M. L.

THESIS

THE PERSISTENCE OF "ENDYMION"

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A B S T R A C T

In the myth of the moon-goddess and her lover Endymion, Keats devised his basic allegory of human development. Despite critics who charge that the poem is immature and unrelated to his later work, the metaphor of Endymion's pilgrimage through several regions of the earth is later extended into themes and images which lend dimension to Keats' major poetry. A close parallel between "Endymion" and "Hyperion", "The Fall of Hyperion", and "Lamia" -- works in which his imaginative powers are acknowledged by critics -- discloses that in the earlier poem Keats not only created sensuous beauty, but established the staged progression which is going to dominate and define his later works. In "Endymion" we find Keats' questions and answers about life and man which he expressed in his remarkable letters. This way, this poem is valuable in itself and for the evidence it provides that the poet's myth of quest shapes both his later critical theory and poetry, and represents a persisting frame of mind.

R E S U M O

No mito da deusa lua e seu amor Endymion, Keats ideou sua alegoria básica de desenvolvimento humano. Apesar de críticos que julgam o poema imaturo e não relacionado ao trabalho posterior do poeta, vemos que a metáfora da peregrinação de Endymion através de várias regiões da terra é estendida nos temas e imagens que dão dimensão à poesia maior de Keats. Um paralelo íntimo entre "Endymion" e "Hyperion", "The Fall of Hyperion", e "Lamia" -- poemas nos quais suas faculdades criativas são reconhecidas pela crítica -- revela que em "Endymion" Keats não apenas criou beleza que agrada aos sentidos, como estabeleceu a marcha gradual e progressiva que vai dominar e definir sua poesia posterior. Em "Endymion" nós encontramos as perguntas e respostas sobre a vida e o homem que Keats expressa em suas cartas famosas. Desta forma este poema tem seu valor intínseco e é também importante por evidenciar que o mito da procura dá forma à sua teoria crítica e poesia mais recentes e representa ainda um estado mental que persiste.

T A B L E O F C O N T E N T S

CHAPTER I

I N T R O D U C T I O N

Though John Keats' literary career was very brief, at the time of his death he was on his way to becoming, so to speak, a classical romantic, for in his later poetry Romanticism was given form by an apollonian concern with craftsmanship. He had but four years, from 1816, when he started his more valuable poetic output, to 1819, when bad health and deep depression troubled his days, to produce poetry which would place him beside the greatest names in English literature.

Keats is best known for his famous Odes of 1819; the "Ode to a Nightingale", "Ode on a Grecian Urn", and "Ode on "Melancholy" have been overdiscussed by a great number of critics who leave no doubt as to their literary merit. Keats' longer poems (excepting the "Eve of St. Agnes") are less known by readers, and not so exploited by the critics. The quality of the longer poems have been acknowledged by some and questioned by others. Thus, I believe that at present, a discussion of Keats' poetry should focus on his long narrative poems in order to achieve some originality.

"Endymion" is his longest composition - it contains 4,050 verses - written in 1817; it is an early production. I may venture to say that with the exception of a few famous passages,

"Endymion" is not a popular poem for two reasons: first, its length does not encourage a thorough reading; second, it is commonly considered as a failure, the production of an over-exuberant and sensuous genius, and thus not worthwhile examining earnestly.

However, after a careful reading of the long poem, I was rewarded by a consciousness of something important concerning Keats and his literary creation of 1818-1819 - the poet's "Living Year", to use R. Gittings' expression [1]: "Endymion"'s thematic pattern and symbols are repeated, to a varying degree, in his major works written between September, 1818, to September, 1819, yet this fact has not been sufficiently stressed.

1.1 CRITICISM AND ENDYMION

Since its publication in April 1818 "Endymion" has been severely criticized as a work of art.

Keats' own preface (dated April 16, 1817) is perplexing to the reader, for the poet speaks of "Endymion" as a

> feverish attempt, rather than a deed accomplished... the foundations are too sandy...
> The imagination of a boy is healthy, and the mature imagination of a man is healthy; but there is a space between, in which the soul is in ferment, the character undecided, the way of life uncertain, the ambition thick-sighted: thence proceeds mawkishness, and all the thousand bitters which those men I speak of must necessarily taste in going over the following pages. [2]

The poet thus wrote to Hessey, his publisher, about the poem and the discouraging criticism it raised:

> ... It is as good as I had power to make it - by myself. Had I been nervous about its being a perfect piece, and with that view asked advice, and trembled over every page, it would not have been written; for it is not in my nature to fumble - I will write independently. - I have written independently without judgement. I may write independently and with judgement hereafter. The Genius of Poetry must work out its own Salvation in a man. It cannot be matured by law and precept but by Sensation and watchfulness in itself - In Endymion, I leaped headlong into the sea, and thereby have become better acquainted with the soundings, the quicksands, and the rocks, than if I had stayed upon the green shore, ... I was never afraid of failure; for I would sooner fail than not be among the greatest. [3]

Furthermore, he had written to Haydon that he was tired of "Endymion" and was eager to finish it in order to write a new romance which would be enriched by the fruit of his experience in "Endymion". [4] His words thus make critics believe that the author is rejecting his own composition.

The sharpest reaction against the poem was registered by Keats' contemporary reviewers J. G. Lockhart (who signed himself inimically "Z"), from the Blackwood's Edinburgh Magazine, and John Croker, from The Quarterly Review.

Lockhart published a series of articles on the "Cockney School of Poetry". In one these he says

> Of all the manias of this mad age, the most incurable, as well as the most common, seems to be no other than the Metromania... to witness disease of any human understanding however feeble, is distressing; but the spectacle of an able mind reduced to a state of insanity is of course ten times more afflicting. It is such sorrow as this that we have contemplated the case of Mr. John Keats. This young man appears to have received from nature talents of an excellent, perhaps of a superior order-talents which, devoted to the purposes of any useful profession, must have rendered him a respectable, if not an eminent citizen... The frenzy of the "Poems" was bad enough in its way; but it did not alarm us half so seriously as the calm, settled, imperturbable drivelling idiocy of "Endymion".

> His "Endymion" is not a Greek shepherd, loved by a Grecian goddess; he is merely a young Cockney rhymester, dreaming a phantastic dream at the full of the moon... his bookseller will not a second time venture £ 50 upon any thing he can write...; so back to the shop Mr. John, back to 'Plasters, pills, and ointment boxes' etc. But, for Heaven's sake, young Sangrado, be a little more sparing of extenuatives and soporifics in your practice than you have been in your poetry. [5]

Croker, a Tory and neo-Classical reviewer, considered Keats "a copyist of Mr. Hunt, ... being beaten by Mr. Hunt's insane criticism, more than rivals the insanity of his poetry".[6]

And he continues;

> If any should be bold enough to purchase this "Poetic Romance", and so much more patient, than ourselves, as to get beyond the first book, and so much more fortunate as to find a meaning, we entreat him to make us acquainted with his success;[7]

Recent critics like Legouis and Cazamian believe that "Endymion" "represents the error of an undisciplined genius, which is seriously threatened by a habitual failing of the tact itself of aesthetic perception. The future of such a mind might seem anything but safe". [8] These critics go on remarking that Keats diffused his attention throughout the poem and lacked sense of organized wholes, so that the reader's vision is distorted; they even thace a certain morbidity in "Endymion". [9]

Middleton Murry says that "Endymion" is a perplexing poem and that Keats did not mean anything particular by much of "Endymion"'s concept; Murry believes that there is no sustained poetic purpose in the poem - the poet was just trying his imaginative power, following his fancy and creating a great deal of beauty. [10] William Walsh shares Mutty's line of thought. He remarks that:

> There is no leading idea, unless we call Endymion's search for pleasure one, and little that it is remarkable in the detail. It appears to be result of no particular pressure, and engages nothing that exists at a deeper level than the decorative. ... the effect is mellifluous and trivial, it is impossible to take it seriously.[11]

Many critics belong to an erotic "school" of the reading of "Endymion". Amy Lowell [12] and E. C. Pettet [13] claim that "Endymion" is nothing but an erotic composition which does not resist an allegorical interpretation. Also, N. F. Ford sees "Endymion" as a rhapsody of sensuality and luxuriance. To him, "Endymion", among other poems by Keats, deals with sexual urges, without any deeper concerns. Sensuous beauty, sexual love, and immediate pleasure are the poet's chief preoccupations in the poem. [14]

A. Ward does not accept Endymion's quest as a quest for the Ideal, and rejects the idea that the resolution of the poem provides a harmony of worldly beauties and ideal Beauty:

> The texture of the poem itself, so richly sensuous and unabashedly sensual, not merely obscures such a meaning, it contradicts it. Moreover, Keats at twenty-one with his distrust of 'consequitive reasoning' and his hunger for 'a life of sensations rather than of thoughts', was not the kind of young man to prefer abstraction to realities. [15]

She goes on remarking that "Endymion" represents not "the poetic soul but the ideal lover". [16]

On the other hand, D. Bush [17] and C. L. Finney [18] point out the poem's symbolism through myth. Finney interprets "Endymion" as a neo-platonic (or Platonic, for this writer does not make any important distinction between these epithets) creation: the object of Endymion's pursuit is essential or ideal beauty, made concrete through Cynthia, the moon-goddess. This critic

observes that a Platonic attitude is seen throughout "Endymion" for in this poem, sensations from beautiful natural objects lead to beautiful ideas.

A few more critics see in "Endymion" an archetypal pattern. Northrope Frye does not analyse this poem, but he faces Keats' mythic method as an archetypal approach to his theme. Frye includes "Endymion" among poems whose themes (the Quest-theme, for instance) are expressed by means of archetypal images; [19] he states that Endymion reaches the level (or point) of epiphany through sense fulfilment. [20]

M. Sherwood discusses "Endymion" extensively, and claims that in it Keats exposes the idea of "oneness" in life; this critic does not doubt Keats' constant awareness of a spiritual reality related to natural manifestations. The moon-goddess represents Plato's Beauty and Truth, or simply Love. Sherwood argues that as a disciple of Spenser Keats had but to lend an inner significance to myth and, this way, "Endymion" rests on an allegorical basis. [21]

G. Hough acknowledges that the leading idea of the poem "is not something mawkish or undecided, but quite a vigorous existentialist principle that Keats saw clearly from the beginning of his life". [22] Yet Hough is not sure of Keats' ability to handle such an idea with force: "The trouble is that he sees it as a principle before he is able to grasp it in any concrete embodiment."; [23] this critic doubts Keats' power to shape his intuition of an existentialistic principle, and states the luxuriance and uncertainty in purpose of the poem's descriptive passages.

Finally, W. J. Bate and R. Sharrock hold opposite opinions about the importance of "Endymion" in Keats' poetry; Bate affirms that the poem "seemed remote indeed from the thoughts that now preoccupied" [24] Keats, while Sharrock believes that Keats never abandoned some basic views exposed in "Endymion":

> A maturing attitude to literature should mean widening and deepening an original perception, not growing out of it, ... the faery forest of Spenserian romance is passed to reach a new understanding of Shakespearean tragedy, conceived as a purgatorial experience for the soul; the greater beauty of the Olympians succeeds the lesser beauty of the Titans; "Hyperion" itself has to undergo a revision which sets it in the more truthful framework of a personal vision."[25]

However contradictory, Sharrock maintains that Keats was never "able to present a matured wisdom" in a poetry crowded with adolescent emotions. [26]

1.2 STATEMENT OF PURPOSE

We have seen by the critical review above, that "Endymion" has been the object of varied and contradictory opinions. With the exception of a limited number of critics the judgement of the poem as an erotic attempt being carried by the poet's rambling fancy seems to be the general one. Yet I intend to reveal that such judgement ignores "Endymion"'s relevant themes and the poet's insights, as well.

My purpose in this dissertation is to demonstrate that "Endymion"'s contents have intrinsic value and that they persist and progress in works which have enhanced Keats' poetical stature. In the next chapters I hope to unfold the poem's continuity,

something which is questioned by many people who have no reservation about the Odes and other poems. I shall discuss Keats' basic thoughts concerning existence and the poetical theories expressed in his letters, such as the principle of negative capability, the conception of the world as a "vale of soul-making", the view of inner growth explicit in the "Mansion of Many Apartments" - letter, the authenticity of imagination, and relate them to "Endymion". This way I mean to imply that "Endymion" contains the seeds of Keats' major production.

As this investigation progresses, it will be made clear that the reviewers from the Blackwood's and the The Quarterly Review did not perceive the poem's true conception and aestheticism. They attacked what they supposed to be the "cockney" quality of Leigh Hunt's verse, that is, artificial and vulgar diction full of license, excessive sentimentality, loose couplets (quite unlike Pope's) carrying vague ideas.

I intend to disclose by the evidence of "Endymion"'s lines that Keats' own criticism should not mislead readers, for the author's poetical standards are much higher than the common critics'. "Endymion" was important to school Keats' poetical genius; it revealed "the soundings, the quicksands, and the rocks" he should in future avoid on his way to self-development.

Furthermore, I shall explore the continuous allegory of "Endymion", thus aligning myself with N. Frye, M. Sherwood and C. L. Finney (mentioned above). C. S. Lewis observes that allegory expresses man's universal need to portray the immaterial through the concrete. The yearned - for good is always "high like

the heavens and bright like the sun", [27] as it happens with the Essence or ideal Beauty of neo-Platonists. The allegory underlying "Endymion", partly compatible with Platonic philosophy, is extended into the themes of the later work, such as "Hyperion", "The Fall of Hyperion", and "Lamia". In passing, it is pertinent to remark that I do not think revelant to contrast the terms "Platonic" and "neo-Platonic"; what they have in common is what interests us in Keats' poetical world: an idealistic philosophy conveying the reality of spirit, and the idea of inner evolution by means of love towards the sphere of Beauty or Good. The Essence for the neo-Platonists is identified with God; in others words, they reconcile Plato's philosophy with Christianity. [28] I am describing Keats as a Platonist because this is the usual descriptive word employed by critics, e.g. C. L. Finney, M. Sherwood, and L. Trilling. I am aware that at this time in history, Platonism was being replaced by Aristotelianism, or by a more sensuous and a posteriori approach to nature, among many leading Romantic writers of whom Keats may have unconsciously been one. However, for the purposes of this paper, I consider Keats as a Platonist, in agreement with most critical opinions. I shall discuss in the following chapters how Keats' Platonism in "Endymion" is qualified by the poet's growing objectivity, and it is a qualified Platonic theme (among other themes) which persists in Keats' major poetry.

Another important exploration in this dissertation is Endymion's symbolical quest; I shall demonstrate how the poet gave shape to deeper intuitions of life in the form of myth. And myth criticism will lead me to archetypal criticism, or a

Jungian interpretation of the moon-goddess. I consider the Cynthia-symbol in "Endymion" an archetype implying man's conflicts and hopes. In Endymion's quest an archetype is reborn, helped by circumstances of Keats' life preserved in his personal unconscious which Freud calls the "Unconscious Repressed", where he traces unhealthy suppressions. The poet in the creative process of "Endymion" is both an agent and an instrument, for his consciousness is moved by his collective unconscious which has stored universal experience. His moon-goddess symbol emerges from his racial memory and from his own frustating early experiences. I shall unsystematically assume a Jungian view of Keats' biography throughout this dissertation. The view of Keats' development which is closest to my own is that of Jung, and I will use that approach as a working hypothesis; there is not a Platonic school of poetical criticism, but there is an archetypal approach to poetry, and this seems the closest theoretical corollary to Keats own critical theory.

In this demonstration of the persistence of "Endymion" I will restrict myself to analysis of and comparison between the themes, images and symbols of the earlier poem with the themes, images and symbols of "Hyperion", "The Fall of Hyperion", and "Lamia" - significant poems in Keats' poetical career. In passing, I will even point out some stylistic similarities between "Endymion" and the later poems. An exploration of the existent differences which have been emphasized by critics many times before, falls outside the scope of my investigation, which aims to shift the critical focus from the poem's flaws to its virtues.

1.3 THE MOON-SYMBOL AND SOME BIOGRAPHICAL ELEMENTS

Keats' moon-goddess lends herself to archetypal criticism. Jung believes that the "unconscious", the deeper layer of our psychic territory, is the "eternally creative mother of consciousness; the never failing source of all art and of all human productivity". [29] Beneath man's personal unconscious, where lie subliminal impressions and perceptions, there is an area called the "collective unconscious" which means a psychic substratum common to all human beings, [30] where lies a fund of symbols which (like the innate idea of Plato) pre-date any particular historical experience of the individual. E. Drew sheds light on the subject:

> "Just as tradition is the inherited wisdom of the race consciously expressed, so Jung envisages the collective unconscious as the unconscious inherited wisdom of the race. As such he sees it as accounting not only for the striking analogies between the themes and patterns of myth in many different cultures, but also for the presence of recurring mythological and archaic symbols in dreams". [31]

In contrast to Freud, whose view of human nature is primarily empirical and deterministic, Jung believes that our deepest identity derives from psychic patterns of the racial memory. Whereas Freud views civilized man as driven toward a tragic destiny by the conflicting impulses of Eros and Thanatos, and treats religion with scepticism, Jung optimistically views the religious quest of man as a process of psychic "individuation" or the integration of inner conflict. A Freudian interpretation of Keats' life and poetical images would prove to be unsatisfactory, for Freud postulates that only material

repressed or supressed by the conscious lies in the unconscious, and that this material will block the maturation of the ego. For Jung (as for Keats) the mythic pattern of trial culminates in a happy ending which is more than wish-fulfillment.

In Jung's view the archetypes are foci of individual energy which assume pictorial "symbolic forms". They are shared by all individuals, regardless of culture, and are charged with a peculiar force, the force of dream-work which allows them to constitute, in effect, a kind of proto-language comprehensible to all who encounter them.

Although Jung thus places emphasis on a kind of pre-natal experience, he also leaves no doubt as to the importance of the childhood experiences that also preoccupy Freud, the images of the father and the mother. These early personal remembrances easily awake and become active in the life of the adult man, when in presence of conflicting elements. [32] Unconscious fixations from infancy blend with archetypal legacy; Keats lost his father while still a young boy, and his mother (to whom the boy was dearly attached) inflicted a new blow on him by a hasty marriage with a man whom he considered to be his father's usurper. Then Keats, hungry for her love, was deprived of it, for he and her other children had to live with their grandmother. In Jung's terms, such experience could be sufficient cause for the personal image of the mother to fuse with the "impersonal" archetype of woman in her destructive aspect, or what Jung terms the "terrible mother".

Yet this new marriage was unsuccessful and it is supposed that his mother went to live with another man at

Enfield. A. Ward observes how disturbing for Keats was her mysterious disappearance and disgrace:

> The idealized woman of his crucial early experience, beautiful and recklessly affectionate, had betrayed and abandoned him in a manner beyond his understanding, and forever afterward he was haunted by the fear that any woman he loved would play him false and then leave him. [33]

Thus, an intense feeling of abandonment and loss, weariness and thirst for her love seized the boy and the adolescent. Such feeling grew all the stronger when she later reappeared sick and unhappy, only to leave him forever in March 1810, when she died of consumption. "In any event she seems to have become a personal archetype of the abandoning mother-goddess who would haunt his relationship with Fanny Brawne and would reappear as Cynthia, Circe, Lamia, and above all, La Belle Dame Sans Mercy". [34]

By the time Keats was composing "Endymion" his mother was the only woman in his life who introduced him to painful experiences, for he did not know yet Fanny Brawne; he met her only in November, 1818, and was deeply in love with her after his brother Tom's death. He had, however, met Isabella Jones at the end of May, 1817, a mysterious woman with whom he had some love affair. They had, then, but "warmed" to each other [35] and she "proved to be a stimulating experience not only for Keats but for his poetry. [36] On the other hand, Keats' own words to Severn, that "his great misfortune had been that from his infancy he had no mother" [37] leave no doubt as to the reason why his mother's figure became an archetypal image which is going to invest his poetry with touches not only of Platonism

but also of realism.

His ideal of Permanence, of Love, is translated by the moon-symbol in "Endymion", but Cynthia is only one aspect of the ambivalent moon-goddess who also assumes the form of the witch-like Hecate, or the dangerous huntress, Dian. The symbolism of the moon bears a negative effect; it conveys transitoriness in its several phases, and change or deprivation in its disappearance from the sky. [38] And since the moon also emanates light, this archetypal image connotes the consciousness of a center of illumination or spiritual knowledge as well.

In short, the moon-goddess is the symbol of Light, a "mother-figure", an archetypal embodiment of the Lady which assumes several (often similar) roles under sucessive disguises in Keats' work: She is the Goddess of Memory in "Hyperion", the priestess Moneta in "The Fall of Hyperion", Lamia in "Lamia", the lady in "La Belle Dame Sans Mercy", Cynthia, Circe, Scylla, and Venus in "Endymion". She is identified with Light, the source of Revelation; with Love, the source of ripening life; with the Temptress, the source of woes. The Lady, or Endymion's Cynthia, is "a goddess - the universal object of man's love affair with the created universe and with the unseen loveliness that leads him on the tortuous way to the source of light." [39] This thought will be discussed in the next chapters where I will show how the epicure and the Platonic are fed by Cynthia, and how the self is reconciled with the universe.

