

## Underlying Premonitions of Keats in His Epitaph *Here lies One Whose Name was writ in Water*

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### Abstract:

This study aimed to shed light on the death concerns of Keats as underlying presence in his epitaph "Here lies One Whose Name was writ in Water", as he veiled his fears through a poetic line carved on his nameless tombstone.. This formal study was to discover Keats's necrophobia and his thoughts about the immortality.

To achieve these aims, the epitaph was cognitively analyzed due to the necessity of reviewing concise stages of the poet's life and his mental exertion, which he passed throughout his study of medicine at Guy's Hospitals.

The results unveiled Keats's premonition of death in his concealed conception, and revealed that he spiritually intended to keep his grave anonymous to have his body not sold for medical schools. The cognitive analysis confided that Keats utilized his medical experience to hide his fear of death.

**Keywords:** John Keats, death, gravestone, epitaph, cognitive poetics, medicine, body snatching.

### المخلص:

تَهْدَفُ هَذِهِ الْوَرَقَةُ إِلَى تَسْلِيْطِ الضَّوْءِ عَلَى مَشَاغِلِ الْمَوْتِ الَّتِي كَانَتْ تَعْتَرِي كِيْتِسَ كَوْجُودِ دَفِيْنٍ فِي مَرْتَبَتِهِ "هُنَا يَرْقُدُ مَنْ كَانَ اسْمُهُ مَكْتُوبًا عَلَى الْمَاءِ" بِاعْتِبَارِهِ أَنَّهُ قَامَ بِإِخْفَاءِ مَخَافَتِهِ عَبْرَ تَأْلِيْفِ شَطْرٍ شَعْرٍ نُقِشَ عَلَى شَاهِدَةٍ لَا تَحْمِلُ أَيَّ اسْمٍ. هَذِهِ الدَّرَاسَةُ الرَّسْمِيَّةُ أُجْرِيَتْ لِكَشْفِ خَوْفِ كِيْتِسَ مِنَ الْمَوْتِ وَالْأَشْيَاءِ الْمَيِّتَةِ وَأَفْكَارِهِ حَوْلَ مَفْهُومِ الْخُلُودِ.

وَلِتَحْقِيْقِ تِلْكَ الْأَهْدَافِ وَبِرَهْنَةِ مَعْطِيَاتِهَا، تَمَّ تَحْلِيلُ الْمَرْتَبَةِ تَحْلِيلًا إِدْرَاقِيًّا نِسْبَةً لِلنَّظَرِيَّةِ الْإِدْرَاقِيَّةِ، وَذَلِكَ نَظْرًا لَوْجُودِ ضَرُورَةٍ مُلْحَةٍ لِعَرْضِ مَرَاكِلٍ وَجِيْزَةٍ مِنْ حَيَاةِ الشَّاعِرِ وَتَشْخِيْصِ الْإِرْهَاقِ الذَّهْنِيِّ الَّذِي أَصِيْبَ بِهِ خِلَالَ فِتْرَةِ دِرَاسَتِهِ لِلطَّبِّ فِي بَمَسْتَشْفِيَّاتِ قَاي (Guy's Hospitals).

أزاحتْ النتائجُ السَّتارَ منْ عَلَيَّ هَاجِسَ كَيْتِسَ حَوْلَ المَوْتِ فِي فَلْسَفَتِهِ الغَامِضَةِ وَكَشَفَتْ عَنَ  
الفِكرَةَ بِأنَّهُ نَقَصَدَ بِشَكْلِ رُوْحَانِي أَنْ يَبْقِيَ قَبْرَهُ مِنْ غَيْرِ اسمِ أَيِّ مَجْهُولٍ لِكِي لَا تَنْتَشِلَ جَنَّتَهُ  
مِنَ القَبْرِ وَتَبَاعَ لِإحدى الكلياتِ الطَّبِيبَةِ. التَحْلِيلُ الإِدْرَاقِي أَبْثُ السِّرَّ أَنْ جُونِ كَيْتِسَ اسْتَعَلَّ  
خَبِرَتَهُ الطَّبِيبَةَ لِإِخْفِي مَخَافِهِ مِنَ المَوْتِ.

