

UNIT 34 KEATS: *HYPERION*: A FRAGMENT-II

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34.0 OBJECTIVES

In the first unit we saw *Hyperion: A Fragment* in relation to Keats’s life and times. In this unit we will focus on the poem itself. You will notice that the meaning of the poem becomes clearer because we can relate it to Keats’s life.

- After reading this unit you will know about
- The content of the poem,
- *Hyperion* as a political allegory and as a poem about poetry. These are the two chief ways of reading the poem
- Why Keats stopped writing it and whether it is really incomplete
- The difference in structure and meaning of the two *Hyperions*

34.1 INTRODUCTION

In this unit you will learn about the structure of *Hyperion*, why its meaning seems unclear, what did Keats mean by “Negative Capability,” and the two major ways of reading it, as a political allegory and as a poem about poetry. You will learn about what is meant by calling *Hyperion* a “fragment.” Finally, we will look at Keats’s criticism of his poem and the difference between the two *Hyperions*.

Once again, you should read the poem before and after you read the discussion. After you have understood the poem and the discussion, answer the questions on the unit and then check them with the answers at the end of the unit.

34.2 *HYPHERION: A FRAGMENT*

The structure of this section is given at the start of the Unit 2. First reread the discussion on why Keats wanted to write an epic (33.3.1), then read the following

34.2.1 A Critical Summary of *Hyperion*

Books I and II: Following the opening of *Paradise Lost*, Keats starts *Hyperion* *in medias res*, or in the middle of things. The war between the Titans and Olympians is over. The defeated, bewildered Titan chief, Saturn, is sitting alone. Thea, consort of

the sun god, Hyperion, leads Saturn to the other Titans. They discuss reasons for their defeat and what they should do next. Most of the Titans hope to recover "the old allegiance once more," to recover happiness by returning to power (*Hyperion* 1.162). Oceanus and Clymene are the exceptions.

Three important points are made in the conference. Oceanus, god of the sea, says that change is natural and that is why they have been replaced by the more beautiful Olympians.

much comfort will I give,
If ye will take that comfort in its truth.
We fall by course of Nature's law, not force
Of thunder, or of Jove. . . . (*Hyperion* 2.179-182)

He represents the Enlightenment belief that the world progresses naturally in a straight line towards perfection. Warlike Enceladus disagrees. He says that an era of war has begun, that they must fight to regain their power, and that Hyperion who is yet undefeated is their hope. He represents those aristocrats of the *ancien regime* who instigated the Revolutionary wars because they did not accept that monarchies were obsolete. Clymene tells of her experience when she tried to make music to soothe her grief at defeat. A new, unfamiliar, more beautiful music overpowered her with grief and joy. Through that "new blissful golden melody," she heard Apollo's name being called out (*Hyperion* 2.280). She cannot explain what this means. We are to assume that the hero of the new order is to be Apollo, Olympian god of music, poetry and the sun, and that knowledge will be more complex in the new world. Clymene represents intuitive, non-rational knowledge as well as the idea that a new era gives rise to new art forms. Her report is Keats's clue to the reader that the poem must be judged on its own terms and not by the standard of older epics.

Epics have several simultaneous stories. So, while the Titans talk, Hyperion is uneasy in the heavens. At his disembodied father's suggestion, he visits the Titans and is shocked by their despair.

Book III: We are taken to the sacred island of Delos, the birth place and home of Apollo and his twin sister, Artemis. Apollo has never been outside Delos and is therefore ignorant. But he has an intuitive perception of what he does not know. He knows that he is ignorant about natural laws and the suffering of the world and questions Mnemosyne, mother of the muses and goddess of memory, about them. Through mystic or intuitive communion with Apollo, Mnemosyne gives him "knowledge enormous," chiefly of others' sorrow, which makes a god of him. We have seen that Keats believed a great poem had to be based upon great knowledge that would come from reading. By 1819, when he did not have the time to read because of his rapidly developing consumption, he had begun to think of sorrow and wisdom as synonymous. The ideal was to shoulder others' sorrow as Apollo does (Muir).

