

that leaves the dreamer wanting to exploit in any way the dream he has captured. Lycius rationalizes his desire for marriage to Lamia like this:

What mortal hath a prize, that other men
May be confounded and abashed withal,
But lets it sometimes pace abroad majestic,
And triumph, as in thee ~~XXXXXXXXXXXXXXXXXXXX~~ I should rejoice
Amid the hoarse alarm of Corinth's voice.

(57-61, Prt II)

Lamia acquiesces conditionally; Apollonius must not be one of the wedding guests. This condition ~~of~~ Lamia includes in the wedding plans does ~~two~~ things; it suggests the mutability, ~~of~~ covertness, and evil of Lamia and dream, ~~and~~ wins Lamia some added sympathy ~~from~~ the reader who has ~~no~~ reason to think her overtly harmful in her love, and it sets up the action between Lamia and Apollonius at the wedding. This wedding with its one condition sets up again the ambiguity ~~and~~ the moral value of the dream. Lamia starts out as a well intentioned serpent, and at this point is a ~~xxx~~ fearful prospective bride, who is in love but must fear ~~the~~ love ~~set~~ may destroy her and her lover.

The hall prepared for the wedding banquet is nothing less than a spectacular indoor forest. Lamia is pale, silent and discontent. Keats leaps in in his own voice and asks Lycius a rhetorical question ~~the~~ the guests and Apollonius arrive.

O senseless Lycius! Madman! wherefore flout
The silent-blessing fate, warm cloister'd hours,
And show to common eyes these secret bowers?

Here Keats is for dream, and it is one of the few places he leaves description of ~~the~~ love to be speculative. He may be being jocular, but this interjection certainly ~~is~~ ironic in light of what he does to his protagonists. Apollonius arrives and senses a supernatural force ~~from~~ from the way the house is built and decorated. It is hard for him not to, assuming he partakes of the heavenly ~~setting~~ setting in the stanza 173-190. Things are going well as the guests become inebriated and revel in the potted fernery, but are involved in a swelling tension that is symbolized by the imaginary wreaths Keats places on their heads (223- 229) Lamia wears willows ~~for~~ for sorrow and snakes tongues for deceit, Lycius ~~the~~ the Thyrsus, a Dionysian symbol connoting spiritual flight and removedness from reality, and Apollonius ~~wears~~ wears plain thorns to keep him vigilant. Philosophy embodied in Apollonius is stepping in to destroy the dream of Lamia and Lycius. Keats steps in ~~again~~ to describe the mechanism that will destroy the dream, and the moral superiority of philosophy.

Philosophy will clip an Angel's wings,
Conquer all mysteries by rule and line,
Empty the haunted air, and gnomed mine -
Unweave a rainbow, as it erewhile made ~~xxx~~
The tender-person'd Lamia melt into a shade.

Prt II (st-238)

Dream in this key passage is again ambiguous in its symbolic descriptions, mysterious, "haunted," "gnomed," but still a "rainbow." Lamia here is also closely associated with dream as her name falls in the last part of a long "as clausal" metaphor. Apollonius just stares, now sure of Lamia's evil qualities, and she turns into little more than a shadow. Holding hands, the two die, but not before Lycius totally rejects the old man's wisdom, accusing him of sorcery. The last line grotesquely has the serpent winding about in the ~~winding~~ marriage robes.

"Lamia" is united by setting and description. There is a surreal quality in both parts. The first is made so by the remoteness of the action that places it were, in the foothills of Olympus, the second by the lushness of the decoration in the house that apparently sprung up when Lamia took the form of the woman. Keats simply does not let up