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# Identity Unthroned: Fallen Sublimity in John Keats' Hyperion, William Shakespeare's King Lear, and John Milton's Paradise Lost

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Identity Unthroned:  
Fallen Sublimity in John Keats' *Hyperion*, William Shakespeare's *King Lear*, and  
John Milton's *Paradise Lost*

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English Honors Thesis  
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## Table of Contents

Introduction	4
Chapter I: Saturn and the Consequences of Fallen Divinity	9
Chapter II: Hyperion and the Process of Descent	21
Chapter III: Apollo and the Ascent to Divinity	31
Chapter IV: <i>King Lear</i> , <i>Paradise Lost</i> , and the Fight Against Falling Divinity	40
Conclusion	59

## Introduction

John Keats' *Hyperion: A Fragment* and *The Fall of Hyperion: A Dream* concern the fall of the Titans as the Olympians ascend to their thrones. In these unfinished works, Keats focuses specifically on Saturn, the father of Jupiter, and Hyperion, the forbear to Apollo and a divinity of the sun. The reader discovers Saturn after he has fallen from divinity, lying in the "shady sadness of a vale" (*Hyperion: A Fragment*, 1) while Hyperion is introduced in his full glory, yet about to fall. Apollo also appears as a youth about to ascend to divinity and replace Hyperion. Each being claims to lose his divinity, or be in search of it, framing this quality as external and contingent upon unknown factors. The term "divine" itself is vague with definitions ranging from "characteristic of or constant to deity; godlike" and immortal to, in a weaker sense, "more than human, excellent in a superhuman degree" or "of surpassing beauty" ("divine", Oxford English Dictionary). All of these definitions allude to elevation above humanity of both human and non-human figures: the fact that a human can be considered divine implies that divinity is an internal quality of one's character, not an external force. Yet Saturn, Hyperion and Apollo search outside themselves for divinity, during which they all exhibit both misperception of themselves and of divinity itself. The figures of Lear in Shakespeare's *King Lear* and Satan in Milton's *Paradise Lost* show far greater agency of mind and form regarding their divinity than the figures of Keats' poem, yet only Satan is able to regain his divinity (if only temporarily). Despite the beliefs of the central figures of Keats' *Hyperion* fragments, divinity is not a force, but a state of mind affected through majesty of physical form and sovereignty of mind as exhibited through sublime influence on other beings: while not contingent on sublimity, divinity is often exemplified through its effects.

Frequently combined with divinity is the presence of sublimity, a concept best described through the perception of the sublime from an external source: rather than describe what the sublime is, it is better to explain what the sublime does to its subjects. As a quality, it is vague and intangible, with theorists like Edmund Burke defining it in terms of its effect:

Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling.  
(Burke, 131)

An object is only sublime to those who perceive it as such, in whose minds “ideas of pain, and danger” are elicited: what is sublime to one being can be mundane to another. What exactly the “strongest emotion” the mind is capable of feeling is a subjective matter, a nuance on which Burke’s claims hinge. He does not claim that the actual feeling of pain is sublime: rather he requires a separation from pain and danger, but an awareness of these sensations as embodied in the emotion of fear:

...they are simply painful when their causes immediately affect us; they are delightful when we have an idea of pain and danger, without being actually in such circumstances; this delight I have not called pleasure because it turns on pain, and because it is different enough from any idea of positive pleasure. Whatever excites this delight, I call *sublime*.  
(Burke, 132)

Pain itself is not a cause of the sublime, but the idea of pain excites a delightful terror. It is not clear whether pain and its corresponding emotion of fear is solely capable of eliciting the sublime, or if any other powerful emotion is similarly capable of this excitation: taken more abstractly, it is a question of whether the mind can be occupied and filled with any external stimulus, not solely fear. In this way, the mind appears possessed with whatever strong emotion occupies it:

The passion caused by the great and sublime in nature, when those causes operate most powerfully, is Astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence reason on that object which employs it.  
(Burke, 132)

Here the sublime is a pervasive influence on the consciousness, implying that when a strong emotion invades and overwhelms the mind, occupying its energies at the cost of all other thought, that mind is subject to a sublime experience.

Longinus, the first theorist to attempt to define the sublime, presents a broader view of the sources of sublimity, choosing to identify the source of sublimity and its effects. He identifies five sources of sublimity, several of which place agency in the author and his description and wordplay rather than solely in a figure or experience. Where Burke focuses on the figure eliciting the sublimity, Longinus broadens his focus to include literary representations that are sublime in addition to sublime figures themselves:

- (i) The first and most important is the power to conceive great thoughts...
- (ii) The second is strong and inspired emotion (These two sources are for the most part natural; the remaining three involve art).
- (iii) Certain kinds of figures. (These may be divided into figures of thought and figures of speech)
- (iv) Noble diction. This has as subdivisions choice of words and the use of metaphorical and artificial language
- (v) Finally, to round off the whole list, dignified and elevated word-arrangement (Longinus, 138-9)

A recurring idea is the agency of perception: the first two abilities relate to both the intake of stimuli (strong emotion) and the processing of them (conceiving “great thoughts”). Because the sublime appears to hinge on perception, what is “strong and inspired emotion” to one figure may not be to another. When tied back to Burke, this implies that an individual’s definition of pain determines what will excite a delightful terror in their mind. Where once the classification of pain as the sole stimulus was restrictive, now it is entirely subjective based on the individual: the

unifying concept is that the being subjected to a sublime experience is pervaded and overwhelmed by the influence of a sublime figure.

A unifying factor between definitions of divinity and sublimity as previously defined is a separation from humanity, and the elevation of physical form and mind in that divine figures are “more than human”. Two terms that represent an elevation of body and mind, and are also used to define Hyperion’s fall in Keats’ work, are “majesty” and “sovereignty”. The term “majesty” encompasses the physical form in its depiction of one who possesses “kingly or queenly dignity of look, bearing, or appearance” (“majesty”, OED). While sovereignty has many of the same connotations of majesty, it encompasses more the sense of authority and dominion over others, a feat accomplished and affected through maneuverings of the mind. The combination of majesty and sovereignty elevates a figure above humanity, qualifying as the components of divinity; a figure who possesses sovereignty is therefore one capable of Longinus’ “great thoughts”. Sovereignty of mind and majesty of body enables a figure to elicit sublime influence over other figures through great thoughts productive of “strong, inspired emotion”.

The body and mind are of great concern in this discussion of divinity and the sublime, especially in the effect of one on the other. In his introduction, Saturn is seen as a still, silent figure in an empty vale: a living statue. He is statuary as Nancy Moore Goslee describes the term in *Uriel's Eye* using William Hazlitt’s definition: “ ‘Greek statues,’ although ‘deified by their beauty,’ have no ‘resting place for the imagination’ and are thus ‘specious forms’” (Goslee, 77). In this sense, a statue is an empty form set in a context within which it is subject solely to outside influence (Goslee, 69). Whereas a picturesque

form is engaged with its surrounding context as a creator, a statuary form is one that resides apart from it:

In addition to the description of a scenic landscape that evokes and then pushes beyond the visual, Schlegel also includes in his redefined 'picturesque' a portraitlike focus upon facial expression, a focus that emphasizes feeling and the constructive power of the perceiving mind. (Goslee, 90)

Although Goslee seems to imply that there is no connection between a statuary form and its surroundings, this point can be disputed. She describes statues as "deified", in this case meaning separate and elevated above humanity in sovereignty of mind and majesty of form. The statuary form then is apart from its context in majesty, yet can still retain a connection to its background, as Saturn and Hyperion demonstrate in their falls from divinity: yet this connection is one that subjects the Titans to external creative forces and highlights that their only agency is in initiating their falls from divinity.

## Chapter I: Saturn and the Consequences of Fallen Divinity

In Keats' *Hyperion* fragment, Saturn establishes that something of a divine identity and sublime influence remains after a figure falls from divinity, as well as the role of perception in recognizing one's own abilities: Saturn is not able to define or identify what overwhelmed his divinity because he himself does not appear to know what his divinity consists of. To complement this opacity and suggest the connection of the physical form with its surroundings, *Hyperion: A Fragment* opens with imagery of depth and disease in an isolated environment.

Before Saturn is introduced, the environment's condition is detailed:

Deep in the shady sadness of a vale  
Far sunken from the healthy breath of morn  
Far from fiery noon, and eve's one star  
(*Hyperion: A Fragment* Book I, 1-3)

Before the reader even knows *what* is deep in the vale, she is aware that it is "deep" and "sunken", far below and out of sight in isolation that is pervaded with opaque sadness: yet the source of this pervasive force is inscrutable. Not only is the vale removed from the world around it spatially, but it is also stagnated temporally: the touch of the "healthy breath of morn", "fiery noon", and the light of "eve's one star" are inaccessible, leaving the vale disoriented. The combination of "far sunken" and "healthy breath" connotes a pervasive wasting influence with a slow progression that pollutes the vale rather than the presence of an entity that rapidly infects and destroys its surroundings. Before the reader identifies the source of the vale's "shady sadness", she recognizes its pervasive influence, immediately identifying a reciprocal relationship between the vale and the malignant source of its "shady sadness".

Once it is established that the vale is cut off from the rest of the world temporally and spatially, the text moves towards locating the source of the influence on this environment.

Following the opening description of the vale, its occupant Saturn is introduced:

[There] Sat gray-hair'd Saturn, quiet as a stone,  
 Still as the silence about his lair  
 (Book I, 4-5)

As a term, “gray-hair’d” evokes both wisdom of mind and deterioration of the body: such language acts to detract from Saturn’s godly stature. The proximity of “gray-hair’d” to “stone” begins to also hint at the statuary nature of Saturn’s physical condition. Since a stone is a silent entity, Saturn here is a statue within his surroundings while still maintaining a centrality of focus as described in Goslee’s work, an effect further emphasized by his similar stillness to the vale he inhabits. Despite the apparent loss of full command of his physical form, Saturn appears to retain control of his immediately surrounding environment. The space of Saturn’s home is filled with silence: it surrounds everything as it lurks “about his lair”, and is made analogous to Saturn because he, like the silence, is motionless, suggesting that Saturn is the source of the silence and stillness in the vale.

It is of note that Saturn’s motionlessness is compared to silence as an entity with “still as the silence”, and his own silence is compared to a tangible object capable of motion. Saturn is described as “quiet as a stone”, an entity that inherently makes no noise or takes no action unless set in motion by an external source: when started, the motion then tends to be unrestrained in some way like a rockslide, yet it still requires an external stimulus to set it in motion. The structure of these comparisons then suggests that Saturn’s silence is mutable, and subject to change through external forces on the Titan himself. Yet his stillness is what permeates the lair like the silence that lays all about the vale: this structure solidifies the connection between the vale and its occupant and suggests that the animation of Saturn’s statuary form is the locus about which the state of the vale can change, but not of the Titan’s own accord. Saturn wholly possesses and occupies his “lair”, implying that he fills it at least with his presence if not his

physical form. Such ownership indicates that the vale would be reflecting its owner's state, rather than the reverse condition. This confirms that Saturn both influences his environment and appears as a silent, statuary form: yet as Saturn appears statuary, the question remains of whether he is in fact conscious of his actions and possesses sovereignty over his mind as he exerts influence on the condition of his surroundings.

On first glance, Saturn is a small figure separate from time and space in a diseased vale into which he blends seamlessly. This connection between Saturn and his surroundings is explained when the fall of Saturn's divinity is revealed:

A stream went voiceless by, still deadened more  
By reason of his fallen divinity  
Spreading a shade  
(Book I, 10-3)

The proximity of the phrase "still deadened more" with "voiceless" implies that the voice, a primary tool in communicating intelligent thought and sovereignty over the mind, is pushed beyond temporary silence into something more permanent, or contingent upon something outside of its owner's control. A violent or forced silencing is also implied through the connotation of "deaden" as an action taken to suppress or overwhelm another entity. The choice of "fallen" suggests not that Saturn's divinity is lost or separate from his person, but rather overwhelmed and left somewhere outside his influence in the vale. Its absence, rather than its presence, spreads a shade of influence about the Titan's lair. Saturn, despite being statuary and apparently without divinity, appears still to affect his surroundings, a connection implying that he still retains sublime influence of other entities. Although Saturn and his environment are aged and inanimate, he still retains some of his former sublimity, although the deity may not yet recognize it due to his recent fall.