As Apollo's ignorance dies and great knowledge is born within him, he goes through a physical convulsion like labour pains. In fact, Keats uses the metaphor of birth when he says that Apollo dies into life, deliberately linking wisdom and female activity. Poetry works at many levels, i.e., there can be several simultaneous meanings indicated by details of the poem. Thus, the recurring association of Apollo with female deities and qualities is significant. He lives with his mother and sister and then is made a god by another female deity. Among the many new, liberating values of the period expressed by some of the Romantics is the importance they gave to female deities and forces as the sources of wisdom. (But see the entry for Margaret Homans in the bibliography.)

Apollo's knowledge makes him superior to the Titans. They have questions but no answers. They try out several possible explanations but do not have the certainty of Apollo's knowledge. They lose their divinity because they are ignorant.

The poem breaks off in the middle of a sentence. We are not sure how Keats would have continued the story. Whether it is complete at this point or not will be discussed in 2.2.6.

34.2.2 Critical views on *Hyperion*

This section is in two parts. 1) An overview of critics' responses to Keats from his time to the present. 2) Two usual ways of reading *Hyperion*

- 1) An overview of critical responses to Keats from his time to the present.
Nineteenth century views of Keats:
 - a. The early nineteenth century:

In his own time, Keats was condemned by conservative critics and admired by some, though not all, Radicals. Byron, for example, was savagely funny about his poetry but later, possibly influenced by Shelley, became more sympathetic to him. *Hyperion* was almost universally admired in Radical sections. Shelley is said to have had a copy of it in his pocket when he drowned, and even Byron thought it was a magnificent fragment.

- b. The mid-nineteenth century:

Keats remained among minor poets of the nineteenth century until about 1848 when the influential middle-class intellectuals known as the Cambridge Apostles projected him as a poet of "sensuousness." Arthur Hallam was the first to use the word for Keats in an admiring essay which, along with Monckton Milne's biography of Keats did much to create a readership that Keats did not find in his own lifetime.

- c. The end of the nineteenth century:

By this time, Keats was established as a poet who understood personal joys and sorrows. Keats, who often wrote of his interest in contemporary affairs, would have been surprised at this description of himself. But we must remember that the middle classes were playing down radicalism because stability was needed to continue the remarkable economic prosperity their class was then enjoying.

Twentieth century views of Keats:

- a. Up to the 1940s and beyond:

T.S. Eliot's and F.R. Leavis's disdain for the Romantics dominated criticism for decades. Eliot, however, is often very perceptive about them while Leavis's student, D.G. James, included a good analysis of the two *Hyperions* in his book, *The Romantic Comedy* (1948).

In the 1940s, Keats became a favourite subject for the American New Critics who tended to discuss poetry without reference to the poet's life and times. They helped us to appreciate Keats's craftsmanship and his aesthetics, i.e., his concern with poets and poetry.

- b. 1989 onwards:

After the bicentenary of the French Revolution in 1989, there has been a lot of rethinking about the Romantic poets and what we mean by Romanticism.

Several articles published to coincide with Keats's bicentennial year, 1995-96, show the new trends in Keats criticism. Most critics have tried to restore Keats's poetry to a material context. That is, they have used biographical, cultural and political material to illuminate Keats's poems.

Particularly interesting are those who have analysed certain recurrent imagery in Keats's poetry, such as gardens or flowers, or recurrent terms of abuse used for him, such as "suburban." They have used contemporary literature and social hierarchies to reveal that these images and terms are politically and socially biased, and that what seem to be pretty and harmless images are often statements of rebellion. Keats's readership has been analysed according to gender and it has been found that more women read him than men. Was this Keats's intention? These and other questions have been asked and answered with documentary evidence to prove the arguments.

2) Two usual ways of reading *Hyperion*:

In spite of this apparent variety of readings, critics take two opposed stands on the meaning of *Hyperion*. One view is that *Hyperion* is a political allegory. The second is that the poem is about the nature and function of the poet, i.e., about aesthetics.

These have been discussed in 2.2.3 and 2.3.4 respectively.

