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The Diamond Path:
A Study of Individuation in the Works of John Keats

by

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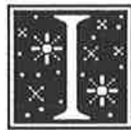
This thesis is dedicated to the memory of "one whose name was writ in water", John Keats (October 31 1795 - February 23 1821).

n the depth of the deep,
    Down, down!
Like veiled lightning asleep,
Like that spark nursed in embers,
The last look Love remembers,
Like a diamond which shines
On the dark wealth of mines,
A spell is treasured but for thee alone.

Percy Bysshe Shelley
Prometheus Unbound 2.4.81-88

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Abstract:

Romanticism as a particular phase in the evolution of Western consciousness is characterised by a creative reconnection to the collective unconscious as a key aspect of introverted thinking. Individuation as self-realisation involves, as does the Romantic imagination, the struggle to unify recreatively through the balance and synthesis of opposites. After a brief discussion of these ideas, this thesis examines the development of Keats' poetry in terms of a basic pattern of transformation in which an initially unified state of consciousness is divided, then re-collected as a "higher" unity through a process of maturation.

Two important uniting symbols - the diamond orb in *Endymion* and the square edged stone at the end of *The Fall of Hyperion* - form the two ends of a thread of development along which Keats' poetry is self-creative through its healing of the "dis-ease" of inner division to reform the unified self. This quest for unity is examined through several paradigms of individuation, all of which are harmonious with the basic principles of Romanticism and Jungian thought. These are, in order, the Neoplatonic quest for the One as Truth and Beauty, the alchemical synthesis of opposites to form the Philosophers' Stone, the Gnostic paradox of the "fortunate fall" into self-division, and the creative tension between the unified Apollonian self and the Dionysian self-divided sufferer who is in principle synonymous with Milton's Satan. Keats accordingly inverts the significance of the Miltonic Christian Fall by ascribing a positive potential to the Dionysian transitional state of paradox. Within this perspective Keats' philosophy of "Soul-making" expresses the Gnostic striving of the divine "spark" as the latent individuality of the self to ascend through the ambivalent space of individuation to conscious realisation.

Through the progressive integration of all these principles, Keats is seen to be an intuitively Gnostic and primarily introverted thinker whose quest for redeeming self-knowledge reflects his own maxim: "That which is creative must create itself."

Declaration:

This thesis contains no material which has been accepted for the award of any other degree or diploma in any University. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis. I consent to this thesis being made available for photocopying and loan.

Signed:

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Abbreviations used in text and notes:

L = *The Letters of John Keats, 1814-21*

CW = *The Collected Works of C. G. Jung*
Individual volumes in *CW*:
PT = *Psychological Types*
SDP = *The Structure and Dynamics of the Psyche*
ACU = *The Archetypes and the Collective Unconscious*
A = *Aion*
PA = *Psychology and Alchemy*
AS = *Alchemical Studies*
MC = *Mysterium Coniunctionis*
SM = *The Spirit in Man, Art, and Literature*

BL = Coleridge, *Biographia Literaria*
DP = Shelley, *A Defence of Poetry*

Chapter One:

THE GENERAL AND GREGARIOUS ADVANCE OF INTELLECT: ROMANTICISM AND THE ARCHETYPE

The enduring resistance of Romanticism to definitive explanations of its central essence reflects its endorsement of a principle transcendent to reason as the foundation of knowledge and being. Jung, who once drily commented, "Thank God I am Jung, and not a Jungian", displays the same reluctance to subjugate intuitive understanding to analysis and systemisation. Here, then, is the essence of both Romanticism and Jungian psychology; at the heart of both is the lived dynamic of the human psyche, the transitional self moving towards a sometimes ideal, always logically elusive goal. The aim of a Jungian approach to Keats, therefore, is not exhaustively to explain, but rather to illuminate the psychological significance of that which, nonetheless, ultimately retains its inherent mystery: the person and that which expresses it, the poet and his works. Jung's constant subjection to the reality of the psyche, the staunch refusal to privilege logical conceptualisation over the intuitive, symbolic, mythic, and metaphoric resonates with Keats' relentless immersion in the lived moment. For Jung as well as for Keats, "nothing ever becomes real till it is experienced."[1]

I shall devote this opening chapter and much of the next to an apologetic for a holistic approach to Romanticism in which I aim to show how Jung's basic ideas concerning the unity of knowledge and existence are in principle synonymous with those of the Platonic tradition, Romanticism, alchemy and Gnosticism. The basic premise of a psychodynamic interpretative approach is that certain texts and the poet's works as a whole represent a process of development which aims to reconcile the actual condition with a hypothetical ideal - an ideal which expansively incorporates both personal and universal dimensions. The consequent prospective quality

of Romantic poetry in general entails a dialectic which moves toward a state of wholeness in which all opposites, including real and ideal, are harmoniously reconciled. This movement of becoming, in which the self is an entelechy rather than a fixed identity, reveals the creative imagination to be synonymous with an autonomous self-creation in that the imagination is the mediator of artistic and psychic balance; in the words of Keats: "That which is creative must create itself" (*L* 1:374, to J. A. Hessey, 8/10/1818).

The experience of a homeostatic, self-creating self, though prevalent in Romantic poetry in general, is as integral to the life and works of Keats as it is fundamental to the Jungian psychology of individuation. Before turning to the main concern of this study - the psychology of individuation implicit in the works of Keats - it will be worthwhile, and in many respects essential as a preliminary rationale, to consider some relevant premises of Romanticism and Jungian thought, partly in order to counterbalance certain biases which persist as unstated assumptions throughout Romantic criticism in general.

It is Jung's essentially expansionist attitude toward literature, paralleling Romanticism's inherent expansion from the personal toward the universal, that sharply marks off both from reductively personal or structural approaches and reveals certain basic intuitions to be common to both. A Jungian perspective, in other words, is not the superimposition of an "external" critique upon literature, but rather a reaffirmation of what is explicit or implicit in Romanticism itself: the translucence of the universal in the individual, the interaction of the process of becoming with the ideal permanence of being.

Jung's psychological equivalent of the universal, his hypothesis of the collective unconscious, underlies his approach to those forms of literature - of which Romanticism is exemplary - which arise from an imaginative connection to the universal psyche. Integral to the mythic consciousness prevalent in Romanticism is the collective unconscious or "objective psyche", which Jung describes as a level of psychic functioning deeper than the

personal unconscious, whose contents and patterns of behaviour are not personally acquired but inborn.[2] In other words, the collective unconscious constitutes a universally present, suprapersonal substrate which expresses itself through consistently identifiable themes and symbols grounded in human history. The psychic basis of myth, Jung's concept of the archetype, as an irrepresentable, formative principle of an instinctual nature, derives from his observation of the repeated occurrence world-wide throughout mythic, religious, and symbolic literature of the same patterns, images, and motifs.[3]

Jung's syncretism, then, as with that of the Romantic poets, is grounded in the existence of the archetype as foundational to philosophic, religious, and artistic thought. It is from this archetypal perspective that Keats perceives how "Every department of knowledge" is "calculated towards a great whole." (*L* 1:277, to J. H. Reynolds, 3/5/1818). A few months earlier in a letter to J. H. Reynolds, following his consideration of the collective wisdom inherent in any particular portion of a literary text, the poet elaborates further on the idea:

> But the Minds of Mortals are so different and bent on such diverse Journeys that it may at first appear impossible for any common taste and fellowship to exist between two or three under these suppositions - It is however quite the contrary - Minds would leave each other in contrary directions, traverse each other in Numberless points, and all at last greet each other at the Journey's end . . . and thus by every germ of Spirit sucking the Sap from mould ethereal every human being might become great, and Humanity instead of being a wide heath of Furse and Briars with here and there a remote Oak or Pine would become a grand democracy of Forest Trees (*L* 1:232, to J. H. Reynolds, 19/2/1818).[4]

Keats' allegoric organicism here emphasises both the instinctive nature of the archetype as well as - in the letter as a whole - its dual role in both the formation and interpretation of a literary text. Reinterpreting Keats' colourful delineation of the social function of the creative imagination, although each tree is distinctively individual, the forest is collectively one: within the "mould ethereal" of the collective unconscious the "Numberless points" of

intersection, as universally encountered archetypes, manifest themselves as common themes, images and patterns of developmental transformation.

