

Fragments of a Tragic Vision: Keats's Sympathy in the "Hyperion" Poems

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(I)

It cannot be ignored that there is a split in Keats between the aesthetic self and the social self. On the one hand, he has a longing for what he thinks of as beauty, declaring "What imagination seizes as Beauty must be truth (*Letters* 1. 184).⁽¹⁾ On the other hand, however, his desire for social commitments emerges from time to time in remarks like "I would jump down Aetona for any great public" (*Letters* 1. 267) or "I am ambitious of doing the world some good" (*Letters* 1. 387). Still more significantly, he even depreciates the value of literature in comparison with some sort of social activity when he says "fine writing is next to fine doing" (*Letters* 2. 146). We certainly must admit a time difference between these two contradictory attitudes, and yet it would be rash to assume that there occurred a drastic change of mind in Keats at some point in his career. Even in his early poems the germs of this obsessive self-contradiction can already be seen. "Sleep and Poetry" provides a test case. While lingering in the sensuous world which he calls 'the realm of Flora and Pan' (101-02), the poet proclaims his wish to move on to a higher stage where he "may find the agonies, the strife / Of human hearts" (124-25). It is at the world of human suffering, not the imaginary world, that he aims as the final goal of his career. Even though his puerile or "unmisgiving"⁽²⁾ indulgence in luxuries impedes his attempts to translate such an ambition into practice, we cannot deny that at this stage he already revealed his inner irreconcilable inclinations. His struggle to solve them has become more intense after the winter of 1817-18, during which, with a more acute sense of his own immaturity as a poet, he openly expressed scepticism about the imaginary world in the "Mansion of Life" letter or "On Sitting Down to Read *King Lear* Once

Again," as we shall see later. In his later poems, the inner conflict shows itself in the contrast of paradise and desolation. Madeline's chamber in "The Eve of St. Agnes" is described as a "paradise" (244), making a contrast with the "bitter chill" outside (1) that threatens to ruin it. The pastoral world in the "Ode on a Grecian Urn" also turns out to be a "Cold pastoral" (45) in the end. Lamia's gorgeous palace finally crumbles away in "Lamia." I would like to call this darkening or collapse of paradise a 'counter-paradise'. It needs to be distinguished from Raymond Williams's concept of "counter-pastoral," which is mainly concerned with the ruin of the English countryside caused by social and economic changes.⁽³⁾ Counter-paradise signifies the poet's scepticism about imagination; it is a symptom of his uneasiness about the gap between paradisaical visions and human realities.

"The Fall of Hyperion" presents another important version of Keats's counter-paradise. The narrator-poet at first finds "an arbour" (1. 25) tangled with vines and flowers and "a feast of summer fruits" (1. 29) which must have been tasted by an angel and Eve, as in the garden of Eden which Milton described in *Paradise Lost*.⁽⁴⁾ A full draught of "transparent juice" (1. 42), however, carries the poet away into the gloomy world of Saturn. Paradise is here replaced by a counter-paradise. This abrupt change of landscape can be taken to represent Keats's concern with the hardships of human life: the poet's journey is part of the establishment of his identity. In this essay I would like to examine Keats's unsettled existential dilemma, the split between different versions of the schismatic poetic self, in his two fragmentary "Hyperion" poems.

(II)

I would like to start my argument with an analysis of the significance of the Titanic mythology. The dreary landscape at the beginning of "Hyperion" is most relevant here:

Deep in the shady sadness of a vale
Far sunken from the healthy breath of morn,
Far from the fiery noon, and eve's one star,
Sat gray-hair'd Saturn, quiet as a stone,
Still as the silence round about his lair. . . .
(1. 1-5)

The luxurious bowers which are so abundant in Keats's early poems cannot be seen here. Everything is still, all because Saturn is fallen:

A stream went voiceless by, still deadened more
By reason of his fallen divinity
Spreading a shade: the naiad 'mid her reeds
Press'd her cold finger closer to her lips. (1. 11-4)

Saturn, once the god of the Golden Age, is now dethroned, sitting "nerveless, listless, dead / Unseptred" (1. 18-9). As Oceanus says, he and other Titans "fall by course of Nature's law" (2. 181), not by Jupiter's force. In other words, they have been swept away by Time's progress. We may call them "Fools of Time," using the term which Northrop Frye gives to label characters in Shakespeare's tragedies.⁶⁵ He indeed refers to Keats's Saturn as an archetype of the deposed ruler.⁶⁶ Although Keats's epic does not exactly conform to the pattern of tragedy formulated by Aristotle in his *Poetics*, it incorporates some elements of tragedy in it.