34.2.3 *Hyperion* as political allegory

An allegory is a story whose meaning is something different to what one reads. The animal stories of the *Panchatantra*, for instance, are allegories about human behaviour. During times of political repression, writers often use allegory to evade censorship. They may wish to criticise the government but cannot do so openly. They might, therefore, write about Greek gods and goddesses as Keats did, but so transparently that readers would know it was an account of contemporary politics.

In the political reading of *Hyperion*, the Titans represent the *ancien regime* or the political system before the Revolution in France. They embody its notion of power and its values.

Like a king of the *ancien regime*, Saturn has ruled alone. When he is overthrown, he sits apart from the other Titans. Unused to sharing, he stays apart even in defeat. Keats wrote much against the danger of being separate from others. He thought of it as lethal and wrote of "The deadly feel of solitude" (*Endymion* 2.284). Apollo, by contrast, wants the share the experience of others.

Saturn represents absolute, solitary power and is nothing without power. Once it is taken away, he reacts with despair, unable to think or act. He has been so blinded by power that he has not even suspected the possibility of revolt. Even Oceanus tells him that he has been "blind from sheer supremacy" and therefore unable to learn that they must submit to change (*Hyperion* 2.185). Naturally, then, he cannot understand why he has been defeated nor what he should do next. He is sporadically full of boastful words but has no ideas to offer at the Titans' conference. He cannot lead but has to be led. Another deity suggests that he should join the other Titans and she has to lead the way.

Saturn's being led by a female deity symbolises the end of values that are important to the Titan's reign. Like the *ancien regime*, the Titan reign is patriarchal. It is the reign of older, male deities. Goddesses are relatively unimportant until Thea comes to Saturn. You will see how Enceladus encapsulates the patriarchalism of the Titans.

Enceladus stands for war. The Radical view of war was that kings indulged in it for their own gain and did not care that ordinary people were destroyed by it. The post-

Revolution world was to be without kings and therefore peaceful – something like Delos.

Enceladus also asserts the patriarchal values of the *ancien regime*. For him, the opinion of a male, especially a senior male, is valuable, nothing else is. Clymene is younger and a female which is why he contemptuously dismisses her views. In contrast, Apollo gains wisdom from another female deity, Mnemosyne.

Hyperion is the decisive figure in this political allegory. Worried that he will suffer the fate of the other Titans, he says

Saturn is fallen, am I too to fall?
Am I to leave this haven of my rest,
This cradle of my glory, this soft clime,
This calm luxuriance of blissful light,
These crystalline pavilions, and pure fanes,
Of all my lucent empire? (*Hyperion* l. 234-239)

Hyperion is motivated by self-interest. He is distant from those who worship him and he is not concerned about the grief of the other Titans. His solitariness is a lot like Saturn's. He represents an aristocrat of the *ancien regime* surrounded by comfort. He wants to help Saturn regain his throne only because he can then continue to be the god of the sun and retain his luxury. In contrast, Apollo leaves his home to learn about the world's sorrows.

It is interesting to see how often Keats gives importance to entities who are in some way marginal to the mythology. For example, he celebrates Apollo as the god of music, harmony, beauty, knowledge and everything he held dear. Apollo was deified very late in Greek history, the earlier Olympian sun god being Phoebus. Clymene is only a nymph and nymphs came low in the hierarchy of immortals but she alone among the Titans is open to the new world and its knowledge. These marginal figures are the sources of knowledge and vision in Keats's poetry. Oceanus says something like this to Saturn who claims that nothing in his existing sources of knowledge can explain their condition:

But for this reason, that thou art the King,
And only blind from sheer supremacy,
One avenue was shaded from thine eyes
Through which I wandered to eternal truth.

Constructing knowledge from what had been the marginal groups in society was a prominent part of Radical activity in the early nineteenth century. E.P. Thompson has an interesting account of this phenomenon (see bibliography. See also the entry for Keach).

Knowledge of the period will help you to work out several other political parallels.

34.2.4 *Hyperion* as a poem about poets and poetry

In this section, we will interpret the three issues raised by Oceanus, Enceladus, and Clymene, and Apollo's dying into life in the context of Keats's views on poetry. At the time of writing his last poems, Keats had not settled the debate about poetry that he had with himself. To know how his ideas changed, if they changed at all, we need to look at poems other than *Hyperion*. We will briefly discuss *Hyperion* in the context of *Endymion* and *The Fall of Hyperion*.

