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ENGLISH ROMANTIC POETS JOHN KEATS AND PERCY BYSSHE SHELLEY IN ROME AND THE LEGENDARY MOVIE "ROMAN HOLIDAY"

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*Blessed England!
Forever I don't need another land for happiness...
"Hyperion" John Keats
(1795–1821)*

We study the famous movie "Roman Holiday" (1953) [35] at English lessons, discover this film and the amazing places of Rome that appear therein. The members of our project team have already published a number of their works, for example the Spanish Steps in Rome [9] (**Fig. 1**), the Spanish Square in Rome [14] (**Fig. 1**), the Castel Sant'Angelo, the Bridge of the Angels in Rome [26], the Pantheon [28], Trinità dei Monti [41], and Roman Forum [42].

Our article is devoted to the Keats-Shelley House situated at the right foot of the Spanish Steps, just a few steps away from Spagna metro station, the Keats-Shelley House is a museum dedicated to the British Romantic poets, who were spellbound by the Eternal City. 26 Piazza di Spagna is most famous for being the final dwelling place of John Keats, who died here in 1821, aged just 25 (see video [10]).



Fig. 1. Fesyna Anastasia [9] and Herasymchuk Yulia [14].



Fig. 2. The Spanish Square and Spanish Steps, Rome.

In the film "Roman Holiday" when Princess Ann is all whacked-out on sleeping pills and recites a bit of "Arethusa" to Joe, insisting that the poem is by Keats... and they get into an argument over which poet wrote the words that Ann quotes: by John Keats or Percy Bysshe Shelley.

'Arethusa rose from her couch of snows in the Acroceraunian mountains,' recites Audrey Hepburn as Princess Ann in the 1953 film, *Roman Holiday* (Fig. 3). She quotes it as her favourite Keats poem, but the dashing Joe Bradley (played by Gregory Peck) corrects her with, 'Shelley' (Fig. 4). But the Princess adamantly insists it is 'Keats'. Below we can read this dialog.



Fig. 3. 'Arethusa rose...' *Roman Holiday* (1953).

JOE: And you do your sleeping on the couch, see? – not on the bed,

not on the chair: on the couch; is that clear?

ANN: Do you know my favorite poem?

JOE: Ah, you already recited that for me. (*He goes to get some blankets from the bed.*)

ANN: (*as he lays them out on the ottoman*) I refuse "a rose from a couch of snows in the Aquasaromian" Mountains. **Keats.** (Fig. 3).

JOE: Shelley.

ANN: Keats!

JOE: If you just keep your mind off the poetry and on the pyjamas, everything'll alright; see?

ANN: It's Keats. (Fig. 4).

JOE: I'll be- it's Shelley. I'll be back in about ten minutes

ANN: (*to her back as he goes to the door*)

Keats. (*She shakes her head, looking at the pyjamas slightly confused* (Fig. 5). Thinking better of it, Joe takes the bottle and places it on top of the tall cupboard on the other side of the door. He opens the door and goes through. Ann turns to face him). You have my permission to (*her skirt slides down*) withdraw (Fig. 6, 7).



Fig. 4. 'Keats!' –'Shelley'...



Fig. 5. Gregory Peck as Joe Bradley.



Fig. 6. Audrey Hepburn as Princess Ann.

JOE: (*stopping in the doorway*) Thank you very much (**Fig. 8**). (*He goes out; Ann resumes her task of getting undressed*) [1], see video [33; 34; 32].

The Princess and the reporter have a funny little argument about it, and in the end we really never know who is correct. Mr. Bradley was right; it's from the poem "Arethusa" by Percy Bysshe Shelley (ARETHOUSA (Arethusa) was the Naiad-nymph of a sacred spring in the Greek colony of Syrakousa (Syracuse) on the island of Ortygia near Sicily. She was a Peloponnesian nymph who had fled the amorous pursuit of the river-god Alpheios (Alpheus). Upon arriving on Ortygia she prayed to Artemis for help and was transformed into a spring. The river-god was undeterred and mingled his waters with hers [4]).



Fig. 7. Ann: 'You have my permission to withdraw' . **Fig. 8.** Joe: 'Thank you very much'.