It is the interaction between the collective and the individual - the paradoxical discovering nature of artistic inventiveness - which constitutes that "origin-ality" derived from the sharing of the archetypal origin of all works whose mode of articulation is essentially mythic and radically symbolic. Through a Jungian approach, therefore, there is no question of doing injustice to Keats by constraining the unique self-revelation of his works into a preconceived theory that privileges abstraction over detail, ideology over actuality, the universal over the characteristically personal. Jung does not understate the unique achievement of the artistic individual. Through the interaction of the personal and the collective the individual is not reduced to collective standards, but rather the collective is integrated through the distinctive originality of the individual artist.

M. H. Abrams thus misrepresents the paradoxical aim of both archetypal criticism and, by implication, Romantic poetry itself. Far from being, as Abrams claims, reductionist or eliminating the individuality of a work, an archetypal perspective stresses the unique realisation of the archetypal idea. Abrams is not justified in calling myth - the dramatic form of archetypal patterns - an "unartful" phenomenon allied to psychosis,[5] when its role is integral not only as a mode of imaginative thought, but also as a structural principle of the poetry of all the Romantics. His claim that the chief concern of the literary critic ought to be the particularity of a work is far from being reactionary to an archetypal perspective. Abrams sees a problem where a paradox is the solution, and wrongly - irrespective of the alleged invalidity of an archetypal approach - takes upon himself the prerogative of defining and therefore limiting the aims of literary criticism as though his own perspective were neutral. In regard to Romantic literature Paul De Man is more to the point in stating that at its best Romanticism "encompasses the

greatest degree of generality in an experience that never loses contact with the individual self in which it originates."[6]

When dealing with the connection between art and psychology, therefore, only that aspect of art which can be in Jung's words, "submitted to psychological scrutiny without violating its nature" can be dealt with; the "innermost essence" can never be explained,[7] since from an expansionist perspective it is ultimately transpersonal to both the artist and the interpreter. Viewed in this light, Freud's reductive approach to art, which seeks to confine its nature to the neurotic expression of repressed psychic contents, unweaves the rainbow of a creative autonomy which is grounded in the higher imperative of the collective. From an archetypal perspective the poetic process is not restricted by conscious intent, rather the autonomy of the imagination, yielding to the creative impetus from the unconscious, synthesises the opposites of individual and universal.

Shelley shares Keats' characteristically Romantic understanding of the systolic-diastolic relation between the individual and the collective psyche. In his polemical essay, *A Defence of Poetry* (1821), he laments the possibility of artistic deferral to the ideology of utilitarian pragmatism whereby poets are "challenged to resign the civic crown to reasoners and mechanists. . . ."[8] He speaks of the "instinct and intuition of the poetical faculty" which as a power arising "from within" is able to "reanimate . . . the buried image of the past" (*DP* 239-40). A poet, he writes, "participates in the eternal, the infinite, and the one. . . " (*DP* 219). Shelley's insight reflects that of Jung to whom the "instinct and intuition" of the creative imagination corresponds with the archetype, which as "unchangeable form" is the psychological paraphrase of the Platonic Form or Idea (*ACU* 4). A poem is therefore, in Shelley's words, "the image of life expressed in its eternal truth" and consists in the "creation of actions according to the unchangeable forms of human nature. . . . " Thus poetry "in developing new and wonderful applications of the eternal truth which it contains" contributes "episodes to that great poem, which all poets,

like the co-operating thoughts of one great mind, have built up since the beginning of the world" (*DP* 222, 230). Furthermore, in terms of the collective unconscious existing as the universal matrix of creative potential, Shelley's statement that all "high poetry is infinite", being "as the first acorn which contained all oaks potentially", becomes psychologically comprehensible (*DP* 235). For Shelley such "high" poetry is the only valid kind because, in its transcendence of the rational limitations of the "calculating principle", it embraces a wider "circumference of knowledge" (*DP* 228, 238).

Coleridge anticipates Shelley's and Keats' endorsement of the formative principles integral to the imaginative synthesis of the eternal and the temporal, the ideal and the real, the universal and the particular. Following his discussion of the synthetic power of the imagination, which includes its ability to reconcile the "general with the concrete", he paraphrases and appropriates to the poetic imagination John Davies' alchemical allegory of the soul:

> From their gross matter she extracts their forms,
> And draws a kind of quintessence from things;
> Which to her proper nature she transforms
> To bear them light on her celestial wings.
> Thus does she, when from individual states
> She doth abstract the universal kinds;
> Which then re-clothed in divers names and fates
> Steal access through our senses to our minds.[9]

To Coleridge the idea in its most exalted sense is the universal in the individual; like the archetype, the universal is dynamically formative through the imagination. Accordingly, the symbol, as the instinctive self-expression of the archetypal idea, incorporates the particular in the universal, the eternal in the finite.

Wordsworth correspondingly emphasises the ordering function of the archetype. In *The Prelude* (1850) he depicts the imagination as creative, transformative perception which brings into play the archetype as an actively unifying idea that imposes meaning and coherence upon what - to a merely

factual mode of observation devoid of imaginative perception - is lawless, purposeless confusion. Such incoherence, however,

> is not wholly so to him who looks
> In steadiness, who hath among least things
> An under-sense of the greatest; sees the parts
> As parts, but with a feeling of the whole.
>
> (7.733-36)

In view of the ontological equivalence of the archetype and the Platonic Idea, it is not surprising that the rise of Romanticism coincides with a resurgence of the perennial rhizome of Platonic and Neoplatonic thought, if one regards the collective phenomenology of Romanticism as a creative reconnection to the collective unconscious.

The idea of a spontaneous intellectual dialectic is certainly not uncommon in either Western or Eastern philosophical traditions, and underscores the ideas of Plato, Blake and Yeats.[10] The ancient Chinese "law" of Tao postulates a universal unitary reality which manifests as an interacting duality of complementary reality principles common to both mind and Nature. The two poles of the Taoist "One", in which all opposites are reconciled, are not fundamentally concepts but rather intuited ideas which cannot be exhaustively defined. Nonetheless they are characterised by qualities peculiar to themselves. The "active" principle of "yang" corresponds to light, heaven, masculine, the creative power of thought, while "yin" implies dark, receptive, earth, the feminine. A similar correspondence exists in Jung's equating of the archetypal images of Sun and Moon with the dual principles of consciousness, "Logos" and "Eros." The two principles operate and interrelate on both an individual and a collective level. Individually, in accordance with Jung's contrasexual view of the psyche, Logos corresponds to the consciously dominant principle of the masculine psyche (with which I am exclusively concerned), while Eros, the principle of relatedness, represents masculine unconscious femininity.[11] The interaction of these two principles on both the collective and individual level determines both the "spirit" of an

age in terms of its conscious dominant, as well as the psychology of the individual in so far as this reflects the collective while simultaneously retaining its essential masculinity.

In England there was certainly no "Romantic" movement as a consciously enforced creative innovation. Fundamentally Romanticism represented a reversion from the collective dominant of Logos, characteristic of the rational empiricism of the eighteenth-century Enlightenment, toward the feeling-oriented principle of an interrelated oneness of mind and Nature. The enantiodromian law of polarity, first formulated in Western thought by Heraclitus, a fifth century B.C. Ionian mystic of Ephesus, basically states, as does the law of Tao, that when one tendency reaches its maximum intensity a transition occurs to its minimum, which in turn precipitates the opposing tendency (*A* 43, 95, 225). The decay of one conscious dominant is usually accompanied by an irruption of chaos which on a social scale may involve such upheavals as war or revolutionary change. Accordingly, the French Revolution can be seen as symptomatic rather than causal of the transition of European consciousness from the Neoclassical to a Romantic bias. The Romantic age is characterised by an obsession with catastrophic change - a fact which Hazlitt and other critics of the time stressed as being central to the spirit of the age.[12]

The Neoclassical privileging of the rational, epitomised by Pope's declaration in *Essay on Man* that reason supersedes all other faculties, is characterised by a tendency toward the methodological abstraction and objectification of both mind and Nature. The hypostasis of the external, exemplified in the empirical sensationalism of Bacon, Locke, and Newton, was to be fervently denounced by Blake, who pronounced the harmony of all things within the unifying perception of imaginative vision. Romanticism, in which "Nature is Imagination itself",[13] represents in Rousseau's words a "return to Nature",[14] an orientation toward subjective universality as the felt or intuited fusion of inner and outer reality. Since the Romantic dominant of

Eros represents the *unconsciousness* of the masculine psyche, Romanticism, involving the activation of unconscious aspects of psychic functioning, results in the characteristically Romantic tension between conscious and unconscious which becomes imaged as Sun and Moon, light and dark, or represented by the "many" and the "one", thought and feeling, objective and subjective. The Neoclassical hypostasis of analytic reason, grounded in the assumption of an externally knowable cosmos, becomes displaced by the autonomous imagination as the identity of being and knowing within the absolute subjectivity of the self. Furthermore, the inertness of the Neoclassical deductive mode of thought reverts in Romanticism to a dynamic consciousness, since the Romantic reconnection to the unconscious reactivates the archetypal energy underlying symbolic and mythic forms of art.