الكلمات المفتاحية: جُونِ كَيْتِسَ، المَوْتِ، شاهدة القبر، المرثية، الشعر المعرفي، الطب،  
نَشْلُ الجَنَّتِ.

### Introduction:

It is rational to illustrate John Keats's aesthetics and medicine as two sides of the same coin, which is [Poetry]. Both sides must be simultaneously examined in order to grasp some cryptic messages in his works. In other words, Keats's poetry is full of recondite concepts that cannot be decoded without perceiving the poet a former surgeon.

John Keats's poetry resembled the expressionist artists' paintings! They partially conceal some opaque messages, which existed as clues on the surface of the work. The Romantic Keats's opium consumption mania that had yielded his absolute poetic aesthetics, and his preoccupation with abrupt death and immortality, are decoded by investigating the cryptic messages in his poetry and precisely in his epitaph, with reference to his study of medicine and particularly anatomy at Guy's Hospital. In addition, his poems which were written at the time when he reached the zenith of his poetic career.

Al-Abbood sheds light on Keats's cognitive poetic behavior as a poet lived for 25 years, and his whole life spent between the hammer of sickness and the anvil of death; Keats's very brief poetic post reveals the roots of despondency and fears depicted in "When I have Fears" as well as in many of his poems. Actually, numerous biographers and critics of Keats have already highlighted this relation, which links the poet's private life and his poetry profession, counting Keats's fixation with the "dark" theme of death and the shortness of life<sup>(1)</sup>.

In the article *John Keats's Attitudes Towards Death*, illustrates Keats in his sonnet, fearful of his own death, which may halt his future desire to compose breathtaking lines paving the way to eternity and immortality. "The menace of

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1- Al-Abbood, M. N. Keats and Fear of Death. English Language and Literature Studies, 2015, 5(2), 103.

death's arbitrary interference is sufficient to paralyze the poet's creative urge and make him abandon his heroic goal"<sup>(2)</sup>.

The current research paper was bridging the gap between romantic poetry and medicine in the scope that Keats's fears of death unveiled a secret about his epitaph.

This research is significant for the abandoned relationship between poetry and science as many novice poetry readers think that poetry is merely, a product of imagination. The significance of the study was highlighted as the researcher cemented the link between Keats's poetry and medicine.

This research was conducted according to the following framework, which is underpinned by the Cognitive Poetry Theory, which originated from a developed approach called "Cognitive Poetics" founded by Reuven Tsur.

From the perspective of Tsur's cognitive poetics, the romantic poet John Keats's transcendental mind in the sonnet "When I have fears" portrays a mental juxtaposition of self-abandonment and self-oblivion, as many mystics perceive this spiritual state as "peak experience". Undoubtedly, Keats's state of mental exertion connotes, from the bright side, extreme creativity in poetry composition and transcendental vision of life existence. However, Keats's abundance of thinking about such matters also denotes his recondite thoughts and feelings about failure of achieving success, loss of beloveds, agonies of sickness, and premonition of hard death signs. All these preoccupations illustrated the young poet in a mental state cognitively juxtaposes sublime creativity with spiritless negativity<sup>(3)</sup>.

This study attempted to shed light on the concept of death in Keats's short death poem. This formal study of poetic art and the historical medical life of Keats was like a magnifying glass to discover the cryptic meaning in the poet's epitaph. The Cognitive analysis permitted the researcher to decode the recondite fears of Keats in reference to his medical studies at Guy's Hospital (King's College Now), and the literature of anatomy and pharmacology in England at that time.

Concerning Tsur's Theory of Cognitive Poetry in the research, it functioned via a stylistic approach, whose turn in this part highlighted the process of

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2- Hamarat, A. John Keats's Attitudes Towards Death, *Jass Studies-The Journal of Academic Social Science Studies*, p.2. Doi number :<http://dx.doi.org/10.9761/JASSS7495>, Number: 68Summer I 2018, p. 147-154.

3- Beccone, S. *Creative thinking and insight problem-solving in Keats' «When I have fears...»*. *Cogent Arts & Humanities*, 2020, 7(1), 1760186.

decoding Keats's epitaph in relation to his psyche as Tsur's theory looks at poetry from the cognition of the inner eye of the poet [Literature & Psyche]<sup>(4)</sup>.

The process of this study was carried out via the instrument the stylistic discipline of the cognitive poetry theory.