Joe should know too, since he lives on via Margutta, around the corner from the Keats-Shelley Memorial House in piazza di Spagna in Rome [8], **Fig. 2, 9, 10**.

The Keats-Shelley Memorial House is a writer's house museum, commemorating the Romantic poets John Keats (Fig. 11, see videos [16; 23]) and Percy Bysshe Shelley (Fig. 12). It houses one of the world's most extensive collections of



Fig. 9. The Keats-Shelley Memorial House.



Fig. 10. Memorial plaque on The Keats-Shelley Memorial House.

memorabilia, letters, manuscripts, and paintings relating to Keats and Shelley, as well as Byron (Fig. 13), Wordsworth, Robert Browning, Elizabeth Barrett Browning, Oscar Wilde, and others. It is located on the second floor of the building situated just to the south of the base of the Spanish Steps and east of the Piazza di Spagna.

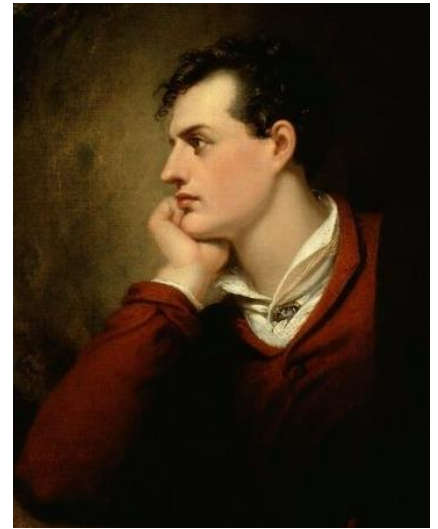


Fig. 11. John Keats (1795, England –1821, Italy, Rome). **Fig. 12. Percy Bysshe Shelley** (1792, England–1822, Italy). **Fig. 13. Lord Byron** (1788, England–1824, Greece).

The Arethusa and Alpheus myth [40; 7] is of early origin, recounted by Hesiod and Pindar, and is thus a foundational Greek myth. It has continued to be told through Roman appropriations of Greek thought and culture, all the way to present day study (Fig. 14, 17).

The most general features are that the Nereid nymph Arethusa is playing by the sea in Western Greece's Peloponnese when the river god Alpheus who is native



Fig. 14. Arethusa (1706, the Louvre), Claude Poirier. **Fig. 15. Syracuse Arethusa decadrachm coins, 400 BC.**

to that area catches sight of her and becomes inflamed with passionate desire and so pursues her. Frightened by his bold advances, she leaps into the sea whereupon he chases her underwater all the way to Ortygia, a small island near Syracuse, in Sicily, Southern Italy. Here, across the ocean from where the action first started she is changed into a bubbling spring or a well, and legends of both areas maintain that there is still a

connection between the two places. For instance, objects dropped into the waters of the river Alpheus (an actual river of Western Greece) will mysteriously appear in small wells or springs of the island of Ortygia in Southeast Italy. Ancient coins bearing the image of Arethusa were struck at Syracuse, in Sicily and her cult and myth were quite popular, historically [38, p. 2–3].

These silver coins (**Fig. 15**) have an impressive rendition of a quadriga, or chariot drawn by four horses abreast, and a special portrait of Arethusa, a mythological nymph [2].

For Shelley, Alpheus, contrastingly, is depicted as calculating, cruel, heartless and evil, yet his mighty power possesses an awful grandeur which perfectly symbolizes the hegemony of the old order of aristocratic dominance and the disenfranchisement of the common folk in England by entrenched, social power [38, p. 3–4].

The majesty and beauty of Shelley's "Arethusa" [33] relies upon the pleasure in sorrow. In "A Defence of Poetry" Shelley writes, "...from an inexplicable defect of harmony in the constitution of human nature, the pain of the inferior is frequently connected with the pleasures of the superior portions of our being. Sorrow, terror, anguish, despair itself are often the chosen expressions of an approximation to the highest good... tragedy delights by affording a pleasure which exists in pain. This is the source also of the melancholy which is inseparable from the sweetest melody. The pleasure that is in sorrow is sweeter than the pleasure of pleasure itself" [33, p. 10].