Saturn's presence as a tragic figure is more firmly established by his humanized suffering. Thea sees "mortal" affliction on his face:

There saw she direst strife; the supreme God
At war with all the frailty of grief,
Of rage, of fear, anxiety, revenge,
Remorse, spleen, hope, but most of all despair.
Against these plagues he strove in vain; for Fate

Had pour'd a mortal oil upon his head,
A disanointing poison. . . . (2. 92-8)

Saturn's agony is here the same as that of mortal existence. Shelley observes instinctively that Saturn and the fallen Titans surpass Satan and his rebellious angels in *Paradise Lost*, because they possess "more human interest."⁶⁷ The following lines spoken by Saturn do not echo Satan, the fallen angel, but rather King Lear, crying over his usurped sovereignty in the wilderness:

Look up, and tell me if this feeble shape
Is Saturn's; tell me, if thou hear'st the voice
Of Saturn; tell me, if this wrinkling brow,
Naked and bare of its great diadem,
Peers like the front of Saturn. (1. 98-102)

The fall into earthly existence causes Saturn's degeneration into a shadowy presence, just as Lear becomes "Lear's shadow" (1. 4. 228) at his loss of royalty. We may well be reminded here of Keats's sonnet, "On Sitting Down to Read *King Lear* Once Again." Renouncing "golden-tongued Romance" (1), the poet determines to engage with mortal affliction:

Adieu! For, once again, the fierce dispute
Betwixt damnation and impassion'd clay
Must I burn through; once more humbly assay
The bitter-sweet of this Shakespearian fruit. (5-8)

His interest in the "bitter" reality of human life banishes him from the world of romance. I would suggest that the tragedy of Saturn is another fruit of this Shakespearian influence on Keats.⁶⁸ It can be considered to symbolize human tragedy. The ruin of the Golden Age at the beginning of "Hyperion," then, is a counter-paradise which signifies the poet's rejection of fancy in favour of the world of suffering.

Keats's sympathy for suffering is no less distinctly manifested in his "Mansion of Life" letter, in which he compares the growth of a poetic mind to "a large Mansion of Many Apartments" (*Letters* 1. 280). The first chamber is "the infant and thoughtless Chamber" (*Letters* 1. 280) and next is "the Chamber of

Maiden-Thought,” which offers him “pleasant wonders” (*Letters* 1. 280). The third chamber, however, has a new effect upon him, sharpening his “vision into the heart and nature of Man” and convincing him “that the world is full of Misery and Heartbreak, Pain, Sickness and oppression” (*Letters* 1. 281). He describes how:

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 ballance[sic] of good and evil. We are in a Mist — *We* are now in that state — We feel the “burden of the Mystery.”

(*Letters* 1. 281)

Here again we see the desolation of a paradisaical world.

It is particularly worth while acknowledging here Wordsworth’s influence on Keats, as is indicated by the quotation from “Tintern Abbey.”⁶² While Keats criticized “the wordsworthian and egotistical sublime” (*Letters* 2. 187), he shared with the elder poet an interest in the mystery of mortal existence, insisting that Wordsworth thought more deeply into the human heart than Milton (*Letters* 1. 282). The difference between Wordsworth and Keats is not in their underlying capacity for sympathy, but in their ways of representation. Wordsworth relies almost entirely on his personal experiences, while Keats systematically avoids the personal, making constant use of mythology.

A comparison of Wordsworth’s Discharged Soldier with Keats’s Saturn will make explicit the similarity and divergence between the two poets. The two figures bear a striking resemblance to each other, even though Keats had no chance to read Wordsworth’s poem. The young Wordsworth is halted by the sight of the soldier sitting feebly on a quiet and solitary public way, just as the poet in “The Fall of Hyperion” finds Saturn forlorn sitting on a shady ground, like “some old man. . . Bewailing earthly loss” (1. 440–41). The soldier appears

Forlorn and desolate, a man cut off
From all his kind, and more than half detached
From his own nature.

