

Suffering and Beauty in the “Cold”: A Study on Keats’s “On Visiting the Tomb of Burns”

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Summary In “On Visiting the Tomb of Burns,” John Keats uses the words “cold” and “beauty” twice, connecting the image of “cold” with his concept of “beauty.” While Keats uses the word “cold” in his other Scotland poems to refer to physical coldness and mortal suffering, in “On Visiting the Tomb of Burns,” he associates beauty with the word. The similar association of “cold” with “beauty” reappears in “Ode on a Grecian Urn.”

Although Keats makes no direct connection between the landscape of Dumfries and the Grecian urn while writing “On Visiting the Tomb of Burns,” he imagines that these “cold” inanimate objects reflect mortality. This study argues for the association between coldness and beauty in “On Visiting the Tomb of Burns” composed in 1818, and highlights how this contributed to the composition of “Ode on a Grecian Urn” in 1819.

Introduction

“On Visiting the Tomb of Burns” (hereafter referred to as “On Visiting”) is one of the three poems composed on Robert Burns by John Keats, the other two being “This mortal body of a thousand days” and “Lines Written in the Highlands after a Visit to Burns’s Country.” It is rarely discussed as an independent work since Keats is thought to have written these three poems at an astonishing speed during his Scotland walking tour in 1818.¹⁾ The word “cold” has been used in “To Ailsa Rock” and “Not Aladdin magian,” Keats’s other Scotland poems, to evoke the cool Scottish climate and its landscape of rocks and stones,²⁾ but these poems do not associate the word “cold” with “beauty.” On the contrary, the association is apparent in “On Visiting.”

After his trip to Scotland and experiencing the death of his younger brother Tom in December

1818, the word “cold” begins to lose its connection with the concept of beauty in Keats’s poems for a while, only retaining the meaning of mortal suffering. For instance, in “The Eve of St. Agnes” (composed from January to February 1819), the word “cold” signifies mortal suffering. However, it is again used to describe beauty in “Ode on a Grecian Urn” (composed in May 1819), after Keats decided to embark on a philosophical inquiry about “The vale of Soul-making”³⁾ in his letter to George and Georgiana Keats from 14 February to 4 May 1819.⁴⁾ His decision is not irrelevant to “On Visiting.”

The mortal suffering, the poet imagines, contributes to the association of “cold” with “beauty.” In “On Visiting,” Keats describes Dumfries as “cold” and Burns as warm with a southern disposition. Similarly, in “Ode on a Grecian Urn,” he describes the urn as “cold” and compares it with the passionate figures engraved on it. The deceased Burns and the figures on the urn are contrasted with

the cold Dumfries landscape and the urn. In "On Visiting," Keats seems to discover the beauty of the Dumfries landscape by imagining Burns's suffering and emphasising human mortality in it. Before his Scotland tour, Keats talks about the ideas of "Negative Capability"⁵⁾ and "a large Mansion of Many Apartments"⁶⁾ in his letters. These ideas reflect his deep understanding of human suffering, leading him to the idea of "The vale of Soul-making." Thus his aesthetics is based on his understanding of human suffering. The use of the word "cold" in "On Visiting" has fascinated researchers such as A. W. Phinney and J. C. Maxwell, who opine that Keats intentionally used the word "cold" in "On Visiting" and "Ode on a Grecian Urn."⁷⁾ However, they do not focus on how the word is related to his perception of beauty, which tends to "tease us out of thought / As doth eternity"⁸⁾ (*Grecian Urn* 44-45). Examining these two poems, this study aims to elucidate how Keats's use of the word "cold" aesthetically contributes to his creation of the great ode.

(1)

According to Dane Lewis Baldwin's *A Concordance to the Poems of John Keats*, Keats uses the word "cold" in twenty-four poems (63). However, only four of these poems were written between 1814 and 1816. He composed eleven poems in 1815, and the word appears in only one of them. Moreover, the word appears only in three out of the twenty-seven poems he wrote in 1816. In these three poems, the word "cold" suggests only physical coldness. He uses it in "You say you love" and *Endymion: a Poetic Romance* (hereafter, *Endymion*) in 1817, as well as in seven poems he wrote in 1818. A dramatic increase in the usage of the word "cold" is noticed in 1819: it is used in ten out of his thirty-three poems to express suffering (if we assume that "The Eve of St. Agnes" was written in 1819). In "La Belle Dame Sans Merci," it appears in the line, "On the cold hill

side," which is repeated twice (36, 44). The "cold" in this instance alludes to the mysterious, unearthly charm of the lady, "a fairy's child" (14), and the suffering of the knight-at-arms falling in love with her. In "Ode on a Grecian Urn," the word "cold" is used to describe the urn's sublime beauty as well as the suffering of the figures on it. Keats wrote two poems in 1820, and the word "cold" appears only once in "Ode to Fanny" with no association with the word "beauty."