Saturn's fallen state raises questions of what makes a figure powerful: divinity, physical might and sublimity are all so far suggested in this poem. It is implied that Saturn's "fallen divinity" has landed him in his current position deep in a dead vale separate from space and time. Exempt from time and space, Saturn exists outside of typical human frameworks of conception and contemplation and is therefore beyond the understanding of the reader and sublime. He also exerts, consciously or not, sublime influence on his immediate surroundings as he possesses them, making him a sublime figure to other entities within the world of the poem. As Saturn is sublime to figures both within and outside the poem and beyond their comprehension, existing conceptions of divinity do not apply to him, hence his paradoxical age and decay as an immortal being. Even as an immortal Titan, Saturn's figure is sickly and inanimate, suggesting that the majesty of his physical form and the sovereignty of his mind have been overpowered. Sublimity enraptures those under its influence and overwhelms their thoughts and actions. Saturn's mere presence appears to sublimely influence the vale: such overwhelming force of thought is indicative of some sovereignty still present in Saturn's form. Although Saturn as a figure is sublime, his sickly physical form is "quiet as a stone", and the connotations of disease suggest a progression that led to his current state, indicating that he was not always such a weak, statue-like figure: while evidence of his sovereignty remains, it is unclear whether any suppressed majesty of form remains within Saturn, and whether it can be recovered. Although Saturn has lost his physical magnificence and elevated physical position over his realm, he retains some of his former sovereignty and sublimity.

Akin to a statue, Saturn's weakened form appears to be hollow, devoid of both action and conscious thought. The lack of majesty in Saturn's form, and his inability to animate his own body, is coupled with evidence of the loss of his physical manifestations of his sovereignty:

...Upon the sodden ground  
 His old right hand lay nerveless, listless, dead,  
 Unsceptred  
 (Book I, 17-9)

As if to confirm his “gray-hair’d” status, Saturn’s limbs now also show signs of age: a hand is an active, nerve-filled part of the body, unlike hair which is the body’s dead by-product: Saturn’s cognitive functioning is impaired if its physical extension is “dead”. The order of the terms describing Saturn’s hand, “nerveless, listless, dead” is unusual in that rather than moving from least to most severe (or vice versa) “listless”, arguably the least severe term of the three, is sandwiched between “nerveless” and “dead”. The term “listless” draws attention to the connection between the “shady sadness” of the vale and Saturn’s inactive form while implying that even though his form is inanimate it is not beyond reanimation, as listlessness is not an inherently permanent state. Meanwhile “nerveless” and eventually “dead” are signals that both the hand (“nerveless”) and its body (“dead”) are both unable to perceive their surroundings and deceased, a state far beyond repair and separate from listlessness. Also, “nerveless” refers to a physical condition, while “listless” as an adjective usually refers to an emotional or cognitive state: “dead” can refer to both, and is the culmination of a nerveless body and listless mind. Yet as a Titan Saturn is immortal and incapable of dying in any human conception, as the disjointed states of his hand show. The concurrence of Saturn’s overwhelmed but still present sovereignty and the decay of his physical majesty into a statuary form suggests that these events are connected: if related, then the slight presence of Saturn’s sovereignty suggests that some of his former majesty may remain in his statuary form, which while weakened may still be considered beautiful.

The reader finds out about the calcification of Saturn’s hand before she discovers in what form it was frozen. The cause of this death and calcification is that his hand has been

“unsceptered”, the first direct action that has been taken against Saturn that can explain his descent into the vale, subsequent decay, and his “fallen divinity”. The image used to describe Saturn’s fall is of his hand as having been “unsceptered”, not that his head has been uncrowned. On a frozen figure, the evidence of a scepter forcibly removed is far more visible in the position and contortion of a hand than the slight indent a crown may leave on its bearer’s head. Found in the calcified ruins of his “unsceptred” right hand is the first evidence of Saturn’s majesty. The term “unsceptred” in its coarseness also implies a roughness in the scepter’s removal: Saturn’s fall now appears to have been neither willing nor peaceful. As with his hand “unsceptered”, Saturn’s eyes are also used to illustrate both his perceptive limitations because his “...realmless eyes [are] closed”. Saturn’s eyes, like the Titan’s right hand before them, are deprived of animation and purpose: they no longer have a realm to watch over (for a Titan, their primary purpose) and so are closed, effectively listless and dead. Saturn no longer possesses any physical manifestations of his majesty and sovereignty, although this loss has left traces of his overwhelmed majesty and sovereignty visible to the reader, suggesting their continued presence in addition to his sublime influence. Yet the statuary Saturn and his environment are trapped in a still-life portrait, unable to animate themselves without outside influence, until the entrance of Hyperion’s wife Thea into the vale.

Up until Thea’s introduction, the reader possesses only language evocative of age, disease and paradox to perceive Saturn. Her words to Saturn upon entering the vale indicate that he still exhibits majesty and sovereignty, commanding the respect due to a king even while inanimate:

Saturn, look up! – though wherefore, poor old King?  
(Book I, 52-3, 55-6).

Saturn's are "realmless", yet Thea still asks him to animate his form and look up towards his old realm, implying that there is something outside of the vale that could affect the Titan. She could just be referring to the world as a whole, yet uses the term "up", not "out": she asks him to look towards his old throne. Thea immediately contradicts the pleading tone of her previous command with the phrase "though wherefore", asking Saturn for what purpose: her sentiment echoes the hopelessness exhibited by Saturn's listless form. Saturn's influence appears to begin to spread a shade on new occupants of the vale, further implying its consumptive nature. Thea's listlessness is further emphasized with the contradictory phrase "poor old King". At first, Thea seems to pity Saturn and his fallen divinity: "poor old" references both the age and wisdom that comes with being "gray-hair'd". Without his ability to rule and his overwhelmed divinity, Saturn appears no differently from an average elderly man; ironic, given that he is immortal, so age itself seems an unnecessary adjective to apply to his form.

Despite her pitying start to the phrase, Thea does refer to Saturn as a "King", the first time his former position has been explicitly mentioned or invoked in an active, living way. Saturn's "fallen divinity" and "unsceptred" hand suggest the absence of the former scope and magnitude of Saturn's sovereignty and majesty:

For heaven is parted from thee, and the earth  
Knows thee not, thus afflicted, for a God  
(Book I, 55-6)

To the rest of the world, including the divine realm of Heaven, Saturn has not only lost his throne, but he is also "lost" to his former realm: his existence is not even perceived or acknowledged as the "earth knows [him] not". Saturn here is not only just a "poor old King" but also an afflicted God: physically and cognitively weak, the deficits the reader encounters in the opening lines of the poem are immediately noticed by Thea, another unearthly figure. Thea still

uses Saturn's title of "King", even though his hand is "unsceptred": devoid of his divinity, Thea still attributes nobility to Saturn's physical form, although the quality appeared lost in the poem's opening description of the Titan.

Although Saturn is still an authoritative king to Thea, he has appeared to lost influence over large entities outside of his current environment. He possesses authority, yet is incapable of spreading it over vast areas and entities:

...[the] ocean too, with all its solemn noise  
Has from thy sceptre pass'd; and all the air  
Is emptied of thine hoary majesty  
(Book I, 58-9)

Similar to how he now completely inhabits and infiltrates the vale, Saturn appears to have previously occupied the earth: his absence from even the air, the least tangible yet most omnipresent natural element in his former kingdom, reflects the much smaller scale on which his sovereignty and majesty operate within the environment of the vale. Thea still attributes a "sceptre" and "majesty" to Saturn, despite his form being described as "unsceptred". The term "sceptre" has both physical and metaphorical significance: when tangible, it is a manifestation and symbol of sovereignty and majesty, yet when intangible it can be taken literally as the divine qualities that the object represents. In this sense, what passed from his scepter are the noise, activity and life of the ocean, with its "solemn noise" to be replaced with the still silence of the vale and Saturn: he possesses a new realm over which to exert his sublime influence. Also of note is the difference between "unsceptred" and the realm as removed from a scepter: the separation of realm from scepter implies that one can exist without the other, and that the scepter is merely a symbol of divinity over a particular realm, not all potential realms. The subject of Saturn's divinity has shifted as have its physical manifestations, yet he still appears to exhibit influence over his surroundings in his statuary stillness and silence, as exhibited when Thea

succumbs to silent influence and joins Saturn on the ground in a statuary state (Book I, 85-8). It is in fact the physical manifestations of his sovereignty and majesty associated with his former realm that have been removed from Saturn, rather than his divinity itself.

Following Thea's entry into the vale, Saturn finally awakens and consciously assesses his current position. He opens his eyes and, "...saw his Kingdom gone" (Book I, 90). "Gone" is a vague term, but implies permanence of removal to an unknowable or unreachable location, not merely temporary displacement. Again, there is contradiction in that Saturn "sees" a realm that is far out of his view down in the vale. He physically views his surroundings, but his eyes are "realmless": he is incapable of perceiving his realm, even if it is within his view. Saturn can perceive neither his realm, nor his own identity:

Look up, and tell me if this feeble shape  
Is Saturn's; tell me if thou hear'st the voice  
Of Saturn...  
(Book I, 97-9)

Saturn sees his own form as frail, but not old: the term "feeble" implies impermanent weakness rather than the inevitably frailty that accompanies old age, especially because Saturn uses no references to age in this passage. He also differentiates his current form from the conception of Saturn as a powerful deity through use of third person. The name "Saturn", like his scepter, is a symbol of Saturn's sovereignty and majesty over his former realm, not the lingering sovereignty and majesty evidenced with his presence in the vale. There is a distinct separation between that which composes Saturn the Titan and the isolated figure present in Keats' poem, which the deity acknowledges as he doubts his own identity. He is unrecognizable to himself, but not to Thea, who still uses the titles of God and King, even if her use is not entirely reverent:

...Tell me, if this great bow  
Naked and bare of its great diadem,  
Peers like the front of Saturn

(Book I, 90, 98-102)

Saturn has lost not only his scepter, but also his diadem: without his crown, Saturn is naked. Given that his form is described as old, sick, even empty, and that his divinity and the physical embodiments of his kingship have been overwhelmed and displaced, Saturn is a vulnerable figure. This exposure to the world as a figure susceptible to doubt now appears to be the source of Saturn's crisis of identity: without the conscious presence of his divinity, Saturn lacks the ability to define himself as a being even with evidence that his sublime influence, majesty, and sovereignty are intact. Without the physical manifestations of his majesty and sovereignty, Saturn resembles a mortal man plagued with doubt of his identity and divinity, a crisis that now appears to be the "shade" of his fallen divinity that spreads to and consumes his new realm.

Saturn claims that his identity has been lost, yet he still seeks to regain it along with his divinity. The shift in attitude is reflected in the syntax and semantics of Saturn's assertions about his identity, because although Saturn views his divinity as misplaced, he does not believe that it is unknowable:

...I am gone...I have left  
 My strong identity, my real self,  
 Somewhere between the throne, and where I sit  
 Here on this spot of earth  
 (Book I, 112-6).

Saturn's "strong identity" is representative of his fallen divinity in that "strong" reveals the presence of a forceful persona. When placed in contrast to his weakened physical state, such strength suggests the pervasiveness of majesty and sovereignty in shaping Saturn's entire form: believing his identity lost, Saturn's physical form appears to weaken and age. Traditionally, one's "true self" is inseparable from the person's being, yet Saturn views his true self as an entity that can be separated from his actual form. His "true self", or self as majestic, sovereign and

therefore divine, is a separate entity in his own mind that he does not believe himself to have control over, although his pervasive influence on the vale and Thea (its new occupant) would suggest otherwise: his sublime influence over others, exerting his state on them, is a quality that he appears to not be conscious of at all. Saturn cannot precisely identify where his identity has disappeared, yet the contrast between his “throne” and the “spot of earth” on which he currently sits suggests that he believes it lost in the process of his fall. These locations are Saturn’s old residence and his new throne respectively, the first given to him through his belief in the presence of his “true self”, the other obtained through his unconsciously exerted sublimity. Saturn views his hallmarks of power, and innate ability to rule, as misplaced and torn between their homes within the Titan and the throne he formerly occupied: yet his presence in and effect on, the vale suggests that his ability to rule is in fact intact.