(“The Discharged Soldier,” 57–60)

Much like Keats’s spectral Saturn,⁶³ the soldier looks “uncouth” (38) and “ghastly” (51), being robbed of his human nature and causing a sense of “fear and sorrow” (69), a mixture of sublimity and sympathy, within Wordsworth’s mind. This set of paradoxical emotions may seem somewhat similar to the two feelings which Aristotle finds in tragedy, that is to say, ‘pity’ and ‘fear’. Indeed the soldier is a tragic figure: he was dismissed perhaps because of ruined health after long military service at battlegrounds abroad and has since been forced to travel towards his home country, dragging his weary body. History and suffering are in this case both real, not placed in an overtly fictional context as in Keats’s poem. Yet Wordsworth’s representation of this tragic soldier departs from Aristotle’s notion of tragedy as the ruin of a noble man, insofar as it is based on low and rustic life like other Wordsworthian versions of tragedy — *The Ruined Cottage* for example.⁶⁴ Moreover it is not intended to give a cathartic effect to readers, but to have a more or less didactic effect by which we recognize that, though subject to misfortunes, man has owned through communion with nature the strength to maintain the dignity of human nature as he resists, struggles, and endures. The soldier declines the poet’s advice to ask people for help, for he is wholly dependent on God and Nature. This ‘spot of time’ offers the child Wordsworth a chance to see how man can survive a “burden of the Mystery.”

In contrast to Wordsworth, Keats’s interest lies in imaginary suffering: perhaps because of the various kinds of experience of suffering forced on him by his medical training, he understood the importance of arbitrary psychological states in the experience of suffering. He says, “Imaginary grievances have always been more my torment than real ones” (*Letters* 2. 181). We cannot assume, however, that his representation of the Titans’ predicament has nothing to do with social conditions in his time. It would go too far to take it as a direct allusion to the failure of the French Revolution or to the dethronement of Napoleon, but it is not inappropriate to search their plight for some obscure

implications for “the helpless individual victims of historical process” in his days, as Marilyn Butler actually does.⁽¹²⁾ It would be erroneous to dismiss unquestioningly the historical context in which this fragmentary epic was written. Keats’s imagination embraces modern tragic conditions within its mythic performance, and thus his involvement with the Titanic catastrophe can be seen as part of his attempts to procure a sense of commitment to human realities. Keats is no less concerned about “the burden of the mystery,” and no less sympathetic to human affliction. The tragedy of the Titans is thus produced in part out of Keats’s wish to connect his poetry to the outer world.

(III)

The second “Hyperion” inlays the myth of Saturn within the poet’s personal vision, for the particular purpose of exploring further the meanings of suffering in relation to poetry. It offers a place for him to put his identity to uncompromising inquisition. When the poet in the poem arrives at Moneta’s shrine, she declares in an austere manner,

“None can usurp this height” . . .
 “But those to whom the miseries of the world
 Are misery, and will not let them rest.”
 (1. 147–49)

Only those with a capacity for “the miseries of the world” are qualified to reach this sanctuary. Despite this assertion, however, the poet, in the successive dialogue, is not regarded as a true poet, a poet who is “a sage; / A humanist, physician to all men” (1. 189–90). According to Moneta, he is a dreamer because he provides no “benefit” to the world (1. 167), a “dreaming thing; / A fever of thyself” (1. 168–69). Her distinction is that “the one pours out a balm upon the world” while “the other vexes it” (1. 201–02). A dreamer is indulged in solipsistic visions, cut off from society. This discrimination against dreamers originates in Keats’s own guilty feeling about indulgence in the visionary world: it discloses his anxiety over his alienation from the outer world. Questions and answers exchanged

between Moneta and the poet are nothing but Keats’s tentative speculation on his poetic identity in relation to the world of reality. In the second “Hyperion,” Keats sinks deeply into his inner self, pursuing a forlorn path to reach the mystery of human life, as he does not in other narrative poems or odes.

The vision of the defeated gods should be understood from this standpoint. They are described as the “high tragedy / In the dark secret chambers of [Moneta’s] skull” (1. 277–78). The word “chamber” calls us back to the “dark passages” of human mind in the “Mansion of life” letter. The “high tragedy” represents a world full of pain and agony, though the term “tragedy” is used here in a broad sense. Unlike Apollo in the first “Hyperion,” who has only to read the Titanic agonies on Mnemosyne’s face to attain his triumphant deification, the poet in this revised poem not only takes the god’s place but also witnesses the “tragedy” with his own eyes. It is not until he feels the burden of history that he is endowed with the “power . . . of enormous ken” (1. 303) which was once afforded rather easily to Apollo.

