

Since they met

a love in Lycius as if he had loved her words "... a whole summer long" (250). And in less than twenty lines Lycius can say, afraid she will depart, "Even as thou vanishest so I shall die." (26) A very concrete relationship is created at a tremendous velocity. Lamia responds coyly, either a test of Lycius to make sure it is his heart rather than his tongue speaking, or else some graduate work from Cupid's college, but anyway she handles him with the playful dexterity she handled Hermes with. She either can not totally divorce herself from her previous role as a goddess, or is playing with Lycius, who, as she says she will disappear, turns pale and swoons. Lamia is good enough to extend her ~~xxxxx~~ pity to Lycius in a kiss, but immediately after starts in on a whole series of lies. She tells him in his semiconscious state that she has a human woman's blood in her veins, that she has been in Corinth a long time, and that she has seen ~~him~~ ^{him} by Venus' temple. Here Keats may be seen as saying through Lamia's lies that dreams capture their, as the poem has it, victims through calumny. These lies are doubly dangerous as they are driven away by the sensual love Lamia is capable of projecting; she with "... every word she spake entic'd him on / To unperplex'd delight and pleasure." A great deal of Lamia's power lies in the fact that she has taken a woman's form, and as Keats says, "... won his heart / More pleasantly by playing a woman's part." This is also a part of Lamia's cleverness, and wisdom in love, as well as a flashback to the early part involving Hermes and the transformation, in which Lamia chooses to be a woman when she could have any other powers or shapes. Not much happens in the rest of the first half of the poem. The two lovers fly to Lamia's house (~~new and divinely built~~), or Lycius' house (~~the guest have been there before~~ which is more than palatial, and in the streets see ^{on the way} Apollonius, who Lycius feels is a "... ghost of folly haunting my sweet dreams." Although Keats has created a perfect lover and dream-love for Lycius, guilt ^{fear} has crept into the picture, and as mentioned before this is an element added here to make the transition to the second part of the poem. literally (This is more to speed the narrative than to remind us that Lamia is a supernatural being, Also note Lycius is unaware of Lamia staying in her woman's role).

Love and dream are not totally satisfying states in the ~~first~~ ^{last} stanza of the ~~xxxx~~ second part of the poem, ~~in keeping with his~~ ^{short narrative style} Keats tells us, and Keats presents the moral of his poem directly in its center:

Love in a hut, with water and a crust,
 Is - Love, forgive us! - cinders, ashes, dust; ^{part II 1-4}
 Love in a palace is perhaps at last
 More greivous torment than a hermit's fast: -

This is as direct a remonstrance of ~~the~~ dream as we have in the whole poem, ~~and~~ probably placed here to save Keats from moralizing at the end, and to interest the reader to read ~~xxxx~~ ^{the} find out what happens. It seems a rather blunt way of breaking out of the ~~xxxxxxx~~ romantic first section, but Keats' entire work is approxiametely half of an act ^{of} a Shakespearean play or a book from Chaucer's Troilus and Criseyde. ~~xxxx~~ Keats also tells us bluntly that Lycius is going to die in the poem, but does leave us the ambiguity of whether if he ~~was~~ returned would he "grow" at the above excerpted moral, or "...Clench('d) it quite." (9) Life for the two lovers is not going well. The living dream although sensually presented in the poetry is beginning to tire Lycius. He wants to become again a part of the ~~xxxx~~ ^{xxxx} active outside world, and Lamia senses it ~~feeling~~ ^{feeling} betrayed. ~~She will be~~ Lycius feels that to again become an active part of the outside world a proper marriage must take place. Here piety and selfishness mix, he seeks sanction (not in the poem, assumed from his past religious performance), and admiration. Dream seems to be a corrupting force