Saturn acknowledges his fall, and the loss of his power with it, but has desperate belief in his ability to recover his lost throne. After claiming that his identity is “lost”, Saturn asks Thea about his abilities:

...But cannot I create?  
 Cannot I form? Cannot I fashion forth  
 Another world, another universe,  
 To overbear and crumble this to nought?  
 (Book I, 141-4).

Saturn’s questioning of his own abilities implies further separation, in Saturn’s mind, between his former godly self and current form: yet he expresses that his new form can perform the same godly actions of creation and destruction. Here images of creation and destruction are presented in parallel to each other: Saturn aims to create a new universe that will overwhelm the current, just as Jupiter’s new realm has overwhelmed his own divinity, as the use of the term “overbear” implies. Yet there is violence and anger contained in Saturn’s desires and contrast between

divinity being overwhelmed, and the current universe crumbling to “nought”. While his divinity and ability to rule, Saturn believes, are misplaced between the throne and where he presently sits, he wants the universe to crumble to nothing. Saturn wants to do what Jupiter was not able to do to him: not misplace, but un-make that power. Here Saturn exhibits ambition through his desire to regain his stature in the eyes of heaven and earth, and in his rhetorical questions reveals that he believes that his sovereignty is not entirely lost. Yet Saturn still seems to not recognize his sublime effect: his focus in his rhetorical questions is on that of his previous divine role as creator and destroyer. Despite his shift in thought, Saturn’s form appears unchanged from its weakened state, and he appears to chase after divinity when sublimity is still within his capability, indicating that Saturn’s divinity may not be physically lost, but misplaced only in the mind of its owner.

## Chapter II: Hyperion and the Process of Descent

Until the reader encounters Hyperion at the end of Book I of *Hyperion: A Fragment*, she has yet to see a Titan in possession of its majesty and sovereignty who is aware of that possession. Saturn has begun to search for his divinity, which he perceives to be no longer present within his physical form, while Hyperion, upon hearing of Saturn's fall, enters the poem:

His sov'reignty, and rule, and majesty; --  
Blazing Hyperion on his orb'd fire  
Still sat, still snuff'd the incense, teeming up  
From man to the sun's God; yet unsecure;  
(*Hyperion: A Fragment* Book I, 165-8)

The proximity between the terms "sovereignty", "rule" and "majesty" defines the tangible qualities that enable a figure to "rule", or be separate from and above other beings. In contrast with both Saturn's immobile and reanimated forms, Hyperion's difference is apparent in that he is luminous and active while Saturn appears not to be aware of the part of his character that grants him magnificence of action and appearance. As one who is sovereign, Hyperion dominates and has complete, independent authority over his realm. Unlike Saturn, Hyperion still resides upon his throne, the "orb'd fire" of his chariot, the Sun, and he still blazes like the celestial object he controls, displaying majesty in both appearance and character, and dominance over his authority. He is as far above his realm as Saturn is below his: it stretches, "from man to the sun's God". Hyperion is positioned physically above his realm, in full sight of it, while retaining his majesty and sovereignty, all of which separates and elevates him from other beings: given that Saturn's lesser state is linked to his belief in his "fallen divinity", it appears that Hyperion's divinity is still intact.

Following the description of Hyperion's sovereignty and majesty is the two-word phrase, "yet unsecure": despite its implications, the phrase is isolated between semi-colon and colon,

surprisingly secure in the sentence itself, yet still isolated and impossible to ignore. Hyperion's majesty and sovereignty no longer appear absolute due to the insecurity that is securely placed in close proximity to them. The phrase expresses unreliability laced with fear and anticipation in Hyperion as a divine figure and ruler, especially when placed in contrast with his sublime power. Like the phrase itself, Hyperion is isolated, the final Titan to fall. Also with its position at the end of a line, bracketed with punctuation, the phrase is exposed much like Hyperion: as the God of the Sun, Hyperion's magnificence and sovereignty is constantly on display to mankind, as will be any flaws or lessening of his majesty and authority. Despite his apparent majesty of appearance and authority of mind, Hyperion is exposed to the risk for a fall just as Saturn or any other Titan, making him appear fallible, and in turn less elevated above other beings that are similarly susceptible to doubt and insecurity.

Although Hyperion's grip on his majesty and sovereignty appears to be not entirely secured, he still exhibits sublime influence on his realm and its occupants. He even inspires a beautiful terror in his subjects:

With stride colossal, on from hall to hall  
 While far within each aisle and deep recess,  
 His winged minions in close clusters stood,  
 Amaz'd and full of fear; like anxious men  
 (Book I, 195-8)

Despite Hyperion's growing doubt of his own power, his followers still revere him. He retains a "stride colossal", with the term "stride" representing both the step itself, and the distance covered by that step. Hyperion's gait is an identifying characteristic of his physical state and here his stride here is still "colossal", something large in scope and importance. He retains a prominent bearing that influences his surroundings as Saturn's deflated manner does. Hyperion's environment as well as his influence over it stretches far into the smallest recesses of his home,

which is filled with beings awed by his immensity: they are experiencing an extension of his feelings and concerns, just as Saturn's surroundings appear to sleep with him. Yet here the minions, while clearly not mortal men (they are "winged"), are minimized to human feelings of anxiety mortality through the use of the phrase, "like anxious men", much as Hyperion exhibits insecurity. Despite their differences in physical form and mental authority, Saturn and Hyperion appear to similarly and sublimely influence their surroundings.

Despite the magnificence of his bearing and his dominance over his surroundings, Hyperion experiences doubt that is mirrored in the anxiety of the subjects of his rule. Additionally, Hyperion begins to exhibit rage similar to Saturn's desire to drive Jupiter's realm "to nought":

He enter'd, but he enter'd full of wrath  
His flaming robes stream'd out beyond his heels,  
And gave a roar, as if of earthly fire,  
That scar'd away the meek ethereal Hours  
(Book I, 213-6)

Wrath and anger diminish Hyperion's godly state rather than enhance it. The position of "wrath" in a phrase beginning with "but" makes it conditional, as if it detracts from the entrance that otherwise is fully majestic. Also, "full of" implies consumption, almost an overwhelming, of some quality of Hyperion's character. Hyperion's "flaming" attire reflects his anger and spreads to his surrounding environment as it "streams" water-like and unrestrained if let loose outside a river or other physical body. Yet Hyperion's roar appears weakened by his anger: it is, "as if of earthly fire". Here the comparison to something of his kingdom rather than of something colossal or sublime diminishes Hyperion's outward projections of sovereignty and majesty. As soon as Hyperion's anger begins, its effects manifest themselves in his physical form,

diminishing but not destroying his effect on his surroundings and weakening him like Saturn, perhaps preparing Hyperion for a similar fall.

Hyperion's actions and the syntax of the phrases used to describe the Titan reveal his agency in initiating the process of his fall. Even in his exclamations, the Titan exhibits fear:

His voice leapt out, despite of godlike curb,  
To this result: 'O dreams of day and night!  
O monstrous forms! O effigies of pain...'  
(Book I, 226-8)

Hyperion exhibits instances of fear and doubt here, especially in the contradictory descriptions of his exclamation: the phrases "leapt out" and "curb" express a balance between his fear bursting from his form through his voice while still being restrained by his "godlike" quality. Yet it is not a godly quality, but rather "godlike": despite being a Titan, Hyperion is not described as a god, but rather like a being attempting to affect a godlike illusion. Hyperion also invokes the divine using the familiar formula of "O" followed by an epithet about a powerful figure: he appeals to some figure beyond his own comprehension, as a human would invoke a Muse or deity. He seems to want to express fear, anticipation, or anxiety when his voice leaps out, yet what remains of Hyperion's "godlike" bearing and demeanor restrains him.

Hyperion appears to no longer be godly, but "godlike": fear is overwhelming his divinity, making Hyperion subject to internal anguish requiring the invocation of divine figures, once his peers. Such action implies that his identity, majesty and sovereignty are being overwhelmed and replaced within his form:

The blaze, the splendor, and the symmetry  
I cannot see—but darkness, death and darkness.  
Even here, into my centre of repose,  
The shady visions come to domineer,  
Insult, and blind, and stifle up my pomp. —  
Fall! No, by Tellus...  
(Book I, 241-6).

The term “symmetry” implies balance leading to perfection of form: balance, though, can also indicate the presence of opposing forces acting to complement and mitigate one another. Here then exists a duality of similarity and difference: for Hyperion’s identity, this manifests itself in the perfection of his form, the “blaze” and “splendor”, balanced with the oncoming “death and darkness”. Yet as the passage progresses, Hyperion can see only darkness, which is often a metaphorical representation of darkness as an unknown entity, or fear of what is unknown or unknowable. Hyperion is a Titan who is incapable of death, yet he is now so fearful of what he is incapable of knowing, death itself, that death now seems to be a part of Hyperion’s identity, similar to Saturn’s “nerveless, listless, dead” form.

Like Saturn’s vale, Hyperion’s home and “centre of repose” is an extension of himself that fear now pervades. The phrase “centre of repose” implies a portion of the physical form that is closest to core identity which in Hyperion is now languid, similar to Saturn’s position in the vale before Thea appears. Hyperion is becoming less brightly alive in his core, which is evidenced throughout his “centre of repose”: as Saturn is buried in the “shady sadness” of his vale, “shady visions domineer” Hyperion’s environment whose source is unknown. Hyperion spreads into his environment in that it reflects the condition of his identity, even subconsciously. When Hyperion openly questions his identity, his environment embodies that conflict similarly. As his outward magnificence, dims, Hyperion’s sovereignty also begins to fade, as the phrase “stifle up my pomp,” indicates. The term “pomp” alludes to the ceremony associated with sovereignty and majesty that Hyperion possessed in his initial introduction, but also implied in this term is a certain amount of vanity and speciousness: usually a figure presented as vain is blind to how they truly are presented to their peers and subordinates. Hyperion recognizes his

blindness only when he claims that it stifles his vanity. The shady visions, arguably originating from Hyperion now act to insult and blind him to his majesty and sovereignty.

Once Hyperion is blind to his retention of majesty and sovereignty he acknowledges the possibility of his fall. Yet even when he recognizes the possibility of his own fall from power, Hyperion immediately denies its potential: “No” indicates his disbelief, immediately followed by an appeal to Tellus, a representation of Gaia, his mother. Yet Hyperion’s fall feels rushed when contrasted with the apparent permanence of Saturn’s condition. Hyperion is introduced as a divine figure with sublime influence over his surroundings, yet anger rapidly consumes and destabilizes his long-held power. His own self-doubt and anger obscures his divine identity from even Hyperion’s sight after his fall begins. Despite his apparent fall from divinity, Hyperion retains his sublimity of form, unlike Saturn who appears old and withered. Although Hyperion dims, he remains large beyond comprehension:

At this, through all his bulk an agony  
 Crept gradual, from the feet unto the crown  
 (Book I, 259-60)

Something fills Hyperion’s entire physical form, described as a “bulk” again implying immensity of size and capability of force. Yet “bulk” seems to be a coarse term to describe such a formerly luminous body, further highlighting Hyperion’s overwhelmed divinity and the changing language of the poem: rather than sublime, “blazing” Hyperion the reader first encounters, the falling Titan is now described using coarse, common language that places him on the same plane as common men. Hyperion’s form no longer luminous and is now filled with the “agony” of mental struggle. It appears that Hyperion’s struggle against falling from divinity is now invading his entire physical form. His anguish, once contained to his mind, now pervasively moves through his body: it “creeps”, a slow effect emphasized with the term “gradual”, and moves from

his feet to his “crown”, both the top of his head and the physical crown of his kingship over the sun. His physical manifestation of divinity is now infected, as is the rest of his physical form and mind, with turmoil and anguish of the mind. The slowness of this movement contrasts with the otherwise rapid effect of his fall, suggesting that the foundation for Hyperion’s fall from power had been laid long before its effects were noticed.