Without stay or prop
 But my own weak mortality, I bore
 The load of this eternal quietude,
 The unchanging gloom, and the three fixed shapes
 Ponderous upon my senses a whole moon.
 (1. 388–92)

This empathic involvement with suffering demonstrates how Keats’s Negative Capability works when faced with a mythological tragedy. The Titans’ agonies make themselves felt upon the poet’s senses, nerves, and impulses. Sensuous luxuries that motivated the Keatsian empathy at an early stage have now vanished and instead sympathy for affliction has gained its hold over his concern.

Keats’s attitude towards tragedy somewhat accords with, but partly departs from, the eighteenth-century concept of sympathy. Remarks as follows made by Adam Smith in *The Theory of Moral Sentiments* anticipate Keats:

By the imagination we place ourselves in [the sufferer's] situations, we conceive ourselves enduring all the same torments, we enter as it were into his body, and become in some measure the same person with him, and thence form some idea of his sensations, and even feel something which, though weaker in degree, is not altogether unlike them.⁽¹³⁾

This shows the workings of sympathy. And he adds:

The word sympathy, in its most proper and primitive signification, denotes our fellow-feeling with the sufferings, not that with the enjoyments, of others.⁽¹⁴⁾

This might be read as an illuminating explanation to Keats's concern for the fall of the Titans. As Keats's sympathy for suffering signifies his social consciousness, Smith, as well as other contemporary philosophers, thinks of sympathy as the motive of human actions that bind men together and tend to organize a harmonious society. Even two years before Smith, Edmund Burke says that it is by sympathy

that we enter into the concerns of others; that we are moved as they are moved, and are never suffered to be indifferent spectators of almost any thing which men can do or suffer.⁽¹⁵⁾

Keats's sympathetic stance, however, does not come directly from the eighteenth-century doctrine of sympathy, but rather via Hazlitt, whose concept of sympathy is developed with a careful analysis in his *Essay on the Principles of Human Action* and is later sought after enthusiastically in Shakespeare. Hazlitt also takes sympathy to be the basis of all moral actions; the act of imagination is fundamentally sympathetic, because it goes beyond self-interest to identification with others.⁽¹⁶⁾ Thus he explains Aristotle's poetic of tragedy in terms of sympathetic imagination in his essay on *Othello*.

It has been said that tragedy purifies the affections by terror and pity. That is, it substitutes imaginary sympathy for mere selfishness. It gives us a high and

permanent interest, beyond ourselves, in humanity as such.⁽¹⁷⁾

It is highly possible that Keats heard the same kind of contention when he attended Hazlitt's lectures on Shakespeare. Keats's definition of the "camelion poet" as a poet who has "no self," "lives in gusto," and conceives both "an Iago" and "an Imogen" at one time (*Letters* 1. 387) echoes not only Hazlitt's notion of 'gusto' but also his understanding of Shakespeare's strength described as follows:

He was the least of an egotist that it was possible to be. He was nothing in himself; he was all that others were, or that they could become. . . . His genius shone equally on the evil and on the good, on the wise and the foolish, the monarch and the beggar.⁽¹⁸⁾

Keats's sympathy for suffering has similarities to the eighteenth-century principle of sympathy in its relation to society, but he owes it to the Romantic critic Hazlitt. It serves to get rid of the "egotistical sublime" and provides his work with high and permanent human interest.

It is also important, in addition, to acknowledge the difference in attitudes towards tragedy in the eighteenth century and in the nineteenth century. The eighteenth-century doctrine of sympathy draws largely on and simultaneously aims at the improvement of delicate sensibility. Earl R. Wasserman, while elaborating on a variety of receptions of tragedy in the eighteenth century, observes that the significance of tragedy to the age of sensibility consisted in its inducement of 'pleasures': its purpose was "to convey a sense of pity, to improve sensibility, and to appear true-to-life."⁽¹⁹⁾ In the age of Romanticism, however, the form of tragedy seems generally to be employed to represent the poets' own existential problems. This is particularly true of Wordsworth's *Borderers* or even of Byron's *Manfred*. Keats's "high tragedy," though it was intended as an epic, cannot be strictly excluded from this category.

