

*sensual*

in his ~~own~~ settings, even when things collapse in the wedding scene, there is a "deadly silence (276), & terror, that are the results of supernatural goings-on. There ~~are~~ the elements of Lamia's painful transformation to a woman, and the fear of Apollonius in ~~the first part~~ Part I to provide a connection with the painful regression of Lamia to serpent again and Lycius' death, and the impending doom in ~~the~~ Part II. Lamia's pathetic and evil character also permeate the entire poem, although the fulfillment of ~~her~~ desires that uplift her, in Part I, turn into fear and return to the serpent state in Part II. She may have changed reaction to things as they occur, but her ambiguous moral character remains a question.

Dream is a destructive element in "Lamia" and it destroys the most innocent participant in the story. Although the dream is pleasant while it is functioning as it should, Keats obviously feels there ~~is~~ limiting factors involved. The dream should not be based outside of reality, although Lycius is not aware of what he is getting into, and if the dream has the power ~~of~~ the one in "Lamia" it should not be exposed to the outside world and rationality. We can sneak around condemning dreaming if we look only to the sensual love that is inherent in it in Keats' poem, but this ~~is~~ not seem to be the overall moral statement he is making. The dream in this poem is based on a pack of lies on Lamia's part, although her motivation seems benign. The dream that Lamia is trying to live out ~~is~~ ensnares an unknowing Lycius, and this is the most insidious of its aspects. ~~is~~ The dream will take the dreamer ~~in~~ without his knowing it and while he is enthralled with it, destroy him. Lycius' death may not be ~~that~~ tragic as it is unnecessary. Keats ~~is~~ trying to simply point out that dreams should be kept secret. It would seem that Keats had something else in mind when he opposed philosophy to dream. ~~He~~ may be taking Philosophy as science or a societies morals, ~~but~~ as philosophy in its most fanciful non-empirical forms approaches dream itself. The problem of the dream in "Lamia" lies in its supernatural aspects. Wordsworth and Coleridge dream of heightened perception, and ~~the~~ dream state can be a mellow, beneficial, and human thing as in Coleridge's "Frost at Midnight" Keats is telling us that man cannot become involved with things beyond his knowledge, or spiritual rank. If he does, even innocently, he is headed for destruction.

I personally feel that Keats made a poor choice in opposing dream produced by supernatural means with science and philosophy, or human morality. The action of the poem is simply too far-fetched, and turns into imaginative mythology. On the abstract level with flat dream and philosophy there is an inherent harmony. If man was stripped of his ability to dream science and knowledge would stop. Keats is working in a tradition that has its roots in ~~the~~ Faust legends, ~~and~~ condemns man's desire to overstep his mortal boundaries. Although Lycius does not seek power, his desire for unnatural love destroys him. The type of love that Lamia represents is tantamount to insanity, or drug addiction, neither of which are usually conditions sought after by normal people, and except in extreme cases his moral ~~is~~ in "Lamia" cannot be found in everyday life. What he is doing ~~is~~ exchanging a love taboo involving familial strife, such as in Romeo and Juliet, with a taboo of the ~~supernatural~~ *political* to develop a love conflict, ~~and as~~ ~~is~~ so far removed from reality as hard as he tries ~~he~~ cannot win much sympathy for Lamia, although ~~my~~ response to the unsuspecting dreamer, Lycius, is sympathetic. "Lamia" is simply a warning to leave the supernatural alone; ~~things conjured or not have~~ no place in a human reality.

*for Lycius*

*Keats  
is  
relating to  
Wordsworth*

*Paradehus*

*political*

~~things conjured or not have~~