Keats employs myth in order to convey the meaning and value of human existence. The soul's experience portrayed in

Endymion's quest is echoed in the varied context of his later (major) production. His deity-centered aestheticism persists in "Hyperion", "The Fall of Hyperion", and "Lamia". The manifestations of Beauty at the core of "Endymion"'s epistemology are steadily explored by Keats in the works I will focus upon. I hope to be able to reveal "Endymion"'s continuity with Keats' later work.

CHAPTER 2

"E N D Y M I O N": A N A S S E S S M E N T

The Greek myth of Endymion tells the story of a beautiful shepherd with whom Cynthia (or Diana, Phoebe) fell in love "when she saw him sleeping on Mt. Latmos. She caused him to sleep for ever that she might enjoy his beauty... . According to another version he obtained from Zeus eternal youth and the gift of sleeping as long as he wished." [1]

In his narrative romance of 1817, Keats departed from the myth as it is related above, for his Endymion did not sleep for ever to please his lover. He was not a passive object of love - he became active in the pursuit of the goddess who had appeared thrice to him and with whom he also was desperately in love. Endymion, the shepherd prince in Keats' poem, saw Cynthia first in a dream-vision, when he was in a magic bed of sacred dittany; later he beheld her face in a well, and once more, in a cave.

In England this myth had been exploited before by Michael Drayton in "Endymion and Phoebe" (1595) and "Man in the Moone" (1606); and also by J. Lyly in "Endymion" (1591). Finney explains:

> The myth of Endymion and Phoebe, which grew up in the popular tradition of Elis in the Peloponnesus and of the Ionian cities in Caria, was the subject of a lyric poem of Sappho which has not survived. It does not exist in full development in extant classical literature, but allusions to it are found in Theocritus, Apollonius Rhodius, Apollodorus, Pausanias, Lucian, Ovid and Cicero. During the Renaissance, when the study of classical literature was revived, it became a favourite subject for poetic allusion in the literature of Europe. Keats was familiar with the beautiful allusions in Spenser's "Epithalamion", Marlowe's "Hero and Leander",

> Shakespeare's "Merchant of Venice", ... and Browne's "Britannia's Pastorals". These allusions are vivid but brief. [2]

As we will later see, Keats admired Spenser's poetry and studied Shakespeare very attentively, besides other Renaissance poets. Hence, several sources were fused in his "Endymion". Keats develops the features he selects from his predecessors while introducing new elements and different episodes. He enlarges and enriches his poem with other myths, such as Glaucus and Scylla, Alpheus and Arethusa, Venus and Adonis. Ovid's Metamorphosis was accessible to him through Sandys' translations, and supplied him with much of the information he needed concerning those myths. Also, he knew Lemprière's Classical Dictionary, W. Godwin's Pantheon, and Chapman's translations of Homer:

Drayton's poems mentioned above, suggested to Keats several materials which he expands and modifies in his poem. He shared with Drayton an admiration for the moon as a thing of beauty. Finney observes that:

> Keats derived the most striking feature of the plot of "Endymion" from Drayton's "Endimion and Phoebe". In Drayton's poem Phoebe disguises herself as a nymph, wooes Endymion, and makes him renounce her service, to which he had dedicated himself, for the love of the nymph whom she is impersonating. In the end she confesses that she is Phoebe, forgives his defection, and makes him her immortal lover. Keats represented Phoebe's amorous deception of Endymion as two-fold. In the first book Phoebe, concealing her identity visits Endymion in his dreams;... At the beginning of the fourth book, Phoebe assumes a second disguise - that of an Indian Maid who has strayed from the rout of Bacchus - ... This device, Phoebe's wooing of Endymion in the guise of another woman, is both the complicating and the resolving force of Drayton's "Endimion and Phoebe", and Keats' "Endymion". It does not appear in any other version of the myth and it is, therefore, the most convincing evidence that Keats was indebted to Drayton's "Endimion and Phoebe" [3]

Whatever the debt either to Drayton, Spenser and Shakespeare or to Chapman's and Sandy's translations, Keats' achievement in "Endymion" discloses, as he wrote, "The innumerable compositions and decompositions which take place between the intellect and its thousand materials before it arrives at that trembling delicate and snailhorn perception of Beauty". [4] Keats' receptive-perceptive intellect combined materials necessary to convey the Beautiful as he saw it. His hero is a mortal who travels towards an immortal region where he can intuit Beauty which is truth.

This long narrative poem is made up of four books, each containing one thousand (or even more) verses. In the first book, we learn that Endymion, the shepherd prince of Mt. Latmos, feels very despondent and alienates himself from his people's celebration of Pan's festival, "Like one who on earth had never stept". His sister Peona leads him to a pleasant bower and after calming him to sleep, induces him to tell her the reason for his apparent grief. Endymion then eases his breast "of secret grief", and reveals to her how one day he fell asleep and a beautiful moon, a "completed form of all completeness" appeared to him in his dream, and he could not avoid loving her. Such a mysterious being smiled to him "in the clear well", and fondly called his name in a "secret mossy cave". Thrice she manifested herself to him, and since he was deeply in love with her - a deity - earth's delight no longer appeals to him. Therefore he decides to go on "pilgrimage for the world's dusky brink", in quest of his love.

In Book II, the lovelorn Latmian is informed by a nymph that he must wander "past the scanty bar / To mortal steps". He finds himself near a cavern's mouth, and prays for Cynthia

(without knowing the identity of his dream-goddess) to help him to discover his love's dwelling. Endymion is in a kind of trance, and a voice from the deep cavern commands him to descend into the bosom of the world. He now understands that "airy voices" will lead him to immortality (of love) through the "silent mysteries of the earth". Therefore he descends.

The cavern is studded with gems and full of winding passages. It recalls Shelley's "Alastor" and the Cave of Mammon in Spenser's "Faerie Queen".

Endymion feels lonely and miserable in the dark underworld. Wandering and watching the wonders floating before him in the deep, he arrives in a chamber where Adonis is sleeping. The shepherd prince then beholds the goddess of the sea, Venus, awakening her lover to a summer of love.

Venus promises Endymion that one day he will be blessed in his pursuit. Being one again alone, he strides through caves, places of "mottled ore", streams, fountains, descending more with the help of an eagle, till he comes to a green nook, a jasmine bower "all bestrown / with golden moss" where he falls asleep and in a dream, has his goddess in his arms. The "known Unknown" feeds him with moments of ecstasy, but soon departs leaving him sorrowful again.

Endymion continues his pilgrimage in the underworld and meets the river god Alpheus and the fountain nymph Arethusa. Alpheus flows trying unsuccessfully to melt his stream with Arethusa's; Endymion feels sympathy for their unhappy fate, and for a while, forgets his self. He now can lend to the sounds of the two streams - Alpheus and Arethusa - a human significance. Then, the vision of the earth vanishes and the Latmian faces the giant sea.

Book III presents Endymion striding the floor of the sea where he sees a vast hollow with dead things which hide long-forgotten stories. Again he prays to Cynthia, praising the glory of the moon. He meets an old man, Glaucus, who tells his story. Glaucus was a fisherman of immortal stock who left earth and his fellowmen to dive into the water-world which meant his ideal. Here he falls in love with an elusive nymph, Scylla, who keeps running away from him. Glaucus then tries to find relief in Circe's sensual love. However, he soon discovers the cruelty of Circe who used to transform her lovers into beasts; he cannot escape her malignancy and is doomed to ten centuries of old age and consequent impotence. The enchantress kills Scylla whose body Glaucus keeps in a niche inside a "fabric crystalline". The half-divine fisherman tells Endymion that he was even deprived of saving other people's lives - his senility was a bar separating him from human acts of whatever sort.

The shepherd prince learns that he was expected to restore Glaucus' youth (and strength, then), and that both could resurrect drowned creatures lying in the crystalline palace. Endymion performs his humanitarian mission, and with Glaucus (now a beautiful youth), Scylla, and the multitude beings he brought to life, enters the palace of Neptune, where there occurs a celebration. Here the wandering Latmian swoons and his inward senses listen to a voice saying that he will be snatched into "endless heaven".

In the fourth book he is again on earth; this is the last stage of his pilgrimage, when he lives complex experiences. Endymion hears a woman's lament and comes upon an Indian Maid who sings to him a Song of Sorrow relating her frustation while trying to forget an unfulfilled love. He falls in love with her, and

after declaring his love to the dark girl, both mount winged steeds which Mercury (Hermes) brings to them, and they fly through the air. They enter the region of Sleep; Cynthia visits him in his dream. Now he knows who the goddess of his quest is; he awakens and finds her near him. Yet he decides for the Indian Maid who pressed his hand in slumber. Cynthia then disappears, and to his astonishment and despair the Indian Maid fades away as well.

Now he is lonely and exhausted in the "Cave of Quietude", where emotions do not disturb the soul. Here he falls asleep while his spirit is refreshed. Then he is brought back to earth in Mount Latmos, and on awakening he sees his human love, the Indian Maid, near him. Peona, his worldly-minded sister, appears and he asks her to take the Indian Maid, who mysteriously claims that she cannot accept his love, with her; he decides to live the life of a hermit. Yet he wishes to see his love once again, for the last time, at the sunset hour. When the moment comes for their final meeting, Endymion sees the Indian Maid change into Phoebe, who carries him to the long-promised immortality of passion.

This is the summary of the story Keats narrates in his poetical romance. "Endymion", I believe, should be read as an allegory of the soul's yearnings for its ideal (whatever this may be), and the process of spiritualization necessary for the attainment of it. Northrop Frye, C. L. Finney, among other critics, also interpret the poem as such.

Each book represents one condition which he must satisfy before his soul is ready to undergo new maturing experiences. "Endymion" has the basic characteristics of an allegory; [5] we watch in the poem a series of equations between its several elements (Endymion, the journey, the cavern, the undersea, the air,

the earth, the moon) and a set of ulterior meanings [6] (the soul, human life, the trials, the ideal). A structure of images interpret the poet's central ideas. In other words, the shepherd prince's pursuit stands for the human heart's pursuit of Beauty, or Truth, Happiness, Love, Light; Endymion stands for Everyman; Cynthia stands for his most secret and vital yearnings.

In brief, the equivalence between the immaterial (Beauty, Light, Spiritual Growth) and the material (the moon, the pilgrimage in the physical world) affirms the allegorical quality of "Endymion". We have Keats' testimony that " ... they are very shallow people who take everything literally. A Man's life of any worth is a continual allegory and very few eyes can see the Mystery of his life - a life like the Scriptures, figurative - which such people can no more make out than they can the hebrew Bible." [7] And D. Bush criticizes A. Lowell's non-allegorical reading of the poem by saying that "... Miss Lowell's refusal to see the symbolism in the poem was mere temperamental wrongheadedness." [8]

To deny allegorical basis for this poem is to reduce it to a more mosaic of decorative scenes. I agree that it tends to be rather digressive, being a long poem, an attempt at epic scale; the thread of the thematic statement is sometimes difficult to follow in a maze of sensuous imagery. The narrative action suffers turns and counterturns implying, in a careless reading, a more loose structure that it really has. I mean that Keats could have yielded himself less to poetical (or youthful) outbursts (however full of beauty they be) which indeed give the impression of being just verse filling, and impair Keats' seriousness of purpose. Nevertheless, as M. Sherwood's says, the poem "is throbbing with vitality, physical, intellectual, spiritual; thought and feeling

too great for perfect expression surge up in the young poet, crying out for clear utterance which they often fail to gain."[9]

"Endymion" follows closely the mythical tradition: the hero starts on a journey striding a road of trials where despondency and stagnation often haunt him in his Quest; his symbolical pursuit is completed when he escapes from his imprisoning ego and becomes proud of his inescapable mortality. Before the shepherd prince (Endymion) may be awarded with enlightenment, he has to pass through painful experiences which widen his knowledge of the world and sharpen his awareness of the nature of mortals; that is, Endymion attains the sought-for fellowship with Beauty through suffering.

Earlier, several times, sensory delights granted him communion with the dream-goddess (Cynthia), the principle of Beauty; yet such ecstatic (Platonic) moments of happiness were transitory and could only leave his soul more hungry for love. Serene and permanent union with the Essence is not possible without a preparatory stage of pain and thought. Endymion 's quest, to quote J.A. Allen's remarks on mythical poetry in general, "is the age-old Quest of the Hero in myth and literature",[10] for enlightenment, for it provides dramatic testimony of the unconscious urge of Everyman for the creation or recreation into a world of experience transformed by hard-won understanding of the human condition as it relates to eternal life and its inexhaustible source".[11]

This metrical romance evidences Keats' aestheticism and philosophy which are going to shape the works to come. The personal experience of Endymion assumes cosmic proportion when we consider the symbolic level which attests its contimuity. Endymion, like most mortals, is a wanderer who attempts a symbolical ascent, but

is soon taught the meaning of the descent. Guided by Cynthia, the epicure who indulges in physical pleasure, finds his way to spiritualization; through sensory perceptions, in a Wordsworthian manner, Endymion is in a mood in which the burden of the mystery is lightened, as we intend to show in the following chapters.

"Endymion" conveys to us the schooling which the world provides to mortals before they are allowed to intuit the ultimate truth and beauty of life. In this allegory Keats interprets life as a growth towards more perfect human condition.

When the story opens, the shepherd prince was removed from human warmth in a solitary flight into an unearthly region - his goddess abode. He wanted divine fellowship and sought this by a rejection of the natural world (a Platonic impulse). Peona acts as a rationalizing mind trying (vainly) to awaken him to the reality of mortal ties.

The humanizing process begins in the underworld. Endymion faces a world with materials for artistic creation, which nevertheless does not make up for the misery of solitude, "now he has raught / the goal of consciousness". The cavern-descent discloses to him how unbearable is life alienated from the world of nature, and how a blending with it is a concrete step towards the ethereal world or his yearning. Amid the underworld's inanimate beauties, he longs for the phenomenal world, a "nomeward fever parches up" his tongue, his palate is dry. Earth, thus, begins to emerge as something vital in his inward consciousness. I stated that "airy voices" ordered Endymion to descend. Keats is telling us that involvement in the region of physicality is necessary for spiritual progression.Endymion's situation portrays a soul's development.

He becomes responsive to human needs when he feels compassion

for Alpheus and Arethusa. Endymion is not yet prepared for "fellowship with essence". His schooling must proceed; he ascends a higher grade when, in the undersea (Book III) he helps Glaucus, Scylla, and other human creatures to find happiness. Endymion, in this stage of his inner development, participates in human affairs, forgetting his own troubles and rejoicing with their achievement. Now he no longer feels that human neighbourhood envenoms all. He learns that fellowship with humanity is an important step to bring him nearer his ultimate goal.

The last stage of Endymion's wanderings (Book IV) speaks to us much about Keats' dominant ideas concerning life and aestheticism. Endymion is taught that sorrow is wisdom by the Indian Maid. Finally he is aware of the hollowness of his former dreams which removed him from the warmth of human bonds. The shepherd-prince realistically discovers the significance of human love in his own mortal sphere; Keats clearly implies that escapism leads to nothing, while commitment to the world of flux is the only way to eternal truth.

In the Cave of Quietude the poet portrays impersonality in the contemplation of humanity; such detachment is possible only when the fever of self-absorption leaves the soul. Emotion then is recollected in tranquillity, and the mind is capable of discarding everything disagreeable.

The way Endymion attains his "immortality of bliss" is rich in symbolism. After he accepted human existence, his human love (the dark girl) is transformed into his immortal Phoebe. This means, I believe, that, as W. Evert remarks "the process of qualification has not been one of refining earthly characteristics out of his nature, but of bringing him into acute awareness of and

participation in the values of purely human existence". [12] By submission to this process we are given deeper insights. Human experience affords a passage from the temporal to the eternal.

The image-complex in this romance conveys the elements which conflict with man's longing for personal fulfillment. In the four books of "Endymion" the idea of transience recurs and the consequent longing for permanence spoils the hero's life. He early came to know that pleasure is often a "visitant", while fair forms soon fade away leaving but pain which "clings cruelly to us".

To his sister Peona (whose character gives the poem a realistic note) he speaks of love and friendship as entanglements necessary to insights into beauty which is a form of truth; Endymion identifies light with love "... at the tip top, / There hangs by unseen film, an orbed drop / Of light, and that is love...". Therefore - knowledge (light) leads to love and love leads to knowledge. "Light" - imagery is fundamental in all his poetry: in this much expanded metaphor Keats merges his Platonic and worldly impulses. In it he expresses his principle of Beauty, a driving force which reconciles opposite tendencies and longings, as I will try to make clear later. And as a consequence of this early assumption (light-love relationship, the real implying the Beautiful), Keats will most naturally declare that "Beauty is truth, truth beauty," in "Ode on a Grecian Urn", and "Knowledge enormous makes a God of me" in "Hyperion", or that he had power "To see as a god sees, and make the depth / Of things" in the "Fall of Hyperion".

Endymion's return to the world of circumstances attests Keats' indictment of mere dreamers which he expresses in the resolution of "Lamia", and in the words Moneta speaks to the poet in

the second "Hyperion": "... who find a heaven in the world, / Where they may thoughtless sleep away their days", that is, the unconscious dreamers who would "Rot on the pavement where thou rottest half".

On the other hand, dream-visions represent dying into life, or the diligent indolence in which the spirit may open his "leaves like a flower and be passive and receptive and have sap for meat and dew for drink". [13] Such symbolism is going to be dramatized in the poems of 1818-1819. Also, the intensities experienced by Endymion are echoed throughout poems written in his last literary phase, in which imagination is a mediator between spiritual and material spheres. Such intensities are self-annihilating, they mingle the soul of man with perceived beauty. In this fusion the soul loses its individual identity for, as Endymion explains "that moment have we stept / Into a sort of oneness". This process of self-annihilation together with the acceptance of life as it is, or submission to mortality, is at the root of his philosophy of negative capability - which lends so much dimension to his later poetry.

In "Endymion", we are taught that the mundane is the school which enables the soul to be ripened to the point of a transcendental vision revealing a divine harmony in which discordant notes are neutralized. Then we can perceive beauty in all things - in light and shade, in joy and pain, in mortal and immortal, in earth and heaven. The quest for truth, a Platonic quest, becomes an objective quest for truth, for what is real. This way Keats makes a synthesis of Platonic and earthly urges. This affirmation of reality is strongly felt in "Lamia", the two "Hyperions" and the great odes. Keats fuses the principle of

Beauty with the principle of Truth in "Endymion" when he states that "A thing of beauty is a joy for ever: / Its loveliness increases; it will never / Pass into nothingness".

"Endymion" affirms the world of process as a step necessary for the final communing with Beauty (Ideal); the shepherd prince explains to Peona that happiness lies "in that which becks / Our ready minds to fellowship divine, a fellowship with essence." The things becking to us are beauties of the earth, such as music, the touch of a rose, poetry, friendship, and human love. These elements belonging to the actual world leads us to glimpse, however momentarily, at truth (or beauty).

These assertions in "Endymion" are, according to Keats himself, of great importance in his poetical rationale, as he wrote to Taylor:

> The whole thing must I think have appeared to you, who are a consequitive Man, as a thing of mere words - but I assure you that when I wrote it was a regular stepping of the Imagination towards a truth. My having written that Argument will perhaps be of the greatest service to me of any thing I ever did - It set before me at once the gradation of Happiness even like a Kind of Pleasure Thermometer." [14]

"Endymion" has a serious purpose, to reveal that in order to seize the Ideal (or Beauty or Truth) we must experience things of beauty in the world of flux; the more entangled we are with human values, the greater will be the intensity of our happiness. When imagination seizes the truth inherent in a sort of beauty, we become part of a whole, we are in a state of "oneness". It is intuition which discloses the ultimate good - whatever its name, beauty or truth. It is Keats' apprehension of this idea which gives depth and direction to his imaginative creation. To borrow M. Murry's conclusion

> And truly, it was a vast idea, even in the form in which Keats already apprehended it: that the rational faculty was impotent to achieve truth, that intuitive apprehension was the sole faculty by which an ultimate truth could be known, that this truth could be recognized for what it was only by its beauty, that perceptions of beauty were premonitions of a final reality, that the way towards intuitive knowledge of this reality lay through a reverence for the instintive impulses, and that somehow in this final knowledge all discords would be reconciled". [15]

If we cannot imaginatively perceive reality by a communion with an essence which hangs beyond joy and sorrow we are in a state of "Purgatory blind", neither committed to earth nor to heaven in a midwayness where no fulfillment is possible. Endymion leaves his "Purgatory blind" when he achieves his spiritual growth and the conflict finds solution in his coalescence with life's values. Keats' purpose in his major poems is precisely to deepen our perception of truth, and to teach us beauty which is real, felt on the pulse - beauty won through pain or thought, [16] and "it has pain in itself or at least appears in objects that are painful". [17]

In "Endymion", as I shall show later, we face the parallel between the two planes of man's existence, the mortal and the immortal as well as a resolution in which substance and essence are at one; there is no discarding, in Keats, of the mundane, as in sheer Platonists who gradually detach themselves entirely from material things and contemplate spiritual beauty as the only reality.