The word "cold" appears twice in "On Visiting" to suggest Keats's impressions of Scotland and its indifferent landscape. In a letter to Tom Keats composed between 29 June to 2 July 1818, he writes: "I know not how it is, the Clouds, the sky, the Houses, all seem anti-Grecian and anti-Charlemagnish. I will endeavour to get rid of my prejudices, and tell you fairly about the Scotch" (141). As a philhellenist, Keats considers the landscape as "anti-Grecian and anti-Charlemagnish." He also describes the people of Kirkcudbright as "primitive" in his letter to Tom Keats written from 3 to 9 July 1818: "They are very pleasant because they are very primitive, but I wish they were as snug as those up the Devonshire valleys" (149). He appreciates the local people; yet, his use of the word, "primitive" has a negative connotation. These descriptions suggest Keats's disappointment with Dumfries. Raymond D. Havens, in his discussion of "To Autumn," focuses on the shift in Keats's perspective from an idealistic to a realistic one: "towards the end there is a change ... he turns to the familiar English countryside, the unidealized beauty which nearly every one [sic] sees and feels" (210). Havens suggests that the poet's rejection of the idealistic and confrontation with the realistic world is noticeable in Keats's later poems. Keats's acceptance of "cold" reality in "On Visiting" certainly reflects the thoughts that he expressed in his letters.

In this indifferent landscape of Dumfries, Keats imagines Burns's suffering. He describes the

"vulgarity" of Scottish kirkmen against Burns in a letter to Tom Keats: "Poor unfortunate fellow; his disposition was southern. How sad it is when a luxurious imagination is obliged in self-defence to deaden its delicacy in vulgarity ..." (150). Keats seems to regard Burns's southern disposition as suppressed by the northern vulgarity of Scotland,⁹ which is far from a Grecian or Charlemagnish environment. He thinks that society was indifferent to Burns as well as Thomas Chatterton,¹⁰ and that it needs to be culturally developed: "the world is very young and in a very ignorant state" (150). The word "cold" is associated not only with the Dumfries landscape but also with the Scottish society that surrounded Burns.

Keats considers that a secret of great poetry lies in rendering disagreeable subjects closer to "Beauty"¹¹ and "Truth." This idea appears in his letter to George and Tom Keats composed in 21, 27 (?) December 1817: "The excellence of every Art is its intensity, capable of making all disagreeables evaporate from their being in close relationship with Beauty and Truth" (60). Albert Gérard writes of Keats's ultimate purpose of creating poetry: "the only way for him to solve the antinomy between life and art and to do some good to mankind was through art. Art itself was the way out of his dilemma" (18). In "On Visiting," Keats's impression of Dumfries is not totally agreeable to his understanding of beauty. Therefore, he tries to sublimate the cold and indifferent landscape by the power of his poetry, imagining Burns's suffering. In his later poem "Ode on a Grecian Urn," he similarly imagines the suffering of the figures on the beautiful but "cold" urn.

(2)

Looking at the "cold" landscape of Dumfries, Keats has the feeling of estrangement from it: "Though beautiful, cold – strange – as in a dream / I dreamèd long ago" (3-4). The poet explains in his

letter to Tom Keats from 29 June to 2 July 1818: "This Sonnet I have written in a strange mood, half asleep" (141). Sidney Colvin describes this mood as "dreamlike discomfort": "So writes Keats from Dumfries, ... where Keats expressed his sense of foreignness and dreamlike discomfort in a sonnet interesting as the record of a mood but of small merit poetically" (278). Colvin suggests that the "dream" represents the poet's discomfort with Dumfries. However, the poet simultaneously thinks of the landscape as inspiring by assimilating it with his dream. Keith D. White points out that "the process of dreaming while asleep is metaphorically similar although subordinate to the process of creating poetry" (81). Although the "cold" indifferent Dumfries landscape discomforts the poet, it still has beauty that inspires his poetry about Burns's suffering and mortality. Phinney suggests that the expression "cold beauty" in the sonnet "is applied to a landscape that, though beautiful in itself, cannot be enjoyed apart from the consciousness of natural ephemerality and human mortality" (224).