The reversion from Neoclassicism to Romanticism, then, can be regarded in Blake's terms as a movement away from "reason" back to "energy", from the conscious ego to the interactive union of conscious and unconscious. Neoclassicism, therefore, is metaphorically "sunlit illumination", while the orientation of Romantic poetry is toward lunar imagery and its associated sense of the emotive fusion of separate identities. For Pope and Johnson spatial orientation, as for Medieval Classical writers, yields a vertical perspective in which images concerned with the Sun and illumination are regarded as positive, while pain, death, darkness and irrationality are connected with an opposite negative pole.[15] Psychologically, of course, the implication is that Classical thinking, collectively biased toward consciousness, tends toward an antipathy to Eros, while Romanticism in general attributes a neutral equivalence of value to both the light and the dark, the conscious and unconscious facets of the self.

The laterality of perspective in Romanticism reflects what Wordsworth calls the "primal sympathy" which is diffused throughout mind and Nature. Poetically, the discriminatory analogy inherent in the predominance of simile in Neoclassical literature becomes superseded in Romanticism by metaphor

and symbol as representative of the tendency to replace distinction by identity. While the Neoclassical thinker is self-divided through a discontinuity between subjective and objective, Romantic self-awareness, though conscious of the inner tension between opposites, retains an immediacy of knowledge within the sense of a universality of psyche transcendent to self and Nature. Seeing as a distancing idiom of perception gives way in Romanticism to more empathetic sensations that imply within each separate experience the "feeling for the whole".

The idea of a spontaneous collective reversion from one dominant of consciousness to another presupposes a cyclic dimension to the evolution of Western consciousness. Certain similarities can be seen to exist, for instance, between the alternation from Gothicism to Renaissance consciousness and the reversion from Neoclassicism to Romanticism. The categorical orderedness and vertical orientation of Gothicism reverts to the energism and organicism of Renaissance art (*A* 95), whose accompanying revival of both the dynamics of Hellenistic thought and the unifying quality of Platonism anticipates its Romantic counterpart. It is legitimate, therefore, to regard the resurgence of Platonism accompanying the emergence of Romanticism as an acausal phenomenon expressive of a collective orientation toward the introspective and the unconscious.

What, then, apart from the collective reversion toward the unconscious feminine Eros, accounts for the distinctive self-awareness of Romantic poetry? The coexistence of a second evolutionary principle of consciousness must be postulated to account for the characteristically Romantic emphasis upon the individual. The basic psychological law involved here is that consciousness arises out of unconsciousness (*MC* 97; *SM* 97). An advance in consciousness generates a corresponding introjection of projected psychic contents, in accordance with the basic Jungian premise that everything unconscious is projected. Thus when unconscious projection sufficiently decreases, psychic energy flows back inwards, heightening

consciousness and accentuating the personal self which then becomes the focus of consciousness (*A* 256). In this connection, in his discussion of the shift in consciousness in English literature in general, C. S. Lewis remarks upon the "movement of internalisation . . . in which the psychological history of the West has so largely consisted."[16]

To understand the collective phenomenon of Romanticism as a particular stage in the artistic evolution of European consciousness requires an appreciation of the distinctive psychology arising from the reactivation of the collective unconscious and the simultaneous internalisation of psychic energy: *archetypal subjectivism* thus becomes the psychological essence of Romanticism.

It is worth mentioning parenthetically here the anomalous nature of Blake's relative absence of self-consciousness in connection with the personal subjectivism of Romanticism in general. Blake's self-distancing in most of his prophetic works is certainly at odds with the often anguished narcissism of Romanticism and reflects the distinction made by Jung between the "visionary" and "personalistic" modes of literary creativity (*SM* 89). The visionary mode - to which Jung assigns Blake and Dante (*SM* 91) - derives its archetypal material from the relative impersonality of the collective unconscious, whereas the personalistic mode is grounded in subjective individual experiences, emotions, and passions derived from the psychic foreground of life. Since the boundary between the personal and collective is, however, fluid rather than rigidly dividing, the personal in most Romantic poetry interacts to some extent with the archetypal. Keats, for instance, progresses toward an increasingly visionary consciousness while simultaneously maintaining a personal perspective, a development which results in the archetypal self-consciousness of his later works, *Hyperion* and *The Fall of Hyperion*.

Philosophically the shift from an objective to a subjective basis of knowledge is evident in the German idealism of Kant, Schelling and Fichte,

in which the hypostasis of the "absolute self", anticipated by Leibniz, becomes the epistemological mode of Romanticism. In English philosophy of the early eighteenth century an identical movement occurs away from the passive, empirical sensationalism of Locke toward Berkeley's theories of perception proclaiming the abolition of objective certainty and corresponding apotheosis of the creative imagination.

In summary, the coexistence of an intensification of self-consciousness and an introverted reconnection to the collective unconscious gives rise to the characteristically Romantic *self-conscious tension of opposites.* Romanticism thus involves a re-experience of the collective unconscious at a new level of awareness. Accordingly, archetypal ideas which previously were projected become relatively internalised. Religiosity thereby tends to be displaced from the realm of conscious belief and reasoned ideology toward an imaginative experience of the divine within or - pushed to its ultimate conclusion - *as* the absolute self.

Keats, who eventually comes to realise consciously the coincidence of the archetypes of the divine and the self, understands the evolution of consciousness as the progressive introjection of psychic contents leading to intensified self-awareness. In a letter of November 1817, he discusses the partaking of "this old Wine of Heaven" which as "the redigestion of our most ethereal Musings on Earth" recognises in an individual experience its archetypal "Prototype" (*L* 1:185-86, to Benjamin Bailey, 22/11/1817). In an 1818 letter to Reynolds, Keats, comparing Wordsworth to Milton, judges Wordsworth to be "deeper than Milton" in that he is able to "think into the human heart", an ability which Keats regards as dependent "more upon the general and gregarious advance of intellect than individual greatness of Mind. . . ." He continues:

> Yet Milton as a Philosop<h>er, had sure as great powers as Wordsworth - What is then to be inferr'd? O many things - It proves there is really a grand march of intellect -, It proves that a mighty providence subdues the mightiest Minds to the

> service of the time being, whether it be in human Knowledge or Religion. . . (*L* 1:282, to J. H. Reynolds, 3/5/1818).

In a sonnet to Haydon, after alluding to Wordsworth, Leigh Hunt, and Haydon himself as "Great spirits" who "now on earth are sojourning", Keats declares:

> And other spirits there are standing apart
> Upon the forehead of the age to come;
> These, these will give the world another heart,
> And other pulses.[17]

Since Romanticism represents a developmental stage in the evolution of Western artistic consciousness, to judge its psychology by contemporary norms is unjust. Because all developmental stages are transitional, evaluations of Romanticism presuming the superiority of an objective stance are as transitory and relative as all others. Indeed, those who criticise Romanticism as psychologically defective or immature are often all too willing to discredit the idea of universal values on similarly "enlightened" grounds. Ross Woodman correctly evaluates Romanticism as a relative failure to withdraw psychic projections, yet confusingly relates this to a corresponding lack of rational, scientific objectivity. He then erroneously equates the "myth" of objectivity with Jung's analytical psychology, which he misleadingly refers to as "scientific method", thereby misrepresenting Jung's holism which, transcending objectivity, premises the oneness of matter and psyche.[18] Our own age, in spite of what Woodman implies, is hardly free of projection. Romanticism, in other words, fulfils the psychic potential of its time.

The resurgence of Platonism and Neoplatonism accompanying the rise of Romanticism implies the experience of Neoplatonic principles on a new level of consciousness. Essential to Neoplatonism is the assumption of an *a priori* structure of knowledge grounded in archetypal forms and directed toward a unification of the ultimate principle of "the One" with the diverse phenomena of "the Many". In order to appreciate the psychological correspondence between Jungian thought, Romanticism, and Neoplatonism,

then, it is essential to understand how the metaphysics of Neoplatonism is translated into the psychodynamics of the self.