Endymion's desire to burst the mortal bars which keep his spirit in is evoked in the conflict of his major poetry, and even embodied there with greater precision. Endymion exclamation "The world how deep ! " (II, 183) resounds in every poem Keats wrote in 1819, and is expressed by means of a similar image-complex; however wrapped in a decorative language, the serious thought is always present.

CHAPTER 3

GETTING WISDOM AND UNDERSTANDING: KEATS' POETICAL THEORIES AND THE QUEST - THEME

3.1. E A R L Y Y E A R S

Keats was much more than an artist who could create images that describe sensuous beauty: he was a man who developed his own critical interpretation of life. The evolution of his thoughts and style discloses the range of his reading and perceptions. Very early, while yet at Clarke School in rural Enfield (where he stayed from his seventh to his sixteenth year), he became acquainted with Greek mythology. In the library of the Clarke academy, Tooke's Pantheon, Lemprière's Classical Dictionary, Spence's Polymetis were available to him, besides the Aeneid which fascinated him, and there he even tried a translation of this epic. He received, for his serious interest in his studies, a scholarly edition of Ovid's Metamorphoses from Mr. Clarke.

C. C. Clarke, the son of his schoolmaster was an encouraging intellectual tutor during the years Keats stayed in Enfield and Edmonton, where he had moved in order to prepare himself for medical career under Mr. Hammond's direction. Clarke had opened up to him the world of books, to which he often retreated when tired of surgery classes. Keats frequently left Edmonton and went to Enfield where, with Cowden Clarke, he read Shakespeare and Milton, discussed literature and history, listened to Mozart and

and Handel.

About 1813, when he was introduced to Spenser's "Epithalamion", he knew that poetry was going to change his life and give direction to his ambitions. One day Clarke lent him, the first volume of "The Faerie Queene" and Keats' youthful imagination was arrested by Spenser's sensuous and dreamy atmosphere. However, at Hammond's surgery school (1811-1815) his intellectual and poetical powers were ripening quickly. Soon he knew the true and irreversible course of his life; by the end of 1816 he decided that he would ameliorate people's lives in a different way from Hammond's teachings: he would follow Spenser's, Shakespeare's and Milton's method.

The Bower of Bliss, a famous passage from "Faerie Queene", inspired Keats' first poem (1814) "Imitation of Spenser", modelled on the eighteenth-century revival of Renaissance poetry which he learnt from Clarke. His second poem, a sonnet "On Peace", echoes L. Hunt's ideas and style; Hunt was then a sort of hero, fighting against Tory oppression in "The Examiner", his popular liberal newspaper. Hunt's poems "The Feast of the Poets" (1814) and "The Story of Rimini" (1816) much impressed Keats and stirred him to write "Calidore", his first narrative romance adopting Hunt's loose couplets.

Keats' juvenile production had Hunt's qualities of style, in which Spenser's sensuousness mingles with Wordsworth's conversational diction; also, Hunt modified Chaucer's and Dryden's heroic couplets by unexpected pauses and varied feet, such as triplets and alexandrines. Hunt and Hazlitt were against Wordsworth's subjective naturalism while claiming the need of a more

concrete approach to descriptions of nature. Keats frequented Hunt's coterie where he knew Haydon the painter, the poet J. H. Reynolds, and the minor writer C. Brown; he felt enthusiastic and proud at being received with sympathy and respect by such a literary group whose poetical theories influenced his early literary steps. He was convinced that "Great spirits now on earth are sojourning": Hunt, Haydon and Wordsworth. In his first year of residence in London (1815-1816) he believed that a new era was before him, and Wordsworth's description of this time of revolutionary hope "Bliss was in it that dawn to be alive/And to be young was very Heaven", could also be taken to express Keats' enthusiasm.

The acquaintance with Homer, through Chapman's translation, stirred his mind and imagination to their depth; then he wrote the sonnet "On First Looking Into Chapman's Homer", a real poetical achievement praised by Hazlitt and Hunt, whose opinions he greatly valued. In that sonnet, we feel Keats' consciousness of the expanding horizon of his life and of the illimitable possibilities which lay before him. Now he knew he was indeed a poet.

He dealt for the first time with the myth of Endymion and Phoebe in "I stood tip-toe upon a little hill" (1815). In this poem he confirms the early Wordsworthian influence concerning nature as a source of pleasure and thought, a source for poetical inspiration, too: he also confirms his interest in the handling of myth to depict human experience. The moon represents the supreme beauty which influences man and poets, presenting them "shapes from the invisible world, unearthly singing". The conception of this poem is deep, for it deals with inward growth. Yet

Keats was not yet prepared to invest the myth of the moon-goddess and her lover with all the symbolism he thought it deserved. Endymion is the mortal (Keats) standing tip-toe on Latmos (Hampstead Heath) trying to penetrate the divine region. Significantly the poem concludes without a definite resolution for Endymion (or Keats) feels that his "wandering spirit must no further soar". Keats had first called the poem "Endymion"; now he decided to save this title for a more profound attempt, and "I stood tip-toe upon a little hill" is published bearing the opening verse as title.

Other early productions, such as "Sleep and Poetry", show Hunt's poetical bias. To quote A. Ward

> ... with the publication of "Rimini" Hunt had become the leader of a kind of "New Poetry" movement which aimed at breaking the lingering hold of Dryden and Pope over English verse... So Hunt encouraged Keat's own tendency to think of poetry as a kind of exquisite indulgence in poetic sensations, a matter of almond blossoms, nightingales, and white-handed nymphs; he also sanctioned all the qualities Keats more needed to discipline in his work-vagueness of thought, looseness of language, extravagance of sentiment ... To his credit... he introduced Keats to an audience worthy of his gifts and helped turn his imagination in a significant new direction.[1]

Shelley belonged to that "audience". His constant discussions of Plato at Hunt's moved Keats' mind toward Platonism, while Haydon deepened his appreciation of Shakespeare's and Wordsworth's poetry.

The long poem "Sleep and Poetry" (1816) is, however, much more than an embodiment of ideas and style of Hunt. It bears something of the spirit of "Tintern Abbey" as de Selincourt observed.[2] In "Sleep and Poetry" we notice the play of the opposing tendencies of subjectivism and objectivity.

Keats states that the "world of Flora and Pan" is not enough, for a poet must consider "the agonies, the strife of human heart", and deal with "the events of this wide world" as Shakespeare had done before him.

By the time he started "Endymion", Keats no longer shared Hunt's literary taste and style. He was attempting to write independently, setting aside Hunt's and Shelley's opinion, and deeply attracted to Shakespeare and Renaissance poetry. He remarked some time later.

> You see Bailey how independent my writing has been - Hunts dissuasion was of no avail - I refused to visit Shelley, that I might have my own unfettered Scope - and after all I shall have the Reputation of Hunt's elevé. [3]

Keats' artistic individuality was struggling to emerge during the composition of "Endymion". Not only intenser attention to Shakespeare and Milton, but also Wordsworth's theories in "The Excursion" hastened the development of a more personal poetic system which bears an enlarged vision of the subject and aim of poetry. Another fact contributed to his notions of artistic possibilities and greatness in imaginative creation: the contemplation of the Elgin Marbles afforded him by a visit to the British Museum; Keats was struck by the vitality of the Greek art and moved by the beauty of the Greek spirit. Another possibility was open to his imagination. Now he understood the steps he should mount in order to produce mature verse. In a sonnet he complains

> My spirit is too weak - mortality
> Weighs heavily on me like unwilling sleep,
> And each imagin'd pinnacle and steep
> Of godlike hardship tells me I must die
> Like a sick Eagle looking at the sky.

He also sensed that in order to attain balance and magnitude in his writing he should never lose sight of the road Shakespeare pointed out. Shakespeare was his mentor while he was writing "Endymion"

> Is it too daring to Fancy Shakespeare this Presider ? When in the Isle of Wight I met with a Shakespeare in the Passage of the House at which I lodged... - ... the old woman made me take it with me... - Do you not think this is ominous of good ? [4]

Yet, in spite of all his efforts toward the achievement of Shakespeare's density, Spenser's sensuousness is alive in his imagery. The stubborn Eagle, however, looked confidently at the sky, although it knew well enough the hardships which lay between its mortality and the godlike pinnacle.

3.2. INTENSITY OF VISION

In his rapid growth, Keats acknowledged in good time that "scenery is fine, but human nature is finer". [5] In "Endymion", and even earlier, in "Sleep and Poetry", we observe the poet's growing focus on the human side of things with Chaucerian empathy. The dreamy atmosphere gradually gives place to a more objective view of life; reality is no longer obscured by imagination. As Stillinger says

> ... in the end he traded the visionary for the naturalized imagination, embracing experience and process as his own and men's chief good. His honesty in treating the problem and his final opting for the natural world, where all concrete images of poetry come from and where melodies impinge on "the sensual ear" or not at all, are what ... guarantee his place "among the English Poets. [6]

He learned to look at things intensely, intuiting their

reality. In the over-discussed letter to his brothers he remarked that

> ... the excellence of every Art is its intensity capable of making all disagreeables evaporate, from their being in close relationship with Beauty and Truth... several things dovetailed in my mind, and at once it struck me what quality went to form a Man of Achievement specially in Literature and which Shakespeare possessed so enormously - I mean Negative Capability, that is, when man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason ... This pursued to volumes would perhaps take us no further than this, that with a great poet the sense of Beauty overcomes every other consideration, or rather obliterates all consideration [7]

He means that the intensity of our vision makes all discordant notes disappear, and harmonizes opposites, so that, at the end Beauty emerges as the only reality. Our imagination rises to a point where contraries are mystically or transcendentally fused, and where the weariness, the fever and the fret of mortality is dissipated. Then we are given insight into beauty in the world of experience, a beauty not effaced by the existing sorrows. This is a beauty which embraces and includes the ugly facts -- but goes beyond them. A negatively capable mind enables us (or the poet) to consciously accept the conflicting forces which make up reality. The resolution of "Endymion" shows us Keats applying this philosophy, for Endymion displays the acceptance and understanding of a negatively capable mind. The Shepherd prince suffered the inner development which led him to an insight into the beauty-truth of this world. Endymion learned to submit himself to things as they are without any

damage to his psychological balance.

Keats made more explicit his conception of negative capability and its nature in a celebrated letter:

> As to the poetic character itself...- it has no self - It is everything and nothing - It has no character - it enjoys light and shade; it lives in gusto, be it foul or fair, ... mean or elevated. It has as much delight in conceiving an Iago as an Imogen. What shocks the virtuous philosopher, delights the camelion Poet... A Poet is the most unpoetical of any thing in existence; because he has no Identity - he is continually in for - and filling some other Body - ... the identity of every one in the room begins so to press upon me that I am ... annihilated. [8]

Keats here states that the poet's ego is dissolved in other poeple's ego; in other words, there occurs a self-transcendence which defines the true poetical character of a negatively capable mind. He affirms the condition essential to poetical creation: an all-inclusive receptivity mingled with an all-inclusive acceptance. Keats' quest-motifs in "Endymion" illustrate this theory of self-annihilation and its consequence as a humanizing process. Endymion's thoughts are meaningful: "What is this soul then ? Whence / Came it ? It does not seem my own, and I / Have no self-passion or identity" (IV, 475-7).

In the development of Keats' poetical theory he is led to intuit that

> The greater part of Men make their way with the same instinctiveness, the same unwandering eye from their purpose, the same animal eagerness as the Hawk. The Hawk wants a Mate, so does the Man - look at them both they set about it and procure one in the same manner... I go among the fields and catch a glimpse of a stoat or a fieldmouse... - the creature has a purpose and its eyes are bright with it. I go amongst

> the buildings of a city and I see a Man hurrying along - to what ? The Creature has a purpose and his eyes are bright with it... Though a quarrel in the streets is a thing to be hated, the energies displayed in it are fine; the commonest Man shows a grace in his quarrel - ... This is the very thing in which consists poetry. [9]

These lines reveal to us much of Keats' belief concerning the subject for poetry, as well as his insight into life in all its aspects. Instinctive impulses, whether man's or animal's are real, they can be proved upon the pulse, and they bear an innate beauty which poetry should disclose. The poetical mind enters the individuality of any living being, whether a hawk, a stoat, or a man, and identifies itself with their instinctive impulses, understands their struggle for life, and wonders at their alertness, eagerness, energy, in an all-inclusive apprehension of life.

I am attempting to demonstrate, by quoting from Keats' most representative letters, that he steadily emerges from a world of dreamy atmosphere to an objective world of instinctive impulses, a world of good and evil. And I intend to show in the following chapters that "Endymion"'s quest-theme is related to Keats' inner poetical development. The maturing events of Endymion's journey are, I believe, explained by the poet's prose statements about poetry in general:

> Call the world if you please "The Vale of Soul-making... I can scarcely express what I but dimly perceive - and yet I think I perceive it - ... I will call the world a School instituted for the purpose of teaching little children to read - I will call the human heart the horn Book used in that School - and I will call the Child able to read, the Soul made from that School and its hornbook. Do you not see how necessary a World of Pains

> and troubles is to school an Intelligence and make it a Soul ? A place where the heart must feel and suffer in a thousand diverse ways. Not merely is the Heart a Hornbook, ... it is the teat from which the Mind or intelligence sucks its identity. [10]

This letter portrays the quest and trial pattern of "Endymion". The shepherd prince is schooled in the world of becoming, descends to its depth, faces the uncertainties, mysteries, doubts which are the touchstones of the heart, and his trials strengthen it to such a degree that it is transformed into a soul which acquires its own identity. A soul (Endymion) sees life with the intensity which eliminates all disagreeables and gives insight into the predicament of mortality. Endymion's quest alters his nature and fortifies his spirit; he, like Keats himself, evolved, as I have already observed, from sensations to thoughts, from dreams to reality, from escapism to commitment.

Keats well-known exclamation "O for a Life of Sensations rather than of Thoughts ! " [11] has misled many critics who have taken him at his words. By "sensations" he means not only sensory perceptions but also an intuition of truth by means of the imaginative faculty; Keats believes that we can attain truth without "consequitive" reasoning. Moreover, in the same letter, he acknowledges that a complex mind exists "partly on Sensation partly on thought - to whom it is necessary that years should bring the philosophic Mind", [12] and that it may be happy only by an increase in knowledge of all things. Some months later he says

> I mean to follow Solomon's directions of 'get Wisdom - get understanding' - ... I find that

> I can have no enjoyment in the world but continual drinking of knowledge - I find there is no worthy pursuit but the idea of doing some good for the world - there is but one way for me - the road lies through application study and thought - ... I have been hovering for some time between an exquisite sense of the luxurious and a love of philosophy were I calculated for the former I should be glad - but as I am not I shall turn all my soul to the latter. [13]

I think that again Keats' quest-motifs in "Endymion" are confirmed by the critical thoughts he reveals in his letters. The quest-theme is implicit in his poetical theories. He made Endymion set out in life to "get wisdom and understanding". On the road of trials, Endymion gradually drank knowledge and became happy doing good for his fellowmen (Books II and III). By the end of his quest he acquired the wisdom necessary to adjust himself to the world of circumstance.

This letter makes important statements which should be taken into account in any serious study of Keats' views and theories. First, he declares that in spite of the appeal of the "luxurious" he is destined for philosophy and will dedicate all his thoughts to it; then, he declares the aim of poetry is that of doing good, a humanitarian purpose he, therefore, shares with Wordsworth and Shelley. Knowledge, he states, is necessary to take away the heat and fever [14] which blurs men's understanding; knowledge eases the burden of mystery and points out to poets their noble mission. As early as "Sleep and Poetry" he expressed his thought

> ... the great end
> Of Poesy, that it should be a friend
> To soothe the cares and lift the thoughts of man

I note that Keats' preoccupation with the complexity of

existence in a region of flux is the preoccupation which also absorbed Wordsworth, Coleridge, Shelley, and Blake, other romantic poets who had been aware of the complexity of life and acknowledged a need of inner growth which leads to an intuition of truth, their poetical truth, in their particular context. Each of these Romantics succeeded in reconciling discordant notes by means of an imaginative faculty, and they expressed their vision of harmony, or unity in diversity, according to their own psychological reality. Now it is pertinent to discuss Keats' views concerning the power of imagination: he explained to Bailey

> ... I am certain of nothing but the holiness of the Heart's affections and the truth of Imagination - What the imagination seizes as Beauty must be truth - Whether it existed before or not - for I have the same idea of all our Passions as of Love they are all in their sublime, creative of essential Beauty. In a word, you may know my favourite speculation... The imagination may be compared to Adam's dream - he awoke and found it truth [15]

Keats bodies forth his theory about the truth of imagination in "Endymion". The shepherd prince's imagination apprehended Cynthia as Beauty; by the end of his quest he also awoke and found that his dream-vision was true. Cynthia was a palpable reality; she was his human love, the Indian girl. Keats' favourite speculation is the authenticity of the imagination which leads us to a "fellowship with essence" or to a grasp of beauty which is truth.

M. Murry's comments on the passage quoted above throw light on Keats' assumptions about the role of the imagination:

> The Heart's affections are the instinctive impulses, Imagination is intuition. Keats,

> to the frequent consternation of his critics, links them together. Whether he is right or they, the event will show. But this linking of the two kinds of Sensations together is fundamental to Keats' thought; this is the meaning of his words: 'I have the same idea of all our passions as of Love: they are all, in their sublime, creative of essential Beauty. Follow the instincts, says Keats, and you will reach intuition, and by intuition you will reach the final goal, essential Beauty which is essential Truth [16]

M. Murry explains that Keats denies truth to nothing that is "really experienced and above all not to the instinctive impulses, for they eventually sublimate themselves into Imagination, which seizes truth under the form of beauty". [17] That is precisely Endymion's experience; his imaginative flights, after all, intuited truth.

Wordsworth influenced Keats' ideas and poems in several ways. Keats recognized Wordsworth's flaws (such as his didacticism, obtrusiveness and even bathos in some works). Yet he was fairly ready to acknowledge Wordsworth's genius and achievement: "He is a Genius and Superior to us, insofar as he can, more than we, make discoveries, and shed a light in them -- Here I must think Wordsworth is deeper than Milton... He did not think into the human heart, as Wordsworth hath done". [18] "The Excursion" much impressed Keats and meant to him one of the superior things in the modern world. [19] While writing the third book of "Endymion" he stayed in Oxford with a student of theology, Benjamin Bailey, who exhorted him to a more serious study of Dante, Milton, and chiefly of Wordsworth's "The Excursion". It was the passage upon Greek mythology in this long subjective poem, that offered Keats

varied suggestions about Apollo and the world of deities, from where spring vital symbols of the creative imagination. In this poem Wordsworth "established mythology as the language of poetic idealism". [20]

Wordsworth's humanitarianism is part of the philosophic background of "Endymion" and the two versions of "Hyperion". And his naturalism, involving sensations out of images of natural beauty, is, to a great degree, Keats' sensuous background. "Tintern Abbey" also plays an important role in the development of Keats' speculations. Wordsworth reveals in this poem the growth of his mind through certain definite (and maturing) stages; from sensation and feeling to thought. Keats envisages Wordsworth's poetical and spiritual exploration, both in "Tintern Abbey" and in "The Excursion", in a simile of human life:

> I compare human life to a large Mansion of Many apartments, two of which I can only describe, the doors of the rest being as yet shut upon me. The first we step into we call the infant or thoughtless chamber, in which we remain as long as we do not think -- We remain there a long while, -- and notwithstanding the doors of the second chamber remain wide open, showing a bright appearance, we care not to hasten to it; but are at length imperceptibly impelled by the awakening of this thinking principle within us -- we no sooner get into the second chamber, which I shall call the Chamber of Maiden-Thought, than we become intoxicated with the light and atmosphere, we see nothing but pleasant wonders,... However among the effects this breathing is father of is that tremendous one of sharpening one's vision into the heart and nature of man -- of convincing one's 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 -- all leading to dark passages -- [21]

The thoughts expressed in these often-quoted lines are at the basis of Endymion's symbolical explorations on earth, sea, air and back to earth again. Moreover, these thoughts inform us how clearly Keats saw the road he should stride in his poetical career. The world of Flora and Pan is the thoughtless chamber which in time gives place to the world of thought, or the Chamber of the Maiden-Thought. From natural beauties he should progress to insights into human condition in the region of mutability, where the burden of mystery weighs on him, but is gradually lightened by a conscious exploration of those dark passages which permeate life.

Endymion's quest or exploration is, in a way, Keats' quest or exploration of knowledge. Both become, in time, aware of the sounds of the still, sad music of humanity, which communicate to them men's predicament.