A closer look at "On Visiting"¹² reveals that Keats has a keen sense of Burns's suffering. In the octave, he refers to "the setting sun" (1) in the first line, and he personifies the Scottish summer as a metaphor of Burns: "The short-lived, paly summer is but won / From winter's ague for one hour's gleam" (5-6); and "Through sapphire warm their stars do never beam" (7). The Scottish summer is "short-lived" and "paly," always haunted by the sickliness of winter. The word "ague" is also used in "The Eve of St. Agnes," where the elderly Angela appears in an agonised state: "[Porphyro's] poor guide hurried back with agues in her brain" (189). As Nicholas Roe asserts, Keats's vision "represents the world as a gigantic hospital, a global sickroom populated with 'effigies of pain' (*Hyperion*, I. 228)" (192), and the winter remains like dreadful and fatal sickness. It prevents the "sapphire warm" stars of summer from shining. The personified Scottish summer stands for

Burns as his family name includes the word “burn”: he is “The short-lived, paly summer,” sick with winter’s ague. The cold winter, on the other hand, may imply “a very ignorant state” (*Selected Letters* 150) of Scottish culture that fails to appreciate Burns’s artistic value.

The phrase “cold beauty” in the last line of the octave is linked by the word “beauty” with the sestet, from “cold” to real “beauty”:

All is cold beauty; pain is never done
 For who has mind to relish, Minos-wise,
 The real of beauty, free from that dead hue
 Sickly imagination and sick pride
 Cast wan upon it! Burns! With honour due
 I have oft honoured thee. Great shadow, hide
 Thy face; I sin against thy native skies.

(8-14)¹³

Here, the Dumfries landscape is all “cold beauty” where pain continues forever. It is different from the “real of beauty.” The poet feels “sin against [Burns’s] native skies” because he cannot appreciate the “real of beauty” in the Dumfries landscape. He thinks that “Sickly imagination and sick pride” is cast upon the landscape. He only sees the “dead hue” in the landscape, which reminds him of Burns’s suffering but nothing else. Keats cannot but think the landscape is unworthy of honourable Burns.

Looking closely at the sestet, Keats seems to think that a “Minos-wise” (9) person can truly relish the “real of beauty” in the inanimate objects. “Minos” is a judge of Hell in Dante Alighieri’s *Inferno*, which Keats was reading during his Scottish tour. John Glendening suggests that Keats connects this image with the scenery of Dumfries: “Minos is the judge who presides over the carnal lovers in the second circle of Hell, a region of coldness and death that Keats probably associated with Dumfries” (84). A “Minos-wise” person has the power to find beauty in the Dumfries landscape, though it does not become fully apparent at this stage to Keats’s eye. J. M. Murry comments, considering that the poem’s tone is invariable: “For who’, Keats asks,

‘has a mind steady and strong enough to discern and respond to the Real of Beauty, to keep it unclouded by the dead hue cast upon it by sickly imagination and sick pride?’” (63) Murry says that there is no one who can have a strong mind to discern the “real of beauty.” The word “Minos-wise” also signifies someone who can understand the painful truths of others. Analysing “Minos-wise” in Keats’s poem, George Yost alludes to Minos in Spence’s *Polymetis*, who apprehends necessary painful truths about the damned souls. According to Yost, to become Minos is “to have the ability to enjoy the real of beauty without the dead hue that fickle imagination and sick pride usually, but not now, cast wan upon it.” (224). People who are “Minos-wise” have the power to understand human suffering. By imagining Burns’s suffering, Keats yearns to become “Minos-wise.” Maxwell points out: “The association of suffering with the apprehension of beauty is familiar in Keats, and here he has introduced it as an antidote to the coldness of the opening lines. ‘Cold beauty’ is one thing; ‘the real of beauty’ is another, and to relish it involves continual pain” (79). If “the association of suffering with the apprehension of beauty” is an antidote for Keats to the coldness, he tries to associate Burns’s suffering with the “real of beauty” in the “cold” landscape in vain. In other words, Keats tries to sublimate the disagreeable landscape of Dumfries by his imagination.