Although Hyperion has begun to succumb to fear that overwhelms his divinity, he has not completely submitted himself to the perceived loss of his divinity. Yet when Hyperion does finally surrender to his fall, like Saturn his resignation appears to be neither willing nor peaceful:

And the bright Titan, phrenzied with new woes,  
Unus’d to bend, by hard compulsion bent  
His spirit to the sorrow of the time...  
He stretch’d himself in grief and radiance faint  
(Book I, 299-301, 304)

This passage confirms that the completion of Hyperion’s fall is imminent: he is described as a “bright Titan, phrenzied”, meaning that he still retains some of his identity and its associated power despite his frenetic state. Hyperion is “phrenzied” in the grips of agitation and disorder of the mind that began when agony and his other “new woes” crept through his form from his “feet to his crown”. Where Saturn seems cerebrally inactive, Hyperion is in frenetic disarray. Also implied in the term frenzied is the notion that the state itself is a temporary step to some final destination. Saturn could have experienced such delirium, perhaps some of which manifests itself in his later questionings (“cannot I fashion forth...”). Saturn is, if nothing else, confused about his new state and its effect on his divinity, and while he initially lacks the anger and agitation of Hyperion’s current crisis, he exhibits desperation in his questioning of his identity and ability. Much in the way that Saturn has a “fallen divinity”, something that has been

overwhelmed and replaced, here too Hyperion's mind and form seems overwhelmed with anger and doubt and in the "sorrow of the time".

As his divinity is overwhelmed, Hyperion's condition is entirely new: he is "unus'd to bend". The image of bending or breaking is usually a sign of submission to a higher power, implying that he is no longer elevated above all lesser beings and that something else now possesses greater majesty and sovereignty. Yet Hyperion is blind with "death and darkness" to his circumstances: he and Saturn view their identities as lost due to Jupiter's rise because they are unable to see that their own doubt, anger and internal turmoil initiated their "fallen divinity", and continues to consume their forms. As his divinity is overwhelmed, Hyperion is subject to "hard compulsion". Implied in this phrase is unwillingness and possibly violence of submission and rigidity of circumstance: there are only two options, to remain upright, or submit to the fall of his divinity as Hyperion is consumed with fear and doubt. Hyperion grieves his own fall: the image of stretching oneself implies a thinness of figure, a lacking presence that reflects the hollowness of Saturn's statuary form, and now Hyperion's body as well.

Saturn and Hyperion's circumstances are not isolated events, but something pervasive that no Titan is immune to: news of Saturn's fall, the "sorrow of the time", precedes Hyperion's own doubting of his majesty and sovereignty. As the shady visions originate within Hyperion, so too does his sorrow. While Saturn appears as a victim, the parallels between his and Hyperion's falls suggests that Saturn and Hyperion fell because of their own anger and pervasive doubt and its corruption of their sense of identity and its intrinsic ties to their conceptions of their power. They fall when they doubt their own divine identity and its associated power, not because they are stripped of power by some external force: their own sorrow at this loss is then reflect in the "times" that surround them. As if to emphasize the anger and sorrow that consumes

Hyperion's form, the previously divine figure Cælus describes to Hyperion the process of his fall to which he was blind:

Divine ye were created, and divine  
 In sad demeanour, solemn, undisturb'd,  
 Unruffled, like high Gods, ye liv'd and ruled:  
 Now I behold in you fear, hope, and wrath;  
 Actions of rage and passion; even as  
 I see them, on the mortal world beneath,  
 In men who die...  
 (Book I, 329-35)

The phrase “divine ye were created” implies a consistency of divinity: in his birth as a god, divinity is an intrinsic part of Hyperion's identity. As he falls from power, Hyperion's divinity, rather than being separated from his physical form, is overwhelmed with, “actions of rage and passion”. Through the combination of “solemn, undisturb'd, unruffled” it is implied that to be divine is to exhibit control over fear, agitation, or doubt: a placid existence is required to live and rule as a god.

As a ruler of any form, identity and life are determined through control through majesty and sovereignty: “fear, hope, and wrath” lead to turmoil, agitation and doubt, the opposite of the qualities needed for life and rule, and the recognition of divinity within one's form. Once Hyperion's vision is obscured with “fear, hope, and wrath”, he exhibits “actions of rage and passion” that overwhelm his identity. The use of “mortal world beneath” not only emphasizes the downward motion of a fall and connects Hyperion to his former subjects, but also indicates that actions of the mortal, human world are beneath the behavior expected of a divine figure. Hyperion and Saturn fall because they exhibit behavior below their dignity as gods when they behave as mortals, obscuring their divinity from their perception of themselves. As such, they are now subject to death, or as close as an immortal figure can come to death: the inability to recognize their divinity. Hyperion and Saturn still possess all that makes them divine, yet their

human actions and emotions consume their forms and cloud their vision to these traits, even to their sublime effect on their surroundings that each still exhibits. Ignorant to their divine power and identity, believing it separate from their form rather than overwhelmed within their form, Hyperion and Saturn are dead as gods, and will remain until they clear their vision and regain their fallen divinities.

### Chapter III: Apollo and the Ascent to Divinity

Among all of the divine figures in *Hyperion: A Fragment* resides the figure of the mortal poet: the poem even opens its description of Hyperion's fall not with a depiction of the Titan, but with a description of the inability of the poet to comprehend such a fall from divinity. For the first time in the poem, the authorial voice overshadows the narrative, commenting on the inadequacy of human expression to capture the consequences of Saturn's fall:

More sorrow like to this, and such like woe,  
Too huge for mortal tongue or pen of scribe  
(*Hyperion: A Fragment* Book I, 158-9).

Of all the things that are sublime about the Titans, Keats chooses to draw attention to their sorrow as being beyond mortal communication. He says that it is beyond both the average mortal and poets who are masters of communicating the often non-transferable and sublime when he uses the phrase "pen of scribe". Despite the inadequacy of the poet to communicate to the reader the sorrow of the Titans, the figure returns in Book III to guide the reader away from the inexplicable sadness of the Titans' fallen divinities:

Thus in alternate uproar and sad peace,  
Amazed were those Titans utterly.  
O leave them, Muse! O leave them to their woes...  
...for thou anon wilt find  
Many a fallen old Divinity  
Wandering in vain about bewildered shores  
(Book III, 1-3, 7-9)

The Titans not only "alternate" between anger at their position and sadness, but they also oscillate all while in an "alternate" place cut off from time and space. To escape from this "alternate" space, the speaker of the poem directs the reader to abandon the Titans as they have abandoned themselves: they no longer have power over the reader's imagination, so she is free from their influence. Also emphasized is the imagery of age with the phrase "fallen old

Divinity”: Titan is no longer used to describe these figures, who can now only be described in terms of what they once were, rather than what they currently are. With their identities invisible, the Titans are without path, or guidance for their behavior as they wander “in vain”. Their environment is similarly directionless as they move through it, requiring the external voice of the poet to provide direction to the reader: in his ability to direct the reader, and rule over his perception, the poet now appears separated from, and possibly elevated above, the readers of the poem.

Despite the Titan’s wandering aims, the poet directs the reader towards a divine figure ascendant. Book III of *Hyperion* focuses on Apollo’s transformation that occurs simultaneously to Hyperion and Saturn’s falls:

Apollo is once more the golden theme!  
Where was he, when the Giant of the Sun  
Stood bright, amid the sorrow of his peers?  
(Book III, 28-30)

The reader’s attention is drawn to the rising gods, specifically Hyperion’s successor Apollo. In the previous introductions to immortal figures, attention was specifically drawn to their physical forms: the reader had no choice but to examine Saturn’s immobile form and Hyperion’s blazing body. The reader is left with no choice regarding what she can examine, as the poet makes it explicit that Apollo is the “golden theme”, a phrase connecting Apollo to the Sun as a deity and indicating he is the new and precious topic of discourse and analysis for the poem itself. The phrase “where was he...stood bright” then indicates that this action takes place simultaneously with Hyperion’s fall. It is implied that as Hyperion falls, Apollo is simultaneously deifying himself and placed in comparison with his predecessor.

The parallels between the state of the fallen Titans’ and Apollo’s physical forms and sublime abilities begin with their similar blindness of perception. Apollo appears with blocked

vision when he is described with “...half-shut suffused eyes” (*Hyperion* Book III, 44). His eyes are “half-shut”, implying both unclear vision and the potential for his eyes to re-open and be able to fully perceive again. The term “shut” has finality about it, whereas “half-shut” and “suffused” leaves room for movement. Although his perception is clouded, like Saturn and Hyperion before him Apollo’s sublimity influences his environment:

Whose strings touch’d by thy fingers, all the vast  
Unwearied ear of the whole universe  
Listen’d in pain and pleasure at the birth  
Of such new tuneful wonder.  
(Book III, 64-7)

Here, Apollo actively bestows his sublimity on other figures when he touches his harp, influencing the world far beyond his local surroundings. Even before deification, Apollo possesses sublime influence similar to Hyperion and Saturn, yet he seems to be conscious of his influence that itself does not appear to reflect his emotional or cognitive state. Apollo impacts the “whole universe” and holds it in rapt attention under the overwhelming effect of his music, yet he chooses the effect he wants to impose on the universe in that it listens in “pain and pleasure” when Apollo is purely tormented in his blindness. Despite his directed sublime influence, Apollo’s perception is still described as clouded which suggests that he may not fully recognize the full extent of his sublime ability.

To clear his vision and explain his sublimity, Apollo searches for the reason behind the coexistence of his clouded perception and sublime influence: he does not yet know that he searches for divinity. Hyperion and Saturn also actively searched for divinity with blinded perception, yet unlike Saturn or Hyperion, the Titan Mnemosyne appears to help Apollo in his search:

Show thy heart’s secret to an ancient Power  
Who hath forsaken old and sacred thrones

For prophecies of thee...  
(Book III, 76-8)

The use of “forsaken” implies self-inflicted action: although neither Hyperion nor Saturn consciously choose to abandon their divinity, it is through their own actions that they relinquish their thrones. Mnemosyne refers to herself as an “ancient Power” to indicate the veneration due to her and her wisdom in old age, which is in opposition to the derision that Saturn’s description as “old” is subject to. Mnemosyne willingly leaves behind her throne, perhaps taking awareness of her lingering majesty and sovereignty with her: she still refers to herself as a “Power”, another sign of self-respect or awareness that Saturn does not possess. Also, her presence in Apollo’s realm initiates his ascendance to divinity just as Thea’s entrance to the vale animates Saturn. Although figures appear to initiate their falls from divinity, the ascent or search for divinity requires external agency to begin.

As Apollo reveals his conflict to Mnemosyne, parallels between his current condition and Hyperion and Saturn’s hollow forms are drawn. He is similarly blind, and consumed with sadness, fear and anger:

...For me, dark, dark,  
And painful vile oblivion seals my eyes:  
I strive to search wherefore I am so sad,  
Until a melancholy numbs my limbs;  
(Book III, 86-9)

Hyperion and Apollo both are blinded through the opacity of darkness. For Hyperion, he “...cannot see—but darkness, death and darkness” invades his vision, while Apollo’s eyes are sealed: for both, darkness and its connotations of fear and the unknown (or concealing that which is yet to be known) takes violent action against them, especially on their ability to perceive. Similar to Saturn, Apollo’s limbs are numb through melancholy, as Saturn’s right hand is “...nerveless, listless, dead” while a “melancholy” deadens Apollo’s appendages. Each figure is

infected with sadness, a feeling associated with melancholy that pervades Apollo's search for divinity, and Saturn's environment into which he has fallen. All of these figures seem to possess varying degrees of sublime influence, yet no recognition of their own majesty or sovereignty: without it, they view themselves as incomplete. Hyperion, Saturn and Apollo appear to share similarities in their conditions before a fall from divinity, or ascendance to it, suggesting that a figure can exist only with or without awareness of their divinity. Apollo further confirms the existence of only two possible states for sublime figures when he compares himself to a figure fallen from divinity:

And then upon the grass I sit, and moan,  
Like one who once had wings  
(Book III, 90-1)

Apollo, like Saturn, is confined to the ground, but more significant is that he considers himself "like one who once had wings". There are allusions here to biblical figures, or interpretations such as Satan's presence in *Paradise Lost*: they have fallen from divinity, and are without means of ascending and returning to heaven. Regardless, wings imply height and a location above the rest of humanity: when Apollo compares himself to a fallen figure, he suggesting that his physical and mental condition is the same and there is no difference between a figure yet to be deified and one who has lost its divinity despite the different degrees of sublime influence these figures exhibit.