Finney, commenting on the celebrated passage quoted above, says

> He thought,... that "The Excursion" represented Wordsworth's exploration of the dark passages which lead off from the Chamber of Maiden-Thought. The humanitarian principles of "The Excursion", that all men partake of an active principle of love which pervades the universe, that evil in men and in society is a product of ignorance, and that knowledge will expel evil out of society and bring about an age of happiness -- these principles, which he could not yet judge by his own experience, he received on faith [22]

The principle of love, whether humanitarian or simply humanistic, is constant in "Endymion". It is worthwhile quoting some verses from Book I, where Endymion says

> But there are
> Richer entanglements, enthralments far
> More Self-destroying, leading, by degrees,
> To the chief intensity; the crown of these
> Is made of love and friendship, and sits high
> Upon the forehead of humanity
> . . . . . .
> ... But at the tip top
> There hangs by unseen films, an orbed drop
> Of light, and that is love: ...
> (I, 797 - 802, 805 - 7)

These verses echo "Tintern Abbey", where Wordsworth speaks of beauteous forms of nature and then asserts

> To them I may have owed another gift,
> Of aspect more sublime; that blessed mood,
> In which the heavy and weary weight
> Of all this unintelligible world
> Is lightened - ....
> . . . . . .
> ... we are laid asleep
> In body, and become a living soul;
> While with an eye made quiet by the power
> Of harmony, and the deep power of joy,
> We see into the life of things.

Keats' "richer entanglements" and Wordsworth's natural beauties represent the Platonic view of the impulse of the tangible as something necessary for the knowledge of the One.

3.3. UNORTHODOX PLATONISM

Keats' platonism -- inspired partly by passages like the one quoted above deserves some commentary, for in the next chapters we will face images which mingle physicality and spirituality. Keats' Platonism is qualified by a naturalism which he absorbed from Wordsworth who, before him, felt ecstasy from sensations which "beauteous forms", or, as Keats would say, things of beauty, effectively aroused. That is why the epicure in Keats is Platonic, or the Platonic is epicure . He managed to reconcile the Platonic

or spiritual of the naturalist (the lover of the beauties of nature) who relishes in sensuousness

The [illegible]-Platonists affirm an ethereal reality and deny the world of matter. Keats, on the other hand, qualifies such philosophy by a strong hold upon the actual. In his poetry we do not find any discarding of reality for long; his escapism into an idealistic region is of short duration. He emerges from his flight with an objective view of things. To cite an example -- the original Endymion rejected the world of flux attempting a communion with an immortal sphere, but the final Endymion finds he must incarnate his aspirations and be engaged with the mundane.

Human truth, in Keats' qualified Platonism, does not deny celestial truth, and the other way round -- for they are connected in his poetical canons: through the world of matter we mount to the world of spirit. Keats changes the Platonic view that natural or physical sensations disappear in man's ascent towards Eternal Beauty (the Essence). Lionel Trilling thus sums up Keats' qualified Platonism

> More than any other poet -- more, really, than Shelley, Keats is Platonic, but his Platonism is not doctrinal or systematic: it was by the natural impulse of his temperament that his mind moved up the ladder of love which Plato expounds in 'The Symposium', beginning with the love of things and moving toward the love of ideas, with existence and moving toward essences, with appetites and moving toward immortal longings. But the movement is of a special kind, perhaps of a kind that the orthodox interpretation of Plato cannot approve [23]

And it is not approved just because Keats never leaves physical sensation behind. Trilling continues

> Sense cannot be left behind, for of itself it generates the idea and remains continuous with it. And the moral and speculative intensity with which Keats' poems and letters are charged has unique grace and illumination because it goes along with, and grows out of, and conditions, but does not deny, the full autonomy of sense [24]

3.4. - COMMON TENDENCIES

The philosophy Keats expresses in his poetry (chiefly in "Endymion") of the development of the soul (or of the poet) towards a comprehension of reality and attainment of happiness is shaped in Wordsworth's and Shelley's works. "Endymion"'s theme is similar to "Alastor" and "The Prelude". The difference between "Alastor" and "Endymion" lies in the differing bents of mind of their respective creators. Shelley's poem displays the subjectivity of his poetic character: the hero's quest is vain, he dies lonely and disappointed; Keats' poem testifies his objectivity: Endymion's pursuit is fruitful -- he achieves happiness and immortality with a human love.

Keats succeeds in reconciling beauty with human truth. Like Wordsworth he wedded his mind "with this goodly universe" and like Shelley he derived much of his mysticism and empiricism from "The Excursion". However, he attained a degree of impersonality in his imaginative creations which makes him transcend his age. His poetry is not centred on a self-projecting ego, or a claiming "I", as most Romantic poetry. As E. C. Pettet puts it, his "poetic 'I' is to a large extent a universalized one" [25], for Keats, in being individual was general, he "upheld the ideal of a selfless, unrestricted, outflowing sensibility". [26]

Yet, he was a Romantic poet who structured his most representative works embracing "two dominant tendencies in the literature of his time, the desire to transcend the world of flux and the desire to merge with that world". [27] These tendencies attest the quest for the Ideal (permanence, beauty, or immortality) in an escapist flight, and also a subsequent return to the concrete world of flesh and blood. Keats' metaphor of Endymion's quest recurs in Romantic poetry, for the idea underlying it is part of Romantic thought in general.

Visionary poetry in which imagination travels to a higher plane and acts as a mediator between the material and the spiritual is common in European Romanticism. In English Romanticism Wordsworth ("Prelude", "Tintern Abbey", "Immortality Ode"), Coleridge ("Eolian Harp", "The Rime of the Ancient Mariner"), Blake ("Milton"), Shelley ("Alastor", "Prometheus Unbound") are the most representative names. Keats' quest-theme (or inner development) is at one with the critical thought of the nineteenth century which was focusing on ideas of growth and high expectation of the age. [28]

We must turn also to Shaftesbury, who chiefly made Platonism known in England, and then to German thinkers, such as Herder, for the dissemination of the seeds of the idea of evolution. The philosophical conception of growth first impressed Herder "through study of the achievement of men's mind and spirit, and he makes it the basis of a theory of spiritual evolution, forever operative through and beyond the physical". [29] Thus the way had been long prepared for the Romantics' embodiment of inward development, something which

Keats attempted in "Endymion".

The journey-image, which sends us back to Dante's "Divine Comedy" and to Augustine's "Confessions" is an archetypal metaphor with apocalyptical symbolism implying, as much as the tower, the spiral ladder in Dante and Yeats, Jacob's stairs, and Plato's ladder of love, [30] the way for the divine revelation of an infinitely desirable world.

Keats evolved, in his poetic growth, to a "vitalist idealism", to borrow R. H. Fogle's phrase; and the explanation this critic gives us of this term, sheds opportune light on Keats' and other Romantic poets' achievement

> Vitalist idealism infuses the world with life, and at the same time considers this life as divine and transcendent. Reality is both material and ideal. Taken separately, ... the material is sheer mass, meaningless and dead, while the ideal is a formless glimmer. The Romantic tried, however, to catch and hold them together in his imagination: to suffuse the material with meaning, to clothe the ideal with form [31]

And to Keats, in his later, engaged poetry, the ideal is clothed with human face, the beautiful is palpably true, for by now he stands consciously on solid ground.

CHAPTER 4

" H Y P E R I O N "

"Hyperion" starts Keats' astonishing creative year; (September 1818 - September 1819); the poem was ended by April, 1819. By the time of "Hyperion"'s composition Keats was facing the soul-trying phase of his life. His throat (perhaps an early symptom of the illness which would kill him later) had recently troubled him seriously; his brother Tom was going through the last stage of pulmonary tuberculosis, and Keats had to nurse him day and night. Watching Tom's suffering and stubborn struggle to live, made him feel existence's reality on the pulse. The burden of the mystery was heavily upon him with the publication of the Quarterly's Tory review of "Endymion". "Hyperion" meant, to some degree, an escape from a painful atmosphere. He wrote by the end of September

> - I wish I could say Tom was any better. His identity presses upon me so all day that I am obliged to go out - and although I intended to have given some time to study alone I am obliged to write, and plunge into abstract images to ease myself of his countenance, his voice and feebleness - so that I live now in a continual fever - it must be poisonous to life although I feel well [1]

He turns, then, to poetry, to abstract images (The Titans, Apollo) for relief from grief and despondency. Some days later, again he speaks of poetry as a soothing and reassuring reality.

> - This morning Poetry has conquered - I have relapsed into these abstractions which are my life - I feel escaped from a new strange and threatening sorrow - and I am thankful for it. - There is an awful warmth about my heart like a load of immortality. [2]

From the narrative romance - "Endymion" - he progresses to an epical subject, as if following the neo-classical tradition (or hierarchy) of mounting from lyrics, romance, to epic and tragedy. In the three books which make up the body of "Hyperion", he tells us the defeat of the legendary Titans by the Olympians, who were but offsprings of the deposed gods, and also conveys the reason for the latter's ascendancy. In the first book, he presents to us the fallen god Saturn, depicted as a benevolent character, pathetically mourning for his lost realm. Thea, Hyperion's wife and the Goddess of the infant world, weeps at the god's feet, lamenting that she cannot bring any comfort for Saturn. Then the scene changes, and we behold the blazing Hyperion still undeposed. Hyperion is striding the halls of his bright palace, revolted at his own impending fate, fearing the uncertainties which befall mortals. Coelus (heaven) advises him to accept circumstance and descend to earth.

Book II shows us the dethroned gods living the condition of mortality; they debate their predicament on the "shores of darkness". Oceanus, the God of the Sea, speaks of the need of yielding to what is inescapable, that is, to the natural rule of a "fresh perfection" whose beauty excels theirs. Also Clymene, another Titan, describes how she heard from nature a voice calling the "morning bright" Apollo; she implies that to be resigned to the new Olympian god was natural for them. Yet Enceladus stirs the Titans to vengeance, for, as he says, "the buffets are vile". Hyperion then appears in the den of woes, but his dejection makes the overthrown gods more miserable.

In the third book we notice a difference in the poet's

mood; Keats wrote it in the beginning of 1819, after his brother's death, and by the time he was deeply in love with Fanny Brawne. He now felt relieved of watching someone with an exquisitive love of life" [3] fading away. Tom's countenance no longer oppressed him, so that he could once more be open to life and to a woman's love. Keats was free to follow his own course. In this book Apollo is introduced in a beautiful valley in the Isle of Delos; he is not yet a god. Then, Mnemozyne, the Goddess of Memory strides in, and Apollo's ignorance concerning his mission is dispelled by what he reads in the Goddess' face;"wild commotions"shake him and he becomes a god. Tnus the poem ends.

In this epic I am going to trace some images and symbols of "Endymion", thus demonstrating that Keats, to borrow D. Bush's words, "has not, like the elder Wordsworth, cut himself off from some of his youthful and essential roots", [4] "Endymion" anticipates "Hyperion"'s rationale. The relationship between the two poems is made more explicit by direct references in "Endymion" to the subject of "Hyperion". Keats wrote to Haydon about the difference between "Endymion" and "Hyperion": "... and one great contrast between them will be that the hero of the written tale being mortal is led on, like Buonaparte, by circumstance; whereas the Apollo in Hyperion being a foreseing God will Shape his actions like one" [5]. In the same letter Keats comments that in "Endymion"

> - I think you may have many bits of the deep and sentimental cast - the nature of Hyperion will lead me to treat it in a more naked and grecian Manner - and the march of passion and endeavour will be undeviating -

In "Endymion", we find an announcement: "Thy lute voiced brother will I sing ere long" (IV, 774). The brother is "Hyperion"'s Apollo, who he sings in a style reminiscent of Milton, but which has a precedent in "Endymion", chiefly in Book IV of the earlier poem

> The Carian
> No word return'd: both lovelorn, silent, wan,
> Into the vallies green together went (IV, 764-7)

Such sequence of adjectives is also found in "Hyperion"

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

which also extends "Endymion"'s Miltonic inversions, such as "concave green" (III, 195), "heaven ambrosial" (II, 810). Thus, the Miltonic diction (or maybe the diction common to Spenser and Shakespeare) in "Endymion" is repeated and magnified in "Hyperion": "argent", "lucent", "clime", "oozy", "orbed", "essence", are examples of such influence present in both works. [6]

In "Endymion" the poet tells us that "A thing of beauty is a joy for ever: /Its loveliness increases;" (I, 1-2). This assumption is extended in "Hyperion" for Apollo, (a thing of beauty), is not only a joy, but also strength and an over-all influence on earth. The "sophist and sage" Oceanus, in Book II, answers Saturn's desperate questions concerning the reason (if any) for the Titans' fall from immortality:

> We fall by course of Nature's law, not force
> of thunder, or of Jove.
> . . . . . .
> Now comes the pain of truth, to whom 'tis pain;
> . . . . . .
> ... on our heels a fresh perfection treads,

> A power more strong in beauty, born of us
> And fated to excel us, ...
> . . . . . .
> ... for 'tis the eternal law
> That first in beauty should be first in might.
> (II, 181-2, 202, 212-4, 228-9)

This well-known passage send us back to "Endymion"'s Platonic theme - a philosophy of beauty which transcends the world of flux. Endymion's insights project him into the world of the Essence and he apprehends the principle of Unity. His quest is, up to a point, the neo-Platonic quest of the Ideal. C. L. Finney, after observing that "Endymion"'s theme was derived from "the mystical Platonism of his Renaissance masters, Spenser, S Shakespeare, and Drayton, and, to a less extent, from the naturalistic Platonism of his contemporaries, Wordsworth and Shelley" [7], states that according to the theory of the neo-Platonists "man may rise from a love of beauty in material things to a love of ideal beauty, and from love of the beauty of a particular person to a love of the beauty of God". [8] [9]

Endymion, in Book I, tells sister Peona that happiness lies

> ... In that which becks
> Our ready minds to fellowship divine
> A fellowship with essence; till we shine
> Full Alchemiz'd, and free of space. Behold
> The clear religion of heaven! ... (I, 777-81)

Endymion affirms that the things which "beck" us to an ethereal sphere, the sphere of Beauty, are things from natural world

> ... Fold
> A rose leaf round thy finger's taperness
> And soothe thy lips: hist, when the airy stress
> Of music's kiss impregnates the free winds,
> . . . . . .
> Feel we these things ? - that moment have we stept
> Into a sort of oneness, and our state
> Is like a floating spirit's. ... (I, 781-4, 795-7)

These verses assert the Platonic theme of "Endymion", echoed in the first "Hyperion", for Apollo should rule according to a natural law - he symbolized a higher Beauty which warranted the inevitability of his supremacy. Such intuition of Apollo's ascendancy as a more perfect being restates the principle of ideal beauty. Oceanus' words

> O folly, for to bear all naked truths
> And to envisage circumstance, all calm,
> That is the top of sovereignty ... (II, 203-5)

repeat Plato's preaching of the control of unreasonable emotions while striving for a philosophical acceptance of whatever manifestations of divine harmony; Hyperion's rebellion is a discordant note which must be reconciled. Also Coelus speaks of Beauty as unavoidable governing principle. This deity informs Hyperion that the "Mysteries" of the universe are "symbols divine, / Manifestations of that beauteous life / Diffused unseen throughout eternal space" (I, 315-7)

Moreover, the replacement of Hyperion by Apollo illustrates Keats' assimilation of the nineteenth century's theory of process.[10] Even in the poet's prose we observe that his attention was drawn to the preoccupation of the time, the march of the intellect, the gradual enlightenment of people, and the "continual change for the better".[11]

The assumption in "Endymion" of the need for growth towards a higher condition of being is repeated in the epic poem; the thoughtful Oceanus ascertains that they fall "by course of Nature's Law, not force / Of thunder or of Jove" (II, 181-2) and tells Saturn "thou wast not the first of powers, / So art thou not the last; it cannot be: / Thou art not the beginning

nor the end" (II, 188-90). He means that the Titans are subject to the principle of natural evolution which is related to the universal harmony. Keats bodies forth undercurrents of thoughts in the nineteenth century,when Shaftesbury's and Herder's ideas struck important notes concerning progressive process. Earlier, Endymion had remarked that "green fruit would swell / To melting pulp" (I, 836-7), that is, we move towards maturity. [12]

"Endymion"'s sensuousness,which adds so much concreteness to it, mirrors similar images in "Hyperion". In order to convey to us the intensity of Endymion's union with Cynthia, the poet puts in the mouth of the shepherd prince these lines: "Now I have tasted her sweet soul to the core" (II, 904). Also: " ... Will press at least / My lips to thine, that they may richly feast / Until we taste the life of love again". (II, 770-2) And in Book III, after having restored to life the lovers on the floor of the sea, Endymion and Glaucus "tasted a pure wine / Of happiness, from fairy-press ooz'd out". Hyperion once tasted "the spice wreaths / Of incense breathed aloft from sacred hills" (I, 186-7). Significantly, now that he is worried at the imminence of losing his godhead, "Instead of sweets, his ample palate took savour of poisonous brass and metal sick" (I, 188-9).

Keats' "greedy" imagination translates unconscious needs which might send us back for an explanation to his early childhood, when the boy was deprived of the love his father because of this parent's sudden death, and also of the love of his mother, by her quick second marriage, and finally by her death. Psychological critics have suggested that in Keats, the child's appetite for love was never sated. Eating and drinking imagery

pervades his poetry and imply that a biological need is extended in to deep psychological longings. Thus, Endymion "is a thirsty, hungry hero whose quest is in part an appetite and who also prefigures, in this as in other ways, the heroes and personae of the later poetry".[13]

Light imagery creates in both poems under discussion a symbolical and more explicit Platonic atmosphere. When Cynthia first appeared to Endymion, "she did soar / So passionately bright ..." (I, 593-4); later, he addresses her as "queen of light" (IV, 828). In the fourth book, when the Indian Maid assumes her divinity "into her face there came / Light, as reflected from a silver flame". "Light" communicates love, enlightenment, insight into mysteries. Hyperion's palace has "bowers of fragant and enwreathed light" (I, 219); he speaks of his divinity as "this calm luxuriance of blissful light" (I, 237). In this epic, "light" replaces chaos and darkness, while fathering life which is becoming:

> ... The ripe came
> And with it light, and light, engendering
> Upon its own producer, forthwith touch'd
> The whole enormous matter into life."(II, 194-7)

The loss of radiance of Hyperion means a loss of eternal essence and power. The god is on his way down to mortality when his brilliance grows dim: "And the bright Titan, frenzied with new woes / .../ He stretch'd himself in grief and radiance faint" (I, 299, 304). Wondering why his divine being is thus "distraught" he exclaims: "The blaze, the splendour, and symmetry / I cannot see - but darkness, death and darkness" (I, 241-2). Blaze, splendour, and symmetry are elements of the unearthly sphere which Endymion entered when in fellowship with essence. Hyperion

was awakening on earth, just like the shepherd prince did after Cynthia left him.

The pattern of "Endymion", escapism followed by commitment, is also recurrent in "Hyperion". Apollo, in Book 3, asks Mnemozyne

> Goddess benign, point forth some unknown thing:
> Are there not other regions than this isle ?
> . . . . . .
> ... Point me out the way
> To any particular beauteous star" (III, 95-6, 99-100)

(Apollo is not yet a god; he is, just like Endymion, a mortal searching for a way to attain the world of light inhabited by the stars. He echoes Endymion's escape-wish: "And travelling my eye, until the doors / Of heaven appear'd to open for my flight" (I, 581-2). But in Book III, Apollo reads "wondrous lesson" in Mnemozyne's silent face and says: "Knowledge enormous makes a God of me" (III, 113). Such knowledge is consciousness of human reality. Having thus ascended to godhead, he is enlightened. "Wild commotions" shake him when he grows into knowledge of "creations and destroyings". He dies into life, or into light, being reborn in the symbolical world of Saturn and his woes.

This means that Apollo, who symbolizes the poet, by his deification has an ideal understanding of mortality; early Apollo had complained of his aching ignorance, which Mnemozyne, the mother of the Muses now dispels by imparting her godlike faculty to him. Keats implies that the genuine poet is deified by an intense awareness of human suffering.

Endymion, before Apollo, suffered "wild commotions" while progressing to the understanding of life's truth; he learned how to value the imperfect world of the mortals. The shepherd prince decided in favour of the love of the Indian Maid and thus ascended to immortality. He was guided to descend:

> ... Descend,
> Young mountaineer ! descend where alleys bend
> Into the sparry hollows of the world !
> . . . . . .
> He ne'er is crowned
> With immortality, who fears to follow
> Where airy voices lead: so through the hollow,
> The silent of mysteries of earth, descend!(II, 202-4, 211-4)

Such descent is symbolical of earthly commitment. Endymion later concludes that the solid ground of truth is much better than hollowness of dreams :

> ... I have clung
> To nothing, loved a nothing, nothing seen
> Or felt but a great dream ! O I have been
> Presumptuous against love, against the sky,
> Against all elements, against the tie
> Of mortals each to each" (IV, 636-41)

I think Keats' focussing on the word "nothing" is significant. T his is where blind escapism leads.