Keats repeats the word “sick” in the phrase: “Sickly imagination and sick pride / Cast wan upon it!” (11-12).¹⁴ The word is associated with the suffering of Burns, who is depicted as “paly summer” (5). Burns appears as a shadow or phantom moving across the scenery: “Great shadow, hide / Thy face; I sin against thy native skies” (13-14). The phrase “Great shadow” is an echo of the word “Ombra,” which indicates a shadow or spectre and appears more than ninety times in *Divine Comedy*. Keats apologises to Burns’s phantom or “Great shadow” since he cannot understand the “real

of beauty" of the Dumfries landscape. By summoning Burns's suffering spirit, Keats shows his immaturity as a poet, confessing that he "sin[s] against" his native skies. The poet does not understand the "real of beauty" in the "cold" inanimate landscape yet, but he still thinks that his imagination of Burns's mortality makes it poetic.

(3)

A comparison between "On Visiting" and "Ode on a Grecian Urn" further clarifies the meaning of "cold" in the former poem.¹⁵ In the ode, the outer form of the urn reminds of the Dumfries landscape in "On Visiting." Although it looks "cold" and indifferent, Keats imagines that the urn can create a tale that is sweeter than the poetic works of men:¹⁶ a "Silvan historian, who canst thus express / A flowery tale more sweetly than our rhyme" (3-4). The engraved figures on the urn's surface are the protagonists of this "flowery" tale: "What men or gods are these?" (8) The indifferent and inanimate coldness of the urn highlights the pastoral "flowery" warmth, which suggests the liveliness of the figures. This contrast between coldness and warmth is a reprise of that between the cold landscape of Dumfries and Burns, who is depicted as "paly summer" (5) in "On Visiting."

In the second stanza, the poet imaginatively describes the engraved figures. He uses the word "sweet" to describe the unheard melodies coming out of the urn: "Heard melodies are sweet, but those unheard / Are sweeter ..." (11-12). Although the figures enjoy pastoral warmth, Keats imagines that they are suffering. He uses negatives especially in the second stanza to examine the states of the figures: the melodies are "ditties of no tone" (14) played to the spirit and not to "the sensual ear" (13). The negatives also appear in the narrator's call to the fair youth, "thou canst not leave / Thy song" (15-16), and to the bold lover, "never, never canst thou kiss" (17). They are used to describe the suffering of the

figures on the urn, as in "On Visiting," where the summer stars "never beam" (7) and "pain is never done" (8). Although the figures are not mortals, the negatives reveal their suffering and captivity on the urn. What is attractive about the urn to Keats is not its outer "cold" form but its warm pastoral world that stimulates his imagination. He finally discovers that the world of warmth is that of suffering and this contradiction contributes to his understanding of the urn's beauty.

In the third stanza, Keats describes the figures that cannot move by repeating the word "happy" six times, while realising that the inanimate world is "cold" and indifferent. The illustration of the boughs, for instance, shows that they cannot shed their leaves in autumn even if they want to because they are engraved on the urn: "Ah, happy, happy boughs, that cannot shed / Your leaves, nor ever bid the spring adieu" (21-22). It is also the same with the "happy melodist" (23), who "For ever piping songs for ever new!" (24); and the "happy love" (25): "For ever warm and still to be enjoyed, / For ever panting, and for ever young" (26-27). In a sense, it is tragic that the melodist cannot stop singing, and the lover cannot age. They are as if confined alive in an inanimate artefact. Cynically, the word "happy" shows the suffering of the engraved human figures on the "cold" urn: "All breathing human passion far above, / That leaves a heart high-sorrowful and cloyed, / A burning forehead, and a parching tongue" (28-30). Considering these lines, Harold Bloom points out: "A mouth that has no moisture and no breath may be able to summon breathless mouths, but it can as easily be called death-in-life as life-in-death" (408). Although they do not suffer like mortals, the engraved figures are in a state of death-in-life, which echoes Burns's suffering and his phantom in "On Visiting."

This suffering of the figures confined inside the inanimate urn gradually develops into the deathly scene of the heifer's sacrifice in stanza four, which

might be associated with the victimised life of Burns in "On Visiting." The emptiness of a deserted town adds a sense of fear to the sad scene: "What little town by river or sea shore [sic], / ... Is emptied of this folk, this pious morn?" (35-37) There are no human beings to disclose the reason for the town's desolation, and its silence seems to continue forever: "And, little town, thy streets for evermore / Will silent be; and not a soul to tell / Why thou art desolate can e'er return" (38-40). The poet feels sad about the town's permanent silence just like he feels disappointed with the indifference of the Dumfries landscape (1-2).¹⁷⁾ It is beautiful but indifferent and "strange" (3). Like the Dumfries landscape, the streets of the deserted town in "Ode on a Grecian Urn" look "cold." His imagination cannot stay in perceiving the pastoral world but face mortality implied in the urn.