The Romantics, including Keats, were conscious that older forms of poetry had become irrelevant. They thought deeply on what the subject, style, and social

function of the poet should be and created a variety of new forms. Periods of radical change give rise to new art forms but experimental literature is not well received by readers. Knowing this, the Romantics felt it necessary to educate readers on the how to read their poetry.

Keats's explanations of his poetry are to be found in his letters, mostly.

His statements about poetry rose out of two issues: 1) What should poetry be about? 2) What kind of poetry would ensure his place among the "mighty dead?"

We have discussed the issues in relation to *Hyperion*.

1) Everything that is beautiful__ love, youth, seasons__ deteriorates with time and makes one very unhappy. Should poetry be escapist and create unreal worlds where nothing changes and is therefore always beautiful? Or should it be about "the agonies, the strife / Of human hearts" ?

Keats felt he was too inexperienced to have answers. Yet by 1819 he seems to have settled the first issue by replacing "beauty" with "truth." The subject of poetry should be truth, and if it was true, it was beautiful. The truth was that time causes change and often change creates sorrow but it had to be accepted. This is what Oceanus says. It seems close to Keats's own view that "the agonies, the strife / Of human hearts" is the truth a poet should write about.

From Enceladus' speech, we know that Titans are not willing to accept change. Enceladus wants to fight against it and restore the past as it was. Hyperion, too, wants Saturn to regain his throne and thus return to the past. Since the Titans refuse to accept change, they lose their divine power. By contrast, Apollo becomes a god because he makes the sorrows of the world his own. The change in him from ignorance to knowledge is accompanied by pain. Unlike the Titans, he does not shrink from change, knowledge, or pain.

Clemene reacts to the new music she hears with simultaneous pain and sorrow. It is an uncomfortable experience. She wishes to shut her ears to it, to run away from it, but she cannot. She is not like Enceladus and Hyperion who reject the new order as unimportant. But she cannot be among the new gods because unlike Apollo, she does not understand that this is true knowledge.

A related issue here is of how one gains knowledge. Is it through reason and the conscious mind? Or is it through the emotions and intuition? Keats had not settled this either, but we have seen that he preferred Wordsworth's understanding of the human heart to Milton's reason. Both Clymene and Apollo have intuitive, emotional experiences. We can assume, then, that Keats felt that emotions and intuition were more important ways of gaining knowledge than reason.

2) What kind of poetry would ensure posthumous fame for Keats?

The answer follows from the possibility that knowledge is personal, intuitive, and emotional. If it is indeed personal, then a poet's dreams are a valid subject for poetry.

But poems are written for readers. Would readers accept poetry that was about one man's dreams? Keats's experience was that they would not. *Endymion*, Keats's long poem about one man's dreams, was badly received. It was in his review of *Endymion* that Lockhart had belittled Keats for being of the Cockney School of Poetry. Lockhart's was only the most vicious review. Most reviewers had not liked the poem.

This brings us to the issue of fame. We know that Keats wanted to be among the "mighty dead." What sort of poetry would ensure this? Clearly not the luxuriant, almost self-indulgent poetry of *Endymion*. Milton was among the "mighty dead," so

were the ancient Greeks. Why not write an epic about contemporary events as Milton did but in the "naked, Grecian" style? This is what Keats attempted in *Hyperion* and he disapproved of the result.

In *The Fall of Hyperion*, Keats seems a different poet. The doubtful and uncertain meaning of the first *Hyperion* is replaced with confidence about the subject and style of poetry. We will isolate salient points about *The Fall of Hyperion* that have been further elaborated in 2.2.8.

- i) First and most important, Keats is not worried about posthumous fame because he cannot control readers' responses. This leaves him free to write about what he believes in strongly regardless of fame.
- ii) The subject is the personal dream of the poet.
- iii) The poet internalises "the agonies, the strife / Of human hearts." In this he is like Apollo but because knowledge of sorrow comes to him before it comes to Apollo, he is superior to the god who is only a creature of the poet's imagination. The idea that human beings are superior to gods, if there are any gods, is in keeping with the humanism and atheism of the time that Keats shared with the Radicals and many of the other Romantics poets.