Here we have a good instance of the handling of myth to portray inner experience. The theme of earthly involvement lends objectivity to "Endymion" and to the maturer poem. Endymion progresses towards reality by descending earthward deeper and deeper "Swift as a fathoming plummet down he fell" (II, 662). And Hyperion is advised by Coelus to be "in the van / Of circumstance.../ ... To the earth ! " (I, 343-5). Earth is the stage of human reality to Keats, who could draw things of beauty from absorption in the actual.

Saturn's remarks"... I am smother'd up / And buried from all godlike exercise" (I, 106-7) and the description of his right hand as "nerveless, listless, dead" (I, 18-9) lead us back to another implication in "Endymion" continued in "Hyperion": the idea of stifled creation in art and in the world. After Endymion's descent and while he is in the bosom of the earth, he contemplates a "dusky empire and its diadems" (II, 224); the shepherd prince is amazed at so many "gems" in the cavern. These gems inside cosmic vastness are the raw materials for art which give shape and life to what is inanimate and formless

> ... Chilly and numb
> His bosom grew, when first he, far away
> Descried an orbed diamond, set to fray
> Old darkness from his throne:'was like the sun
> Uprisen o'er chaos: ..." (II, 243-7)

Endymion is haunted by the thought of expressing all that beauty "past the wit / Of any spirit to tell" (II, 249-50). The dominant image is that of the poet (the one who can "tell") as a light-bringer. Only poets can take earth's richness and shape it into life, as he explains - for only "one of those / Who, when this planet's sphering time doth close, / Will be its high remembrances: Who they ?" (II, 250-2). Then comes the answer: "The mighty ones who have made eternal day / For Greece and England" (II, 253-4).

The idea that poetry gives life and grandeur to brute elements of the natural world, which appears in "Endymion" and is intensified in "Hyperion", sends us back to Keats' credo that the beauty of poetry or art derives from the truth (or beauty) of the world of experience:

> I shall learn poetry here and shall henceforth write more than ever, for the abstract endeavour of being able to add a mite to that mass of beauty which is harvested from these grand materials, by finest spirits, and put into etherial existence for the relish of one's fellows". 14

Turning now to "Hyperion", it is enlightening to quote J. Booth's remarks on the fallen god:

> ... feeling his weakness and impotence, he asks:
> "But cannot I create ?
> Cannot I form ? Cannot I fashion forth
> Another world, another universe,
> To overbear and crumble this to naught ?
> Where is another chaos ? Where ?
> The emphasis on creation is significant. Creation, forming, shaping, whether by god or artist - these are the essence of the divine, the immortal". 15

Keats' wish-fulfillment to godhead himself, by the creative process, is evident in both poems.

Saturn's despair portrays Keats' uncertainties and even despair by the time in which we say that he was exploring the dark passages of the"mansion" of his life. Tom's agony, and his unrelenting nursing of him meant frequent interruptions in his work, besides his changes of mood, which left him depressed and suspicious, unable to write. Also, by this time he had met Fanny Brawne and she may have struck a painful note, his unconscious fear of frustation and defeat, and his distrust of "Mister John Keats five feet high" being able to conquer a woman. He had been constantly worried about his finances; his brother George was always pressing him for money, and his trustee Abbey usually humiliated him on this matter. And he wanted to do "the world some good" [16] by means of his poetry. But was he able to succeed ? The Blackwood's and the Tory reviews were sharp blows on his vanity and self-trust. Croker doubted his power of enclosing a thought in a couplet.[17] He confessed:

> I have been at different times turning it in my head whether I should go to Edinburgh and study for a physician... it is no worse than writing poems, and hanging them up to be fly-blown on the Reviewshambles" 18

Another point which contributes to "Endymion"'s continuity lies in the parallel between the relation of Cynthia to Endymion, and the relation of Mnemozyne to Apollo. When the Goddess of Memory approaches him, he feels that he already had perceived her presence, when alone :

> Sure I have heard those vestments sweeping o'er
> The fallen leaves, when I have sat alone
> In cool mid-forest. Surely I have traced
> The rustle of those ample skirts about
> These grassy solitudes (III, 53-7)

Then he is informed by the goddess that he has dreamed of her,

"and awaking up, / Didst find a lyre all gdden by thy side" (III, 62-3); Endymion, too, had dreamed of his goddess.

A psychological interpretation might view both Cynthia and Mnemozyne as "mother-figures" that serve as the poet's muse [19]. Mnemozyne feeds Apollo with the "wondrous lesson" in her face; Endymion ascends to immortality after having learned his "wondrous lesson"; he, too, earlier in his life had felt the manifestation of her divinity in some form of beauty of the mundane: "I did wed / Myself to things of light from infancy" (IV, 957-8). Cynthia is benevolent (or maternal) enough to "every sense / Filling with spiritual sweets to plenitude" (III, 38-9). These lines show us that Cynthia does to Endymion what Mnemozyne does to Apollo: make him tremble with truth. Both mythological beings (archetypal figures) "with gorgeous pageantry enrobe / Our piece of heaven - whose benevolence / Shakes hand with our own Ceres" ("Endymion", III, 35-9). And here Keats means that there is commerce between mortals (Endymion, Apollo while not yet a god) and immortals (the two goddesses).

We can see, then, that images and symbols implicit in "Endymion" gain depth or breadth, coming to the foreground in "Hyperion". W. Evert, after observing that Keats had been thinking of "Hyperion" while writing his long narrative poem, because of the "recurrence of all the old elements here, in all the old relationships" [20], informs us that

> In its original conception, paired in rationale with "Endymion", it was to have been the full and definitive rendering, at the highest level of expression, of the truths about life and art which "Endymion" was to have embodied in a poetry

> of a lesser kind. "Endymion" was to be beautiful, "Hyperion" sublime; but each was conceived as an aspect of the truth embodied in the other [21]

Within the limits of "Endymion" there lies the presence of the Infinite. The "things of beauty" expressed in a sensuous form embody more spiritual truths and higher aspirations. On the other hand, "Hyperion" bears trace of sublimity which we apprehend in Saturn's condition, in Oceanus' philosophy, in Hyperion's rebellion (or pride). Now Keats concentrates on his subject with greater intensity.

CHAPTER 5

" THE FALL OF HYPERION "

There has been much discussion concerning the completeness of "Hyperion", its date of composition, and consequently about the second "Hyperion", known as "The Fall of Hyperion, a Dream". There is some doubt whether it is just the continuation of the earlier epic, which is supposed to have been abandoned by Keats or whether this is just the first "Hyperion" recast. One source of the confusion is that the poet himself designated the second "Hyperion" simply as "Hyperion", so that when he mentioned that he had abandoned "Hyperion" [1], he was not speaking of the first poem. Murry observes that in "Hyperion" Keats had expressed all his ideas concerning the Apollo-symbol, so that "The first 'Hyperion' was a 'fragment', but it was a finished fragment. Keats did not intend it to be continued. ... its fragmentary character is an essential part of its conception... it could not be more complete that it was" [2]. I believe that Murry is right, "The Fall of Hyperion" is not a continuation of the first poem; Keats just recast this earlier production in the form of a dream. Such revision began about July, 1819.

"The Fall of Hyperion" is made up of two cantos; the poem opens with an "induction", where Keats draws observations about poets and poetry. Then, we are presented with the poet himself (not Apollo) in a garden of luxuries. After having eaten "deliciously", the poet drinks "a transparent juice" and sleeps. He has a vision in his dream, or a dream within a dream. He now sees a temple, Saturn's temple. He also contemplates a huge image at whose feet there lies an altar

approached by steps. A majestic shade is "minist'ring" there. It is Moneta (replacing "Hyperion"'s Mnemozyne), the goddess of Memory and Saturn's priestess. She bids him to mount those steps, otherwise he will die. After superhuman effort he goes up and the strange priestess talks to him about dreamers, visionaries, and true poets - those who "labour for mortal good". Then she reveals to the poet the suffering of Saturn and the fallen Titans of the first "Hyperion". She discloses to him images of "the strife and agonies of the human heart." Now he sees "as a god sees".

In Canto II Moneta shows him "the blazing Hyperion on his orbed fire". In this canto we have materials from "Hyperion" (sometimes wholly unchanged verses). The poem breaks off with the undethroned yet insecure sun-god flaring on his golden realm.

I am going to demonstrate how elements from "Endymion" reveal its persistence in the poem composed at the end of Keats' short literary career.

A brief stylistic parallel between the two poems offers some interest; in "The Fall of Hyperion" Keats employs a relaxed blank verse as in "Endymion" he had made use of relaxed couplets. Run-on lines recur in the maturer work with some frequency. Like "Endymion"'s diction, the second "Hyperion"'s diction is full of Latinisms, long words made up of soft sounds, in which liquids and vowels predominate, such as "arbour", "Sanctuary", "superannuations", "enchantment", "melodious", to quote just a few examples from "The Fall of Hyperion".

Miltonic inversions, whether of noun and adjective ("roof august", "dreamers weak"), or of verb and subject are rarer in

the later poem than in "Endymion". On the other hand, hiatus is used with more constancy than in the narrative romance

> These steps, die on that marble where thou art.[3]
> (I, 108)

It is noteworthy the number of sensory perceptions implying "touch", "smell", and "hearing" in "The Fall of Hyperion"; they continue "Endymion"'s physical impact, and even occur in a higher proportion in the major poem. Epithets related to taste recur equally in both works.[4] Thus, "floral censers", "fragant curtains", "barren noise", "pavement cold", "mossy mound", "elixir fine", "ample palate", are instances of the-imagery of "The Fall of Hyperion" which reminds us of "Endymion"'s sensuousness.

Endymion is an allegory of a soul's progress - the soul ascends a ladder in order to have some transcendental revelation related to life's reality. Thus the shepherd wanders through several regions moving forward towards something vital. The symbolism of his steps is magnified in the poet's steps in Canto I of the later poem. Endymion and the speaker in "The Fall of Hyperion" ascend gradually to a higher truth.

Endymion felt despondency in Book I, when he saw the gap between himself and the vision of his dreams" ... in the self-same fixed trance he kept, / Like one who on earth had never stept. / Aye, even as dead still as a marble man" (I, 403-5). This is the picture of Endymion at the threshold of his quest for something which "has power to make / men's being mortal, immortal" (I, 843-4). He was ready to wander "past the scanty bar / To mortal steps" (II, 124-5) in order to be free "From every wasting sigh, from every pain" (II, 126).

"Airy voices" tell him the path he must tread upon. Also Moneta, in "The Fall of Hyperion", informs the poet

> ... If thou canst not ascend
> These steps, die on the marble where thou art
> Thy flesh, near cousin to the common dust,
> Will parch for lack of nutriment - thy bones
> Will wither in few years, and vanish so"
> (I, 107-11)

If he can ascend them, the steps will lead him to life. He " ... strove hard to escape / The numbness; strove to gain the lowest step" (I, 127-8). When he succeeds, he states:

> ... my iced foot touch'd
> The lowest stair; and as it touch'd, life seem'd
> To pour in at the toes. I mounted up,
> As once fair angels on a ladder flew
> From the green turf to Heaven (I, 132-6)

Mounting the steps, or passing the stages leading to "Holy Power", to the height where he gains insight into truths unknown before - means to learn to "seek no wonder but the human face; / No music but a happy-noted voice (I, 163-4). Most important, he must know the difference between a mere dreamer and those "who love their fellows even to the death (I, 155). Moneta explains that "Only dreamer venoms all his days, / Bearing more woe than all his sins deserve" (I, 175-6).

These verses might as well belong to the earlier work's context, for what they tell us recalls Endymion before the mounting of the steps on his pilgrimage. He was a mere dreamer. I can see that Keats' lingering Platonism of image and theme is fused with strong notes of realism. The image of staged ascent suggests Diotima's "ladder of love" in the Symposium. Endymion tells his practical-minded sister Peona of his dreams, and she remarks :

> ... how light
> Must dreams themselves be; seeing they're more light

> Than the mere nothing that engenders them !
> Then wherefore sully the entrusted gem
> Of high and noble life with thoughts so sick ?
> (I, 754-8)

Peona argues that he is a "weak dreamer", that life should not be wasted by such refusal to face reality. Moneta echoes Peona, criticizing, in "The Fall of Hyperion" the "dreamers weak":

> Thou art a dreaming thing,
> A fewer of thyself - think of the Earth;
> What bliss even in hope is there for thee?
> What haven; ... (I, 168-70)

The goddess of Memory Moneta, states that "such things as thou art" are received in the temple in order that "happiness be somewhat shar'd". And we are reminded of "Endymion": the shepherd prince was admitted to the world (temple) of the moon-goddess and shared of her beauty and warmth. But to share her happiness for ever, he must be shown the wonders and feel the burden of the mystery. In Book II, as we have seen, he obeys the "airy voices" and plunges into the botton of the earth.The "airy voices" anticipate Moneta's divine voice and warnings. In descending he metaphorically ascends - for the descent is a symbol of commitment with earth.

After the ascentin"The Fall of Hyperion" the poet sees as a god, that is, he has a knowledge of human life corresponding to the "silent mysteries of earth" in the second book of "Endymion", when "he went / Into a marble gallery, passing through / A mimic temple" (II, 255-7). Endymion is inside a temple, then, with a "fair shrine" and "faint eternal eventide of gems". This place corresponds to some degree, to the temple of Saturn, in the later poem, where the poet is going to be

revealed truths related to earthly life. The situation, with due abstractions, sends us back to the "deep abyss" and the wonders Endymion faced in the botton of earth, where he found darkness and labyrinthine passages

> Stepping awfully,
> The youth approach'd; oft turning his veil'd eyes
> Down sidelong aisles, and into niches old
> . . . . . .
> ..., he began to tread
> All courts and passages, ...
> . . . . . .
> And long he travers'd to and fro, to acquaint
> Himself with every mystery, and awe"
> (II, 262-4, 266-7, 269-70)

I believe that these lines echo Keats' conception of the soul's progression towards knowledge and experience in the letter where he mentions the Chambers of the Mansion of life [5]. The Chamber when one is thoughtless (dreamers) is followed by the "Chamber of the Maiden-thought" which points out the dark passages which are the arena of men's experience. The poet in "The Fall of Hyperion" has the dark passages disclosed to him by Moneta. He attained, by her side, the height where nothing was hidden

> 'None can usurp this height', returned 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 ways,
> If by a chance into this fane they come,
> Rot on the pavement where thou rott'st half' (I, 147-53)

The poet did not rot at the base of the temple - he ascended to knowledge of the passages which he should explore.Keats regards here the poetic achievement of poethood which is linked with god-head, for a genuine poet sees as a god sees, reaching a divine vision which is all-inclusive. The shepherd prince and the hero in "The Fall of Hyperion" were entreated to look steadily at earth; Endymion, in Book II, starts

his spiritual growth and begins to live the experience which the poet lives with Moneta.

But the earth and its contents prove to be "rapacious deep" (II, 332), which stirs man's consciousness to a high degree, Endymion concludes. The poet in "The Fall of Hyperion" is aware of a "rapacious deep", too. He asks Moneta

> ... What high tragedy
> In the dark secret chambers of her skull
> Was acting, that could give so dread a stress
> To her cold lips, and fill with such a light
> Her planetary eyes; ... (I, 277-81)

And he has for answer, an insight into the rapacious deep - "Deep in the shady sadness of a vale, / Far sunken from the healthy breath of morn" (I, 303-4) lies one reality of agony and impotence. This Moneta sees. His hero too, can "see as a god sees, and take the depth / Of things as nimbly as the outward eye / Can size and shape pervade" (I, 304-6). What he sees makes him experience "the load of this eternal quietude" (I, 389). Aileen Ward observes:

> His journey through this temple of consciousness is also symbolic, for he moves not from west to east, as through a Christian Cathedral, but from east to west, in the direction of earth time itself[6]

for the poet states:

> ... I raised
> My eyes to fathom the space every way:
> ... .
> ... then to eastward, where black gates
> Were shut against the sunrise evermore...
> Then to the west I look'd and saw far off
> An image, ... (I, 81 - 2, 85 - 8)

that is, eastward there was no longer passage for him; his early dreamy life was closed forever; he must walk westward. Keats is here concerned with the poetical character; he is very personal in this poem: it is himself who is ascending to godhead-poethood. Aided by the Muse (Moneta) he is endowed with a visionary power; deification equals objectivity as a poet.

I hope to have demonstrated, by the evidence of the

passages presented above, Keats' insistence on earthly values. The poet's objectivity is much stronger in "Hyperion" and "The Fall of Hyperion". His steady realism also reflects the humanitarian note of "Endymion". In Book II the shepherd prince feels pity for the destiny of Arethusa, the "innocent maid" afraid of "angry powers" which prevent the merging of her being into her lover's (Alpheus') soul, and being "incense-pillowed every summer night" (II, 999). Endymion by then is less Narcissistic; seeing that theirs - Arethusa and Alpheus' - was an unhappy and hopeless fate, he weeps and prays: "I urge /Thee, gentle goddess of my pilgrimage, / to soothe, to assuage / ... these lover's pains" (II, 1013-6).

Here Endymion embodies Keats' chameleon poet, who has no identity because he assumes the identity of those around him: he projected his self into the selves of Arethusa and Alpheus - in the interpretation of their pains.

In Book III, the shepherd prince's growth towards greater human sympathy is more concrete. After hearing the fisher Glaucus' story of his love for the nymph Scylla, and the cruelty of Circe, Endymion exclaims: "We are twin brothers in this destiny ! / Say ! I intreat thee, what achievement high / Is, in this restless world, for me reserv'd" (III, 712-4). Glaucus addresses him as a deliverer" "Thou art the man !" (III, 234). Endymion is going to perform a humanitarian task [7] of restoring to life and happiness many souls immersed in deathly darkness - "onward he went upon his high employ" (III, 783), in his pious mission moved by a feeling of brotherhood.

I have already stated that Endymion progresses from Book I

in the direction of human involvement; from Book II to Book III he passes through two maturing stages which lead him to an awareness of human sympathy. The shepherd prince has now reennacted his link with humanity. "Thou art commissioned to this fated spot / For great enfranchisement" (III, 298-9), says Glaucus to Endymion, and both "speed towards" their "joyous task". Such task bodies forth Keats view concerning his own task as a poet.

Endymion's humanitarian leanings persist in "The Fall of Hyperion", where Moneta explicitly comments that poets cannot be removed from human good, but on the contrary they must mingle themselves with human creature's life. Otherwise they would be mere dreamers / "... who find a haven in the world; / Where they may thoughtless sleep away their days" (I, 150-1). Besides, a dreamer" ... venoms all his days / Bearing more woe than all his sins deserve" (I, 175-6). The "dreaming things", says Moneta, bring not benefit to the great world. Keats puts in the goddess' mouth his thought:

> The poet and the dreamer are distinct,
> Diverse, sheer opposite, antipodes.
> The one pours out a balm upon the world,
> The other vexes it. ... (I, 199 - 202).

The goddess thinks necessary that he sees " ... the scenes, / Still swooning vivid through my globed brain, / With an electral changing misery," (I, 243-5). The "scenes" are the reality to be courageously faced, for"... sure, a poet is a sage; / A humanist, physician to all men". (I, 189-90). The humanitarian symbolism of "Endymion" and "The Fall of Hyperion" reproduces, partly, Wordsworth's credo expressed in "The Excursion", and also Shakespeare's intuitions. I mean that Keats was influenced by the humanistic

sympathy and understanding of these writers. Shakespeare and Wordsworth taught Keats how a knowledge of human condition and an exploration of man's nature lend depth to a poet's works.

Keats' philosophy of negative capability is implicit behind the humanistic notes which resound from "Endymion" to the new "Hyperion". A negatively capable mind (whether Endymion's or the persona's in "The Fall of Hyperion") sees the world as it is - full of sickness and oppression, and sympathizes with human condition; it perceives a kind of beauty in the reality of the human heart. Endymion's actions and feelings during his long wandering unveil the development of a negatively capable faculty. His quest is symbolical of the mortal's acquisition of wisdom translated into a calm acceptance of life, or in other words - earthly commitment, which I have already discussed. In Book III we are told that Glaucus will live

> ... If he utterly
> Scans all the depths of magic, and expounds
> The meanings of all motions, shapes and sounds;
> If he explores all forms and substance
> Straight homeward to their symbol essences
> (III, 695, 700)

Here again Keats unites opposites, Platonism and realism, for he tells us that by exploring the manifestations of the essence, we will obtain happiness and individual freedom in actuality.