The poem was set to music by Ottorini Respighi (**Fig. 16**) "Aretusa", **see video [29]**), And while rarely performed, it is a glorious orchestral picture. In a splendid recording, Dame Janet Baker (**Fig. 18, video [30]**) makes the original Shelley words literally sing, even in Italian [24].



Fig. 16. Ottorini Respighi (1879–1936)



Fig. 17. Alpheus and Arethusa by Rene Antoine Houasse (1688)



18. Singer Janet Baker (1933).

We also want to emphasize that the bicentenaries of Keats's and Shelley's deaths in 2021 and 2022, and launch of Keats-Shelley200, with its rich programme of

initiatives, exhibitions, scholarships, and events in the UK and Italy, provide an art time for celebrating the poets' extraordinary legacies, as well as looking to the future (see video [20; 22]).

On the morning of 23rd February 2021 wreaths were laid and poems were read by the grave of a great poet John Keats who died 200 years ago and who will still be read and loved centuries from now (video [21]) [17].

"**The Death of Keats**" is a specially devised poem to commemorate the bicentenary of the death John Keats, written by award-winning British poet and author Luke Wright and commissioned by ArtHouse Jersey in partnership with the Keats-Shelley House (see video [27]). It's magnificent poem. It does full honour to the timeless genius of Keats while also bringing him compellingly to life for new generations.

The age of Romanticism broadly spans the period between the French Revolution in 1789 and the coronation of Queen Victoria in 1837. Never a unified and self-conscious movement, it resists definition. Romanticism does, however, have certain characteristics that distinguish it from the preceding age of Enlightenment.

The Romantic age produced an extraordinary wealth of writers, artists and composers throughout Europe – in literature, figures such as Goethe, Rousseau, Pushkin and Hugo; in art, Turner, Constable, Delacroix, Géricault and Friedrich; and in music, Beethoven, Schubert and Berlioz.

In English poetry there were six outstanding figures: William Blake, William Wordsworth, and Samuel Taylor Coleridge from the first generation, and Lord Byron, Percy Bysshe Shelley and John Keats from the second [36].

The collection of **the Keats-Shelley House (Fig. 19, 20)** includes some four hundred autograph (and occasional typewritten) manuscripts, comprising mostly



Fig. 19. The Keats-Shelley House. Library.



Fig. 20. Salon.

letters, but also diaries, memoirs, and literary manuscripts. Key figures represented in the collection include John Keats, Percy Bysshe Shelley, Mary Shelley, Lord Byron,

Joseph Severn, Leigh Hunt, Robert and Elizabeth Barrett Browning, Oscar Wilde, and Jorge Luis Borges.

We'd like to visit this historic sight to be able to devote more time to it

The collection has been amassed since the foundation of the Keats-Shelley Memorial Association in 1903, with a large number of items donated to the House over the decades, and several key manuscript acquisitions made in recent years [17].

The museum hosts a variety of memorabilia from both poets, John Keats because of his obvious connection to the house (Fig. 21, 22, 23), and P.B. Shelley because of his relationship with the city of Rome. Its extensive collection from the Romantic era poets include a library (Fig. 19) with over 8,000 examples of Romantic literature and a small cinema room showing an introductory film [5].

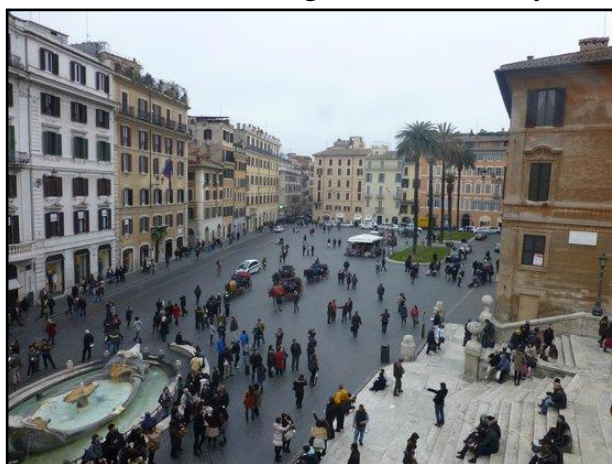


Fig. 21. The Spanish Square in Rome.

Fig. 22. Keats' room.

Fig. 23. John Keats.