In his blindness, Apollo like Saturn and Hyperion conceives of divinity as an element separate from his current identity and sublime influence:

...Where is power?  
Whose hand, whose essence, what divinity  
Makes this alarum in the elements  
(Book III, 103-5)

There exists a cacophony in the elements that contrasts with the melancholy of a figure not divine: while divine figures are dignified, they are not listless. Used with “alarum” is the previous imagery of Apollo’s sublime influence through in his music, as he can play to any star, and make its, “...silvery splendor pant with bliss”: music is ordered, as opposed to the loud, violent noise of an alarum (Book III, 101). The separation of the ordered effect of his sublimity and the alarum created through divinity would suggest that these two forces in their opposition enforce one another, not that they are implicitly the same concept, or that one is a prerequisite for the other: it is simply easier to perceive oneself as separate from or elevated above others when capable of sublime influence over other beings.

As is demonstrated in Hyperion’s fall, the overwhelming presence of majesty and sovereignty in form defines divinity. Building on this definition, Mnemosyne reveals to Apollo then the subsequent superiority over, and lack of space in the mind for, fear and doubt is the key to attaining and retaining divinity:

Knowledge enormous makes a God of me...  
 ...all at once  
 Pour into the wide hollows of my brain,  
 And deify me  
 (Book III, 113, 116-8)

It is not sublimity that will transform Apollo into a divine figure; instead awareness of, but not subjection to, “knowledge enormous” will “deify” him. This description implies the same sense of a form being filled or altered as was exhibited in Hyperion’s fall, where agony crept from his “feet to his crown”, as Apollo’s previously opaque perception is about to be overwhelmed with images of human suffering:

Names, deeds, gray legends, dire events, rebellions,  
 Majesties, sovran voices, agonies,  
 Creations and destroyings...  
 (Book III, 114-6)

There is a lack of color to these memories: none of them contain human triumphs, discoveries, or advancement. Rather, a repetitive “gray” cycle is implied with the phrase “creations and destroyings”. The events are filled with conflict and domination through figures majestic and sovereign: “dire events, rebellions/majesties, sovran voices, agonies” imply both physical and mental anguish through conflict. The phrases “majesties” and “sovran”, previously used to describe Hyperion’s magnificence both physically and authoritatively as a leader, now feel oppressive when placed in proximity to so many repeated images of human suffering, pain, anger, and even fruitless hope. Divinity contains knowledge of human suffering, yet figures are deified through separation from this knowledge rather than subjection to it through their majesty and sovereignty: deification is therefore a sublime process according to Burke’s definition, yet not the result of existing sublime influence.

Once Apollo realizes the nature of divinity, he subjects himself to the sublime experience of deification, beginning his transformation with bodily illumination to follow the filling of his mind with “knowledge enormous”:

While his enkindled eyes, with level glance  
 Beneath his white soft temples, steadfast kept  
 Trembling with light upon Mnemosyne  
 (Book III, 121-3)

Apollo’s eyes once dead are now “enkindled”: not fully reignited or alive, but nurturing a brilliance akin to Hyperion’s “flaming” appearance. The phrase “Level glance” implies that Apollo’s focus and full attention are on a singular task: his anger and frustration at his previously fruitless search for divinity is overwhelmed with this newly discovered knowledge. The same idea implied with “steadfast” and the longevity of focus: this new acquisition will not easily fade once he breaks his level glance (a temporary state), because he is “steadfast”, unmoving or unwavering in belief, and thereby lacking doubt of his newly recognized divinity. There are also

similarities in physical form between Apollo as he ascends, and Hyperion as he falls: Apollo is “trembling with light” while Hyperion in his full glory blazed with light, luminous in his divinity. Where once his form was filled with anguish, now Apollo’s form is overwhelmed with magnificence and majesty fully realized and recognized as his form begins to resemble Hyperion’s before his fall.

To further confirm that the ascent to divinity is a process of overwhelming and filling through subjection to a sublime acquisition of knowledge, Apollo experiences an “immortal death” as his previous existence dies and his life as a divine figure fully aware of his own majesty and sovereignty begins:

Or liker still to one who should take leave  
Of pale immortal death, and with a pang  
As hot as death’s chill, with fierce convulse  
Die into life: so young Apollo anguish’d  
(Book III 127-30)

Similar imagery of “immortal death” is exhibited in the anguish that creeps through Hyperion’s form yet Apollo’s pain begins with a rapid “pang” as his form with “fierce convulse” is born as a god. Hyperion’s fall is rapid as his physical form collapses and dims, while Apollo’s physical form is submitted to violence, where it convulses with action and life. Although the state before and after a fall is the same, the process of ascending to divinity appears to differ from descent in its speed. Apollo’s ascent to divine power defines divinity as the majesty and sovereignty gained through knowledge of the cyclical nature of human suffering, its “creations and destroyings”. Awareness of such knowledge, yet refraining from subjection to its accompanying emotions of fear and anger, separates an already sublime figure and differentiates that figure from mortals or Titans who may exhibit sublimity. Until this separation from “knowledge enormous” is established, a figure remains blind to its own divine potential:

...even the Apollo of *Hyperion* and the narrator of *The Fall of Hyperion*, become witnesses able only to embrace the “knowledge enormous” of their own inability to shape that action. From the beginning of *Hyperion*, we see these figures as statuelike, rigid if beautiful memorials to...the loss of belief in such transcendent power.  
(Goslee, 69)

The Titans realization of their divinity remains clouded while emotions of fear and doubt consume their forms, implying that there are only two states, either with or without divinity, and that a fall from divine power can only be self incited while the realization of divinity appears to require external agency.

Chapter IV: *King Lear*, *Paradise Lost*, and the Fight Against Falling Divinity

King Lear, like Saturn, relinquishes the physical embodiments of his kingship and subsequently loses his sovereignty, majesty, and arguably sanity: unlike Saturn, he is a mortal man who willingly gives up his rule, bringing into question whether immortality is necessary to gain or relinquish divinity. In the first act of the play, Lear quickly dispenses of the physical manifestation of his kingship:

... 'tis our fast intent  
 To shake all cares and business from our age,  
 Conferring them on younger strengths, while we  
 Unburdened crawl towards death"  
 (*King Lear*, 1.1.36-40).

Lear's use of "shake" implies careless and easy action: kingship is anything but careless, so Lear use of such a simple term to describe what most mortal men view as an all consuming job immediately positions him apart from other men. To further separate himself, Lear refers to the recipients of his "cares and business" as "younger strengths": Lear does not view himself as a figure bereft of strength, mentally and physically, but merely that his strength is aged. Subsequently, there is contrast between this description and Lear's intent to "crawl towards death", indicating that perhaps his aging strength is in fact detrimental. Like the re-animated Saturn, he appears to possess sovereignty of mind, yet exhibits signs of fatigue in the majesty of his physical form as exhibited in his undignified and burdened "crawl towards death". Lear's burden is that he still holds onto a quality that makes him a leader among men:

Come not between the dragon and his wrath  
 (1.1.122)

The dragon is a massive figure in the imagination and immensely powerful especially when it is inflamed: luminous akin to Hyperion or the ascendant Apollo. To contain such majesty in a mortal man is nearly unimaginable: coupled with Lear's ability to simply relinquish a job given

to most for life, he presents himself as a larger-than-life figure to the reader and his subjects. Lear may have willingly divorced himself from kingship, but he still perceives himself as a sublime figure separate from and above other mortal men in possession of sovereignty and majesty, however aged it may be.

Although Lear continues to view himself as sublime, many of his subjects lose their sublime perceptions of him as soon as his realm is divided and distributed. Following Lear's disowning of Cordelia, Kent questions his actions, an interaction the audience has yet to see between Lear and another figure in his court:

What wouldst thou do, old man?  
 ...To plainness honour's bound  
 When Majesty falls to folly"  
 (1.1.146-50)

Kent calls Lear an "old man" and mirrors the references to Saturn as "gray-hair'd". Yet Kent's language is far more explicit than the implications about Saturn in the *Hyperion* fragments: he is not implying that Lear is old, he is stating the fact that Lear is old. Kent's questioning of Lear's judgment contrasts with Thea's reverence of Saturn. Despite the Titan's fallen, diseased form, she calls him a "poor old King", continuing to use his proper title and utilizing "old" in proximity to "poor" to express sympathy and sadness, not derision. While Saturn holds sway over his realm, and anything that enters it, Lear can't even control one of his closest and most loyal advisors once he has relinquished his realm. Lear is losing subjects to exert his influence on, leaving his perceived sublimity with no outlet, much like Saturn and Hyperion's lost influence over earth and heaven.

Kent continues to express doubt regarding the King's dignity and wisdom when he claims "Majesty falls to folly". Contained in the term "folly" is a quixotic spirit of futile stupidity, tinged with an edge of danger. In opposition is "Majesty", which is saturated with

dignity and greatness of form, while the use of “falls” suggests that like Saturn and Hyperion before him, Lear’s majesty has been overwhelmed with anger, an emotion that as a kingly figure, he perceives himself to be above. It is also important to note that while Kent questions Lear’s behavior, he is a staunch supporter of the king, even after the announcement of his own banishment (1.4.4-6). While Kent expresses his disrespect and doubt towards Lear in public, Lear’s daughters express even further lack of respect towards their father, demonstrating that Kent’s evaluation of Lear is perhaps more commonplace than initially thought. Following the aftermath of Lear’s court session, Regan expresses lack of reverence for Lear as both a father and king:

‘Tis the infirmity of his age, yet he hath ever but slenderly known himself  
(1.1.294).

Her comment pejoratively implies that Lear is well past his prime as a leader both physically and mentally with the “infirmity of his age” combined with the notion that Lear has “ever but slenderly known himself”. Infirmity can refer to both mental faculties and physical form: Lear’s erratic behavior towards his beloved daughter and Kent supports the assertion that mentally Lear has lost his capabilities as a leader, while the pejorative comments about his age also imply physical decay and exhaustion.

Included with Lear’s mental irrationality is the implication that it is not perhaps a new development: Regan claims that Lear has barely knows his own mind for a long time with her use of the term “slenderly” and reveals her lack of reverence perhaps only held at bay due to his physical possession of a realm and army. This is similar to the implications in Hyperion’s fall that the groundwork for his mental anguish was laid well before his fall as agony “crept gradual, from the feet unto crown” (*Hyperion: A Fragment* Book I, 260). Without a realm, the physical embodiment of his kingship, Lear no longer has conscious influence over his surroundings and

all the subjects formerly within his realm, mirroring the “unsceptred” Saturn. Yet Lear differs from the listless Titan in the vale, because he still perceives himself as an innately sublime figure. Additionally, he still commands the loyalty of Kent, so not all of his influence has been lost, although his command of his sublimity, like Saturn’s, appears to be weakened or unconscious in those cases: Lear is not aware of Kent’s true identity when he returns to aid the king. While Lear does not possess the same pervasive sublime influence as Saturn or Hyperion, Lear’s control is a mortal analogue to these immortal figures.

Apart from his sublime influence, Lear acknowledges his aging form and mind but deems them irrelevant to his, or anyone’s, perception of himself. When Regan accuses him of the crime of age, Lear does not dispute her: “Dear Daughter, I confess that I am old” (2.2.343). The use of “confess” implies that Lear is admitting to something that he has not previously acknowledged, or even an act that is unnatural. Lear’s use of “old” not only suggests the deterioration of a physical form, but also maturity in thought and experience: in short, wisdom parallel to that attributed to Saturn. It is now clear that Lear is cognizant of his age, yet his attitude towards it differs from Regan’s derision: “Age is unnecessary” (2.2.344). Lear states that age is not necessary to receive kingly or paternal reverence. Without a modifying adjective, “age” can just refer to a specified period of life: the partitioning of life is not required for reverence because as a king, he eternally retains the wisdom and power that elicited reverence from his subjects. As a king, Lear is immortal and he continues to place himself in the same category as Saturn, Hyperion and other immortal figures fallen from rule: immortality, then, is redefined as wisdom and kingly sublimity and when defined as eternal age, is shown to not be necessary for a figure to be divine.