In Book IV, during Endymion's final stage of development, he accepts the vital forces of the universe, and is glad to feel the solid ground. Then he criticizes his past removal from reality: "... I have been a butterfly, a lord / Of flowers,

garlands, love-knots, silly posies" (IV, 937-8). Endymion here expresses Keats' thoughts, concerning a complex mind:

> ... One that is imaginative and at the same time careful of its fruits - who would exist partly on Sensation partly on thought - to whom it is necessary that years should bring the philosophic Mind ... it is necessary that you not only drink ... this old Wine of Heaven, but also increase ... in knowledge of all things. [8]

The last line of the quotation above explains what occurred with "Endymion"'s mind; it just attained some degree of complexity; for the shepherd prince increased his knowledge of all things human. He is then, in a healthier condition, which is the reward of the poet of "The Fall of Hyperion":

> By such propitious parley medicin'd
> In sickness not ignoble, I rejoice,
> Aye, and could weep for the love of
> Such award (I, 183-5)

The poet is therefore, no longer a fever of himself, a sick man for want of knowledge. I think that Keats' point throughout "Endymion", "Hyperion", and "The Fall of Hyperion" is to show, as W. Evert puts it, that "... by full sensitivity to and appreciation of the mundane can we come to apprehension of the divine, for they are inextricably mingled in human experience". [9]

Keats tries to tell us, then, that a negatively capable faculty makes "all the disagreables evaporate" [10] and fuses contraries by an intensity of vision. The famous opening passage of "Endymion" exposes the principle of commitment (which I have been emphasizing all along in this dissertation) underlying the philosophy of negative capability:

> A thing of beauty is a joy for ever:
> Its loveliness increases; it will never

> Pass into nothingness, but still will keep
> A bower quiet for us, and a sleep
> . . . . . .
> Therefore, on every morrow, are we wreathing
> A flowery band to bind us to the earth,
> Spite of despondence, of the inhuman dearth...
> (I, 1-4, 6-8)

A thing of beauty is a thing of truth - it exists, we experience it; therefore truth (beauty) conveys pleasure and is something concrete which in spite of some imperfection inherent to out mortality (inhuman dearth), means a comfort (a bower) and reason to dive more and more into the world of process.

In Moneta I believe that we have the continuity of an archetypal pattern, that of the moon-symbol [11]. Endymion feels the same awe towards Cynthia which the poet in "The Fall" is to feel for Moneta. What Endymion prays to Dian "Before mine eyes thick films and shadows float - / O let me 'noint them with the heaven's light" (II, 324-5) is later echoed by the hero of "The Fall of Hyperion": "... 'High Prophetess' ... purge off / Benign, if so it please thee, my mind's film" (I, 145-6). Moneta's eyes

> ... in blank splendour, beam'd like the mild moon,
> Who comforts those she sees not, who knows not
> What eyes are upward cast (I, 269-71).

Are equivalent to the moon-image connoting comforting light spread from a higher sphere. It conveys to us the eternal smiling at the temporary, the divine beckoning to the mortal. Endymion had earlier exclaimed, referring to Cynthia: ... thou wast the deep glen; / ... the sage's pen ... / ... thou wast glory won" (III, 163-5) this goddess, being wisdom ("the sage's pen"), and an agency of immortality ("glory won") corresponds

to the eyes of Moneta whose benignant light holds the poet back. The beaming of the serene moon does to the poet of "The Fall of Hyperion" what it had done to Endymion - burst the bars which kept his spirit in. Mnemozyne (in "Hyperion") and Moneta attest Cynthia's survival in the maturer poems.

There is another noteworthy passage in "The Fall of Hyperion" which was anticipated in verses of the early narrative poem. Moneta understands that the poet is afraid of the veils which cover her face; She parts them, and -

> ... Then saw I a wan face.
> Not pined by human sorrows, but bright-blanch'd
> By an immortal sickness which kills not;
> It works a constant change, which happy death
> Can put no end to; deathwards progressing
> To no death was that visage; it had past
> The lilly and the snow; ... (I, 256-62)

Here we have an image of eternal sorrow and serenity which teaches mortals human predicament, so that a gradual progression allows them a calm contemplation of existence, an awareness not impaired by heat or fever; the tranquillity of death, seen in her face, is directed to human affairs. Moneta's countenance conveys a state of exhaustion which effaces despair. The wan face portrays beyond "the lilly and the snow" the height of comprehension of life which schools our senses to deeper intuitions. Such insight grants us a painless or impersonal vision; the self lies beyond emotions. R. Gittings acknowledges the possibility of a Jungian reading (with which I agree) of this famous passage, so that "the vision represents the true Self with which Keats can at last integrate his ego, or more limited selfhood. ... the death of the soul into a greater Soul" [12].

Endymion had stated that " ... there are / Richer entanglements,

enthralments far / More Self-destroying, leading, by degrees / To the chief intensity. ... " (I, 797-800).

He meant that an intensity of feelings raise the soul to the sphere of the essence by a process of self-annihilation which makes the spirit free of space and time and ready to behold the clear religion of heaven. The poet of "The Fall of Hyperion" comes to face Moneta as a symbol of the Oneness above humanity while standing beside its concerns. She is eternity controlling mortality. Endymion has previously been in the condition in which "Life's self is nourished by its proper pith ..." (I, 814),

The shepherd prince, by the end of his quest is seized by despair: Cynthia had vanished and when he turned to his human love, the Indian girl, she, too, had disappeared. He is left with frustration and loneliness. Then he passes through a psychological experience in a region called the "Cave of Quietude"

> ... there lies a den,
> Beyond the seeming confines of the space
> Made for the soul to wander in and trace
> Its own existence, of remotest glooms (IV, 513-16)

This den is the timeless world of Moneta, in which the soul examines its existence, and has consciousness of reality, for

> ... the man is yet to come
> who hath not journeyed in his native hell
> But few have ever felt how calm and will
> Sleep may be had in that deep den of all
> There anguish does not sting; nor plesure pall
> (IV, 522-6)

In the middle of sorrow ("native hell") one can attain serenity, sightless of all external things, as are Moneta's

eyes in her wan face. Moneta's impersonality reflects the insensibility Endymion had experienced

> Woe hurricanes beat ever at the gate,
> Yet all is still within and desolate
> ... .
> ... Enter none
> Who strive therefore: on the sudden
> It is won (IV, 527-8, 530-1)

Battles, she knows, are won because passions are subdued. The soul is beyond pleasure and grief, in a state of

> ... Happy gloom !
> Dark paradise ! Where pale becomes the bloom
> Of health by due; Where silence dreariest
> Is most articulate; where hopes infest;
> Where those eyes are the brightest far that keep,
> Their lids shut longest in a dreamless sleep.
> O Happy spirit home !
> O wondrous soul ! (IV, 537-43)

The Cave of Quietude portrays, to some degree, man's unconscious, where all his passions are asleep in a unperturbable sea of darkness. And a less Jungian interpretation of this den tells us that the Cave of Quietude which Endymion entered is a state beyond good and evil, pleasure and pain, a state in which suffering is without despair, and dreams do not envenom our days. Moneta's impersonal countenance is a later embodiment of Endymion's unconscious process toward self-transcendence. The shepherd prince awakens able to mix his voice with the song of humanity, however sad or harsh its notes, after the sleep in Cave of Quietude. And the hero of "The Fall of Hyperion", after the reading of Moneta's wan face, reflects Endymion's realistic vision.

Another characteristic of "Endymion", its ritualistic atmosphere, resounds strongly in "The Fall of Hyperion". G. W. Knight observed that Keats' poetry was a priestlike poetry,

challenging "our limited sense of the sacred" [13]. In the early poem images of temples, shrines, altars, things sacred, show us that Keats focussed on the region where deities live; the awareness of the divine is felt throughout "Endymion".

At the beginning of the poem, Keats speaks of a "marble altar" (I, 90) in the middle of natural beauties; the narrative proceeds with references to people's "old piety" (I, 130) and a description of a religious scene, in which

> A venerable priest full soberly
> Begirt with ministr'ng looks; away his eye
> Steadfast upon the matted turf he kept
> And after him his sacred vestments swept
> (I, 149-52)

By the connotation of the image in the verses above, I can see that Keats painted the world of luxuries with touches of things spiritual. We cannot fail to notice how earth is haunted by heaven's deities in "Endymion"; the first time Endymion sees his dream-goddess he is looking upwards, towards the dome of heaven

> ... Methought I lay
> Watching the zenith, where the Milky Way
> Among the stars in virgin splendours pours;
> And travelling my eye, until the doors
> Of heaven appeared to open for my flight
> (I, 577-81).

Later Cynthia tells her human lover that "Immortal bliss for me too hast thou won" (IV, 1027), so that her essence is enriched by the blending with an aspiring mortal.

The ritualistic note of "Endymion" is more apparent in the "Hymn to Pan", in which shepherds with sacred wine and incense, raise their voices in a confident prayer, while light spreads symbolically eastwards. They beg

> Be still the unimaginable lodge

> For solitary thinkings; such as dodge
> Conception to the very bourne of heaven
> Then leave the naked brain; be still the leaven,
> That spreading in this dull and clodded earth
> Gives it a touch ethereal - a new birth:
> Be still a symbol of immensity;
> A firmament reflected in a sea;
> An element filling the space between (I, 293-301)

These lines indeed attest a mystic yearning for the "bourne of heaven", a faith in a divine power to fill man's life with plenitude. The dome, the symbol of immensity, a cosmic image, means the certainty of insight into a celestial bower which mortals penetrate when in fellowship with essence. The "Hymn to Pan" ends with a picture of humble worship and intense joy, of a universal cry darting toward the Eternal

> With uplift hands our foreheads lowly bending,
> And giving out a shout most heaven rending,
> Conjure thee to receive our humble Paean,
> Upon thy Mount Lycean ! (I, 303-6)

Wordsworth called this hymn "a pretty piece of Paganism"[14] failing to understand the symbolic implication of this handling of myth. I cannot avoid noticing its Shelleyan quality.

The ritualistic atmosphere of "Endymion" is magnified in the second "Hyperion". I have stated before that the persona in this work enters a temple whose symbolism conveys a spiritual growth, the mortal's initiation into Eternal mysteries. The temple is the "dome of man's consciousness" [15]. Other images connoting sacred things impregnate this poem. Keats' diction compresses meaning with expressions like "sanctuary", "cathedral", "shrine", "incense", "sacrificial fire", "eternal domed Monument", among many other terms which lend "The Fall of Hyperion" a religious note.

Moneta is a priestess ministering at the altar by the

feet of a god's image. She reveals to him truths enlarging the hero's sense of Eternal. "The Fall of Hyperion" deepens the priestlike character of "Endymion". The new "Hyperion" has "reserves of 'agapē' rather than 'eros'" [16]. Through the priestess Moneta - the unknown becomes known, and the burden of mystery is no longer heavy.

The ritualistic tone of these poems possibly sends us back to Keats' complex feelings towards women [17]; I want to recall that for some time in his early boyhood he "thought a fair woman a pure Goddess" [18]. He later confessed to Fanny Brawne: " - I could be martyr'd for my Religion - Love is my religion - I could die for that - I could die for you. My Creed is Love and you are its only tenet" [19]. He approaches his love as a religion, and woman as a goddess. He complained that men had "always mingled goatish, winnyish, lustful love with the abstract adoration of the deity" [20] and wondered whether in Greek the word "love" was equally applied to mean both love of God and love of women" [21]. Yet when life showed him that his creed might be an illusion he projected his disillusion through unconscious elements which crowd his poetry. My point is that, not only does the particular theme of the man in love with the moon persist, but that a general note of ritualism lingers. The Cynthia symbol, in the ambivalence which we have already discussed, haunts his poetry which, therefore, breathes a religious quality.

CHAPTER 6

" L A M I A "

Keats' life -- experiences steadily tended to lead him to objectivity. Friends in whom he trusted, such as Hunt, Bailey and Haydon, had caused him disillusionment through some flaw in their character, George's letters from America brought bad news: he was in strong need of money because of some disastrous financial transaction. Keats himself was almost penniless. Another reason for distress was his tubercular sore throat. But the greatest strain on his nerves was his desperate love for Fanny Brawne. Her presence next door at Hampstead meant a torture to him who longed painfully to make her his wife, but since his prospects were uncertain their marriage had to be postponed indefinitely.

He decided to leave Hampstead and go to the Isle of Wight, in June 27 (1819) in order to find the peace necessary to write for his livelihood. Seeing Fanny meant, by then, a misery:

> If I were to see you today it would destroy the half comfortable sullenness I enjoy at present into downright perplexities. I love you too much to venture to Hampstead. I feel it is not paying a visit, but venturing into a fire [1]

But being separated from her made him more miserable; fits of jealousy embittered his temper. He was, as he said, cruelly "entrammelled" by her with no freedom left. [2] And his friend Charles Brown, who was constantly with him in those months, made him very uneasy with his scepticism towards women

in general. In brief -- by the time he was composing "Lamia", Keats was passing through an emotional and physical crisis.

Like "Endymion", "Lamia" is a long narrative romance; it consists of two parts, written between July and beginning of September, 1819. The subject is taken from Burton's "Anatomy of Melancholy", which has a section on Greek folklore. Keats quotes his source at the end of a volume of his poetry, published in 1820:

> ... one Menippus Lycius... going betwixt Cenchreas and Corinth, met such a phantasm in the habit of a fair gentlewoman, which carried him home to her house... and told him she was a phoenician by birth... The young man, a philosopher... tarried with her... and at last married her, to whose wedding... came Apollonius; who... found her out to be a serpent, a Lamia, and that all her furniture was... no substance, but mere illusions. When she saw herself descried... she... vanished in an instant. [3]

Keats enriches the story above in his poem. In the first part, we find the god Hermes flying in Spenserian vales and woods in quest of a nymph; the god hears the complaints of a serpent, Lamia, who tells him "she" loves a Corinthian. She asks him to restore her to her former woman's form, and, in return, he will be shown his love, the nymph. Hermes agrees; he has his nymph and Lamia becomes a beautiful lady.

When Lycius, the Corinthian, is on his way home, she calls him; he falls in love with her, taking her to be a deity Lycius follows her to her palace and here lives with her removed from the "busy world".

In Part 2, the lovers are shown living in an earthly paradise, till the moment Lycius decides to marry her and expose their happiness to the world in a nuptial feast. Apollonius, his

old master, comes uninvited. At his piercing glance, her identity is disclosed and she vanishes. Lycius cannot bear the loss of his love (or illusion) and dies.

There are in "Lamia" several elements which are also characteristic of "Endymion"; in "Lamia" Keats abandoned the Spenserian stanza (of "Eve of Saint Agnes"), and the blank verse (of the two "Hyperions"), returning to "Endymion's" couplets, much improved here for Keats had studied Dryden's couplets attentively. The craftsman in Keats now handles the heroic couplet with a surer touch. Here are the verses describing the lamia:

> She was a gordian shape of dazzling hue
> Vermilion -- spotted, golden, green and blue;
> Striped like a zebra, freckled like a pard
> Eyed like a peacock, and all crimson barr'd
> And full or silver moons, that, as she breathed,
> Dissolv'd, or brighter shone, or interwreathed
> Their lustres with the gloomier tapestries.
> (I, 47-53)

The first two couplets are regularly, classically balanced following Dryden's steps, placing the caesura at the end of the second line or the couplet. Yet Keats knows well enough how to avoid monotony on making use of run-on lines for a more effective impact. This way, the sixth verse of the passage cited above makes a couplet with the preceding line, but, at the same time, this is not a closed couplet, for the object of "interwreathed", ("their lustres") runs into the following verse.[4]

Run -- on lines are very frequent in "Endymion":

> A thing of beauty is a joy for ever:
> Its loveliness increases; it will never
> Pass into nothingness; but still will keep
> A bower quiet for us, and a sleep
> Full of sweet dreams, and heath, and quiet breathing
> (I, 1-5)

This well - known passage shows us how in "Endymion" Keats used the couplet with flexibility; the second verse, besides having the caesura after the middle of the line, is a run - on line (... it will never Pass...) then, there follows two run-on verses and the fifth line ends by a strong pause that makes it a loose couplet with the next verse; the couplet is broken:

> Full of sweet dreams, and health, and quiet breathing.
> Therefore, on every morrow, are wreathing,

Caesural placing is handled with great freedom in "Endymion". Bate remarks:

> Whether or not the losing of the soul in pleasant smothering' was still a very conscious end by the time of the writing of "Endymion", the stylistic tone of the poem would appear to point that way; and in order to achieve this end, Keats certainly attempted to give his narrative "luxurious wings". [5]

On the other hand, "Lamia" lacking such wings, gains concentration and through concentration, is richer in intensity; line-stoppage is much more regular, occurring frequently at the end of the couplet

> The coulours all inflam'd throughout her train,
> She writh'd about, convuls'd with scarlet pain;
> A deep volcanian yellow took the place
> Of all her mild mooned body's grace.

In both poems Keats is giving a new luxuriance and freedom to the old couplet, and claiming its precision at the same time. But "Endymion"'s run-on lines do exist in a fair proportion in "Lamia", as in

> Still shone her crown; that vanish'd also she
> Melted and disappear'd as suddenly.

Ridley comparing "Endymion"'s couplets with "Lamia"'s thus

observes

> The significance of the comparison lies in this -- that a typical passage of "Endymion", in spite of the higher proportions of run-on lines, does yet, because of the much lower proportions of feminine rhymes, resemble much more closely a typical passage from "Lamia" than does any typical passage from the 1817 poems. [6]

I am trying to demonstrate that the style of "Lamia", however developed in balance and control, reflects that of "Endymion". The poet of twenty-one is more expansive and spontaneous than the more restrained poet of 1819 who produced "Lamia". The concreteness and economy of expression of this later poem is due to the discarding of the effusions of his youthful soul; he was just starting to get knowledge of shade and light.

The technical progress of the poet corresponds to the maturer insights of the man. The world of process Keats emphasizes in the poems which I have discussed is echoed in the form of his poetry -- the style develops through a process; there is no change. The quality is there in "Endymion" embodying enthusiastic and sober intentions, and sometimes surprizing "by a fine excess". [7]

Lamia, in some important points resembles Endymion's Cynthia; [8] the woman Serpent means to Lycius ideal love which can afford moments of bliss to his yearning soul. He believed her to be a goddess. But Keats presents her to the reader as illusion. And Lycius thus addresses Lamia: "... Ah ! Goddess, see / whether my eyes can ever turn from thee ! " (I, 257-8). She believes she is the one who can lead him to "fellowship with essence"; she, as much as the moon-goddess, means love.

In Lamia lies the happiness Endymion longed for. The shepherd prince told his sister Peonia of the things which call us to transcendental experiences:

> ... at the tip top
> There hangs... an orbed drop
> Of light, and that is love... (I, 805-7)

Endymion remarks that the unsating food (love) is delicious (I, 816). And Lycius, for want of this food is fearful

> For pity do not this sad heart belie --
> Even as thou vanishest shall I die (I, 259-60)

We have come now to "Endymion's" theme of love, which is seen in two situations in "Lamia": Hermes and Lycius' love. In Part I, Hermes is in the pursuit of his nymph who is hidden from his eyes: "from vale to vale, from wood to wood, he flew/ Breathing upon the flowers his passion new" (I, 25-6). Like Endymion he was restless in his quest and "Break amorous through the clouds, as morning breaks" (I, 78). Also, his mysterious nymph is reminiscent of Cynthia, for

> Free as the air, invisibly, she strays
> About these thornless wilds; her pleasant days
> She tastes unseen; unseen her nimble feet
> Leaves traces in the grass and flowers sweet;
> (I, 94-7)

The word "unseen" is emphasized; it conveys the torment of Hermes, the same torment Endymion felt. The nymph visits the natural world unseen and her passage is felt in nature; Cynthia, likewise hidden from the shepherds' eyes, leaves traces of her existence in natural elements. The earth announces the divine, we know by now.

Even the way the love-pursuit of Hermes ends reflects what happened to Endymion and the moon-goddess. In "Lamia" the

god and his nymph flew "into the green-recessed woods" (I, 144-5) -- that is, far from the intruding world. The recessed woods is their bower of bliss. In the earlier poem Cynthia tells Peona that they shall live in the forest (comparable to Hermes' green-recessed woods) and they vanish far away before her mortal eyes.

Hermes' and Endymion's love have the same symbolic values; Cynthia and the nymph have, for a while, been the "known Unknown", for they were outside the grasp of their lovers despite their presence in their lover's inward self; later the two pairs of lovers achieve their ideal in the consummation of their love. These verses from "Lamia" commenting on such occurrence, may also be applied to Endymion's happiness

> It was no dream; or say dream it was,
> Real are the dreams of Gods, and smoothly pass
> Their pleasures in a long immortal dream (I, 126-8)

That is, their dream becomes a reality; they blend forever in an "immortal sphere", for deities can raise mortals to unearthly regions. On the other hand, I suspect that Keats is ambiguous here -- he may be implying that only gods have their dreams come true; with mortals things are not so easy, for men are subject to painful truths in a world of circumstance; often they indulge a dream, and must suffer the consequences of their commitment to a blinding illusion. In other words, mortals only temporarily achieve happiness; permanent joy is not possible for human beings. Keats, I think, draws a parallel between Hermes and Lycius' love. In Lycius' case we have a human situation, things happen in a mutable world. Thus, the double plot presents us a sharp contrast

between real and ideal (Hermes') condition. The Corinthian, being a mortal, necessarily does "grow pale".