Jung was familiar with Plato yet does not extend the correspondence between his own thought and Plato's beyond an acknowledgment of the psychological equivalence of the Idea and the archetype. An examination of Plato's Theory of Forms reveals this evaluation to be appropriate. The Form is not content, but rather the possibility of content as an "ideal pattern" or standard to which particular behaviours and entities approximate. As unrepresentable and unifying principles, the Forms are the objects of knowledge *which is regarded as innate.*[19]

From 1946 onward Jung distinguishes between the archetype *per se* - the irrepresentable formative principle - and its manifestation as archetypal image, idea, or behavioural pattern.[20] The archetype, in other words, like the Platonic Form, can emerge dynamically as well as imagistically. In Platonism the ultimate aim of knowledge or goal of consciousness is the supreme Form, the Good (Plato 323), which Plato equates in the *Phaedrus* and *Symposium* with Beauty. Indeed, the search for Beauty in the *Symposium* and the quest for the Good in the *Republic* are different ways of depicting the same philosophic process.

The simile of the Sun in the *Republic* is thus an apt comparison with the Form of Beauty, since the Sun is a well-known symbol of consciousness.[21] Furthermore, the apprehension of the Form of Beauty is a unifying gesture which resolves internal conflict such that increasing inner harmony is equivalent to greater essential Beauty (Plato 444). The Good, then, in Plato's words, "is the end of all endeavour, the object on which every heart is set, whose existence it divines, though it finds it difficult to grasp just what it is. . ." (Plato 304). Clearly, in psychological terms, the Form of Beauty or the Good corresponds to an archetype of central and ultimate importance, the realisation of which is the goal of consciousness - the outcome of an

instinctive drive toward wholeness through the resolution of psychic disharmony.

In Neoplatonic thought the Plotinian "One" contains the resolution of all opposites into a unity which is both immanent in and transcendent to all phenomena. The One forms the basis of the Neoplatonic idea of self-certainty in that as the atemporal self-reflection of Intellect it is the principle of an absolute reflection or absolute subjectivity. Thus self-affirmation directs thought to the operation of the One within itself, which unites its inherent plurality - a principle later echoed by Schelling's idea of a self-affirming identity and Hegel's description of the intellect as a totality mediated to itself and dialectically constitutional of itself through the movement of the "idea" in and toward itself.[22] These key principles are the philosophic equivalents of the central concept of Jungian psychology, the individuation process, which is the psychodynamic synthesis of the Many into the One - the unified self.

The self as the central archetype and the goal of consciousness corresponds to the transcendence of the One of Beauty; paradoxically, the self is also the totality of the personality and as such - again as the One - is immanent in all psychic functioning. In other words, the total personality does not coincide with consciousness, but is a unity - a centre and circumference whose empirical symbols of wholeness are indistinguishable from those of the God archetype (*A* 5, 31). The archetype of the self as the central principle of order supraordinate to the ego co-ordinates an inner homeostasis which moves toward an undivided or "in-dividuated" state of oneness through the balance and synthesis of psychic opposites. This centripetal process transforms the ego-oriented psyche through displacing the ego from the centre of consciousness and setting up another goal of consciousness, the paradoxical self, which psychologically is a union of the basic opposites of conscious and unconscious (*A* 268). In essence this recentring constitutes the realisation of personal individuality, which exists

unconsciously *a priori*, but needs to be consciously differentiated if the individual is to be distinguished from both the ego and the collective.[23]

The self-motivated goal of the individuation process, then, is the conscious realisation of the self, which being perpetually latent not only activates and orders its own realisation, but is spontaneously anticipated in the form of symbols of unity which represent the resolution of opposing forces into One. Thus as in Neoplatonic thought the Many are resolved through self-reflective synthesis into the One, so psychic opposites become individuated into and through the self. As the One is both immanent in and transcendent to the process of becoming, so the self is simultaneously the impetus, mediator, and goal of the individuation process.

In the thought of Plotinus, the alleged founder of Neoplatonism, a distinction is in fact made between the One and the Forms corresponding to the distinction between Beauty, God, or the One as the ultimate goal of dialectical ascent and the archetypes as ideal Forms to which finite particulars approximate.[24] In other words, the One is in some sense beyond the Forms, while simultaneously the Forms exist as aspects of eternal Being (Rist 22-23). The One is thus the origin of Forms in the same way as the self as the whole of the psyche is the origin of the archetypes. This apparent paradox is understandable in view of the essential nature of the Forms, whose dual aspects of finitude and infinitude simultaneously partake of sameness and otherness, of unity and multiplicity (Rist 32). Likewise, the archetype is realised as a diversity of content, while remaining - as an aspect of the collective unconscious - a stable principle of form. In summary, the One of Beauty is therefore simultaneously archetypal Form as the self is the central archetype of unity, and beyond Form as the self is the circumferential whole transcending the individual archetypes.

Through an examination of the "Platonic Philosopher's Creed" as set out by the English Platonist, Thomas Taylor - a contemporary of the Romantic poets - the same principles emerge. The first transcendent cause, "the one",

the "principle of principles", is that which "produces many principles proximately from itself" as "parts to the whole." Thus "all beings proceed from and are comprehended in the first being" which is "prior to all."[25] Furthermore, the Platonic Forms, as with the Jungian archetypes, possess a uniting, perfecting, and connecting power as inherent formative predispositions (Raine and Harper 440).

Since the Ideas are also the basis of an innate self-knowledge, through the Platonic doctrine of *anamnesis* acquired knowledge is the recovery of what was once possessed in a precarnate existence in the realm of Forms, an assumption which underlies Wordsworth's claim in "Intimations of Immortality" that:

> Our birth is but a sleep and a forgetting:
> The soul that rises with us, our life's Star,
> Hath had elsewhere its setting,
> And cometh from afar:
> Not in entire forgetfulness,
> And not in utter nakedness,
> But trailing clouds of glory do we come
> From God, who is our home:
> Heaven lies about us in our infancy!

The psychological equivalent of this is the anamnesis of the individuation process - the "re-collection" of the self from its latent condition of unconsciousness leading to its restoration as the outcome of conscious development. The self as an entelechy thus unites a hypothetical, ideal state of individuated oneness with the developmental process of becoming. In other words, as eternal Being is to temporal becoming, as the principle of Beauty is to the dialectical ascent toward it, so is the ideal to the actual, the individuated self to the individuating self. As with Keats' "poetical Character" - which he likewise distinguishes from the fixed identity of the ego (*L* 1:386, to Richard Woodhouse, 27/10/1818) - the Neoplatonic One is "everything and nothing" in that it is discursively encircled by the *via negativa* of a negatively capable knowledge which defines through exclusion rather than through a positive resolution into conceptual form.[26]

This paradoxical "unknowing knowing" as a self-affirming principle has significant repercussions when considering Keats' negatively capable approach to knowledge and poetic creativity in general. Just as significantly, the correspondence between the process of individuation and the Neoplatonic ascent from the Many to the One allows for an appreciation of the psychological significance of the tension between the real and the ideal in Romanticism.

Like Plato, Plotinus - according to Thomas Taylor - equates Beauty with the ultimate unifying principle of the Good. Thus Beauty is evident in the reduction of the many into one (Raine and Harper 144, 147). In relation to Keats, then, the correspondence of Beauty with the self which is both immanent in and transcendent to the individuation process becomes important when considering the psychological significance of "beauty", which through Keats' instinctive Platonism is not merely an aesthetic ideal, but is revealed on another level as the tension between the transitory "beauty that must die" and the ideal "eternal Being, the Principle of Beauty" (*L* 1:266, to J. H. Reynolds, 9/4/1818). As Keats' own understanding of the significance of beauty deepens, it becomes in *Hyperion* metonymic of consciousness, reflecting Keats' growing reconciliation to the developmental process of change, which as a gradual increase in beauty becomes synonymous with an individual and collective growth of consciousness.

Jungian individuation offers a basis for understanding the connection between Neoplatonism and Romanticism. Conversely, the Romantic synthetic quest for unity, viewed as psychological imperative rather than mere philosophic speculation, dramatises the individuation process. To my mind the Romantic imagination and the Jungian self as the dynamic struggle to unify are - phenomenologically at least - indistinguishable. At the very least one can speak of the imagination as a function of the self; at most they are functionally equivalent as a unifying mode of consciousness.

In view of the Romantic, Neoplatonic, and Jungian emphasis upon the innate grounds of knowledge and poetic inspiration, it is worth revealing how the basic Jungian attitude types operate in Romantic criticism as biases or unstated assumptions which run contrary to the attitudinal bias of Romanticism itself.