34.2.5 Uncertainties and "Negative Capability"

The title of the poem is from the name of the fallen Titan god of the sun, not of the new Olympian god, Apollo. Keats was inspired by Milton's *Paradise Lost* which also begins with the loser of the war in heaven, Satan. Milton, however, is very clear that Satan had sinned against God and was justly punished with defeat. Keats seems less sure about the wrongness of the Titans. His apparent uncertainty could be because unlike in *Paradise Lost*, there is no "argument" to tell the reader what to think about the poem.

There are many reasons why the Romantic writers left readers to form their own opinions. Readers and writers no longer shared common values so writers could not assert opinions and be certain that they would be understood. Then, writers were genuinely uncertain about their evaluation of events, and their writing embodies this uncertainty. Finally, reacting against the authoritarian style of the eighteenth century, Romantic poets wrote as if they were sharing an experience or idea in such a way that the reader could make up his own mind about the meaning of the poem.

The uncertainty was often only a pose because they provided plenty of clues on how to read their work. Wordsworth's description of his own writing as a cathedral is a useful guideline. What he meant was that any one poem must be read along with everything else the poet had written in prose and verse. This has become the usual way of reading the Romantics. *Hyperion*, for example, gains in meaning when we read it along with Keats's letter on "Negative Capability" (Gittings 43).

We have seen that *Hyperion* is like a selfish aristocrat of the *ancien regime*. Why Keats did not draw him in strong outlines as a villain is explained by his ideal of poetry which he called "Negative Capability" in a letter of 21, 27 December, 1818:

... it struck me, what quality went to form a Man of Achievement especially in Literature & which Shakespeare possessed [sic] so enormously__ I mean *Negative Capability*, that is when a man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason__

(Gittings 43)

Keats's ideal seems to have been a style of writing in which the writer does not bully the reader towards his point of view. "We hate poetry that has a palpable design upon us," he said. In his own best poetry, the reader is allowed to decide the meaning of the poem for himself only after being gently pushed towards the right interpretation by the poet. For example, Hyperion's concern for his comfort contrasts with Apollo's concern for the sorrows of the world. Hyperion forfeits divinity, Apollo gains it. This is how we know that Apollo and not Hyperion is the hero of the poem.

34.2.6 *Is Hyperion incomplete?*

Some critics say that the fragment is a regular Romantic poetic form, therefore the poem is complete. But Keats's contemporaries referred to it as a fragment, i.e., as incomplete.

Critics have tried to explain why Keats did not finish it. Some say that Keats did not continue the poem because the main difference between the Titans and Olympians is established in two-and-a-half books and anything further would have been repetitious (Muir). Another view is that the poem is about knowledge and that Keats was too young and inexperienced to write any more about knowledge.

Keats himself said he did not finish it because he did not like its echoes of Milton. He was also quite ill. He waited for the spring to improve his health when he wrote several poems. But he did not continue *Hyperion*. Yet he prepared it for publication, using the second *Hyperion* to do so (see Muir). It was published in the volume *Lamia, Isabella, The Eve of St. Agnes, and Other Poems*, 1820.

Although we cannot be sure why Keats published *Hyperion*, it could have been because of the twin pulls of writing sincerely and fame. Keats had said that though *Endymion* was not a good poem, it was an accurate record of his development until that time. Possibly he saw *Hyperion* as another accurate autobiographical record. Secondly, *Hyperion* was complimented by the critics. Possibly Keats knew it would bring him some fame even if he thought it a flawed poem.

34.2.7 *The difference between the two Hyperions*

Keats spoke of his two *Hyperions* as if they were one poem. He probably thought of the second poem as a revised version of the first.

He had said that the first *Hyperion* would be in the "naked, Grecian manner," without the digressions and luxuriant imagery of *Endymion*. Critics feel that he succeeded well in this aim. He does not deviate from the story of the Titans and the rise of Apollo. There is little of *Endymion*'s chief weakness, namely, the development of images simply because he wants to develop them even if they add nothing to the story. He is completely impersonal, as if he had mastered the technique of "Negative Capability." And yet he was dissatisfied with the poem and rewrote it as *The Fall of Hyperion*. He retained the blank verse but divided it into cantos instead of books. The second *Hyperion* has one complete canto and the small part of a second one. The poem starts with an induction.