Hermes and Endymion have suffered for the want of their love; an inward, personal experience schools them to the desired end. E. R. Wasserman remarks about Hermes' progression:

> All the necessary conditions have now been fulfilled for an immortality of passion: in his own self Hermes has magically gained sight of the chaste ideal beauty (he has been in the thoughtless Chamber and has advanced to the purgatorial closet adjacent to paradise) and he has mounted to the passionate intensity necessary in order that the ideal be available to him (he has entered the chamber of the Maiden-Thought). Now at last Hermes and the nymph may melt as the rose / Blendeth its odour with the violet, -- / Solution sweet. [9]

This can certainly be applied to Endymion, who after several trials in the Mansion of human life, finds "solution sweet". And Endymion's love-ideal is also a vital force to the other couple, Lamia and Lycius.

We have here a double situation, but whatever angle we choose to focus and accept as truth, it leads to the same quest of the ideal and the final realization of the real. We may consider Lamia a kind of goddess (a Cynthia) to Lycius; or we may consider her as simply a lamia, a lower and possibly a demoniac spirit looking up to a higher sphere than her own -- to Lycius' sphere. Such ambiguity in the reading of the poem is due, I think, to Keats' own ambivalence towards women. [10] But in either situation we notice the interplay of the ideal and the real, the mortal and the divine, which we have traced in "Endymion".

Lamia herself, in Part 1, is presented to us in Endymion's

predicament -- a being from a lower plane aspiring to a more perfect condition in a higher "bower"

> ... She could muse
> And dream, when in the serpent-prison house
> Of all she list, strange or magnificent:
> How, ever where she will'd her spirit went;
> Whether to faint Elysium, or where
> Down through tress-lifting waves the Nereids fair
> Wine into Thetis' bower by many a pearly stair
> (I, 202-9)

her imagination, like Endymion's rose by stages to ethereal planes, unsatisfied with her own natural environment. Once,

> ... While among mortals dreaming thus,
> She saw the young Corinthian Lycius
> . . . . . .
> Like a young love with calm uneager face,
> And fell into a swooning love of him
> (I, 215, 6, 218-9)

Lycius is equated with an immortal, Jove -- her ideal; here we have the Endymion -- Cynthia condition repeated. A mortal (in this case, the lamia) is consumed by an absorbing love (Lycius) from an ideal world. As W. Evert says "In her serpent-form, she pines for beauty of a higher kind than her own and for fulfillment of love". [11] She strives to progress into " a sweet body fit for life, / and love, and pleasure..." (I, 39-40), that is, to attain a condition in which beauty can be truth. Such condition means life for her. She steps into a woman's shape as Endymion ascends to a more spiritualized (or humanized) condition.

Cynthia explains to the shepherd prince how some change was necessary before he was fit to blend with her essence

> ... Twas fit that from this mortal state
> Thou shouldst, my love, by some unlook'd for change
> Be spiritualized (IV, 991-3)

Lamia's process of change is thus described :

> Her eyes in torture, and anguish drear
> Hot, glaz'd, and wide, with lid-lashes all sear,
> Flash'd phosphor and sharp sparks,without one cooling tear
> . . . . . .
> She writhed about, convuls'd with scarlet pain
> (I, 150-2, 154)

Now she is " a lady bright, / A full-born beauty new and exquisite" (I, 171-2) ready to "unperplex bliss from its neighbouring pain" (I, 192). Thus, from another perspective, Lycius is equated with Endymion, and Lamia with Cynthia; the roles are reversed.

Like Cynthia, she "condescends" to reward a mortal with her love. "She threw her goddess off, and won his heart / more pleasantly by playing a woman's part" (I, 335-6). Yet she reinforces Lycius' assumption that she is a goddess, telling him she cannot live in a region " empty of immortality and bliss (I, 278) for he

> ... must know
> that finer spirits cannot breathe below
> In human climes, and live: Alas ! poor youth,
> What taste of purer air hast thou to soothe
> My essence ? ... (I, 279-83)

Lycius could but think her essence was divine; thus, to him, she had Cynthia-like qualities. It seems that Keats himself wants us to see the similarity, for he presents her in the serpent-form, as being "full of silver moons", "sprinkled with stars"; she has "starry crown", and her body's grace is "milder mooned", with "crescents", "silver mail", and "golden breed". Such diction identifies Lamia with Endymion's dream-goddess. Otherwise she could as well be identified with Hecate, for the moon-symbol, as I have stated elsewhere, is ambivalent. She may be a goddess from the underworld, associated with sorcery and temptation, a devilish figure bearing a "Circean head". She anticipates, in conception,

R. Graves' "white goddess", a muse and a witch who "demanded that man should pay woman spiritual and sexual homage". [12]

Lycius experiences Endymion's fear of losing his goddess: he " swoon'd, murmuring of love and pale with pain" (I, 289) exactly as Endymion did when grief at the idea of their parting haunted him. The reaction of both Cynthia and Lamia at their lover's swoon is identical. The dream-goddess of Endymion revives him with kisses saying:

> ... I ...
> ... Will press at least
> My lips to thine, that they may richly feast
> Until we taste the life of love again (II, 699-72)

Lycius' goddess

> Put her lips to his, and gave afresh
> The life she had so tangled in her mesh (I, 303-4)

Lycius and Endymion awaken from one trance into another, both shine (to borrow Endymion's words to Peona) "Full alchemiz'd, and free of space", while beholding "the clear religion of heaven". (I, 780, 781)

Endymion's feast (food, sweets, music) symbolism [13] is also repeated in "Lamia". Surprisingly enough R. Gittings comments: "... it is strange that Keats never uses it before this year. In all the elaborate and semi-allegorical wanderings of Endymion, this set of circumstance never once occurs". [14] But Endymion, in Book II, is incited to "Feast on" (II, 454), his appetite being sated with food, before an unearthly scene is disclosed to him. In other passages we have "banquet" equivalents, such as a display of nature's beauties which feeds the senses. The pattern is the same-feast, sweets, a parade of delightful elements, are the prologue to some ethereal manifestation or revelation. In Neptune's

temple [15] , for example, a "glorious revelry" occurs

> ... Nectar ran
> In courteous fountains to all cups outreach'd;
> And plunder'd vines, teeming exchaustless, pleached
> New growth about each shell and pendent lyre;
> . . . . . .
> ... Then dance, and song
> And garlanding grew wild; and pleasure reign'd
> (III, 924-7, 929-30)

This feast follows Endymion's humanitarian task [16] and precedes his watching the multitude of lovers restored to life raise hymns to Neptune, Venus and Cupid, in their divine sphere; dizzy with emotion he swoons away when his dream-goddess speaks "to his inward senses" of their future heaven together. The feast thus precedes a divine manifestation, a pattern to recur later. In "Lamia", we watch such a pattern, (wine, music, beautiful setting):

> Of wealthy lustre was the banquet room
> . . . . . .
> Twelve sphere tables...
> . . . . . .
> ... Upheld the heavy gold
> Of cups and goblets, and store thrice told
> Of Ceres horn, and, in huge vessels, wine
> Come from the gloomy tun with merry shrine (II, 171,173,175-8)
> . . . . . .
> Soft went the music the soft air along (II, 199)

This is followed by a revelation of deep consequence to the mortal:

> Philosophy will clip an Angel's wings
> . . . . . .
> Unweave a rainbow as it erewhile made
> The tender-person'd Lamia melt into a shade
> (II, 234, 236-7)

The aftermath of this shocking revelation is a significant reversal, for Lycius, instead of awakening to new life, sinks into death. The Corinthian did not commit himself to the truth disclosed to him; the

dreamer insisted on the dream which finally sapped his life. Keats' mood is seen to be darker than when he wrote "Endymion". Death by now is a sort of good. The poet, when composing "Lamia" knew the anguish of unrelenting love; he had written to Fanny

> ... You cannot conceive how I ache to be with you: ... for what is in the world ? ... You absorb me in spite of myself... I have two luxuries to brood over in my walks, you loveliness and the hour of my death. [17]

The world seems to offer nothing to equal her love, so that he will not be able to wean himself from her. Likewise Lycius' existence without Lamia was an immense emptiness which could only lean on death.

The parallel with "Endymion" now reaches other important dimension -- the opposition of dream and reality; Lamia's palace was an unnatural place "... none but feet divine / Could ever touch'd there. Sounds Aeolian / Breathed from the hinges (I, 385-7). To enter there Lycius cut his links with the world of mortals, leaving reality behind. He was "harbour'd in" a "purple-lined palace of sweet sin" (II, 31), equivalent to Endymion's jasmine bower or mossy nooks, where the senses carry the soul to ethereal delights. Both lovers melt in finer essences in a region not their own, removed from their true world.

Endymion and Lycius escape from mortality, but both return to it; in this descent, Keats creates a set of images conveying transience or abandonment. At the beginning of Part I in "Lamia", I have already noted such images. Lycius asks his Cynthia: "for pity do not his sad heart belie/Even as thou vanishest shall I die". (I, 259-60), and, "Thy memory will waste me to a shade: -- / for pity do not melt" (I, 270-1) Lycius intuits the transitori-

ness of things in life.

Endymion before Lycius experienced the same sense of transience. The shepherd complains to Peona that

> ... like a spark
> that needs must die, althrough its little beam
> Reflects upon a diamond, my sweet dream
> Fell into nothing - (I, 675-8)

As his dream vanishes

> - all the pleasant hues
> Of heaven and earth had faded: deepest shades
> Were deepest dungeons; ... (I, 691, 71)

Without his moon-goddess, life was wearisome, an "ebbing sea". The feeling of impermanence spoils even his moments of passion with Cynthia

> ... Ah, thou wilt steal
> Away from me again, indeed, indeed
> Thou wilt be gone away, and wilt not heed
> My lonely madness... (II, 745-8)

After the escape into love, he knows how hard is the "return to habitual self".

The day also comes for the Corinthian when the world of flux claims him:

> ... from the slope side of a suburb hill
> Deafening the swallow's twitter, come a thrill
> Of trumpets -- Lycius started -- the sounds fled
> But left a thought, a buzzing in his head (II, 26-9)

his imagination leaves his "golden bourn", his retreat of pleasure; to quote Endymion:

> ... my spirit clings
> And plays about its fancy, till the stings
> Of human neighbourhood envenom all (I, 620, 2)

What the shepherd prince experienced, Lycius is now experiencing; mortality stirs his sense of the noisy and lower sphere. His spirit cannot help being earthbound. Wasserman observes that it

is, in short, the tug of mortality that draws man out of his visions of a beauty that is truth, a bliss that is unperplexed from pain. [18]

The moment of pure bliss is passed for the Corinthian. Then follows the preparation for his nuptial feast; Lycius wanted to mix the two worlds -- the world of reality, outside Lamia's paradise, and the ideal or dream world. Apollonius, the philosopher, enters the palace and his glance does not leave Lamia; reality penetrates her, dispelling her illusionary beauty. She is no longer truth; she vanishes. The poet comments:

> ... Do not all charms fly
> At the mere touch of cold philosophy ?
> There was an awful rainbow once in heaven;
> . . . . . .
> Philosophy will clip an Angel's wings,
> Conquer all mysteries by rule and line
> . . . . . .
> Unweave a rainbow, as it erewhile made
> The tender -- person'd Lamia melt into a shade
> (II, 229, 31, 233, 4-236-7)

Then we have Lycius' ultimate return. His fancy-world is destroyed forever. Lamia was a fantasy, but she was his thing of beauty and he could not help loving her. He lost Endymion's "quiet breathing" and divine fellowship and could not resist the pain of truth. In Endymion's context we are informed that "these essences must be with us, or we die".(I, 29) And Lycius, no longer feeling the essence which Lamia symbolized, dies; his "arms were empty of delight, / As were his limbs of life, from that same night" (II, 307-8).

To sum up, I say that Lycius escaped into a dream world where happiness lay for him. As a mortal he wished to live his ideal in a sphere different from his own, quite unlike Endymion,

who at the end of his quest returned to the world of experience convinced that

> ... I have clung
> To nothing, lov'd a nothing, nothing seen
> Or felt but a great dream ! (II, 636-8)

The nothingness of his former bliss does not destroy him. He consciously and willingly returns. He is saved in his acceptance of a real human love. Endymion's considerations --

> There never liv'd a mortal man, who bent
> His appetite beyond his natural sphere
> But starv'd and died... (IV, 646-8)

fit Lycius' situation -- he always remained a mortal, for Lamia (how could she ?) did not spiritualize him as Cynthia did her lover. Yet Endymion gained his immortality of bliss only after he faced his natural sphere. Lycius has to die, for Keats' philosophy now is against dreamers who withdraw into an imaginary world blind to actuality. D. Perkins explains:

> By confusing dream and reality, the dreamer, who is to have an unhappy end, brings them together. Confronted with actuality, the dream is inevitably dispelled; By contrast with the heart's illusion, reality appears meager and crabbed. Meanwhile, the dreamer, having lived so long with his illusion, has become incapable of dwelling in the actual human world. He cannot bear mortal life as it really is, and crumples at the impact. [19]

The theme of transience, in "Lamia", merges with the theme of reality: Lamia was an illusion, and as such she could not endure. In a reversed way "Lamia" repeats "Endymion"'s affirmations of actuality by calling for return from a purely imaginative refuge which must be temporary. Lycius longed for permanence as much as Endymion, but permanence of illusion can not last.

Lamia has to "abandon" her lover for the same reason that

the Indian Maid gives Endymion:

> ... Believe, believe
> Me, dear Endymion, were I to weave
> With my own fancies garlands of sweet life,
> Thou shouldst be one of all. Ah, bitter strife !
> I may not be thy love: I am forbidden
> Indeed I am - thwarted, affrighted, chidden,
> By things I trembled at, and gorgon wrath
> (IV, 748-54)

This means that as Indian Maid, her true identity is disguised, for later she is revealed as being the moon-goddess. She is an illusion, and as such she is forbidden to achieve happiness as his love; death, she says ("we might die"), is the price they would pay if they persisted living a fantasy; she is not the mortal he believed her to be, she is cheating him as Lamia created Lycius hiding her true identity, a lamia. But the identification of Cynthia with the Indian Maid, as M. Sherwood has it, means

> that warm human love and passion for the ideal are fundamentally one, ... Love has drawn him to completeness of existence in which the real and ideal are blended. [20]

The Indian Maid gives place to Cynthia; human Lamia gives place to serpentine lamia. In both works one truism comes to the foreground: reality, in time, claims its due. Only in truth, teaches Keats, is beauty which endures. The poet also implies, I think, that any obsessive illusion is destructive.

Other touches of realism, in different tones, permeate "Endymion" and resound vividly in "Lamia". Peona, after hearing the reason of Endymion's despondency, understood that dreamers, like her brother, would not listen to advice; her words would be "vain as swords / Against the enchased crocodile" (I, 713-4). In her face could be read "Shame / On his poor weakness ! Yet she

remarks:

> ... Is this the cause ?
> ... It is strange, and sad, alas :
> . . . . . .
> ... That love does scathe
> The gentle heart as northern blasts do roses;
> And then the ballad of his sad life closes
> (I, 721, 2 / 724, 6)

The wordly, experienced Peona saw no concrete cause for her brother's melancholy and despair. Endymion was in search of a shadow of a dream, and she strove to make him see how foolish was his attitude

> ... - Would I so teaze
> My pleasant days, because I could not mount
> Into those regious ? The Morphean fount
> Of that fine element that visions, dreams
> And fitful whims of sleep are made of, streams
> Into its airy channels with so subtle,
> So thin a breathing, not the spider's shuttle,
> Circled a million times within the space
> Of a swallow's nest-door, could delay a trace,
> A tinting of its quality... (I, 747-56)

To her practical mind, vision and dreams have no consistency, they are like the spider's web which do not resist a firm grasp. Life is worth living, even if we cannot ascend to airy regions. She concludes saying that dreams are more slight "Than the mere nothing that engenders them ! " (I, 756). Then "why pierce high-fronted honour to the quick. For nothing but a dream ? ... " (I, 759-60).

For his sister, Endymion was weak minded to thus cling to nothing. Existence is too precious to be wasted. Peona is the conceptual mind of Endymion as Apollonius is Lycius'. She intends, as I can understand by the passages above, to cure Endymion, restoring him to a healthier state of mind. The old philosopher likewise wants to bring Lycius back to reality by coldly shedding light upon his blind evasion. Apollonius

> Had fixed his eye, without a twinkle or stir
> Full on the alarmed beauty of the bride,
> Brow-beating her fair form... (II, 246-8)

He intended to shatter a form whose texture is mere nothing. Lycius like Endymion, was dodging critical thought on his way to the regions of dream. The sage Apollonius says

> Fool ! Fool ! ...
> ... From every ill
> Of life have I preserved thee to this day,
> And shall I see thee made a serpent's prey
> (II, 295-8).

Peona and Apollonius believed in practical reason; Endymion, after several trials, comes to face the rational. Lycius, on the other hand, succumbs when reason dissipates his vision of beauty that to him was truth. Lamia had entangled Lycius as much as Fanny Brawne had entangled Keats. Both were kept "in thrall" by an unconscious "Belle Dame Sans Mercy".

Keats displays other realistic notes in "Lamia", as we can see in these verses:

> Let mad poets say what'er they please
> Of the sweets of Faeries, Peris, Goddesses,
> There is no such a treat among them all,
> Hunters of cavern, lake, and waterfall
> As a real woman, lineal indeed
> From Pyrrha's pebbles or old Adam's seed.
> (I, 228-34)

He means that other pleasures are but illusory and unsatisfactory when compared to what is real -- human love, of flesh and blood. And I recall that Endymion judged similarly, for in Book IV, he reproaches himself for having struggled "... against the tie / of mortals each to each, ..." and turns to a real, mortal love:

> ... My sweetest Indian, here
> Here will I kneel, for thou redeemed hast
> My life from too thin breathing; gone and past
> Are cloudy phantoms. Cavern lone, farewell !
> And air of vision, and the monstrous swell
> Of visionary seas ! ... (IV, 648-53).

This is a definite farewell to illusion whose swell he calls "monstrous".

Such destruction of fantasy has, I think, unconscious contents at its root. Such contents are reactivated and his ego faces them. I have elsewhere stressed that the mother-figure hovers in his works in the form of the moon-symbol. Also, I have discussed his love for Fanny Brawne as a source of conflicting feelings, for she, like his mother, seemed to leave his hunger for love unsated. His libido, then, is transformed into a symbol, a lamia which is thus a projection of his inner unconscious world. Jung informs us that the snake may be the representation of anima, a man's "unconscious feminine". [21] The anima or the serpent means Keats' infantile link with a remote past whose tensions influence and merge in the tensions of the present. Keats himself acknowledged his "gordian complication of feelings, which must take time to unravel and care to keep unravelled". [22]

The killing of the serpent-symbol is significant for Keats struggle to establish his psychic balance. Lamia "was a gordian shape" (I, 47). The serpent, in the Bible, is associated with the image of Eve, and Eve to Keats means both his mother and Fanny Brawne, two vanishing (or deceiving) women whom his psychic energy (libido) has by now figured forth in Lamia.

Nevertheless, Keats is ambiguous in the resolution of the poem: the lamia (Eve, a source of disillusion) is destroyed, and thus the poet seems to have evolved toward scepticism. But he shows that he is not quite free from the spell of a Lamia himself. Lycius could not free himself from her spell - she vanished and he died. Keats may be implying not only that love is a destructive

fantasy, but also that the fantasy is necessary to life. It strikes me that he is implying a kind of "principle of indeterminancy" here (one inherent perhaps in high Romanticism): that to know a thing we cannot live it, or feel it; and if we live it and feel it, we cannot know it. Or, as A. Ward believes the question whether love is a fatal illusion or something vital without which we cannot live has no answer in "Lamia". The reason is

> Perhaps because Keats intended the riddle as part of his poetical effect, perhaps because in his own mind he found no answer. The question is, in fact, the dilema which he had tried all summer to solve - his longing for Fanny Brawne and his struggle to escape. [23]

This poem's allegory reveals Keats conflicting moods; his divided self could not harmonize "Lamia"'s contradiction's. They remain unsolved in poetry as they do in life.

CONCLUSION

Much of Keats' poetry is mythic in pattern, and many of its elements are strongly associated with Endymion's metaphorical language in its essentials. To borrow J. A. Allen's words

> The incidents of the quest can be perceived in many ways as there are individuals to supply them with specific materials from their experience and to colour them with the quality of their imagination. The richness, complexity, and variety of poetic vision is without limit; yet the objects upon which this vision may be focussed are the same today as they were for Dante or Homer, for they are the immutable concerns of humankind. [1]

The wish to escape from a kind of paradise-prison, Adam's innocence in Eden, and the desire to enter the world of action are treated exhaustively in "Endymion". [2]

Any serious assessment of Keats' works unveils, as early as Endymion, that the poet's groping strength lies in "a loving act of acceptance of human destiny -- a yea-saying to the sum of things, an act not of the mind but of the complete being, which is 'the very thing wherein consists poetry'". [3]

Endymion is the human being striving consciously to pass from a lower to a higher condition. His allegorical pursuit lies at the heart of Keats' philosophy which embodies his belief that man's self spiritualizes human experiences or sensations, while stepping from the temporal to the eternal. Endymion's quest for the ideal, developing into a quest for ultimate reality, is the shaping principle of his major poetry, as the two "Hyperions"

and "Lamia", in which Keats moves "away from conceptual and toward experiential cognition", [4] as an analysis of the preceding chapters bears testimony.