The omission of Apollo's easy solution to the Titanic calamity from the second "Hyperion" seems to

have some special importance when we think of the meaning of mortal suffering to Keats. The "Celestial" light shed from Apollo's limbs at the end of Book 3 ("Hyperion," 3. 135 - 36) is potentially as radiant and powerful as the light in Shelley's *Prometheus Unbound*, the light which spreads into the world and re-creates ideal paradises both in heaven and on earth in the last two acts. Keats is sceptical about this sort of Romantic idealism.⁽²⁰⁾ In one of his letters, he insists on the impossibility of avoiding miseries on earth. Misquoting King Lear's words, he says:

Man is originally 'a poor forked creature'⁽²¹⁾ subject to the same mischances as the beasts of the forest, destined to hardships and disquietude of some kind or other. If he improves by degrees his bodily accommodations[sic] and comforts — at each stage, at each accent[sic] there are waiting for him a fresh set of annoyances — he is mortal and there is still a heaven with its Stars above[e] his head.

(Letters 2. 101)

Terrestrial conditions can never be transcended. This world view explains why Keats abandoned the first "Hyperion" and excluded from the revised "Hyperion" the scene of Apollo's optimistic deification in a paradisaal environment. The narrator-poet's direct confrontation with the Titans' miseries in "The Fall of Hyperion" is designed thus to be a critique of idealism.

This anti-idealistic attitude does not necessarily lead Keats to pessimism, but to the formulation of his own "system of Salvation" (Letters 2. 103). Proposing to call this world "The vale of Soul-making," he says, "I will call the *world* a School instituted for the purpose of teaching little children to read" because "a World of Pains and troubles" is, for him, "to school an Intelligence and make it a soul" (Letters 2. 102). Here can be seen an antithesis between innocence and experience, of which Keats values the latter higher than the former. This "system of Salvation" seems equivalent to the Christian idea of *felix culpa*, and yet the Keatsian counter-paradise is not based upon the Christian theology as Adam and Eve's exile from Eden is in *Paradise Lost*, though Milton's influence is perceptible

in its concern with the post-lapsarian state of human existence. It is Keats's anxiety over his poetic responsibility that makes him feel sympathetic with human suffering. As his remark "Life to [Milton] would be death to me" (Letters 2. 212) indicates, Keats feels Milton's philosophy disagreeable. The Bloomian "intra-poetic" relationship between Milton and Keats is not applicable here.⁽²²⁾ What Keats needs to know is the truth of human life and the beauty of mortal existence. Romantic poets, it might be said, have a general tendency to involve themselves in the fallen state of life, while aspiring after a paradisaal world. Byron expels Don Juan out of the Edenic bliss with Haidée into a tumultuous pilgrimage. Coleridge, in "Reflections on Having Left a Place of Retirement," feels obliged to leave a peaceful garden because of sympathy towards his friends suffering in the real world. These poets exhibit what Anne Mellor calls "Romantic Irony": they create and 'de-create' visionary worlds.⁽²³⁾ They attempt, paradoxically through poetry, to associate themselves positively with the realities of human life. It is true that their consciousness of post-lapsarian existence in part depends on their reading of *Paradise Lost*.⁽²⁴⁾ In Keats's case, however, as his references to *King Lear* suggest, it is not his reading of Milton but of Shakespearian tragedies that makes his irony more powerfully destructive.

(IV)

Keats's pursuit of his inner self comes to an impasse in the end. The second "Hyperion" is left unfinished as well as the first: the poet cannot find a way to outer society from his personal vision. The fragmentation of the poem is thus a sign of his identity crisis. As Charles Rzepka has examined, Romantic poets show a split between the visionary self and social realities.⁽²⁵⁾ Partly this is a result of Cartesian dualism. The Romantics, however, cannot be a Descartes any longer. Descartes pursued downward towards a solid ground, "Cogito, ergo sum," whence he proceeded to reconstruct the edifice of human knowledge. The Romantics, on the contrary, go inward only to arrive at a disordered "I" from which they cannot proceed

further. The ideological confusion caused by the French Revolution and social turbulence around the turn of the century made it difficult for them to find a firm ground on which to re-establish the tower of knowledge. Entrammelled in the dark abyss of disintegrated self-consciousness, they lost their way back to society. The fact that the Romantic period is rich in fragmentary works testifies that the poets suffered from their fragmented existence and remained unable to settle their poetic identity in relation to the unstable society. Thomas McFarland considers that fragmentation is a cultural iconography of Romanticism. Using the term 'diasparactions', he insists:

Incompleteness, fragmentation, and ruin — ständige Unganzheit — not only receive a special emphasis in Romanticism but also in a certain perspective seem actually to define that phenomenon.⁽²²⁾

Wordsworth's *Recluse*, an example of Romantic fragments, shows how he suffers from the unconquerable gap between visionary self and social realities. Wordsworth could not complete the poem, which would have restored his social self after his engagement in the inner visions of "the spots of time" in *The Prelude*. Keats also understands that, in order to be a "humanist" poet, he "must tread on shadowy ground, must sink / Deep into 'the Mind of Man'."⁽²⁷⁾ And yet he finds there remains a huge distance to go before he can reach the unification of the aesthetic self and the social self. The tragic vision of the Titans shows his effort to pursue the "dark passages" of mortal suffering in order to be a "humanist" poet, but his poetic identity remains unsettled after all. To turn away from paradisaical visions and deal with suffering is not in itself to be in touch with outer society. The unfinished vision is still a personal vision that reveals his inner fragmentation.

Notes

* This is a revised version of the paper I gave at one of the series of seminars held at the University of

Tokyo under the supervision of Dr. Jonathan Wordsworth during the autumn of 1994.

** All quotations from Keats's poetry are from *John Keats: Complete Poems*, ed. Jack Stillinger (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1978).

- (1) All quotations from Keats's letters are from *The Letters of John Keats*, ed. Hyder Edward Rollins, 2 vols (Cambridge, Mass.: Harvard University Press, 1958), hereafter cited in parenthesis by volume and page number.
- (2) John Bailey, *The Uses of Division: Unity and Disharmony in Literature* (London: Chatto and Windus, 1976) 117.
- (3) Raymond Williams, *The Country and the City* (London: Chatto and Windus, 1973) 13 - 34. Similar concepts are also proposed by Annabel Patterson and Peter Lindenbaum. Patterson uses the term "hard-pastoral" to identify such a mixture of pastoral and georgic as Wordsworth shows in Book 8 of *The Prelude [Pastoral and Ideology]* (Berkeley: University of California Press, 1987) 278 - 84]. Lindenbaum's term "anti-pastoral" designates the pastoral world which incorporates what criticizes its peaceful atmosphere, as Shakespeare's *As You Like It* exemplifies [*Changing Landscape* (Athens: The University of Georgia Press, 1986) 1 - 21]. I avoid using such terms as 'hard-paradise' and 'anti-paradise', because Keats's devastated landscape does not have a georgic or incoherent element in it. It is much closer to what Raymond Williams calls 'counter-pastoral'. And yet the Keatsian escapist world is a paradisaical realm rather than a pastoral world. As such, I choose the name of 'counter paradise' for Keats's poems.
- (4) *Paradise Lost*, 5. 303f.
- (5) Frye borrows the term "Fools of Time" from Shakespeare's sonnet 124, line 13. [*Fools of Time: Studies in Shakespearean Tragedy* (Toronto: University of Toronto Press, 1967)]
- (6) Frye, *Fools of Time* 37.
- (7) Quoted in G. M. Matthews, *Keats: The*