Foundational to an understanding of the correspondence between Neoplatonism and Romanticism is the distinction between the two basic attitude types of extraversion and introversion. As fundamentally opposing orientations of consciousness these two types, which manifest as dominant tendencies individually and collectively, are characterised by differences in relation to the object corresponding to differing directions of psychic energy.[27] Extraversion, therefore, as a "positive" response to the object is oriented outwardly and values the object in and for itself. In other words, it emphasises facts rather than feelings or ideas. For the introvert, on the other hand, the focus of interest and energy is displaced from the object to the subject, which evaluates the object solely in terms of its personal relevance or meaning. Thus rational empiricism, for instance, can be viewed as collective extraversion, while Romantic subjectivism can be seen as a collectively introverted bias.

The philosopher William James proposes a comparison similar to Jung's in describing two types, the "rationalist" and the "empiricist". The rationalist, whose thinking is holistic, universal, and monistically uniting is oriented by feeling and a devotion to absolute ideas, "rationalist" being equated here with "idealist." This is clearly the Romantic temperamental bias. The empiricist, on the other hand, inclines toward fact, analysis, and sensationalism which are represented by concretistic thinking. In James' words: "The history of philosophy is . . . that of a certain clash of human temperaments. . . ." Temperament gives a "stronger bias" than more strictly objective premises" in that it "loads the evidence" in one direction or another.[28]

From the perspective of extraverted empiricism the introverted idea, therefore, is reductively an epiphenomenon abstracted from experience, rather than an innate predisposition of the collective psyche (*PT* 304). As Jung points out, our own age of concretistic empiricism is a legacy of the Enlightenment (*PT* 307), which in view of the notion of a collective dialectic represents a reversion from the Romantic emphasis upon the unconscious to a consciousness-dominated thinking.

Kant defines the "idea" as that "whose object is not to be found in experience" since it contains as an ordering principle the "archetype of all practical employment of reason. . . ."[29] Such a view is equivalent to Jung's notion of the archetype as the unconscious determinant behind conscious ideas and imagery. Romantic introversion activates the archetype through its inward orientation toward the imagination, which unites the diversity of experience into the archetypal idea as the guiding principle of comprehension. The introverted attitude is normally oriented by the inborn psychic structure whose basic content is the archetype as the primal mode of instinctive apprehension (*PT* 376).

Jung summarises the distinction between extraverted factualism and the introverted bias toward archetypal thinking in relation to James' typology as follows:

> Just as concrete thinking is dominated and guided by sensuously conditioned representations, abstract thinking is represented by "irrepresentable" primordial images lacking specific content. They remain relatively inactive so long as the object is empathised and thus made a determinant of thought. But if the object is not empathised, and loses its dominance over the thinking process, the energy denied to it accumulates in the subject. It is now the subject who is unconsciously empathised; the primordial images are awakened from their slumber and emerge as operative factors in the thinking process, but in irrepresentable form, rather like invisible stage managers behind the scenes. They are irrepresentable because they lack content, being nothing but activated functional possibilities, and accordingly they seek something to fill them out. They draw the stuff of experience into their empty forms, representing

> themselves *in* facts rather than representing facts. They clothe themselves with facts, as it were (*PT* 305).

The inward-oriented epistemology of Platonism, characterised by a negative relation to the object, can be regarded as introverted, as opposed to the Aristotelian positive relation to the object. An equivalent understanding is evident in Coleridge's belief that every person is born either a Platonist or an Aristotelian.[30] Furthermore he believes it impossible for either type to become the other. Coleridge's criterion of classification is similar to Jung's in that he sees Aristotle as an extravert who judges "by the Senses", forms logical conceptions and is thus the "parent of *Science*", while with Plato "Ideas are *constitutive* in themselves" as "Living, Inborn, Essential Truths."[31]

The Neoplatonic principle of absolute subjectivity as the direct apprehension of the One survives in the idealism of Kant, Schelling, and Fichte, with which Coleridge strongly identified. Thomas Taylor stresses the innate, introverted orientation of knowledge through the inner eye's imaginative perception of the Ideas. One must, he emphasises, reside in and trust solely to the "divine self" for knowledge in disregard of objective certainty (Raine and Harper 157-58). The Neoplatonic "divine self" as the basis of self-conscious reflection consequently serves the same function as the Romantic imagination and the Kantian "absolute self" as the subjective identity of knowledge and being. Coleridge, as a strongly introverted thinker, therefore endorses as an absolute principle the Platonic axiom: "Truth is the correlative of Being" (*BL* 1:142).[32] Kant similarly speaks of a "transcendental substratum" to reason as "the idea of one total reality", and of ultimate "Being" as "the substratum of the greatest possible unity of experience" from which is deduced "the presence of a corresponding archetypal reason responsible for the all-embracing systematic unity of nature."[33]

Coleridge restates Schelling's understanding of the absolute self through distinguishing between "notional understanding" and the immediate intuition upon which "all the *certainty* of our knowledge

depends. . ." (*BL* 1:243). The philosophic postulate: "Know thyself", as the basis of Socratic and Platonic thought, thus reflects the self's capacity to perceive intuitively and reiterate consciously the laws of Nature and mind which are equivalent to the archetypes themselves (*BL* 1:252). These thoughts lead Coleridge to the thesis that all "truth is either mediate, that is derived from other truth or truths; or immediate and original", the latter being "absolute" (*BL* 1:265). The ultimate principle of absolute knowledge, "self-grounded" and "known by its own light", must, in conclusion, be the self-conscious identity of being and knowing (*BL* 1:268).

In relation to Romantic criticism an obvious point to be deduced here is that - hypothetically at least - one can be a Platonist without knowing it. If one's temperamental bias is in the direction of innate intuition, rather than toward the extraversion of knowledge as externally derived, the similarities of thought between any two individuals will tend to be interpreted as parallel intuitions into the same "transcendent substratum" rather than as the influence of one individual upon another. Throughout Romantic criticism in general, however, the emphasis is most commonly placed upon acquired knowledge.

The extraverted bias of regarding what is personally known as acquired overdetermines the role of influence at the expense of what is intuitively perceived. In terms of Romanticism, the faintly ironic point here is that a predominantly extraverted form of criticism is consistently applied to a mode of thinking which is itself strongly introverted. It has been common throughout history, therefore, to regard Plato as the "prophet of poetic truth",[34] while Aristotelian objectivism survives in the sensationalism of Locke and the empiricists.

If one is willing impartially to ascribe a (hypothetically at least) equal credibility to Coleridge, Schelling, Kant, Plato and Jung's points of view, the attempt to prove the derived acquisition of Plato's ideas reflects in itself an extraverted bias which is at most logically inconsistent; certainly from an

introverted perspective it is unwarranted if one is prepared to acknowledge the equal validity of a temperamental bias in the direction of innate understanding.

A good example of the extraverted bias in criticism is the simplistic suggestion that the Romantic poets found the idea of opposites in books,[35] rather than experienced them as innate principles of personal development. While it would be foolish to doubt the all too obvious derivative nature of the majority of Coleridge's philosophical ideas, it is far more difficult to ascribe a learned knowledge - particularly of alchemy, the symbolism of which is ubiquitous in *Endymion* in particular - to Keats. Attempts to prove that Keats was consciously influenced by Thomas Taylor are inconclusive and therefore not only unconvincing, but from a Neoplatonic perspective superfluous.[36] The claim that the Romantic poets learned the symbolic language of mythology from Taylor is counteracted by the equally valid introverted perspective which regards mythic consciousness as the innate disposition of the collective unconscious. Likewise, the causalistic or "influential" bias which attributes to Taylor the transformation of English poetry from Augustan rationalism to Romantic Platonism, disregards the possibility of a natural dialectical reversal from extraversion to introversion.[37]

It would of course be equally biased to deny the influence of Taylor, particularly upon Coleridge, Shelley, and Blake (Raine and Harper 3, 36, 158). One of the aims of a Jungian approach to Romanticism is to counterbalance the critical bias toward extraversion, not to deny the validity of acquired knowledge. Thus while there is ample evidence that Keats was familiar with Plato, the suggestion that his Platonic cast of thought is instinctive is equally valid.[38]

Ultimately - except in indisputable cases - one cannot of course either prove or disprove conscious influence, since that is a matter of unstated prior assumptions, but it is worthwhile from a psychological perspective at least to draw attention to an unacknowledged bias prevalent in Romantic criticism -

and on a broader scale, in Western culture - in general (PT 375-77). If we bear in mind C. S. Lewis's maxim that it is the theory which determines what we observe, we can begin with the presupposition of conscious influence, or with an introverted orientation toward the hypothesis of a collective unconscious such that evidence can subsequently be gathered for either. In summary, one critic who attempts to "prove" the influence of Erasmus Darwin on Keats (for which there is no evidence) nonetheless admits that "if two poets write in similar vein, the latter may be indebted to the former, or it may be that both were drinking from the same stream of ideas."[39] The extended metaphor concluding this quote aptly images the hypothesis of a subterranean stream of archetypal forms which arises autonomously into consciousness.