Furthermore, he moves from narcissistic aspirations to social involvement, in a self-transcendence. In "Endymion", as well as in "Hyperion", "The Fall of Hyperion", and "Lamia", we observe the poet's undeviating idea of inner development. Keats previously knew which way he should go, even before he was able to go in that direction. His view concerning art and life expressed in the myth of the moon-goddess and her shepherd prince gains more symbolic dimensions in the later works. I believe, thus, that Légouis and Cazamian failed in their judgement of "Endymion" as an error of a poet whose mind might in the future lack balance. Keats shows a steady control of his ideas and the way of translating them aesthetically. "Hyperion", for instance, as I attempted to demonstrate in chapter 4, reveals the poet's focus on evolution and the acceptance of natural laws. Keats' objective contemplation of the world of becoming, Saturn's world, shows the sanity or maturity of his mind. The poet,through the deified Apollo, contemplates "creations and destroyings",that is, human condition. And he concludes that the top of sovereignty is "to bear all naked truths / And to envisage circumstance all calm" (II, 203-4).

It is true that Keats' manner in "Endymion" is often digressive by the overuse of sense-impressions which sometimes produce an ornamental effect; yet it is far from being a poetical error or a rambling composition, for in "Endymion" we can but notice "the outlines of a large and really impressive plan" [5]

The serious purpose is there, claiming the need of experience in, as Keats said, "the vale of Soul-making". Endymion's stages of progression towards that which he believed to be supreme good, implies the schooling of the self, a process of humanization. The shepherd prince learned to look at the earth and its contents chiefly in Books II and III, whereas he irreversibly turned his eyes from a dreamy world in Book IV. This way, I cannot agree with critics like N. F. Ford, A. Lowell and E. C. Pettet (to quote just a few names) who deny the poem its allegorical basis and consider "Endymion" a portrait of sensuousness and eroticism. Moreover, I strongly disagree with the Blackwood's reviewer who faced the poem as sheer idiocy produced by a "Cockney rhymester" with absurd dreams. Lockhart was blind to the symbolism underlying the myth of the Greek shepherd and his Grecian goddess.

Keats meant to gather the experience of "Endymion" to enrich later poems. I think he succeeded. "The Fall of Hyperion" has a soberness of expression which recalls Shakespeare; in "Lamia" we observe "Endymion"'s couplets much improved and firmly controlled. "Endymion"'s touches of realism grow more incisive in these poems. Keats' poetical theories implying an objective view of life are seen in the new "Hyperion", where Keats states that the dreamer and the poet are at opposite poles, for a genuine poet cannot avoid facing humanity while the dreamer "envenoms" his days with "mere nothing". In "Lamia" the opposition dream-reality is sharper, with a dramatic aftermath for Lycius who wanted to persist in his vision. I think it meaningful that Keats himself was satisfied with "Lamia" [6]. In it he perceived his development both technically and intuitively. As M.R. Ridley says, we watch in

"Lamia", "the boy of happy genius growing into the man of shadowed experience" [7]. Evasions are left far behind. Keats' leap into the sea with "Endymion" taught him its depth and its soundings; the trial was profitable for by now experience had instructed him, and as he stated, "axioms in philosophy are not axioms until they are proved upon our pulses" [8].

Keats' idea of doing the world some good, expressed in Endymion's enfranchisement mission (which enfranchises him inwardly as well) gains intensity in Moneta's remarks about the poet's task of meliorating suffering, and in the "wondrous lesson" Apollo read in Mnemozyne's silent face. Endymion, Apollo, and the persona in the second "Hyperion" are examples of a negatively capable mind who, by means of an intense contemplation of life, intuits beauty everywhere, or as the poet says --in light and shade. Endymion's quest is Keats' quest in the "Mansion of Many Apartments", repeated in Apollo's and the poet of "The Fall of Hyperion"'s pursuit of light through dark passages of the world. Lycius, I think, did not want to leave "the infant or thoughtless Chamber", yet suddenly found himself outside the "chamber of the Maiden-thought".

We can see, then, that the important (philosophical) attitudes of the poet are disclosed in "Endymion" and extended into later works. My opinion coincides with that of R. Sharrock quoted in the Introduction, that Keats maintained some fundamental ideas expressed in his early poem. In Keats we observe a process of development without change of vision; the twenty-one year old Keats is a man of sensations and of thought. His heroes are firmly led in the direction of knowledge and understanding. W.J.

Bate's statement that the later Keats was far removed from the preoccupations of the early Keats proves to be groundless.

Finally, there is one basic symbol which by itself evidences "Endymion"'s continuity. I mean the archetypal image, Cynthia or the moon-goddess. Keats' fixation on the mother-figure was blended with other elements of his collective unconscious, so that his psychic energy projected his inner longings and painful wants in the Cynthia-symbol, the "eternal feminine". The moon-goddess is the incarnation of the anima archetype. In "Endymion" she represents beauty, love, and human fulfillment; in "Lamia", she is the ideal and the fantasy: moreover, Lamia - Cynthia is a kind of "terrible mother" who feeds and devours the object of her love. In "Hyperion" and "The Fall of Hyperion" she is the wise and maternal Mnemozyne and Moneta, respectively; here the Cynthia-figure is willing to enlighten Apollo, and the poet (or Keats) in the road of trials. "Endymion"'s quest continues into the two "Hyperions" and "Lamia". In the different contexts of these poems the quest means a pursuit of beauty, love or knowledge (which is reality). In Endymion, Apollo and the poet of the new "Hyperion", Keats conveys man's inner growth leading to a responsiveness to a thing of beauty (whatever its multiple meanings) in the natural world. Such form of beauty, as Keats demonstrates in the poems we have discussed, is perceived by the senses and by means of the imaginative faculty grants us divine intuitions which nevertheless does not estrange man from actuality.

Now I come to another important point in my affirmation of the persistence of "Endymion": Keats' reconciliation in those

poems of seemingly discordant notes -- Platonism and the mundane. In "Endymion" Keats ascends Plato's ladder of Love without losing touch with mortality. Cynthia, the principle of Beauty turns out to be also his mortal love; the heroes in the two "Hyperions" learn to watch the beauty of the world of experience; Lycius is called back to earth's reality. The truth Endymion finds in his quest points to a harmony between the self and the outward world. Sensuous and ethereal aspirations do not conflict in Keats' perceptions; they are not incompatible. The physical gains him the spiritual; the Indian Maid fuses the real and the ideal, the mortal and the immortal. I think that Keats' intention here is to imply that happiness is complete only when there is union of the earthly and spiritual longings. Jung terms the same process that of "individuation".[9] M. Sherwood notes that "here is direct consciousness of unity of being; subtle response between the life within and the life without".[10] In other words -- the Platonic and the epicurean coalesce. Keats relishes sense impressions which work two ways: they give pleasure by themselves and allow apprehension of unseen perfection.

In brief -- by the evidence of the preceding chapters I have but to conclude that Endymion's quest is symbolic of man's spiritual pursuit; whatever the poem's stylistic deficiencies, it must be faced with respect for the poet's earnest intent, for "Endymion" sounds the deep unconscious motifs of Quest we find in myth, while on the conscious level it embodies Keats' governing speculative and critical ideas. Endymion's march significantly underlies the direction of his thought in

"Lamia", "Hyperion" and "The Fall of Hyperion". Endymion's quest is a process leading to an ascent from the subjective-sensual to the Platonic, and finally a return to the social-human. In "Endymion" as elsewhere, Keats is a creature who "has a purpose" and his "eyes are bright with it".

Furthermore, a glance at the twentieth century literature informs us that many writers have drawn on myth in order to express their yearnings either for beauty or for unity, amid the aridness of a mechanized civilization. H. D., Edna St. Vincent Millay, W. B. Yeats, T. S. Eliot, in their own way and with due abstractions, turn to Endymion's Quest. Like Keats, these poets put into myth their doubts and aspirations. It seems to me that poets living in the dome of colored glass, e. g., amidst illusory actuality, are constantly pursuing the sparks of the One - in quest of pure Light. [11] In their imaginative creations we trace an archetypal pattern in which images of innocence and experience exemplify basic human condition or man's vital instincts.

N O T E S

Chapter 1

1 R. Gittings, John Keats: The Living Year.
2 H. B. Forman, ed., The Poetical Works of Keats, p. 56
3 Letter to Hessey, Oct. 9, 1818, in M. B. Forman, ed., The Letters of John Keats.
4 Letter to Haydon, Sept. 28, 1817, op. cit.
5 J. O'Neill, ed., Critics on Keats, pp. 9 - 10.
6 C. L. Finney, The Evolution of Keats' Poetry, p. 438.
7 Ibid.
8 E. Legouis, L. Cazamian, A History of English Literature, p. 1061.
9 Ibid., pp. 1061 - 2.
10 J. M. Murry, Keats and Shakespeare, p. 27.
11 W. Walsh, "John Keats", The Pelican Guide to English Literature, v. 5, p. 227.
12 Amy Lowell, John Keats.
13 E. C. Pettet, On the Poetry of Keats.
14 N. F. Ford, The Pre-figurative Imagination of John Keats.
15 Aileen Ward, John Keats, The Making of a Poet, p. 141.
16 Ibid., p. 142.
17 D. Bush, Mythology and the Romantic Tradition in English Poetry.
18 C. L. Finney, op. cit.
19 Northrop Frye, Anatomia da Crítica.
20 Ibid, p. 202.
21 M. Sherwood, Undercurrents of Influence In English Romantic Poetry, pp. 214 - 45.
22 G. Hough, The Romantic Poets, p. 165.
23 Ibid.
24 W. J. Bate, "Negative Capability", Keats, ed. by W. J. Bate, p. 68.

25 R. Sharrock, "Keats and the Young Lovers," Critics on Keats, ed. by J. O'Neill, p. 52.

26 Ibid.

27 C. S. Lewis, The Allegory of Love, p. 44.

28 C. L. Finney, op. cit., p. 292 remarks that M. Ficino, a philosopher of the Platonic Academy of Florence" "interpreted Plato in the light of the neo-Platonism of Plotinus.... and other philosophers of the Alexandrine period of Greek culture.... The Platonism of the Renaissance, therefore,... is called neo-Platonism." According to Plotinus, God pervades nature, and all creation (including man) is emanation from the One; Plotinus affirms the oneness of all life and with him neo-Platonists assert God as a source of light. But Plato's theories which deny the reality of matter whereas face the beauties of the earth as a step necessary to the contemplation of Beauty which is Truth underlie Plotinus' (or neo-Platonists') thoughts. And it is revelant to stress here that sheer Platonists beheld the "science of beauty everywhere", and similarly Keats stated that he loved the principle of beauty in all things. Yet Keats was not primarily interested in Platonism as a formal body of thought but rather attracted by the Platonic mythology and symbology whose central motif is that of ascent to a central source of light (Plato's sun) equated with Truth, Beauty and Goodness.

29 E. Drew, T. S. Eliot, The Design of his Poetry, p. 24.

30 Nise da Silveira, Jung, Vida e Obra, pp. 72 - 3.

31 E. Drew, op. cit., p. 27.

32 C. G. Jung, Símbolos de Transformación, p. 112.

33 A. Ward, op. cit., p. 11.

34 L. Waldoff, "From Abandonment to Scepticism in Keats," Essays in Criticism, vol. XXI, April 1971, no. 2, p. 154.

35 R. Gittings, John Keats, The Living Year, p. 58.

36 R. Gittings, John Keats, p. 212.

37 Ibid., p. 47.

38 J. E. Cirlot, in Diccionario de Símbolos, p. 296, calls our attention upon the double role of the moon, as Dian and Hecate, celestial and infernal.

39 J. A. Allen, Hero's Way: Contemporary Poems in the Mythic Tradition, p. 195.

Chapter 2

1 Sir Paul Harvey, The Oxford Companion to English Literature, p. 260.

2 C. L. Finney, op. cit., p. 247.

3 Ibid., pp. 252 - 3.

4 Letter to Haydon, April 8, 1818, op. cit.

5 C. C. Colwell, in A Student's Guide to Literature, p. 72, states that "and allegory has four basic characteristics: first, it consists of many elements of meaning; second, each element has one, and only one, meaning; third, the relationship among the elements parallel the relationship among the meanings; and fourth, it expresses the abstract (the meanings) in concrete terms (the elements). Colwell distinguishes between allegory and symbolism by saying that in symbolism we find one element having several meanings, that is, there is one-to-many relationship (p. 74). But in allegory a symbol is a single element of meaning.

Northrop Frye remarks that a structure of images is a continuous allegory when it suggests an idea, something abstract. An allegorical interpretation connects ideas or precepts to a structure of images. A writer allegorizes when he says something further meaning to say something else: "allos" means "also" (N. Frye, Anatomia da Crítica, pp. 92-3). The symbolic representation in "Endymion"'s narrative is a warrant of the poem's allegory. And W. Evert, in Aesthetic and Myth in the Poetry of Keats, p. 106, thus asserts: "That the poem is an allegoty... is a matter of definition rather than -of argument. If Cynthia stands for... she is a symbol. And if allegory is the narrative form of symbolic representation, then "Endymion" is an allegory.

6 see L. Perrine, Sound and Sense: An Introduction to Poetry, p. 77.

7 Letter to George and Georgiana Keats, Feb. 18, 1819, op. cit.
8 D. Bush, op. cit., p. 97.
9 M. Sherwood, op. cit., p. 241.
10 J. A. Allen, op. cit., p. XXXIII.
11 Ibid.
12 W. Evert, op. cit., p. 154.
13 Letter to J. H. Reynolds, Feb. 19, 1818, op. cit.
14 Letter to Taylor, Jan. 30, 1818, op. cit.
15 J. M. Murry, op. cit., p. 32.
16 A. C. Bradley, Oxford Lectures on Poetry, p. 230.
17 Ibid., p. 231.

Chapter 3

1 A. Ward, op. cit., p. 80.
2 Ibid., p. 90.
3 Letter to Bailey, Oct. 8, 1817, op. cit.
4 Letter to Haydon, May 10, 1817, op. cit.
5 Letter to Bailey, March 13, 1818, op. cit.
6 J. Stillinger, ed., Twentieth Century Interpretation of Keats' Odes, p. 2.
7 Letter to George and Thomas Keats, Dec. 21, 1817, op. cit.
8 Letter to R. Woodhouse, Oct. 27, 1818, op. cit.
9 Letter to George and Georgiana Keats, March 17, 1819, op. cit.
10 Letter to George and Georgiana Keats, April 15, 1819, op. cit.
11 Letter to Bailey, Nov. 22, 1817, op. cit.
12 Ibid.
13 Letter to Taylor, April 24, 1818, op. cit.
14 Letter to J. H. Reynolds, May 3, 1818, op. cit.
15 Letter to Bailey, Nov. 22, 1817, op. cit.
16 J. Middleton Murry, op. cit., pp. 28 - 9.
17 Ibid., p. 29.
18 Letter to J. H. Reynolds, May 3, 1818, op. cit.
19 Letter to George and Thomas Keats, Jan. 13, 1818, op. cit.

20 D. Bush, op. cit., p. 60
21 Letter to J. H. Reynolds, May 3, 1818, op. cit.
22 C. L. Finney, op. cit., p. 398
23 L. Trilling, "The Poet as Hero: Keats in His Letters," Critics on Keats, ed. by J. O'Neill, p. 18.
24 Ibid., p. 19
25 E. C. Pettet, "Keats's Romanticism," in J. O'Neill, ed., op. cit., p. 27.
26 Ibid., p. 26.
27 J. Stillinger, ed., op. cit., pp. 3 - 4
28 M. Sherwood, op. cit., p. 166
29 Ibid., pp. 130 - 1
30 N. Frye, op. cit., p. 146
31 R. H. Fogle, "A Note on Romantic Oppositions and Reconciliations," in John Booth, op. cit., p. 37

Chapter 4

1 Letter to C. W. Dilke, Sept. 21, 1818, op. cit.
2 Letter to Reynolds, Sept. 22, 1818, op. cit.
3 Letter to Bailey, June 10, 1818, op. cit.
4 D. Bush, op. cit., p. 120
5 Letter to B. R. Haydon, Jan. 23, 1818, op. cit.
6 My concern here is to draw attention to the fact that Miltonic diction and syntax are traced in "Endymion", and thus they mean another element of similarity between this poem and "Hyperion". The exploration of any Stylistic device (such as stress pattern) which does not contribute to my purpose is not pursued.
7 C. L. Finney, op. cit., p. 291
8 Ibid.
9 For a distinction between pagan and christian Beauty, that is, Platonism and neo-Platonism, see chapter 1, p. 9 above.
10 see chapter 3, p.48 above
11 Letter to George and Georgiana Keats, Sept. 18, 1819, op. cit.
12 Keats can entertain two ideas of history at once: intuitive-

cyclical and linear-progressive. They do not necessarily exclude each other - at least in his mind.

13 L. Waldoff, "From Abandonment to Scepticism in Keats," op. cit., p. 153.

14 Letter to Thomas Keats, June 27, 1818, op. cit.

15 J. Booth, op. cit., p. 108.

16 see Chapter 3, p. 40 above.

17 see A. Ward, op. cit., p. 222.

18 Letter to George and Georgiana Keats, March 13, 1819, op. cit.

19 I mean a Jungian interpretation, see Chapter 1, 1.3.

20 W. Evert, op. cit., p. 236.

21 Ibid.

Chapter 5

1 J. M. Murry, op. cit., p. 81.

2 Ibid., p. 82.

3 W. J. Bate, The Stylistic Development of Keats, p. 179.

4 Ibid., p. 176.

5 see chapter 3, p. 43 above.

6 A. Ward, op. cit., p. 326.

7 see chapter 2, p. 20 above.

8 Letter to Bailey, Nov. 22, 1817, op. cit.

9 W. Evert, op. cit., p. 155.

10 see chapter 3, p. 36 above.

11 see chapter 1, p. 14 above. This is a Jungian view of the moon symbol.

12 R. Gittings, John Keats, p. 505.

13 G. W. Knight, The Starlit Dome, p. 282.

14 D. Bush, op. cit., p. 101.

15 G. W. Knight, op. cit., p. 303.

16 Ibid., p. 290.

17 see chapter 1, p. 13 above; I recall that a Jungian interpretation of such feelings is considered here.

18 Letter to Bailey, July 18, 1818, op. cit.

19 Letter to Fanny Brawne, Oct. 13, 1819, op. cit.

20 A. Ward, op. cit., p. 313
21 Ibid.

Chapter 6

1 Letter to Fanny Brawne, Sept. 13, 1819, op. cit.
2 Letter to Fanny Brawne, July 1, 1819, op. cit.
3 H. B. Forman, C. B. ed., The Poetical Works of John Keats, p. 193
4 M. R. Ridley, Keats' Craftsmanship, p. 253
5 W. J. Bate, op. cit., p. 28
6 M. R. Ridley, op. cit., p. 247
7 Letter to J. Taylor, Feb. 27, 1818
8 see chapter 1, p. 14 above
9 E. R. Easserman, The Finer Tone, Keats' Major Poems, p. 161
10 see chapter 5, note 17
11 W. Evert, op. cit., p. 271
12 R. Graves, The White Goddess, p.4
13 see chapter 4, p. 56 above
14 R. Gittings, John Keats, The Living Year, p. 173
15 see chapter 2, p. 20 above
16 see chapter 2, p. 20 and chapter 5, p.72 above
17 Letter to Fanny Brawne, July 25, 1819, op. cit.
18 E. Wasserman, op. cit., p. 170
19 D. Perkins, "Lamia", Keats, ed. by W. G. Bate, p. 151
20 M. Sherwood, op. cit., p. 241
21 C. G. Jung, op. cit., p. 434
22 Letter to Bailey, July 22, 1818, op. cit.
23 A. Ward, op. cit., p. 308

CONCLUSION

1 J. A. Allen, op. cit., p. XLI
2 Northrop Frye, op. cit., p. 197
3 Middleton Murry, op. cit., p. 127

4 W. Evert, op. cit., p. 193

5 D. Bush, op. cit., p. 98

6 Letter to R. Woodhouse, Sept. 21, 1819, op. cit.

7 M. R. Ridley, op. cit., p. 265

8 Letter to J. H. Reynolds, May 3, 1818, op. cit.

9 Nise da Silveira, op. cit., pp. 87 - 8

10 M. Sherwood, op. cit., p. 19

11 Shelley, in "Adonais", states:

Life, like a dome of many coloured glass,
Stains the white radiance of Eternity (vv. 462-3).

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