shifted. He was a big devotee and lover of beauty at all times. The admiration of beauty was the driving factor that motivated him throughout his life.

Keats, like Plato, saw beauty, truth, and goodness as one. Nature's beauty brought him joy. Keats' perception of beauty was essentially physical in his early years. He was drawn to the beauty of women as well as the beauty of nature. He expressed this excitement in the beauty of Nature in all of its forms in the poem *Endymion*. The poem follows the story of *Endymion*, a shepherd of Greek mythology who is known for his eternal sleep and his relationship with the moon goddess, *Selene*. Keats weaves a romantic tale in "Endymion," exploring themes of love, beauty, and the pursuit of a transcendent ideal. Keats was a huge fan of Greek mythology, and he incorporated it heavily into his poems. In the poem, Keats sees beauty as a source of eternal happiness. Beauty, according to Keats, has the capacity to alleviate all of life's pains and to provide joy and brightness to a dreary existence. *Endymion's* first lines demonstrate the poet's enthusiasm for beauty and link him to Plato.

A thing of beauty is a joy for ever

Its loveliness increases, it will never Pass into nothingness, but still will keep A hower quite for us, and a sleep

Full of sweet dreams and health. [1.1-5]

In Keats' poetry, the spirit takes on the form of beauty. This beauty is timeless and unchangeable. Accepting the platonian principle that the spirit moves through all objects of Nature,

Keats glorified it in *Endymion* as the spirit of beauty, which is the source of eternal joy and relieves all human beings' exhaustion and sorrow.

Keats believed that poetry should be both great and humble, and that it should directly reach the reader's spirit. In his poem "Places of Nestling Green for Poets Made," Keats expresses similar sentiments: "For what has made the sage or poet write / But the glorious paradise of nature's light?" [125-126]. Keats, like Plato, thought that a poet could not write without inspiration. It is evident from the preceding sentences that the poet is not an ordinary human person, but rather an inspired one. According to Keats, poetry is written when a poet is moved by the light of nature.

Plato believed that a poet writes poems only when he is inspired, and thus is not a safe-guide. He relies on inspiration, which is beyond his control, rather than cold deliberation. The poet is the conduit through which the Muse speaks. This distinguishes him as a unique individual who straddles the line between prophet and lunatic. According to Plato, a great poet must also be a great thinker and a great prophet. The principle of beauty did certainly influence Keats. In the literary world, he is known as the poet of beauty since he lived and contributed to literature as a lover and admirer of beautiful.

Conclusion

In the world of romantic poetry, Keats holds an important position. His reputation and repute are built on his odes. His romantic imagination lives in the bittersweet tragedy of his experiences. The Hellenism and classical brilliance of his poetry are embodied in his command of them. Like any great poetry, Keats' odes both passionate and classical at the same time. His interpretation of gods, myth and the soul as well as his allegiance to Greek gods and culture, as well as his view of beauty and truth, place him squarely among Plato's followers. John Keats, the Adonais of Shelley's poem, was a one-of-a-kind Romantic poet and nature lover whose life was cut short by Shelley. His guiding beacon was beauty, which he saw and felt in nature, in people, and in art. He seized beauty wherever he could find it on the planet, in Greek mythology, medieval folklore, and great poetry. Following a few juvenile verses, Keats wrote *Endymion*, one of his most important poems. It's composed in two-syllable couplets. Some of the pages are admirable. The growth of his powers was so rapid that by 1820 he published a volume which included such masterpieces as *Lamia*, *Isabella*, *The Eve of St. Agnes* and a fragment of *Hyperion*, in which he wrote about the downfall of the primitive gods of Greece before the advent of younger gods endowed with supreme beauty. He also composed timeless odes like as "Ode to Nightingale," "Ode on a Grecian Urn," "To Autumn," and "Ode to Psyche," which are the most perfect expressions of his brilliance. Spenser, Milton, and Shakespeare had a greater influence on him than Plato. Keats created a depth of detail in his poetry, which may be found in every word and note. No other English poet manages to condense so much beauty into a single line or verse.

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