Approaching literature from an archetypal perspective one in a sense reads "behind" the text as much as discloses archetypal patterns, themes, images and ideas. The majority of archetypal criticism, a prime example being Northrop Frye's *Anatomy of Criticism*,[40] has until now focussed upon the (non-Jungian) archetype as a static principle of textual structure and patterns of imagery - a perspective which has undervalued the Jungian archetype's dynamic aspect as a formative and transformative agent behind the creative process. For while the archetypes do manifest themselves as definite symbols or figures, just as importantly they underlie those patterns of action which constitute the prospective movement of the literary text. Equally, they underlie the creative synthesis of categories of existence which are logically distinct.

Jung's concept of the "psychoid" nature of the archetype - its transcendence of the phenomenological poles of mind and matter - forms the basis of the principle of synchronicity, a term coined by Jung to designate the meaningful connection between two simultaneous, causally unrelated events (*SDP* 215-16). Such events may be physical, psychic, or a combination of both, suggesting that matter and psyche can be postulated as two different aspects of the same underlying reality principle. In place of an essential dualism

between "matter" and "spirit", Jung substitutes the notion of a polarity in which the collective unconscious forms, as it were, a spectrum ranging from an instinctual, physiological pole corresponding to matter, through to an archetypal pole corresponding to spirit. The whole thereby forms a unity in which archetypal images represent the form and meaning of the instincts.[41] Jung's suggestion that the two poles of matter and psyche constitute a fundamentally unified reality in which outer and inner, matter and psyche are no longer distinct thus offers a psychological foundation for an understanding of the synthetic and unitary mode of consciousness underlying all Romantic poetry. Synchronicity, in Jung's words, "postulates a meaning which is *a priori* in relation to human consciousness" and is therein integral to the idea of an absolute certainty such as is expressed in Plato. The archetype as the basis of synchronicity provides the "*a priori* condition for the assignment of meaning" and is the basis of the meaningful, acausal connection between mind and Nature in Romanticism (*SDP* 501-02).

If one approaches literary criticism in terms of the placement and displacement of meaning, the archetype as transcendent to an objective-subjective distinction thus forms the basis of a psychological deconstruction of reader, author, and text-oriented criticism in that an exclusive emphasis upon either ignores the *a priori* presence of the archetype in all psychic functioning.

Since the emergence of New Criticism, literary and critical movements have consistently attempted to supersede Romantic ideas by substituting an anti-romantic or neo-realist bias for an idealism which is falsely represented as either mere wishful thinking, or plain naivete. As I hope has become clear, the psychological essence of Romanticism belies such a simplistic evaluation and exposes in consequence the one-sidedness of critical perspectives which inscribe textual meaning within structural, social, personal, or linguistic bounds. The "objective fallacy" of structuralism, for instance, through viewing the text as a closed system, can be regarded in Terry Eagleton's words as "the dupe of an alienated theory of scientific practice,"[42] which surviving as

a legacy of Cartesian dualism, privileges the analytic compartmentalisation of knowledge over a unified perspective of meaning in which the archetype exists as a symbiotic principle behind all psychic functioning.

The mythic idiom of Romanticism conveys the synchronicity of mind and Nature. Since myth, symbol, and metaphor are the natural language of the archetypes, a predominance of symbolic rather than conceptual thought exists in all Romantic poetry. Jung stresses the importance of the symbol in what he calls the "transcendent function", which through effecting a union of conscious and unconscious allows for a transition from one conscious attitude to another (*SDP* 69,73; *ACU* 289). The archetypes of transformation, essential to attitudinal transition (*ACU* 38), are often expressed through metaphor which depicts the interconversion of differing, often complementary perspectives through an inability to identify solely with one state of mind. Such an undecidability, which modulates between two psychic possibilities, lies at the heart of Keats' best Odes, for example, in which the text becomes self-contesting through the attempt to unite two seemingly opposing attitudes. The archetypes, in other words, can alter a conscious attitude as well as cause it to revert to its opposite (Jacobi 42). Thus the poetic process derives its transformative and transcendent impulse from the energy of the archetype operating through the innate drive toward an ultimate freedom *from* the opposites. The dynamic polarity of thought in the poetry of Keats - the sometimes extreme oscillation from one conscious attitude to another - can therefore in certain instances be read behind the text as the manifestation of the polar nature of the archetype, which in the individuation process moves toward an acknowledgment of the functional equivalence of both poles (*ACU* 36).

Within Keats' distinctive mode of creativity the autonomy of the archetype is unrestrained by the restrictive interference of a conceptualising ego. When the fixed, one-sided tendency of conscious rationality is superseded by a paradoxical awareness which is able to embrace the "light and

shade", the "high and low" of all psychic opposites, the individuation process remains unimpeded. It is this particular psychic temperament which Keats of all the Romantic poets best exemplifies.

Through Keats' prodigiously rapid creative development - through the self-creation of the artistic self - the tension of the opposites comes to be experienced with a strenuous vitality and the self, yielding to the metamorphic drive of the archetype, is transformed at a rate and to a degree unattainable by a more rationally restrained temperament. Keats' poetic development follows patterns which mythically, alchemically, and metaphorically depict the individuation process. Within these lines of development the real interacts with the ideal, the personal merges with the universal, formation proceeds via transformation, repose interacts with the tension of conflict, and the developing self anticipates an individuated finality which remains perpetually elusive.

Chapter Two:

ETHEREAL CHEMICALS: ALCHEMY AND THE ROMANTIC IMAGINATION

The pervasiveness of alchemical symbolism and patterns of development in Keats' poetry warrants a consideration of the relation between the Romantic imagination, alchemy and Jungian individuation, particularly in view of the fact that Keats' understanding of alchemical principles is instinctive. As one might expect, critics are divided - according to their extraverted or introverted predispositions - over the origin of Keats' mythic and alchemical modes of expression. Accordingly, the extravert seeks a causal explanation, while the introvert seeks an acausal inner correspondence.

Wordsworth in his "Preface to *Lyrical Ballads*" (1850) espouses an introverted perspective through his view that the poet expresses "those thoughts and feelings, which, by his own choice, or from the structure of his own mind, arise in him without immediate external excitement" (338-40). An extraverted reluctance to attribute originality to Keats' poetic thought is nonetheless evident in H. W. Piper's discussion of the "influence" of Wordsworth's *The Excursion* upon Keats' writing of *Endymion* and "Sleep and Poetry".[1] That Keats had read *The Excursion* does not justify the claim that it is the "source" of his ideas of imagination and beauty. Keats' instinctive "deep feeling for humanity" need hardly be attributed to the influence of "Tintern Abbey" and *The Excursion* merely because these poems were written by Wordsworth and read by Keats before his writing of "Sleep and Poetry". The notion that the "poet communicates with the spirit in Nature" may well be Wordsworth's central doctrine,[2] but it cannot be said to have originated with him; the alchemists espoused the same idea, although to view it as idea, belief, or doctrine is to disregard its innate aspect and again to infer a bias toward extraverted causality.

Walter Evert, who extravertedly sees Keats as a systematic rather than innately intuitive thinker, believes myth to be a consciously developed technique in *Endymion* and consequently sees this poem, *Lamia* and *The Fall of Hyperion* as allegorical poems, implying the dominance of conscious intent in the poetic process.[3] Similarly, Bernard Blackstone insists that Keats consciously learned hermetic thought, perhaps through the reading of Blake,[4] although he is unable to cite definite evidence for his claim. James Land Jones' study of mythic consciousness in Yeats and Keats is a welcome example of an introverted perspective. Jones views Keats' mythic consciousness as innate and sees no necessity to insist upon sources;[5] neither does Douglas Bush, who refers to Keats' innately mythic temperament.[6]

The introspective, radically symbolic and mythic language of hermetic philosophy of all ages, as well as its affirmation of a meaningful correspondence between mind and Nature, puts it - alongside Romanticism and the Platonic tradition - within an introverted bias which draws its creative inspiration from a perennial substratum of archetypal ideas. Significantly, in relation to the spontaneous reversal of European consciousness, alchemy, which flourished in Europe through to the end of the Renaissance, gradually faded into obscurity during the eighteenth century, being incompatible with an extraverted disconnection from the collective unconscious and the corresponding hypostasis of reason that characterised the spirit of "enlightenment". The dialectical reversal of Romanticism, then, as an introverted reaction to empiricism, entails a reconnection to the collective unconscious involving a reactivation of alchemical themes and symbols.