- Critical Heritage* (New York: Barnes and Noble, 1971) 127.
- (8) For Shakespeare's influence on Keats, I am largely indebted to Jonathan Bate's arguments in *Shakespeare and the English Romantic Imagination* (Oxford: Clarendon Press, 1989) 157–201.
- (9) The phrase "the burthen of the mystery" appears in line 39 of "Lines written a few miles above Tintern Abbey." Unless otherwise noted, quotations from Wordsworth's poetry are all from *The Oxford Authors: William Wordsworth*, ed. Stephen Gill (Oxford: Oxford University Press, 1984).
- (10) Geoffrey Hartman explains that Keats's failure in his search for his authorial self and his awareness of the burdensome authorship gave birth to the "Spectral Symbolism" of Saturn ["Spectral Symbolism and Authorial Self in Keats's *Hyperion*," *Fate of Reading* (Chicago: University of Chicago Press, 1975) 57–73].
- (11) For the discussion of *The Ruined Cottage* as a tragedy, see Jonathan Wordsworth, *The Music of Humanity: A Critical Study of Wordsworth's Ruined Cottage* (New York: Harper and Row Publishers, 1969) 151–52. James Averill also argues about Wordsworth's attitude towards human suffering in his *Wordsworth and the Poetry of Human Suffering* (Ithaca: Cornell University Press, 1980).
- (12) Marilyn Butler, *Romantics, Rebels, and Reactionaries: English Literature and its Background 1760–1830* (Oxford: Oxford University Press, 1981) 151. Alan J. Bewell discusses the poem's relationship to history from a viewpoint of New Historicism in "The Political Implication of Keats's Classicist Aesthetics," *Studies in Romanticism* 25 (1986): 220–29.
- (13) Adam Smith, *The Theory of Moral Sentiments*, ed. D. D. Raphael and A. L. Macfie (Oxford: Clarendon Press, 1976) 9.
- (14) Smith, *Moral Sentiments* 43.
- (15) Edmund Burke, *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*, ed. Adam Phillips (Oxford: Oxford University Press, 1990) 41.
- (16) For Hazlitt's ideas of sympathy and imagination, see David Bromwich's discussions in *Hazlitt: The Mind of a Critic* (Oxford: Oxford University Press, 1983) 24–57. But he does not argue much on his relationship to Smith. See his comment on this problem in page 416–17, note 29.
- (17) William Hazlitt, *Complete Works of William Hazlitt*, ed. P. P. Howe, vol. 4 (London: J. M. Dent and Sons, Ltd, 1931) 200.
- (18) Hazlitt, "Shakespeare" in *William Hazlitt: Selected Writings*, ed. Jon Cook (Oxford: Oxford University Press, 1991) 324. Keats's indebtedness to Hazlitt for his concept of Negative Capability is discussed both by Bromwich [Hazlitt 374–75] and by W. J. Bate [*John Keats* (Cambridge, Mass.: Harvard University Press, 1963) 239f, 244f, 254–59].
- (19) Earl R. Wasserman, "The Pleasures of Tragedy," *English Literary History* 14 (1947): 306.
- (20) I agree with Tilottama Rajan, who insists that the optimistic solution of suffering in Book 3 of "Hyperion" illustrates Romantic idealism [*Dark Interpreter: The Discourse of Romanticism* (Ithaca: Cornell University Press, 1980) 155].
- (21) The correct words are "a poor, bare, forked animal" (*King Lear*, 3. 4. 105–06).
- (22) Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford University Press, 1973) 8.
- (23) Anne K. Mellor, *English Romantic Irony* (Cambridge, Mass.: Harvard University Press, 1980).
- (24) Lucy Newlyn points out that Romantic poets become heir to the indeterminacy inherent in *Paradise Lost* [*Paradise Lost and the Romantic Reader* (Oxford: Clarendon Press, 1993)]. It seems to me, however, that the Romantic poets' indeterminacy between paradisaical visions and the real world result not only from *Paradise Lost*

but also from other literary traditions and contemporary social contexts. Max F. Schulz, for example refers to the relationship of paradisaical images in Romantic literature with the French Revolution in *Paradise Preserved: Recreations of Eden in Eighteenth- and Nineteenth-Century England* (Cambridge: Cambridge University Press, 1985) 4.

- (25) Charles Rzepka, *The Self as Mind: Vision and Identity in Wordsworth, Coleridge, and Keats* (Cambridge, Mass.: Harvard University Press, 1986).
- (26) Thomas McFarland, *Romanticism and the Forms of Ruin: Wordsworth, Coleridge, and Modalities of Fragmentation* (Princeton, N.J.: Princeton University Press, 1981) 7. Balachandra Rajan adds to McFarland's argument that the second generation of the Romantic poets lost the sight of wholeness or perfection which Wordsworth and Coleridge had both retained, and became thus disoriented [*The Form of the Unfinished: English Poetics from Spenser to Pound* (New Jersey: Princeton University Press, 1985) 16].
- (27) I borrowed Wordsworth's lines in *Prospectus*, 28 - 9 [*William Wordsworth: The Poems*, ed. John O. Hayden, vol. 2 (Hew Haven: Yale University Press, 1981) 38].