The chief difference between the two poems is that the opening of *The Fall of Hyperion* is uncompromisingly personal. In the induction, Keats speaks for poets. Though everyone has dreams, he says, the poet has the power of words by which he can prevent his dreams from being lost. He asserts very strongly that a poet's materials are his personal dreams and knowledge. As for the problem of fame, he says that future generations will settle the question. He seems to accept that he has no control over whether he will be among the "mighty dead." Keats changed the structure of the second *Hyperion* to accommodate the idea that the poet makes poetry out of his own dreams. He recast that the narrative as a dream in which the poet is the most important character, as he is of the entire poem.

ii. Who are the Titan and Olympian gods of the sun, sea, and sky?

iii. Who is the unfallen Titan in the poem?

iv. Who is Hyperion's consort?

v. Which females does Apollo live with on Delos?

vi. Whom does Apollo gain knowledge from?

vii. Why is Apollo associated with a harp?

Q.3. *The Titan conference*

i. How many significant issues are raised and by whom?

ii. Which of these views represents the Enlightenment and why?

iii. Who supports the war? What does Keats feel about this?

iv. Sum up Clymene's experience.

v. What is Saturn's contribution to the discussion? What does it tell you about him as a leader?

Q.4. What makes Apollo divine?

Q.8. What were the two kinds of poetry that Keats considered writing? Which did he seem to prefer?

Q.9. What did Lockhart say about Keats in his review of *Endymion*?

Q.10. What is the similarity between the poet and Apollo in *The Fall of Hyperion*?

Q.11. How did Keats describe the style of *Hyperion*?

Q.12. What does Keats feel about posthumous fame in *The Fall of Hyperion*?

Q.13. Compare the attitudes of Enceladus and Apollo towards female deities.

Q.14. What are the three ways of considering *Hyperion* as a fragment?

Q.15. *The Fall of Hyperion*

i. Who is the protagonist of the second *Hyperion*?

ii. Who gives him knowledge?

iii. What compliment does she pay him?

iv. How did Keats rearrange the material of the poem, or what is its structure?

Q.16. What do you understand by "Negative Capability?" Which of the two *Hyperions* seems to follow the ideal of "Negative Capability?"

34.4 LET'S SUM UP

Hyperion as a political allegory or as about aesthetics continue to be the two chief ways of reading it. Newer criticism usually fits into these categories but the balance seems to be shifting towards seeing *Hyperion* within its cultural context. Though we have discussed political and aesthetic interpretations of *Hyperion* in separate sections, it was because of social and political change that Keats, like his contemporaries, rethought the nature of poetry and the social role of poets. In addition, his views were influenced by personal circumstances such as poverty and illness.

In short, *Hyperion* was created out of Keats's life and times.

34.5 ANSWERS TO EXERCISES

- Q.1. A summary should include the major events in the narrative. Some critical comments are permitted. Check your summary against the poem and the synopsis in 2.2.1.
- Q.2.
- i.
 - a. Cœlus is the father of Saturn and Hyperion and of most of the major Titans.
 - b. We do not know what he looks like since he is only a voice.
 - ii. The Titan gods of the sun, sea, and sky are Hyperion, Oceanus, and Saturn.
The Olympian gods of the sun, sea, and sky are Apollo, Poseidon, and Jove.
 - iii. Hyperion is the unfallen Titan.
 - iv. Hyperion's consort is Thea.
 - v. Apollo lives with his mother, Leto, and twin sister, Artemis, on Delos.
 - vi. He gains knowledge from Mnemosyne, goddess of memory and mother of the muses.
 - vii. Because he is the god of poetry. Traditionally he is associated with the lyre. Keats calls it a harp in this poem.
- Q.3. *The Titan conference*
- i. Three significant issues are raised by Oceanus, Enceladus, and Clymene respectively.
 - ii. Oceanus' view is closest to the Enlightenment view of progress. He says that their downfall is natural because at their "heels a fresh perfection treads," i.e., the world progresses naturally towards greater perfection. Change is therefore always a change for the better. Since the Olympians are more beautiful than the Titans, they must inevitably replace the Titans.
 - iii. Enceladus. Keats's view is not expressed in the poem but he had Radical sympathies and Radicals were against war. He therefore probably disliked Enceladus' support of war.
 - iv. Clymene says that she was trying to forget her grief by making music when a new music overwhelmed her. It filled her with joy and sorrow but was uncomfortable. It did not make her happy yet she could not shut her ears to it. She also heard Apollo's name called out.