Although Lear still demands respect from his subjects, they appear reluctant to give him any reverence, even of the familial type often exchanged between mortal beings. To Regan, Lear expresses his confidence of his sovereignty of mind in the face of her doubt:

...Thou better knowst  
The offices of nature, bond of childhood  
Effects of courtesy, dues of gratitude”  
(2.2.366-8)

Lear views his role as a king separate from and above other beings as a natural and inseparable part of his identity, even without the physical manifestations of his power in his possession.

While Hyperion’s cries to the “effigies” of pain appear to place him on the same plane as aggrieved mortals, Lear claims to possess the ability to call on deities as his equals to punish

Goneril for her lack of reverence:

Let shame come when it will; I do not call it,  
I do not bid the thunder-bearer shoot,  
Nor tell tales of thee to high-judging Jove”  
(2.2.415-7)

In this veiled threat, Lear places himself in the same category as divine figures, namely those who have used lightning as a weapon in the past: Saturn and Jupiter. Not only does Lear place himself in the same pantheon, but he also implies some influence on the decision-making of these deities, or even that they would take action if he told “tales of thee to high-judging Jove”.

Lear views himself not only as a king, but also as a sublime godly figure, a perception that persists with several other perspectives of Lear as a mentally and physically weak old man incapable of caring for himself.

Lear does not appear to doubt his own majesty and sovereignty, as demonstrated through his interactions with Kent, Regan and Goneril, yet these conflicting perceptions of Lear’s identity slowly begins to envelop his mind once he is temporarily separated from time and space

in the midst of a ferocious storm. Lear is stranded and begins, much like Hyperion, to question his own identity. Despite his divine perception of himself, Lear does recognize that alternative views of his form and mind exist:

I am a man more sinned against than sinning...my wits begin to turn  
(3.2.58-9, 66)

The use of “turn” indicates the possibility of Lear’s perception of himself aligning with Regan, Goneril and Kent’s perspectives. Yet also implicit in “turn” is the idea that an object can be shaped or molded through the act of changing direction, not necessarily the direction it ends up facing. The process of his mind reconsidering its own perception is an act of change, regardless if he ends up accepting or rejecting an alternate view of himself as it creates room in the mind for new ideas to take up residence and spread. This would imply that Lear’s subsequent descent into madness is self-inflicted, and that his once concrete identity can be overwhelmed like Saturn’s. In addition, Lear continues to demonstrate his anger that those around him do not still perceive him as a divine king in that he is “more sinned against than sinning”. Lear appears to be self-aware and capable of intelligent thought throughout his identity crisis, not yet consumed with madness.

Lear does not say towards what his wit is turning, yet given the existing conflict between his perception of himself and how others perceive him, at least one component of this turn could be Lear’s shift from acknowledging these other perspectives to possibly believing in them. He appears self-assured, yet reveals internal conflict:

...this contentious storm  
Invades us to the skin: so ‘tis to thee,  
But where the greater malady is fixed,  
The lesser is scarce felt  
(3.4.6-9)

While Lear is not physically separated from the world in such an extreme manner (deep in the vale) as Saturn, he remains effectively cut off from his surroundings even though the storm touches his physical form (“invades us to the skin”). Lear’s description of his cerebral conflict is here aligned to his physical suffering in the storm: his majesty suffers yet his sovereignty is under even greater strain. The more Lear considers the contradictory perceptions of himself, the more his physical and mental form take on a shape as Kent, Goneril and Regan have described:

...when the mind’s free  
 The body’s delicate: this tempest in my mind  
 Doth from my senses take all feeling else  
 (3.4.11-4)

Lear describes the body’s level of vigor as stemming from its ability to perceive; he emphasizes that his body is weak when his senses are distracted and unable to perceive when they are ruled by a “tempest in [his] mind”. Regardless of whether Lear’s form was weak when initially described by the King and Kent, it now appears to fit that perception as his mind turns.

Unlike Hyperion or Saturn, Lear appears to fight against the “tempest in his mind”, refusing to let doubt and anger overcome his self-perceived divinity. Lear is not ready to let others’ perceptions win out over his own:

Your old, kind father, whose frank heart gave you all –  
 O, that way madness lies, let me shun that;  
 No more of that”  
 (3.4.20-2)

Lear uses no language of sublime influence or noble bearing when he describes himself as “old” and “kind”. Although he lets Regan’s, Goneril’s, and Kent’s perspectives invade his own, Lear will not completely let the discord be resolved because in that resolution lies a self-described “madness”; the overwhelming of sovereignty to match the physical weakness he already exhibits due to his debilitated senses. Lear’s perception of his own physical and mental state, his identity,

is irreconcilable with others' perceptions of him, leaving a nearly indecipherable perspective of Lear as a kingly figure, and as a man: such conflict is hinted at in Saturn's questioning of his abilities ("cannot I create?"), but entirely non-existent in Hyperion's submission (*Hyperion: A Fragment* Book I, 299-301), indicating that Lear is actively fighting against the overwhelming of his majesty and sovereignty.

Despite Lear's agency in fighting against the fall of his divinity, his confused and clouded perspective shrouds his figure in darkness, similar to the "death and darkness" that Hyperion faces. Also similar to the falling Titan, Lear's physical form begins to be overpowered with agony, mimicking the turmoil in his mind:

A sovereign shame so elbows him...  
 ...these things sting  
 His mind so venomously  
 (4.3.43, 46-7)

The meaning of sovereign here is two-fold in that it describes both the shame of one who is sovereign, and a shame itself that is sovereign, which places Lear's shame apart from that of other mortal figures and gives it the ability to dominate. Lear's mind is still embattled and caught between his determination to retain his separation from other mortal figures, his divinity, and the symptoms of human suffering that pollute his thoughts. Coupled with this two-fold definition of sovereignty is the imagery of provocation: the shame "elbows" and "stings" Lear, indicative of quick, sharp pain and annoyance. This would suggest the presence of the shame, but not its entire domination of Lear's form. Just as Hyperion's rapid fall was preceded with a well-established foundation, the framework for Lear's fall is being laid even if its effects are not immediately apparent. The toxic influence here is indicated with the term "venomously": these thoughts poison Lear's mind, but the term suggests that the toxicity is animalistic and consumptive, able to dominate a sovereign figure. The focus of the text now shifts from the

effect of anger and doubt on Lear's sovereignty to its effect on his majesty, suggesting that despite his resistance, Lear is beginning to be overwhelmed beyond the borders of his mind.

Despite his impending consumption, Lear continues to draw attention to his entire form, and how not only his mind but also his body is still that of a king. He calls focus to every part of his form, using small units to account for every portion of its large scale: "Ay, every inch a King" (4.6.107). Like Hyperion's imagery of agony that, "crept gradual, from the feet unto the crown", Lear draws the readers' attention to his entire form and how every inch, to his own perception, is still kingly. He also uses the preposition "a" rather than "the": Lear is no longer the king of his realm, but rather a being with perception of his own divinity, but without a realm or other physical manifestations of that power. Despite the "sovereign shame" that Kent attributes to Lear's form, the king denies the existence of such venom in his system, separating himself from falling figures like Hyperion, who are consumed from "feet unto the crown", as well as mortal figures of lesser bearing:

Let me wipe it first, it smells of mortality  
(4.6.129)

Lear still separates himself from mortal men, because he wants to clean the hand and rid it of mortality before he, still a divine and sublime figure in his own mind, is infected with mortality's venom. The imagery here also relates mortality, and its accompanying emotions of fear and doubt, to a disease or poison, much as Geoffrey Hartman states in his essay on *Hyperion* in *The Fate of Reading*:

For the gods clearly feel the contagion of mortality. Consciousness, our "burden of mystery", is also their burden. It is, in fact, their very immortality that weighs on them now and becomes a "load". They have not changed utterly; they may not even have changed; but they have the intense consciousness of a change.  
(Hartman, 62)

Like the Titans in *Hyperion*, Lear must clean the hand so as to prevent mortality's spread into his physical form. Yet it is questionable whether any change could be affected through this infection, or if Lear merely perceives a change in that his majesty and sovereignty are being overwhelmed and obscured with fear of their loss. Lear, with this gesture, acknowledges his susceptibility to mortality, and enforces the idea that mortality's perceived spread can consume a divine form.

Lear's confidence in his divinity is faltering, in that he fears the contamination of mortality, and begins to look to external sources to affirm his majesty and sovereignty as a king. He even looks to one of Cordelia's guards:

Gentleman: You are a royal one, and we obey you  
 Lear: Then there is life in't  
 (4.6.197-8)

Lear's statement that "there is life in't" exhibits the confidence and confirmation he receives from a minor external source, an unnamed Gentleman, to reaffirm his divinity. This is a shift from his earlier confidence of his majesty and sovereignty and sublimity, all entirely self-affirmed. Such action indicates that the venom of doubt is spreading through his form, a poisoning that is further confirmed and completed in Act V following Cordelia's death:

Howl, howl, howl, howl! O, you are men of stones  
 Had I your tongues and eyes, I'd use them so  
 That heaven's vault should crack: she's gone for ever...  
 (5.3.255-7)

Lear's initial response to Cordelia's corpse is the opaque sound "Howl", which can indicate rage, sorrow and fear, all of which are emotions synonymous with the symptoms of human suffering illustrated in Apollo's ascendance to divinity. Lear is now completely consumed with these feelings, so much so that they escape from his form in the shape of inhuman noise, indicating an overwhelming of physical form and mind similar to Saturn and Hyperion's suffering. Lear

seems to think that all of his sovereignty, majesty, and in turn his power to save Cordelia is gone because he appeals to external figures for assistance. Much as Saturn and Hyperion look to higher, external figures for assistance and answers to their fallen divinities Lear's search for external help demonstrates that he no longer views himself as a peerless, divine being, and that agency other than his own is necessary to perceive the truth of his divinity.

Lear no longer views himself as a peer of other divine figures yet he still alternates between acceptance and denial of Cordelia's death. His conviction that she is in fact alive demonstrates that Lear does not believe his divinity to be entirely overwhelmed:

I might have saved her; now she's gone for ever.  
Cordelia, Cordelia, stay a little. Ha?  
What is't thou sayest?  
(5.3.268-70)

Once he finds Cordelia to truly be dead, Lear admits to his failure in his inability to save his beloved daughter: as a dominating figure he is unable to control events around him, eliciting a "sovereign shame" that then consumes him. Though Lear fails to acknowledge the figures around him like Edgar and Kent, they are solely focused on Lear and responding to his reactions, indicating that Lear still commands his environment even if he is unaware of his authority. Just as Saturn asks why he cannot create, Lear now admits to his inability to fashion forth Cordelia, no matter his desire for her to but "stay a little". Also like the Titan, Lear is surrounded with "death and darkness":

Kent: All's cheerless, dark and deadly  
(5.3.288)

Here there is a similar linking of "dark and deadly", as in Hyperion and Apollo's fall and ascendance, respectively, and there is a blindness that obscures Lear's surroundings as doubt and

fear permeate his environment. Lear now exhibits more symptoms of fallen divinity than retained majesty and sovereignty: Cordelia's death marks Lear's fall from divinity.

Despite the similarities primarily to Hyperion and Apollo's environment, as would indicate a transitory state for Lear, he appears to have already fallen from divinity, as his expression mimics Saturn's search for power perceived as lost:

Why should a dog, a horse, a rat have life  
And thou no life at all  
(5.3.305-6)

Such broad appeals to the processes of creation and destruction mimics Saturn's appeals of, "but cannot I create? / Cannot I form? Cannot I fashion forth/ Another world, another universe".