### **2. John Keats, the Apothecary and the Poet:**

In this paper, the researcher was filling the gaps between the romantic poet's expertise in medicine and the mystery existed in Keats's will [epitaph] -to be buried under a grave stone bearing no name "Here lies One Whose Name was writ in Water"<sup>(5)</sup>.

The medical career Keats had was a profound bridge for him to be one of the greatest romantic poets in English literature. His expertise as a physician quaintly illustrated his poetry's heart and soul; for he could preserve all what he had sensed ,while witnessing the surgery operations on human's brains and bodies in regard to his aesthetic appreciation. His eagerness and enchantment in man's mind and body with its inner mechanisms (arterial pulses, blood vessels, veins, fluids), had increased the indicator of his romantic sensibility as a sensuous poet. In return of this medical career's enthusiasm, Keats created his poetic masterpieces to be considered new kind of poetry<sup>(6)</sup>.

It is apparent that medicine had a remarkable influence on Keats as a man and as poet, his medical education is highlighted behind his word choice in poetry composition as well as his family and personal experience of tuberculosis are involved metaphorically in some of his poems<sup>(7)</sup>.

Concerning Keats's medical apprenticeship and its influence on his poetry, a doctoral dissertation has been carried out by *Donald Crichlow Goellicht* in 1981 at *McMaster University*, titled ***THE INFLUENCE OF MEDICAL SCIENCE ON KEATS'S THOUGHT***. Goellicht conducted this deep biographical study about John Keats, focusing this research's magnifying glass on the poet's five- years apprenticeship to the surgeon Thomas Hammond and his one- year training at Guy's Hospital. In this historical study, Goellicht devoted each chapter of the doctoral dissertation to the subjects, whom Keats as a medical student studied in

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4- Tsur, R. *Aspects of cognitive poetics. Cognitive Stylistics: Language and cognition in text analysis*, 2002.

5- Ball, P. *Here lies one whose name was writ in water. Nature*,2007, 8, 070806-6.

6- Bertonèche, C. *The Beating Art of Keats's Surgical Poetics. Études anglaises* 2 (Vol. 64), 2011, p. 182-196.

7- Smith, H. *John Keats: Poet, Patient, Physician. Reviews of Infectious Diseases*, 1984, 6(3), 390–404. [www.jstor.org/stable/4453349](http://www.jstor.org/stable/4453349).

his apprenticeship: chemistry, botany, anatomy and physiology, and pathology and medicine; the researcher uses Keats's biography and letters as an extrinsic instrument for the methodology applied in this study<sup>(8)</sup>.

Keats had gained a great deal of medical experience that qualified him to have a promotion to take the role of 'dresser' in less than one month. Before Keats turned 20, there were some new requirements that the students like Keats had to have, which the Society of Apothecaries issued on 12 July 1815 to regulate and professionalize apothecaries. Keats finished his six months of training at Guy's Hospital, and passed the difficult comprehensive exam, and then on July 25, 1816, Keats was qualified as an apothecary receiving his apothecary license. England was medically developing slowly, Keats's six months of training at Guy's Hospital was very expensive as well as Keats had turned indifferent to this grueling profession, for he had lecture every day from Monday to Sunday at 10:00am; as he had to be in the hospital rounds. What is more, he had to be at the operating theatre at St Thomas's at 2:00 p.m. observing the surgery operations; then at 4:00 p.m. Keats would join his colleagues and take part in dissecting the cadavers and body organs that some "resurrection men" (body snatchers) used to wrench from graves, and sell them to the teachers who ran the medical schools Guy's Hospital<sup>(9)</sup>

Speaking of body snatching, in an article published in BBC culture, highlights Keats's preoccupations with the morbid physicality of death in respect to the "resurrection men" or the nocturnal merchants of cadavers, as he himself was an essential partner in the illicit business of digging freshly buried corpses<sup>(10)</sup>.

Due to the aforesaid medical fact that contends that the medical teachers at Guy's Hospital inevitably had to acquiesce to the grisly dexterity of the grave robbers as if they were the exclusive distributors, who used to wrench bodies from graves just hours after burial. Those prestigious experienced surgeons certainly did not involve themselves directly in the process of purchasing the cadavers, they used to have their assistants in charge of that dirty work and one of those middlemen might have been John Keats. In 1815, Keats accomplished his apprenticeship with Thomas Hammond, a surgeon and apothecary, later to be promptly promoted to a dresser (akin to a junior doctor in the UK's NHS) - a

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8- Goellnicht, D. C. *The influence of medical science on Keats's thought* (Doctoral dissertation), 1981.