It was through an understanding of the significance of alchemical symbolism that Jung came to formulate his central concept of individuation. In two of his most important works, *Psychology and Alchemy* and *Mysterium Coniunctionis*, Jung turned his attention almost exclusively to the study of the psychology of alchemy. In the alchemical search for the Philosophers' Stone Jung saw a direct parallel to the quest for the divine inner centre of the

self. As base metals are gradually transmuted into gold, the equivalent of the Stone as the ultimate unity and perfection, so unconscious processes manifesting themselves as archetypal images and symbols are transformed into the psychological equivalent of the Stone, the self. Thus the symbolism of the alchemical process represents a centralising and unifying instinct which culminates in the production of the self as a new centre of totality embracing both conscious and unconscious.[7]

There is certainly evidence in alchemical literature that the alchemists were aware of the ultimately psychic nature of their procedures, as is evidenced by the sixteenth century Paracelsist Gerhard Dorn's injunction to: "Transform yourselves into living philosophical Stones!" (*PA* 222). Hermes Trismegistus, the semi-mythical founder of Near-Eastern and Western alchemy, proclaims from the start that the alchemical "work is with you and amongst you; in that it is to be found within you and is enduring."[8] Mircea Eliade similarly agrees that the alchemists were seeking their own transmutation through the perfection of their materials.[9] Nonetheless, a relatively high degree of unconsciousness prevailed such that the alchemical process can be viewed in general as the projection of the individuation process onto matter.

The union of self and Nature is fundamental to both the alchemical and Romantic imaginative quests. The Renaissance alchemist Paracelsus - one of Blake's mentors - anticipated the Romantic correspondence between objective and subjective reality: "Everything external in nature points to something internal", he writes,[10] therein encapsulating the philosophical basis of alchemical practice - the essential correspondence between the synthetic principles of Nature and the inner impulse toward integration and wholeness. Alchemy is grounded in Nature such that Nature and human nature are to be "conjoined, brought together, and estimated one by the other."[11] The alchemist "brings forth what is latent in Nature" such that alchemy is "the true and sublime Art of Nature herself."[12] The ultimate goal

of the alchemical process, the Philosophers' Stone, as an anticipated totality, represents the paradoxical harmony of contradictory forces resolved into the uniting symbol.

The quest for unity or wholeness central to both alchemy and Romanticism thus replaces the moralism of a redemption grounded in reasoned theological belief systems. In Romanticism and alchemy redemption is, in other words, displaced from the rational by a reassertion of an innate capacity to redeem oneself through the attainment of wholeness. This averment of self-perfection is, then, an instance of the "de-moralisation" of the religious quest, which characterises the subjection of the self to the morally neutral archetypal realm.

The goal of the alchemical procedure is healing self-knowledge (*MC* 90); the extracted quintessence, equated with the final principle of truth, is a panacea (*MC* 477-88). Through the therapeutic power of alchemy wholeness is attained, the dissociation between conscious and unconscious is healed, and the integration of the personality correspondingly achieved (*MC* 546). This redemptive aspect of alchemy is stressed by Paracelsus, who as a physician recognises the basic cause of disease to be a disturbance in the equilibrium of forces which exist as pairs of opposites.[13] One is reminded here of the medieval designation of "dis-ease" or imbalance as "passion" - an apt term in consideration of the Romantic, sometimes anguished self-awareness of the tension between the opposites. The origin of the word "spagyric", referring to the medicine derived from alchemy, appropriately derives from the Greek words for "divide" and "unite", reflecting the alchemical function of the imaginative self (Burckhardt 20).

Since the internal is reflected in the external of Nature, the alchemists' modification of matter is the attempted perfecting of Nature as well as the self. As it is for the Romantic poets, Nature to the alchemists is hierophantic, being not merely alive but possessing as well a sacred dimension extractable as the "subtle" aspect of its material reality. The redemptive process as a perfecting

power thus operates in Romanticism on two levels: as the imaginative extraction of the divine dimension of the self and Nature, and through the cathartic potential of suffering, which moves passionately away from dis-ease toward a state of harmony in which individual and universal wholeness are realised.

In accord with the phylogenic law of consciousness through which unconscious projections are progressively withdrawn, Romanticism represents an evolutionary advance in that the projective aspect of alchemy is relatively absent. Instead of being outwardly projected onto matter, the alchemical archetypes are experienced in Romanticism within the imagination. Thus although the associated patterns and symbols remain similar, they are experienced with an alteration of consciousness by being more consciously related to the individual self.

Of primary significance in medieval alchemical philosophy is the imagination, which is understood as the "real and literal power to create images", as opposed to "phantasia", which merely plays with its objects. The imagination, in contrast, is to "be guided wholly by nature", and as an "authentic feat of . . . ideation" aims not to spin "groundless fantasies", but rather to "grasp the inner facts and portray them in images true to their nature." Furthermore, the imagination is integral to the formation of the Philosophers' Stone.[14]

If we compare Coleridge's view of the imagination with its original alchemical function the correspondence is striking. In *Biographia Literaria* Coleridge distinguishes between the passively perceptive "primary" imagination, and the creatively active, or "secondary" poetic imagination, which "dissolves, diffuses, dissipates, in order to recreate; or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify" (*BL* 1:304).[15] The distinction which Coleridge goes on to make between the creative imagination and "Fancy", which "has no other counters to play with, but fixities and definites", is similar to that made between the imagination

and "phantasia" of the medieval alchemists. Clearly "Fancy", in that it is "modified by that empirical phenomenon of the will", operates solely within the realm of consciousness, which is free only to select, but cannot know the paradoxical *invenire* - the creative discovery of the transformation archetypes which are activated through the confrontation of conscious and unconscious. Coleridge therefore describes the secondary imagination as "co-existing with the conscious will"; clearly he does not equate it with consciousness. In the unconscious, opposites exist in an identified state. The imagination symbolically images the contents of the unconscious in that, as Coleridge puts it: "Symbols give rise to forgotten truths about my inner nature."[16] The symbolic language of the imagination thus emanates from its transconscious basis whereby an image is formed as a concretely perceptible expression of an inner experience.

The alchemical procedure as symbolic of the process of psychic integration is neatly summed up by the phrase which echoes Coleridge's definition: *solve et coagula*, "dissolve and coagulate" (*MC*, editorial note 5). Through the ongoing process of the separation and synthesis of opposites the imagination idealises and unifies the opposites into the ultimate symbol of the self, the Stone, which surfaces in Romantic poetry in numerous guises, including gold, phoenix, diamond orb, square stone and other fourfold symbols of unity. The alchemical procedure was therefore in Jung's words "a work of reconciliation between apparently incompatible opposites" (*MC* 554), a statement which complements Coleridge's definition of the poetic imagination. Here the role of the alchemist as mediator of the transformation of matter is transposed into that of the poet, who:

> diffuses a tone, and spirit of unity, that blends, and (as it were) *fuses*, each into each, by that synthetic and magical power, to which we have exclusively appropriated the name of imagination. This power, first put in action by the will and understanding . . . reveals itself in the balance or reconciliation of opposite or discordant properties. . . (*BL* 2:16).

Note again how Coleridge stresses the relative autonomy of the synthetic process which, though integrated into consciousness through the will, remains ultimately self-moved through the innate drive toward wholeness.

The union of opposites is, as Jung never tires of stressing, a process transcending consciousness (*MC* 6, 381), the pairs of opposites constituting the phenomenology of the self, the paradoxical totality of the psyche. The imagination in both Romanticism and alchemy represents transformation processes symbolically: just as the Stone unites the opposites, so through the imagination the self assimilates the conceptual dualities of experience. Alchemy is thus, in Yeats' words, "the gradual distillation of the contents of the soul. . . ."[17]

In the same way as the alchemists understood the imagination to be "guided wholly by nature", so the Romantic poet "subordinates art to nature" in that the archetypes activated through the creative imagination embody instincts common to both Nature and mind. With this basic intuition Keats declares, therefore, that "if Poetry comes not as naturally as the Leaves to a tree it had better not come at all" (*L* 1:238-39, to John Taylor, 27/2/1818). Significantly, Coleridge follows his last mentioned definition of the imagination with the overtly alchemical poem of John Davies, quoted (in part) earlier. The opening stanza, appropriated by Coleridge to the poetic imagination, stresses a transforming "sublimation", which as an integral aspect of synthesis is necessary in order to achieve the paradoxical union of irreconcilables:

> Doubtless this could not be, but that she turns
> Bodies to spirit by sublimation strange,
> As fire converts to fire the things it burns,
> As we our food into our nature change.