Both Lear and Saturn are looking to higher figures for answers to their current situations, signifying that neither is a separate, divine figure due to his own actions:

Kent: He but usurped his life  
(5.3.316)

Kent here observes that Lear overthrew his life as divine king, and mortal man, just like Saturn and Hyperion lost their own divinity through consumption of mortal suffering. Lear's fall indicates that divinity, while often combined with immortality or sublimity, is not entirely dependent on either quality but certainly encouraged by their presence: Lear is a mortal man who perceives himself as sublime more frequently than he is perceived by others as sublime, although he does exert ageless magnificence of bearing and mind. This affirms that divinity is the perception of self as separate from other beings due to majesty of character and bearing and sovereignty of authority over others. Unlike Hyperion and Saturn, Lear seems to fight until the very end of his life against the loss of his divinity: he is aware of others' perception of his fallibility and mortality, yet continues to exert influence on others, and perceive of himself as divine until Cordelia's death. Only when Lear is faced with his inability to save Cordelia is his

divinity truly overwhelmed and his form and mind consumed with doubt. Yet Lear's struggle against his descent demonstrates that a figure can resist the fall of his divinity.

After Lear's, Hyperion's and Saturn's falls from divinity, the question remains of whether a figure can regain their divinity after a fall, or if the position is forever lost once a figure disbelieves their own identity. Saturn appears to be unable to recapture his divinity, despite his frenzied questioning, suggesting that his current state is permanent. Yet, in John Milton's *Paradise Lost*, the divine Archangel appears to regain, if not permanently retain, his divinity after his initial fall from Heaven. Following his expulsion from heaven, Satan finds himself in a similarly deep and dark position to Saturn in the "shady sadness" and isolation of his vale:

As far removed from God and light of heav'n  
As from the center thrice to th' utmost pole.  
(*Paradise Lost* 73-4)

Satan is as far from his old seat of power as is physically possible, trapped in an environment cut off from the rest of the universe temporally and spatially. Satan was not usurped, but rather cast out of heaven, the realm that Satan believed himself entitled to: hence that dream, and its death, is exemplified in his distance from it, much as the complete loss of Saturn's realm is represented in his distance from it. Also in use in this phrase is the light imagery evocative of Hyperion before his fall to contrast with Satan's current location. Satan's distance from divinity, the "light of heaven" and its absence, as well as his separation from space and time have been established, indicating that he has fallen from divinity over Heaven.

Following an introduction to Satan's environment, the reader similarly encounters the fallen Archangel as they encountered Saturn, initially immobile but about to awaken from his torturous statuary state:

So stretched out huge in length the Arch-Fiend lay  
 Chained on the burning lake, nor ever thence  
 Had ris'n or heaved his head  
 (209-11)

Not only is the adjective “huge” used here, but Satan’s enormous physical form is also “stretched”, establishing the sublimity of Satan’s physical immensity in that he encompasses an apparently massive “burning lake”. Also his forced immobility is emphasized in that Satan is “chained” and consumed with something that “burns”. Unlike Hyperion who loses all light and fire after his fall, Satan still seems to be touched by it, even in his prison in hell. Yet like Hyperion, Saturn, and Lear, Satan’s physical form appears to be consumed with burning, an agonizing physical sensation. Despite this implied agony, Satan manages to awake and regain his belief in his sovereignty:

...Yet not for those...  
 ...do I repent or change  
 Though changed in outward luster, the fixed mind  
 And high disdain...  
 (94, 96-8)

Although Satan’s physical form is under duress, his mind still appears to conceive of itself as separate from other beings, similar to Lear’s perspective on himself throughout *King Lear*: he refuses to bend his will as Hyperion unwillingly does, and immediately identifies his mind as the reason why he is able to resist submission. Satan acknowledges the change in his physical magnificence (to his own perception), but not that it has diminished: he is “changed in outward luster”, not lessened. He also describes his mind as “fixed”: contrarily, Lear describes his own mind as turning and free to wander, enabling anger and shame to invade and overwhelm his form. Saturn also doubts his sovereignty, believing this part of his identity lost between his throne and where he sits presently in the shady vale, implying a malleability of identity itself. Satan’s unshakeable view of his own sublime influence and sovereignty is further exhibited with

his “high disdain”, indicating separation and elevation above other beings. Despite his fall from Heaven and altered physical form, Satan believes his mind superior and impervious to the invasion of human fear and anger, immediately placing him in contrast to figures like Hyperion, Lear and Saturn, who doubt their divinity during and after their falls.

While Satan already exhibits a sublimely large physical form, it is not until he begins to speak to Beelzebub that depth of his self-assurance is revealed:

All is not lost; the unconquerable will  
 And study of revenge, immortal hate  
 And courage never to submit or yield:  
 And what is else not to be overcome?  
 That glory never shall his wrath or might  
 Extort from me. To bow and sue for grace  
 With suppliant knee, and deify his power  
 Who from the terror of this arm so late  
 Doubted his empire.  
 (106-14)

Satan’s describes his own will as “unconquerable”, again referencing the idea that to truly fall is to let oneself succumb to human emotions like rage and doubt. Satan does not yet seek revenge, but rather studies it first: the term “study” implies a separation from the subject of observation, and also the act of learning from that subject, indicating that Satan is aware of the dangers to his divinity of rage and “immortal hate”, and will thus limit himself to a study of them. The term “immortal hate” implies both long lasting disdain, but also a type of hatred reserved for beings of immortal stature, again emphasizing separation from other creatures, demonic or not. Although fallen, Satan refuses to let his mind succumb to a loss of divinity: he possesses the “courage never to submit”, again placing him in contrast to Hyperion’s fall from divinity where the Titan “...by hard compulsion bent/His spirit to the sorrow of the time”. Satan calls his submission a “glory” for his opponent, a term loaded with divinity and the implication of a prize: the ultimate trophy for God is Satan’s submission and subsequent loss of divinity. Satan even claims that to

do such would “deify his power”, implying that God’s power is not as secure as it would seem, if it needs to be made divine: God recently “doubted his empire”, much as Hyperion, Saturn, and Lear doubted theirs, which subsequently led to the loss of their divinity. Satan seems to be aware of the self-implication of a loss of divinity, and is taking action to avoid such an overwhelming of his own sovereignty and majesty.

Satan has made clear his intention never to submit to God clear, yet God has devised Satan’s prison, his current residence in hell, as a trap designed to make him lose his divinity. This circumstance pits Satan against a design intended to make him doubt his own sovereignty and majesty, making the challenge of retaining his divinity even more dire than Saturn’s, Hyperion’s, or Lear’s struggles, none of whom faced any foe but their own minds leading to or following their falls from divinity:

...but that the will  
 And high permission of all-ruling Heaven  
 Left him at large to his own dark designs  
 That with reiterated crimes he might  
 Heap on himself damnation...  
 (211-5)

Here damnation is equated with the consumption of form and mind by emotions indicative of human suffering, such as anger, fear and guilt: this is after all hell’s purpose for all beings trapped in it. The use of “heap on himself” implies a self-inflicted and overwhelming condition: damnation would, if God had his way, consume Satan and rid him of any remaining divinity, also rendering him oblivious to his own power as “...confusion, wrath and vengeance” pour into his form (219-20). As with Hyperion’s and Lear’s falls, is the duration of the circumstances leading to a fall emphasized: it is not one immediate action, but “reiterated crimes” that would damn Satan. Now a struggle has been established between God and Satan’s wills that both figures appear to be aware of, and both of who have a stake in its consequences.

In response to God's plan, Saturn uses his "fixed mind" to welcome damnation and regains his divinity while beginning to plan for the future of his new realm:

...hail horrors, hail  
 Infernal world, and thou profoundest hell  
 Receive thy new possessor: one who brings  
 A mind not to be changed by place or time  
 The mind is its own place, and in itself  
 Can make a heav'n of hell, a hell of heav'n.  
 (250-5)

Satan shares many aspects of his circumstances with Hyperion, Saturn and Lear, yet here his "fixed mind" begins to conquer God's designs for his fall. First, Satan welcomes his home with the regal greeting "hail" and declares himself its "new possessor": Satan consciously takes possession of his new realm, and begins to exert his influence on it. Unlike Saturn or Apollo, whose minds are changed in areas without connection to time or the broader world, Satan argues that these entities have no effect on the mind even if present. In fact, he declares the mind its own realm, and the owner of the mind as its possessor. Herein lies the true power of the mind, marking it as paramount in a fall from divinity in that it has the power to create, transform and destroy in making a "heav'n of hell, a hell of heav'n". Satan explicitly claims that the mind is the location of a fall from divinity, and that the owner of the mind is in control of his own fate.

Once declaring himself as both possessor of hell and his own mind, Satan begins to consciously exhibit sublime influence on his surroundings, indicating that he has in fact regained his divinity following his fall from heaven. Satan calls to his horde of fallen angels:

Awake, arise, or be for ever fall'n  
 They heard, and were abashed, and up they sprung  
 (330-1)

Satan exerts sublime influence on his followers in his imperative commands and unimaginably large bearing, as well as the immediate response from his subjects once he threatens and

commands them to awaken and join him. Even when “abashed” and angry, Satan’s followers still respond in active fashion, in that they spring from desolation at the mere sound of Satan’s voice. The fallen Archangel commands such authority over this realm and his followers that he is able to share his presence of mind with them:

Nor wanting power to mitigate and swage  
 With solemn touches, troubled thoughts, and chase  
 Anguish and doubt and fear and sorrow and pain  
 From mortal or immortal minds  
 (556-9)

As Satan’s army gathers, they must rid their minds from the consumption of human suffering, their “anguish and doubt and fear and sorrow and pain”, again indicating that the mind is the deciding entity in a loss of divinity. It is of note that both “mortal or immortal minds” are susceptible to this consumption, an idea implied in Lear’s descent but explicitly confirmed here. The final confirmation of Satan’s retention of his divinity is the majesty of his physical form as the sovereignty of his “fixed mind” is already established. Though “changed in outward luster”, Satan still exhibits a sublime effect on his followers:

...yet observed  
 Their dread commander: he above the rest  
 In shape and gesture proudly eminent  
 Stood like a tow’r; his form had yet not lost  
 All her original brightness, nor appeared  
 Less than Archangel ruined, and th’ excess  
 Of glory obscured...  
 ...Darkened so, yet shone  
 Above them all th’ Archangel  
 (589-95, 599-600)

Satan retains sovereignty of mind and majesty of form, as he is “eminent” towering over his followers and retains his “original brightness”. Although fallen from Heaven and God’s graces, Satan is still divine in form, not less than “Archangel ruined”, and exists in paradox. Now his

darkness shines, pervasively spreading through his new realm as he exhibits majesty of form and sovereignty of mind, thus retaining his divinity despite his fall from heaven.

Satan demonstrates again that a fall from divinity is primarily centered on the perception of self as sovereign of mind and majestic in form, and that such a fall is self-initiated and completed: Hyperion, Saturn, and Lear all cause themselves to fall from power with a loss in the belief of themselves as majestic and sovereign, in essence what separates them from and places them above other creatures. The moment they doubt this separation, no longer possessing a “fixed mind”, these figures’ minds are free to wander and be invaded with pervasive human emotion, thus mitigating the divine separation and causing these figures, in their own minds, to fall from power. These figures, though, do not lose power, only the perception of the self as divine: Saturn, Hyperion, Apollo, Lear and Satan all exhibit sublime forms and control over their surroundings, either when divine or not. Satan is still divine in his new realm despite a fall from the realm of heaven because he regains his sovereignty of mind and majesty of form. Perhaps most important, though, is Satan’s demonstration that divinity can be retained or regained after it is overwhelmed: to lose heaven, Satan’s majesty and sovereignty is changed, but not overwhelmed as Satan continues to perceive himself as a divine being separate in form and mind. Although by the end of Milton’s work Satan has fully succumbed to God’s machinations, he does regain his divinity after his initial fall from heaven, demonstrating that the overwhelming of divinity is not permanent.