9- Ibid.

10- Grovier, K. *Was the poet John Keats a graverobber?.* BBC Culture, 2019.

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position that would give him a privileged vantage inside operating rooms, where he gained practical experience at the shoulder of senior surgeons<sup>(11)</sup>.

What has stirred the doubts of Grovier's article, drawing Keats suspicious of taking part as a graverobber never announces the poet guilty, because the evidence of the quick promotion that Keats received and his poetry that is fraught with the scenes of corporeal decomposition and fears of death is not a sufficient concrete proof. Keats might just have been an eyewitness of the delivery of the corpses at Guy's Hospital, or he had fears of being killed by the body snatchers, if he had confided their illegal profitable business. What is more, the poet might have been worried about how to make a living if he had been expelled from the medical school for revealing that secret. Thus, Grovier's doubtful accusation that Keats was a graverobber is only based on presumptions. For rationally Keats would not have abandoned his medical career, if he had been a real graverobber protected by the experienced surgeons and the policemen, not to mention his disinterest to become a surgeon with a profitable profession.

Erickson sheds light on Kelly Grovier's article in BBC Culture published in July 23, 2019, when he attempted to unearth evidence to presume that Keats might have tactilely experienced body snatching as he in many of his poem overused deviant words and phrases classified to be used in graveyards and others related gothic atmosphere. Erickson illustrates Keats as an obedient medical student who had to carry out the dominant doctors' dirty work of acquiring recently buried bodies for their experiments and high-tuition fees of their lectures, was just as a courier (porter). For Keats's poetry is always perceived covert and transcendent, some biographical hints doubt that he was a body snatcher<sup>(12)</sup>.

However, was Keats an actual graverobber or it is just a poetic nightmare had come across Keats's mind to be so, which made Grovier doubtful about the poet as the stereotype generalizes all the dressers at that time as grave robbers?. Ultimately, the portrait of John Keats as a cruel medical student stealing cadavers from graves is just a notion based on inconclusive proof<sup>(13)</sup>.

It is stated as a serious piece of information about Keats's medical experience at Guy's Hospital as an apothecary, which is that Keats was among about 200 medical students, who were dissecting simultaneously and that 'the stench of rotten flesh was overwhelming'; and it was a very real dangerous area

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11- Ibid.

12- Erickson, R.S. *"Was the poet John Keats a graverobber?"*. *Week in review*, The New Criterion. 2019, (Vol.39); No.3.

13- Ibid.

of infection. The corpses might have infected Keats a little bit; he was dissecting since he was practicing anatomy with a large number of students. Naturally, the dissection theatres were a fertile environment for spreading the bacteria, which might have begot tuberculosis to Keats. Definitely, this is the reason that made sensuous Keats made up his mind to quit his medical occupation and decided to be a poet rather than a surgeon<sup>(14)</sup>.

Evans asserts in the *British Medical Journal* that Keats left medicine, because of the nature of the atmosphere at Guy's Hospital; the physical revulsion at hospital environment at the beginning of the 19<sup>th</sup> century: the blood, the smells and the screams of agonized patients undergoing the surgeon's blades. Lord Evans demonstrated the quotation of Sir William Hale-White about the conditions at the operation- theatres and the statue feelings of the sensitive dresser John Keats ; "What must have been the sensations of a patient coming into a crammed theatre like this; what must have been the feelings of a dresser like Keats, with his nature, when attending such a loathsome cruel exhibition?"<sup>(15)</sup>.