In November 1820, the English poet John Keats (Fig. 23) (video [10; 12; 13]) came to Rome at the urging of friends and doctors who hoped that the warmer climate might improve his health. He was accompanied by an acquaintance, the artist Joseph Severn, who nursed and looked after Keats until his death at age twenty-five on 23 February 1821, in this house [19].

While Keats lived in Rome, Byron lived in Pisa and Venice (dismissing Florence because he believed it to be full of 'gossip-loving' English people), and Shelley and his wife, Mary, lived in Florence and Pisa. The Shelleys came, like many, seeking health and sun, and found life, colour, and warmth awaiting them in Italy.

The Shelleys spent quite some time also living in Pisa, where they moved to a house on the Lungarno in 1820. It was in Pisa that the young Mary Shelley wrote her most famous novel, *Frankenstein* (Fig. 29).

Shelley's friend and fellow poet, Keats, lived in Rome after having been ordered by his doctors to escape the English winter and move to Italy. He lived at No. 26, piazza di Spagna, the pink house by the Spanish steps, now the memorial to the two poets. Here, Keats watched the colour and life in the piazza below, and here he died from tuberculosis at only 25 years of age. He is buried in the Protestant cemetery in Rome. At his death, Shelley said of Keats' burial place and adopted city, 'it might make one in love with death, to think that one should be buried in so sweet a place.'

Shelley ended up right next to Keats the following year. In a mysterious and tragic accident, Shelley's unrecognisable, fish-eaten body was found off the coast of Livorno after his unseaworthy boat, the 'Don Juan' (named after Byron's satirical masterpiece), was caught in a violent storm. A copy of Keats' poetry, *Endymion*, was found in his pocket, one of the clues enabling them to identify the corpse [8].

In February 1903 **Robert Underwood Johnson (Fig. 24)** an American poet, walked down the Spanish Steps to look at the house in which Keats had died. He noticed its bedraggled appearance, entered, and made enquiries. He then called together a dozen of the American literati resident in Rome, one prominent Englishman, and their spouses [18], see video [16].



Fig. 24. Robert Underwood Johnson. Fig. 25. The Keats-Shelley House. Fig. 26. James Rennell Rodd.

The Englishman, **Rennell Rodd (Fig. 26)**, took the Chair of the meeting. Johnson proposed that committees in the United States, England and Italy should raise money for the project. They worked hard, with support from President Roosevelt and King Edward VII, and after three years their efforts were rewarded. An option to buy the house was acquired and taken up on the 30 December 1906 by a cash payment of \$14,000 and a mortgage of \$8,000. The formal dedication by the King of Italy, Vittorio Emanuele III, took place on 3 April 1909 [18].

We note John Keats [39] and Shelley [3; 6] are two prominent English romantic poets who were personally acquainted and similar in their thoughts and moods. Each of them left behind outstanding works and thus made a great contribution to classical literature not only in England but also around the world.

Thus, *Percy Bysshe Shelley (1792–1822)* was a famous English romantic poet who is considered one of the greatest poets in the English language (Fig. 28). Romanticism was a cultural movement that originated in Europe toward the end of the 18th century and lasted for around 50 years. His poetry reflects passion, beauty, imagination, love, creativity, political liberty and nature. Being very sensitive and possessing distinctive qualities of hope, love, joy and imagination, **Shelley** strongly believed in realization of human happiness.

John Keats (1795, London, England—died February 23, 1821, Rome) was English Romantic lyric poet who devoted his short life to the perfection of a poetry

marked by vivid imagery, great sensuous appeal, and an attempt to express a philosophy through classical legend (Fig. 27).

He published only fifty-four poems, in three slim volumes and a few magazines. But over his short development he took on the challenges of a wide range of poetic forms from the sonnet, to the Spenserian romance, to the Miltonic epic, defining anew their possibilities with his own distinctive fusion of earnest energy, control of conflicting perspectives and forces, poetic self-consciousness, and, occasionally, dry ironic wit [11].

In the end, English Romantic poets, John Keats and Percy Bysshe Shelley who both lived and died in Italy before either of them reached 30 years of age.



Fig. 27. John Keats.



Fig. 28. Percy Bysshe Shelley.



Fig. 29. Mary Shelley.

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