## Conclusion

Even when divinity is separated from sublimity and immortality and made redeemable, it is not immediately clear what qualifies an individual to be deified, and how the experience of deification can be communicated by one who is not divine, as with the narrative figure of the *Hyperion* fragments, specifically in *The Fall of Hyperion: A Dream*. The poet is a figure in these poems with his own narrative voice, and is separated from other men in ability and form, yet he is unable to attain divinity. Additionally, he is the only prominent mortal figure amongst sublime Titans and Olympians:

*Hyperion* is a strange epic in that it deals only with gods, rather than with gods and men...not only are we in an atmosphere where mankind plays no formal role, but the poet...excludes himself till the third book. The style of that book constitutes a clear break and anticipates the *Fall of Hyperion*, where the poet enters immediately in his own person...Here too, though, the other figures remain exclusively divine.  
(Hartman, 60)

As the sole mortal connection to so many sublime, divine figures, the poet is immediately separated from other men, in that he is mentioned in the same context as these majestic forms and sovereign minds. It follows that the authorial figure, while not immediately divine, does exhibit power over other minds:

With the fine spell of words alone can save  
Imagination from sable charm  
And dumb enchantment  
(*The Fall of Hyperion: A Dream* Canto I, 9-11)

The terms, “spell”, “charm” and “enchantment” all embody a mystical, magical power both separate from and beyond human understanding, and also outside human use: influencing the events of the natural world is the realm of gods and other divine figures, not the average man. Yet such a “fine spell of words” here competes with “sable charm” and “dumb enchantment”: “sable” is referential of the opaque state in which Saturn, Hyperion, Lear, and Apollo find

themselves when questioning their divinity, or not yet divine. It is suggested that the darkness of a “sable charm” works in tandem with a “dumb enchantment”, dulling the senses and consuming the mind as Lear often complains of with the “tempest” in his mind. The “fine spell of words” appears as a balm, yet here competes in the mind for space with the other pervasive enchantments: the power of the poet here contends with that of the divine in that his power “alone” can save a mind from pervasive influence, replacing one influence with another.

The poet’s ability to dominate others’ minds seems to have a clarifying effect on its subject, even while such power seems dangerous and sublime in its separation from the abilities of the average being, and in its pervasive influence. Yet the poet claims that any man can develop such skill:

Since every man whose soul is not a clod  
Hath visions, and would speak, if he had lov’d  
And been well nurtured in his mother tongue  
(Canto I, 13-5)

Although a man’s soul must not be a “clod” to start with, it can be shaped, even in its most basic form, as when the poet’s is “well nurtured”: as demonstrated with Apollo’s ascent and Saturn’s reanimation, external influence is needed to understand divinity or begin to escape from a statuary state. As evidenced with *King Lear* and *Paradise Lost* but confirmed in this passage, mortal men are capable of exerting godly sublime influence: yet because this ability does not escape either the capability or understanding of anyone whose soul is, “not a clod”, a being could be sublime without being divine, as all men cannot be elevated above one another. Sublimity is not required for divinity, although it often accompanies the acquisition of divinity and remains after divinity has been overwhelmed and obscured.

Upon realizing that divinity is within the grasp of mortal men, and not just powerful figures such as kings, the poet begins to similarly search for such great power. His journey both physically and mentally echoes that of Apollo:

...And appetite  
 More yearning than on earth I ever felt  
 Growing within, I ate deliciously  
 (Canto I, 38-40)

The poet feels a “yearning” that the “corners of the mind” are not yet completely filled, just as Apollo feels incomplete in his sublime, yet not divine state. Like Apollo, the poet has already exhibited a “spell of words” that rivals the sublime, magical powers of Apollo’s harp, yet it is implied that the poet’s skill is developed, not inherently part of his being. Although sublime influence appears to precede divinity, such ability can be cultivated in any form whose soul is “not a clod”, ensuring that sublimity itself is not necessary to attaining divinity. The poet here also distinguishes his location as outside of earth, as well as earthly rules and concerns when he states that his hunger is “more yearning that on earth I ever felt”. Here there is also the sense of a pervasive human force that grows and spreads within the poet’s physical form. Not only has his mind been nurtured, but his body also shows effects of change.

To satisfy his yearning, the poet consumes some sort of elixir while his subsequent change is unwilling as his body is emptied of human life: as Apollo “[dies] into life” and into divinity, his physical form is a battlefield of various forces emptying and consuming it. Yet the effect, while visually similar to Apollo’s death into life as a god, has a very different conclusion for the poet:

No Asian poppy, nor Elixir fine...  
 Could so have rapt unwilling life away...  
 Upon the grass I struggled hard against  
 The domineering potion; but in vain:  
 The cloudy swoon came on, and down I sunk

(Canto I, 47, 51, 53-5)

The poet struggles against the governance of the “domineering potion”, much as Hyperion struggles against his own consumption. In addition, the poet’s physical positioning resembles Saturn, as he is on the grass swooning into a sunken, slumped position. The poet appears to have tried to attain divinity and failed: despite his initial similarities in appearance and mind to Apollo, but now resembles Saturn after his fall from divinity. Even his physical surroundings reflect his fallen state, and bearing similarity to Saturn’s prison:

So old the place was, I remembered none  
 The like on earth; what I had seen  
 Of grey cathedrals...  
 The superannuations of sunk realms  
 (Canto I, 65-7, 69)

Saturn also exists among “grey cathedrals” in a sunken realm, and the physical resemblance of his prison to the author’s current location suggests that the poet is similarly fallen from an attempt at divinity; he could even be lying in Saturn’s final resting place. This implication is further emphasized that the “grey cathedrals” are like none the poet has viewed on earth, again suggesting that he lays outside of earthly space and time as he fails to attain divinity.

Although the poet lies in a “cloudy swoon” and without divinity, dominated by the potion in an opaque state, like Saturn he must now struggle to regain his animated form:

...I strove hard to escape  
 The numbness; strove to gain the lowest step.  
 Slow, heavy, deadly was my pace....  
 ...my iced foot touch’d  
 The lowest stair; and as it touch’d, life seem’d  
 To pour in at the toes  
 (Canto I, 127-9, 132-4)

The poet is still in a pained stupor, yet unlike Saturn the reader now knows how the subject of such a state feels: in fact, he feels nothing, consumed with “numbness”, perhaps explaining why

Saturn lies in such a statuary state in both this fragment and *Hyperion*. The poet uses exaggerated language to describe the simplest of movements, placing a foot on a step: his pace is “slow, heavy, deadly” and his foot is “iced”, all implying a state close to death, and a super-human struggle to escape from it. The poet is exhibiting similar deathly imagery to Saturn, whose right arm is “numb, listless, dead”: the adjectives escalate here from mundane to severe, suggesting that the struggle worsens the longer it lasts, hence the poet striving “hard to escape”. Yet as soon as his “iced foot” touches the base of the monument, the author’s body is filled with life, continuing the imagery of the filling and emptying of the physical form exhibited in Keats, Shakespeare and Milton’s works.

Upon rescuing himself from a statuary form, the poet encounters Mnemosyne, now incarnated as Moneta, and asks directly the question that has been hinted at throughout Keats’ *Hyperion* fragments: what makes a figure divine? Her answer confirms the implications of Keats’, Shakespeare’s and Milton’s works:

‘None can usurp this height’, return’d that shade,  
 ‘But those to whom the miseries of the world  
 Are misery, and will not let them rest.  
 All else who find a haven in the world  
 Where they may thoughtless sleep away their days’  
 (Canto I, 147-51)

To know of human suffering’s existence and strive to engage with it without letting its consequences permeate the dark passages of the mind is definitive of divinity, while the inability to find refuge in that suffering is its prerequisite: to these beings, the “miseries of the world are misery” in that they will not let them remain to pester and plague, not in that they themselves are vexing to the mind of a divine figure through the consumption of that mind. Divine creatures are thus separate from humanity with incredible mental agency, explaining why sublimity is often found in tandem with divinity in that it enforces separation and partitioning of mind necessary

for divinity. Saturn, Hyperion and Lear each found a “haven in the world” through anger, submission or grief, and now possess consumed minds and statuary states so that they many “thoughtless sleep away their days” in either life or death. Satan manages, for a time at least, to not let the consequences of human suffering invade his mind in that he is determined to make a “heaven of hell”: he strives to bend his surroundings to his will, rather than let their misery consume him, thus regaining his divinity after his fall from heaven. Although by the end of Milton’s work Satan does succumb to God’s machinations and is unable to retake Heaven, he does initially regain his divinity, suggesting that there is fluctuation rather than permanence in either retaining or losing divinity.

While divine, a figure is so consumed with his separation from and bending of the “misereries of the world” to his will that he has no thought to seek a route to divinity, unlike the blind figures of Saturn and Apollo who actively seek divinity:

They whom thou spak’st of are no vision’ries...  
They come not here, they have no thought to come –  
(Canto I, 162, 165)

A figure cannot become divine until he stops seeking divinity, itself the separating agent that places figures above others in terms of knowledge and ability: such ceasing enables a figure to become fully entertained with the “misereries of the world”, leaving no room for anger or other consequences of human suffering that often accompany a fruitless search to invade the mind. Also, seeking divinity assumes that a separate, higher power exists to grant that divinity, while full occupation with the “misereries of the world” assumes that all are below and subject to a being’s will. Divinity cannot be attained until the search for it stops, explaining how Saturn and Hyperion fall from their divinity while Satan retains his: their focus is on reclaiming their realms and former glory while Satan looks ahead to inhabit his new situation and rectifying the miseries

of his new world before he looks to conquering Heaven. The poet, meanwhile, is still searching for answers, as evidenced in his questioning of Mnemosyne, prohibiting his mind and pervasive abilities from attaining divinity.

Although the poet exhibits sublimity in the written word as Longinus describes, he fails to attain divinity: it is unclear though, what haven he has found in the world, especially as Mnemosyne claims that he acts as a “balm” to the world. Despite the poet’s inability to attain divinity, his mind is still superior to those of most men, enabling Mnemosyne to bestow on the poet a gift:

The sacrifice is done, but not the less,  
Will I be kind to thee for thy good will.  
My power, which to me is still a curse  
Shall be to thee a wonder; for the scenes  
Still swooning vivid through my globed brain  
With an electrical changing misery  
Thou shalt with those dull mortal eyes behold,  
Free from all pain, if wonder pain thee not.  
(Canto I, 241-8)

The poet is able to view the larger question of divinity through the perspective of a divine figure, without possessing the majesty or sovereignty of such a figure. He is simply a channel of communication and translation, enabling Mnemosyne to share her miseries with a broader audience. The poet here appears to have lost his identity, letting his senses and form fill with the miserable memories of a god. This lack of identity would appear to prevent the poet from finding a haven anywhere, as he is always embodied with another figure. Echoing this overwhelming of identity, Keats claims that to be a poet, one must not even possess an identity:

A Poet is the most unpoetical of any thing in existence; because he has not  
Identity – he is continually in for – and filling some other body – The Sun, the  
Moon, the Sea and Men and Women who are creatures of impulse are poetical  
and have about them an unchangeable attitude  
(Letter to Richard Woodhouse, 27 October 1818)

The poet is capable of exploring and understanding sublime, divine figures, but in order to fulfill his purpose in communicating these thoughts and experiences, he must remain free of, and oblivious to, his own power as a poet: he cannot have a divine identity as Satan possesses and Saturn searches for.

Such understanding of, yet inability to attain, divinity is reflected in Keats' own life, where he recognizes his own entrapment in a search for great answers, possibly even divine knowledge, yet fails to find a way out of the dark opaqueness surrounding his perception:

...the heart and nature of Man – of convincing ones nerves that the World is full of Misery and Heartbreak, Pain, Sickness and oppression – whereby 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 – leading to dark passages – We see not the balance of good and evil. We are in a Mist – *We* are now in that state – We feel the 'burden of the Mystery'  
(Letter to J.H. Reynolds, 3 May 1818)

Keats has identified what he believes the source of the divine to be, yet appears unable to remove the "Mist" that surrounds him. He is still shrouded in darkness, unable to be aware of human suffering without finding a haven in the world through his work as a poet inhabiting a variety of figures both within and outside of the world itself: to be a poet, Keats cannot become a god. Because the poet possesses no identity there is no space in him for emotions of human suffering to overwhelm. Hence, the poet knows the path to divinity but can never ascend it, only channel and communicate its effects: this is the power of the poet, learned from the rise, fall and continuation of divinity in Keats' *Hyperion* fragments, Shakespeare's *King Lear* and Milton's *Paradise Lost*.

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