Speaking of Keats's medical training and when he was infected with TB [Tuberculosis] in the last three years of his life, William B. Ober, Director of Laboratories, Knickerbockers' Hospital and an Associate Professor of Pathology, New York Medical College, New York, wrote an article published in 1968 in *The Journal of Bulletin of the New York Academy of Medicine*, titled *Drowsed with the fume of poppies: opium and John Keats*. In the article, Ober mentioned the name of romantic English poet John Keats as an opium- eater among other literary figures like *Samuel Taylor Coleridge, Thomas DeQuincey, George Crabbe, and Francis Thompson*. He asserts that Keats was not an addict and his use of laudanum was just occasional, highlighting this biographical fact through tracing the hallucinatory effects of opium in the imagery and the conceptual content of his "*Ode to a Nightingale*" and "*Ode on Indolence*" as well as "*To Autumn*"<sup>(16)</sup>.

Professor Ober examines the effect of opium in these odes of Keats and others by having an eagle's eye on Keats's life and his medical training as an apothecary at Guy's Hospital with reference to the last years of the poet when

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14- Roe, N. *John Keats*. New Heaven and London: Yale University Press, 2012, p.46.

15- Evans, L. *Keats—the man, medicine and poetry*. *British Medical Journal*, 1969, 3(5661), 7-11.

16- Ober, W. B. *Drowsed with the fume of poppies: opium and John Keats*. *Bulletin of the New York Academy of Medicine*, 1968, 44(7), 862.

he began ingesting opium as an analgesic to relieve his sore throat and the pains in his lungs. What is more, Ober explains that Keats was quite familiar with the clinical usage of opium; therefore, he was not addicted to it. Consequently, this medical study of Professor William B. Ober as it is based on an extrinsic approach of Keats's life and medicine as a historical study concludes that Keats had used opiates [different kinds of medications contain opium] at the terminal stage of his illness [TB] as palliatives, and he was not a regular consumer of it<sup>(17)</sup>.

### **3: Research Design.**

Since this research deals with the analysis of Keats's epitaph. To find the answer for the research questions, what are the evidences, which prove that Keats had a cryptic premonition in his epitaph? Why is there an urgent need to cement the link between Keats's poetry and his medical study? A qualitative method was applied through the stylistic analysis of the epitaph "Here lies One Whose Name was writ in Water" written by the poet himself. The very short poem of death was intrinsically analyzed via a stylistic approach concerning the whole poem as a whole phrase consisting extraordinary recondite secrets.

Applying the Cognitive Theory on this type of poetry was to unveil one of Keats's secrets by monitoring his mentality as a first a medical scholar, then a poet writing his own epitaph before his death.

This research paper did not confront any obstacles to negotiate access to the data of the research, since the research design is descriptive. The source of data is accessible as the tools (materials) used for data collection were Keats's biography and the epitaph. In addition, the researcher had accessed to some medical journals related to pharmacology, anatomy, and pathology in order to have a precise panoramic background about the literature of anatomy during Keats's life as an apothecary in Guy's Hospital to reveal the targets of this research that existed between the lines of the topic argument of the current study.

Concerning the "Cognitive Poetry Theory", it was operationalized through applying a Stylistic Discipline, whose function was to highlight and decode the whole phrase that was considered deviant and unusual to the norms of engraving tombstones in the scope of the words engraved on Keats's. The source of data is various. Firstly, the researcher had a close look at Keats's life at Guy's Hospital when he was a medical student studying pharmacology and anatomy, as well as the time of his apprenticeship in the dissection lectures. This specific period in Keats's life enabled the researcher to collect the

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17- Ibid.



necessary data required for solving the puzzle caused by the anesthetics of the poet's aesthetics and his secret behind his cryptic premonitions. The other source of data was Keats's epitaph "Here lies One Whose Name writ in Water".

#### **4.1: Analysis.**

The following poetic lines were co-written by Keats's closest friends Joseph Severn and Charles Brown, which preceded the poet's desired words that he himself wrote and desired to be carved on his tombstone with no name and date. The poem illustrated the romantic poet John Keats's premonition and his usage of aesthetics as analgesics, which were concealed between the bold words [the epitaph]:

"This Grave/ contains all that was Mortal / of a / Young English Poet/ Who / on his Death Bed/ Desired/ these Words to be/ engraved on his Tomb Stone: / *Here lies One/ Whose Name writ in Water. 24 February 1821*"<sup>(18)</sup>.

#### **4.2: Cryptic and Recondite Intention in the epitaph "Here lies One Whose Name was writ in Water".**

This extraordinary will illustrates Keats more romantic, intelligent and melancholic at the same time, even he is dead under a unique gravestone bearing no name and date in a land, where he never expects to be dead and buried in, which was Rome, Italy.