In the last stanza, the poet returns from the world of imagination and sees the outer form of the urn, exclaiming: "O Attic shape! Fair attitude!" (41). He uses the phrase "Cold pastoral!" (45) after the lines, "Thou, silent form, dost tease us out of thought / As doth eternity" (44-45). These lines suggest that the urn, like the Dumfries landscape, does not fully show the "real of beauty" to the poet. Meanwhile, the urn forever remains with its "cold" indifference: "When old age shall this generation waste, / Thou shalt remain, in midst of other woe" (46-47). Understanding that no one can appreciate the "real of beauty" in "cold" inanimate objects, the poet lets the urn speak: "Beauty is truth, truth beauty' – that is all / Ye know on earth, and all ye need to know" (49-50). Human beings can only listen to what the urn suggests about the "real of beauty."¹⁸⁾

Conclusion

When Keats pursues the "real of beauty" in inanimate objects, he cannot fully understand its essence, but he tries to discern it by imagining the suffering of mortality in these "cold" objects. Keats

was not fully aware of the potentiality of associating the word "cold" with "beauty" in "On Visiting;" however, he later inquired into the "real of beauty" these two words suggest in "Ode on a Grecian Urn." He found that, by observing mortality and suffering and imaginatively expressing its warmth in his poems, he could sublimate the cold objects into the "real of beauty." In the sense that Keats became "capable of making all disagreeables evaporate from their being in close relationship with Beauty and Truth" (*Selected Letters* 60). Among his poems written in Scotland, "On Visiting," no doubt, contributed to his composition of the great ode.

Notes

- 1) Jack Stillinger mentions: "Keats did a walking tour of the English Lake District and Scotland in the summer of 1818, and virtually all the poems that he wrote on this trip are what we call 'occasional' pieces, composed on the spot or in letters just afterward to his brothers and sister, rather in the way that you and I would scrawl postcards" (122).
- 2) These rocks and stones provoke a sense of the sublime in Keats. The descriptions of the Titans in *Hyperion. A Fragment* suggests the landscape of Scotland and the Lake District he visited, and he also admired the Elgin Marbles which are made of stones. This coldness of rocks and stones is related to that of the sculptures in "Ode on a Grecian Urn."
- 3) Keats mentions his idea in his letter to George and Georgiana Keats: "The common cognomen of this world among the misguided and superstitious is 'a vale of tears' from which we are to be redeemed by a certain arbitrary interposition of God and taken to Heaven ... Call the world if you Please 'The vale of Soul-making.' Then you will find out the use of the world" (290).
- 4) Keats's letters are all cited from *Selected Letters of John Keats: Based on the texts of Hyder Edward Rollins, Revised Edition*, edited by Grant F. Scott.
- 5) The idea of "Negative Capability" suggests that human beings must acknowledge their ignorance and implies the importance of suffering. Keats mentions in his letter to George and Tom Keats 21, 27 (?) December 1817: "... what quality went to form a Man of Achievement, especially in Literature and which Shakespeare possessed so enormously – I mean *Negative Capability*, that is when man is capable of being in uncertainties, Mysteries [sic], doubts, without any irritable