What this means is probably the Titans cannot escape sorrow; that Apollo is the deity of the future; that knowledge will be more complex after the fall of the Titans because it will embrace joy as well sorrow.

- v. Saturn initiates the discussion by asking the Titans why they are so filled with despair and that there is nothing in all he knows to explain their gloom. He has searched in stories of the past ("legends of the first of days" *Hyperion* 2.132) for an explanation but found nothing. He has not understood that since their fall has never occurred before, past knowledge is not likely to help them. A new stage in history demands fresh thinking which Saturn cannot provide. He is therefore not worthy of leading the Titans any more.

Q.4. "Knowledge enormous" makes Apollo divine.

- Q.5. a. An allegory is a story whose real meaning is quite different from its surface meaning.
b. Repression, especially political repression usually includes censorship and harsh punishment for those who criticise the state. To avoid such punishment, writers partially hide their criticism in allegorical writing.

Q.6. The two chief ways of reading *Hyperion* are

- a. As a political allegory
b. As a poem about poets and poetry, or aesthetics.

Q.7. Check your summary against 2.2.3. If you use your own language, you will be sure that you have understood the ideas.

Q.8. The two kinds of poetry were

- a. Escapist poetry in which time does not pass and everything is permanently beautiful
b. Poetry about change and sorrow, about "the agonies, the strife / Of human hearts." He seemed to prefer this kind of poetry.

Q.9. Lockhart called Keats Leigh Hunt's "bantling" and said that he belonged to the "Cockney School of Poetry" as well as to the "Cockney School of Politics."

Q.10. Both participate in the world's sorrow. This is "knowledge enormous" from which poetry is made and which makes Apollo a god.

Q.11. He said it was in the "naked, Grecian manner."

Q.12. Keats's view about posthumous fame is in the induction to *The Fall of Hyperion*. He felt that it was beyond his control and that all that he could do was to write sincerely.

Q.13. Female deities as sources of knowledge are unimportant for Enceladus but important for Apollo. Because of his attitude, Enceladus dismisses Clymene's experience of the new world. Apollo, however, has dreamed of Mnemosyne and when he meets her, he questions her and gains knowledge from her that makes a god of him.

Q.14. a. When Keats called it a fragment, he meant that it was an unfinished poem. This is how most of his contemporaries saw it.

- b. Some twentieth century critics think that Keats could not have written any more of the poem because the main conflict has been stated and because he was too inexperienced to write any further on a poem about knowledge. Kenneth Muir's essay has a good discussion on this.
 - c. More recently, Marjorie Levinson has said that the fragment is a regular poetic form in Romantic poetry. She argues that the Romantics deliberately left their poems unfinished, and that these fragmentary poems are actually complete.
- Q.15.
- i. The poet.
 - ii. Moneta
 - iii. That he is among those to whom the misery of the world is misery, i.e., that he does not try and escape sorrow by transforming it into something else.
 - iv. He structured it as a dream within a dream. The poet dreams that he is near an altar in a forest when he meets Moneta. He then has another dream while he is already dreaming. In this second dream, he sees the Titans. Thus, he starts by telling us about himself and then includes the Hyperion's story. The effect is to emphasise that the story is the poet's invention, i.e., entirely subjective.
- Q.16.
- a. By "Negative Capability," Keats meant that a poet should negate his personality and opinions, leaving the reader free to make up his own mind about the meaning of the poem. The writer should not force his views on the reader.
 - b. The first *Hyperion*.