The epitaph appears to be eloquent, although it is very short, for Keats perceives that he will never stay alive for a long time as he is infected by the fatal disease pulmonary tuberculosis (TB).

Keats always dreams of immortality and transcendence. Sometimes he imagines himself as a Grecian urn being vintage, immortal and unbreakable. On the other hand, he once imagines himself as an enchanting songbird a Nightingale, being beautiful, joyful, and positively capable to travel to any place at any time.

It is apparently seen that Keats is inspired to write his death poem [epitaph] from one of the Greek myths that he is fond of, and the broken stringed lyre engraved on the stone above the epitaph, is an apparent evidence of Keats's psyche, which is fraught with melancholy, pessimism, and thoughts of death from one side. On the other side of Keats's coin, according to his entire life course, his mentality is rich in aesthetics, optimism, and thoughts of immortality.

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18- Elgadi, A. *Influence of John Keats's Life and Medical Experience on His Poetry: To Autumn Extrinsic Analysis*, 2017, (pp. 69, 70). Lambert Academic Publishing (LAP). Balti, Republic of Moldova.

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Since John Keats died a century and ninety-nine years ago, and buried in a Protestant Cemetery in Rome. In other words, he is not alive anymore and it was impossible to interview the poet and examine his inner eye. Therefore, the accumulated information about the English romantic poet Keats extracted from specific stages of his entire life course, are the only way to dissect his small beautiful mind in the sense of how his soul is too frail and squeamish about death.

John Keats as an apothecary and a poet is, depicted very paradoxical since some scientific norms usually portrayed poetry and medicine contradictory as one is related to science and the other one related to art. Keats's short life as a medical student in Guy's Hospitals has a chronological connection with his will [epitaph]: "Here lies One Whose Name was writ in Water". Throughout his study of medicine, Keats utilizes all what he reads, writes, smells, sees, hears, touches, and tastes inside the medical school in the chemistry, physics, botany and zoology. Particularly, the dissection lectures in the operation theatres of the hospital.

However, Keats is NOT mentally comfortable at all as his intention from the beginning to not study medicine and become a surgeon. He always dreams of being a famous poet making a fortune of selling volumes of poetry, for he had the sensation that in the world of poetry, he will be tranquil and immortal as long as he writes about beauty and art, but in the world of medicine, his mind will be always preoccupied with disgust and blood. Therefore, Keats even though has accomplished all his examinations and apprenticeship receiving his license as an apothecary, he decides to not practice medicine, and become a poet as he followed his inner eye, not his guardian.

Speaking of Guy's Hospitals, Keats endures the frequent secret night visits of the body snatchers, who used to bring recently dead bodies to the medical school. He is an eyewitness of the purchasing and selling deals of the corpses, and this is the most sorrowful and agonizing scenes, which Keats never forgets until he dies. The way the body snatchers recklessly carrying and tossing each corpse inevitably makes sensitive Keats disgust the atmosphere of his medical profession, which is fraught with fear, horror, blood, odors of corpses and drugs, and infection of bacteria and viruses.

Despite of Keats's detestation of the nature of Guy's Hospitals, he can benefit from his study of medicine and in particular anatomy and drugs; as the poet when he is accustomed to compose poetry, he seems as if he is dissecting a poem connecting all its sensory nerves together by using sensory images can evoke sensations and memories. Afterwards, he finishes composing the poem as he gives a prescription to a patient by using deviant terminology related to

botany and pathology, although most of Keats's poems are romantic depicting art, nature, and beauty. Thus, Keats weirdly practices medicine in poetry!

The deviation concerning the axis of this stylistic analysis, which is the epitaph:

*"Here lies One whose Name was writ in Water"*

To begin with, Keats's will is very extraordinary as he writes the epitaph himself, and while on his deathbed, he informs his companion Severn to not write nor his name or the date of his death on the grave. However, Brown and Severn do not completely carry out the poet's will, as they engrave the date of Keats's death, but they do not carve his name on the tombstone.