- reaching after fact and reason" (60).
- 6) Keats's concept of "a large Mansion of Many Apartments" appears in his letter to J. H. Reynolds, 3 May 1818. In the idea of "a large Mansion of Many Apartments," Keats mentions that "the Chamber of Maiden Thought" gradually darkens and human beings should confront the mystery surrounded by Mist: "... This Chamber of Maiden Thought becomes gradually darken'd and at the same time on all sides of it many doors are set open, but all dark, all leading to dark passages. We see not the balance of good and evil. We are in a Mist" (124). In this concept, Keats insists on the importance of progress through "dark passages" to develop one's mind, and suggests the importance of human suffering in progress since it is an act to apprehend things beyond human knowledge.
 - 7) Phinney thinks that the word "cold" suggests the historical distance of the urn and the landscape from the poet. Maxwell considers Keats's paradoxical use of words in his poems. He introduces the comparison of coldness and warmth in "Ode on a Grecian Urn," Beauty and Melancholy in "Ode on Melancholy," and "dying into life" in *Hyperion*.
 - 8) The texts of Keats's poems cited in this article are all from *The Poems of John Keats*, edited by Miriam Allott.
 - 9) Marilyn Butler points out that Keats has a southern disposition, which appears in many of his poems, for instance, "Hymn to Pan" in *Endymion* (136). Although Keats idealised the Lake District and the atmosphere of northern climes, his poetic concepts were derived from the southern atmosphere.
 - 10) His sympathy with Burns is similar to that with Chatterton in "To Chatterton," whose poetical works were not publicly evaluated during his lifetime.
 - 11) He connects beauty with passions like love in his letter to Benjamin Bailey 22 November 1817: "What the imagination seizes as Beauty must be truth – whether it existed before or not – for I have the same Idea of all our Passions as of Love; they are all in their sublime, creative of essential Beauty." (54) He points out that sublime beauty will influence our minds positively and beneficially.
 - 12) Maxwell comments that Jeffrey's transcript of the poem is "worth preserving" (77). George Yost uses the text of Jeffrey reproduced by Maxwell in his paper (220). Maxwell observes that it is inaccurately printed by M. Buxton Forman and H. W. Garrod, who depended on Richard Monckton Milnes's *Life, Letters, and Literary Remains, of John Keats*.
 - 13) According to Jeffrey's version reproduced by Maxwell, these lines are:

All is cold Beauty; pain is never done
For who has mind to relish Minos-wise,
The real of Beauty, free from that dead hue
Fickly imagination & sick pride
* wan upon it! Burns! with honor due
I have oft honoured thee. great shadow; hide
Thy face, I sin against thy native skies.
*Note. An illegible word occurs here — (77)

Milnes inserts "Cast" (157) before "wan," which Maxwell mentions is presumably pure conjecture.
 - 14) James Treadwell mentions that Keats thinks the place as "unpoetic": "Instead of discovering Burns in his place, he experiences alienation; to him ... the 'real' place turns out to be 'unpoetic ground.' At the spot which seems closest to him, his grave, the sonnet ends by addressing Burns with a guilty appeal for separation from him and his place" (78).
 - 15) Probably because he lost his brother in late 1818, after his tour to Scotland, Keats made his philosophical inquiry into human sufferings in his later years: "As much as a year before this (April, 1818), he gave evidence of a spiritual struggle over the question of poetry and philosophy" (A. W. Crawford 480).
 - 16) James Shokoff points out that for Keats, the urn is supernatural: "The urn is to him a supernatural object, because it is removed from time and its tale is immutable and imperishable" (103).
 - 17) Ian Jack comments on these lines, pointing out that Keats did not find richness in the Dumfries landscape: "But richness is hardly the characteristic feature of the Scottish landscape, as Keats acknowledges in his sonnet" (113).
 - 18) Mario L. D'Avanzo points out Keats's characteristic, comparing him with Wordsworth, who considered nature to be a friend of man. D'Avanzo considers that Keats points out the necessity of the urn's being an inanimate artefact: "the urn seems to instruct that art in the form of a 'cold pastoral,' rather than Nature's animistic self, speaks to man" (101).

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“cold”にみられる苦痛と美：
キーツの「バーンズの墓を訪れて」についての研究

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要旨 John Keats はスコットランド旅行の間に執筆した “On Visiting the Tomb of Burns” (1818) の中で “cold” と “beauty” をそれぞれ2回ずつ使用し, “cold” に “beauty” の意味を付与している. スコットランドで執筆した他の詩作品においても Keats は “cold” という言葉を使用するが, それは主に物質的な冷たさを表現する際に使用されるのみであり, “On Visiting the Tomb of Burns” のような “beauty” との意味の関連は見出されない. 双方の関係性が再び Keats の詩作品に見られるのは “Ode on a Grecian Urn” (1819) においてである.

2編の詩を照らし合わせると, “On Visiting the Tomb of Burns” における Dumfries の風景と “Ode on a Grecian Urn” におけるギリシャの壺が “cold” で物質的なものとして描写されていることが分かる. また詩人の想像力によって, 人間性を宿すものとして描写されていることが分かる. Keats は “On Visiting the Tomb of Burns” を執筆する際に, 想像力によって, 物質的な風景の “cold” が人間性を内包した “beauty” であることに気づいたのである. この論文では, “On Visiting the Tomb of Burns” における “cold” と “beauty” の関係性に着目し, それがどのように “Ode on a Grecian Urn” を書き上げる基盤となったのかについて論じる.