Keats does not expect to die in Rome, although he is fond of Italy and its history, especially the Italian art and literature. The poet thinks that if he passes away somewhere else outside England, he definitely will be returned in a coffin to his homeland. However, due to the cause of his death from the fatal infectious disease Tuberculosis TB, according to the strict regulations of the Italian Health Authorities, it is not permitted to ship Keats's body to England, as there is a possibility to spread the infection of the corpse along the route of the voyage. Thereby, the romantic poet John Keats buried in the Protestant Cemetery in Rome on 23 February 1821, and he was not buried in England. Perhaps, if he knows his place of death will be in Rome, he will change his epitaph and inform his friends to do engrave his name of the marble tombstone.

Because John Keats is not an ordinary person, his epitaph is very extraordinary. Literally, the epitaph starts clearly, as it says that in this place, someone's grave (**unknown/indefinite**) is located here, but the rest of the epitaph has an odd phrase, which are the words (**writ in water**). Syntactically, it is correct, but semantically, it is insignificant, because the act of writing literally cannot happen on the surface of water or any other liquids in general.

Rhetorically, Keats's intention of using the word 'water' apparently demonstrates the poetic stereotype that Keats is having before his death, as he does not succeed to be a famous poet and his poetry is misread by some renowned British poets and critics. To die, as an unknown poet without any accomplishments is one of his major premonitions, which is preoccupying the young English romantic poet since the moment he decides to become a romantic poet abandoning a post with high profits and prestigious lifestyle, which is his medical occupation as a surgeon.

The phrase 'writ in Water' has a dual meaning. The first one is clear that Keats and all his poetry is gone with water and becomes forgotten as chemically water is a burnt substance and writing a name should be written or engraved on something has a solid surface. The other meaning of the phrase, which is

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recondite and spontaneously meant by Keats, is that metaphorically and spiritually writing something in water has the sense of immortality; as Keats's name and his poetry are drinkable by many people, and all the universe's rivers and the seven seas know his identity. What is more, the phrase '*writ in Water*' can symbolize that Keats's name is already engraved on the source of life 'water' as it is a liquid contains two atoms of hydrogen and one atom of oxygen. Thereby, the hidden meaning can interpret that he desperately writes the epitaph having the sensation that he is an unsuccessful poet, but there is a whispering frail sound inside him expecting him to be universally well known.

Stylistically, the epitaph's diction is concise, except for the last three words '*writ in Water*'. The place adverb '*Here*' refers to the location of the grave, where it is dug and decorated with marbles. Most probably, to the dead Keats, the word '*here*' connotes London, where he was born, is supposed to be lying in a grave as well. Realistically, the adverb '*here*' connotes Rome.

The epitaph, was analyzed, and the findings of this paper were specified as follow: Keats definitely had the flashbacks of witnessing the body snatchers secretly coming at night to Guy's Hospitals to sell out the fresh corpses to the medical school for purposes related to the anatomy lectures and some implantation operations. How could a sensitive romantic poet dreaming of immortality imagine his body snatched and sold to one of the English hospitals to carry out some experiments using his brain and body organs? That was clearly terrifying John Keats as he had thought that he would have been buried in London, England not Rome, Italy.

For the reason that Keats had the concept of immortality and his body would not exist in the grave, therefore writing his name on the tombstone or not, was insignificant to him. However, he could conceal his premonitions of being removed from his grave by the body organs trafficking merchants. He pretended that he was not famous and there was no insisting necessity to carve his name and the date of his death on the gravestone, in order to be anonymous and not known to the body snatchers, and the world of mortality, while known as a very romantic poet in the world of immortality.

Cognitively, Keats's inner eye/ psyche was consisting of two charismas. One was Keats the medical genius who understood and memorized everything related to the anatomy of the human five senses (sight, smell, hear, taste, and touch) and their sensory nerves in the brain and their connection with the whole body, as well as their main role in evoking the memory section in the back left side of the brain. Meanwhile, the other charisma was Keats the poetical genius who meditated on art and beauty composing poetry inlaid with sensory poetic images of every hue. He made use of his medical knowledge of the anatomy of the five senses nerves, and deployed them in his poetry writing by utilizing (

visual, olfactory, auditory, gustatory, and kinetic) images in order to make his poetry realistically and romantically read and sensed. Thus, Keats genuinely strengthened the connective bond between poetry and anatomy.

During Keats's life, fresh corpse snatching and body organs trafficking were saleable, and the poet's body was exposed to be dug out and sold to be dissected by surgeons, who were interested in the brain of the romantic genius John Keats. Indeed, that would happen if he was buried in England as London was tardily progressing in the realm of anatomy and pathology, unlike Italy, which was still continuous in flourishing in many fields of medicine.

Keats when he was alive, he used to deploy his poetic aesthetics as analgesics in order to know how to deal with the universe, and endured the plights that he confronted. Furthermore, even when he died leaving his poetic will [epitaph], he tried to ease his death as his epitaph was a painkiller, just to make sure that his name would not be engraved on the tablet of marbles of his grave. Artfully, Keats could conceal his premonitions of death and being a corpse for anatomy experiments in England.

### **5- Conclusion:**

It is cognitively logical to look upon John Keats as a medical scholar before to be a poet, as his medical experience and poetical profession are considered as the head and tail of Keats's coin of aesthetics. Without the history of his study of medicine, the cryptic recondite messages hidden in his poetry, especially his epitaph cannot be decoded and solved. Keats's poetically could conceal his long-lasting premonitions of sudden death in his epitaph, as well as he used his poetic aesthetics as analgesics to be able to accept the idea of mortality, or the idea of being dead from a fatal disease and being dug out from the grave.

His epitaph "*Here lies One Whose Name was writ in Water*" appeared to be mysterious and extraordinary concealing a secret wish was preoccupying the Young English Romantic Poet to be buried under a tombstone bearing no name and date.

This epitaph would be normal if it was written for an ordinary individual, not the genius John Keats. The diction of the death poem demonstrated a clear meaning at the beginning, but the rest of it, illustrated Keats's psyche; his mentality that always dreamed of immortality and infinite beauty, as well as his concerns about dying young without accomplishing any success, then his name would be forgotten as it was written in water.

Although, the epitaph seemed very lucid and literally was written and meant to be as it was, but Keats artfully hid his cryptic intentions in his will, that said no name and date to be written on the gravestone. The poet did that just to

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fulfill his recondite will, which was about to keep his grave anonymous making an expedient that he lived for 25 years and died as an unknown poet.

The cognitive analysis of the epitaph concisely claimed that Keats's request to be buried under a tombstone carrying no name and date (23 February 1821) was an obscure result of the poet's frequent premonitions of having his body robbed from the grave, then sold out and used in dissection lectures in one of the English medical schools. One of the evidences that illustrated Keats's psyche paradoxical was the juxtaposition of the two professions he had in his whole life (apothecary and poet). His epitaph was very poetic in the sense of its metaphorical meaning, which precisely shed light on the word '**Water**' and the way he acted as a former doctor healing his infinite fears of abrupt death by writing an epitaph as a prescription.

To conclude, John Keats's poetry cognitively connected with his medical experience at Guy's Hospitals, and his life as a medical scholar was always neglected in analyzing his poetry, although it is considered as the missing piece of the jigsaw puzzle of John Keats's extraordinary poetry works and his life secrets. The epitaph "Here lie One Whose Name was writ in Water" and having no name, or date engraved on the tombstone were a complicated zigzag proof about Keats's premonition of death, which was artfully concealed. Without considering the poet's mentality and his medical career, various secrets including the secret unrevealed in this study, would not be solved, cognitively from the viewpoint of Keats's inner eye, as a surgeon from one side and as a poet from the other side.

In order to make sure that John Keats wrote the epitaph "***Here lies One Whose Name was writ in Water***" just to hide his fears of sudden death and as a dead preventing the body snatchers to remove his corpse from the grave, it was suggested that it would be more accurate and persuasive to read Keats's letters. Especially the ones that he wrote when he was a medical student, describing what was happening to him in the operation theatre inside Guy' Hospital (King's College now). Having a brief background about History of Body Organs Trafficking was popular at that time when Keats was a surgeon.

Keats's psyche that is a panoramic reference for the Greek and Roman myths and superstitions when his biography and his letters are considered in any poetry analysis related to his masterpieces, and it is unfair to judge his works objectively. Researchers play an important role in rationalizing Keats's complicated works by applying many literary theories, for example, the Expressive Theory as it looks at any literary work as it has a firm relationship with the author's biography as at last it is a result of what the writer is exposed to in his/her whole life.

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