Transformation into spirit, the "sublimation" of the body, chemically corresponds to evaporation, which psychologically corresponds to the integration of an unconscious content (*MC* 238), a principle which sheds some light on the alchemical significance of Keats' emphasis upon the

intensity of the creative process. In a letter written in December 1817, shortly after the completion of *Endymion,* Keats declares that the "excellence of every Art is its intensity, capable of making all disagreeables evaporate, from their being in close relationship with Beauty & Truth" (*L* 1:192, to the George Keatses, 21/12).[18] "Disagreeables", then, correspond to unpleasant, dark, or impure alchemical states which through the unifying perception generated by the holism of great art are reconciled in a unity that to Keats is synonymous with Beauty and Truth.

The connection of "Beauty" with "the One" implied through Keats' criterion of artistic excellence restates the correlation made earlier between the Neoplatonic "One" as Beauty and the self as the final goal of the synthetic ascent from the Many to the One. Yet Keats has apparently not related the two consciously. Since there is no evidence of his acquired knowledge of alchemical writings, it is fair to regard Keats' alchemical symbolism and patterns of change as arising from a spontaneous tendency. Through the transforming role of the poet as imaginative alchemist, the self and its creative expression are simultaneously metamorphosed in such a way that the process of creativity is at the same time an act of self-creation.

It is noteworthy that during the writing of *Endymion* Keats makes his most alchemistic statements regarding the metamorphic potential of the imagination. In a letter of May 1817, while Keats was working on Book One, he writes to Haydon concerning "looking upon the Sun the Moon the Stars, the Earth and its contents as materials to form greater things - that is to say ethereal things. . . ." (*L* 1:143, 11/5). Nature thus becomes - as for the alchemists - the raw material or primal substance from which the ethereal, or quintessential, is extracted. Indeed, symbolic synonyms for the alchemical primal substance or *materia prima* include the Moon, the earth, and its elemental constituents.[19]

In a letter of November 1817, before completing the first draft of *Endymion,* Keats displays a remarkably intuitive understanding of the

equivalence of the creative self to its symbolic parallel, the Philosophers' Stone. He writes to Benjamin Bailey "of one thing that has pressed upon me lately . . . and that is this truth - Men of Genius are great as certain ethereal Chemicals operating on the Mass of neutral Intellect - but they have not any individuality, any determined Character" (*L* 1:184, 22/11). Here Keats' understanding extends beyond the identity of the creative genius with the "ethereal Chemical" of the Stone, for he also acknowledges the transforming ability of the ethereal, that is, the notion that it is, as is the paradoxical self, both the goal and mediator of the alchemical process (*MC* 240). If we combine the significance of this passage with that of the former letter this insight becomes clearer: the "ethereal Chemical" of the self creates the "ethereal things" which arise from the transformation of both self and Nature. The primal substance accordingly becomes in the second letter the "Mass of neutral Intellect" in place of natural phenomena. Furthermore, Keats' understanding of the "poetical Character" as having no individuality or determined character corresponds to the Stone as unable to be limited to any one form or substance (*L* 1:386-87, to Richard Woodhouse, 27/10/1818). Since as the self it is the union of opposites *par excellence,* it can only be described in paradoxical terms. It is thus - as is the Neoplatonic One - everything and nothing; it has no stable identity, it is the Stone of "invisibility" as well as the ultimate identity - the Stone "that is no stone" as Keats' self is simultaneously no self (*MC* 6, 436).

Keats' alchemical intuitions persist in the following year. In the midst of a walking tour in June, a few months after his final revision of *Endymion,* the poet, inspired by magnificent scenery, writes to his brother Tom: "I shall learn poetry here . . . for the abstract endeavour of being able to add a mite to that mass of beauty which is harvested from these grand materials by the finest spirits, and put into ethereal existence for the relish of one's fellows" (*L* 1:301, 27/6/1818). Here the etherealising ability of the poet resides in the

imaginative transmutation of temporal beauty into the quintessential nature of perfected art.

Parallel alchemistic insights occur in Shelley and Wordsworth. Wordsworth affirms the autonomous instinct to unify and harmonise when in *The Prelude* (1850) he states:

> Dust as we are, the immortal spirit grows
> Like harmony in music; there is a dark
> Inscrutable workmanship that reconciles
> Discordant elements, makes them cling together
> In one society.
>
> (1.340-44)

Although this is a musical image, the spontaneous tendency to unify is in principle here an introjection of the alchemical process, through which the *prima materia* is metaphorically identified with the "dust" of human selfhood and the final unity of the Stone becomes the reconciliation of the discordant diversity of human experience. Here, too, an elemental synthesis is implied.

Shelley, like Coleridge, sees the imagination as a harmonising power distinct from reason, operative within, and alchemical in its functional mode. In *A Defence of Poetry* Shelley describes the imagination as "mind acting upon . . . thoughts so as to colour them with its own light, and composing them, *as from elements,* other thoughts. . . . The one is . . . the principle of synthesis, and has for its objects those *forms which are common to universal nature and existence itself*" (emphasis added) (*DP* 217). In Shelley's complex metaphor the entire imaginative process is internalised such that the mind acts alchemically not upon externals, but upon thoughts. Shelley connects through analogy the alchemical synthesis of the elements with its archetypal foundation in the universal "forms" of mind and Nature.

The Romantic correlation between "beauty" and "harmony", which parallels the relationship between the self as both a unity and synthesis of opposites, simultaneously corresponds with the Neoplatonic equating of the

One with Beauty. The seemingly contradictory views that symmetry is the cause of Beauty - which Plato repeatedly implies in the *Republic* - and Plotinus' view that Beauty brings about symmetry are in fact complementary.[20] The self as process both brings about harmony and is, as hypothetical ideal, its ultimate goal since it is both the means and the end of the synthetic ascent to the One of Beauty. Beauty is therefore a Romantic ideal of unity in so far as it incorporates a teleological view of the imagination and the self.[21]

The central maxim of the alchemists is that art is "the imitation of nature in her mode of operation" (Burckhardt 115). To Coleridge, *polarity* as a dynamic synthesis of opposites is a basic natural law. For while logical opposites are contradictory, polar opposites generate each other since, as Owen Barfield notes, each pole is imaginatively implied in the other.[22] The dynamic polarity of mind and Nature as the essence of the ascent to unity in alchemy, Romanticism, and individuation was probably first formulated as a reconciliation theory by Heraclitus. His poetical affirmation of unity ("all things are one") mirrors Coleridge's view wherein the opposites coexist as a unity and the self is coextensive with Nature in general.[23] Heraclitus' vision of unity in which all opposing principles are reconciled, portrays human experience as the interaction between such opposites as life and death, sleep and waking, mortality and immortality, a dialectic which unfolds the "hidden harmony" that reconciles opposed states within the self and in Nature.[24] This "hidden harmony" is the equivalent of Wordsworth's "dark/Inscrutable workmanship" and Coleridge's synthetic imagination, which direct the immanent sense of movement in Romantic poetry. The Romantic visionary dream, always in the future, is Beauty - the ultimate unity which is sporadically anticipated through holistic symbols of the ideal One.

In Plato's Dialogues Truth as Beauty is likewise a *coincidentia oppositorum,* which as the God archetype is symbolically identical to the archetype of the self. For as the self is the "centre and circumference" of the

psyche, so, according to St Bonaventure, is God, whose "centre is everywhere and whose circumference is nowhere" (*MC* 47). Coleridge intuitively recognises the experiential equivalence of God and self through writing in his marginalia to Boehme's *Aurora* that "in the Deity is an absolute Synthesis of opposites."[25]

Shelley connects the "beautiful and the good" as the poetical principle of order with poetry itself as the "centre and circumference" of knowledge (*DP* 238). The self, in other words, can be distinguished conceptually but not experientially from God (*MC* 546). Symbolically it represents the alchemical ideal and the Romantic quest for unity. Furthermore, Shelley goes on to claim that poetry

> subdues to union . . . all irreconcilable things. It transmutes all that it touches, and every form . . . is changed by wondrous sympathy to an incarnation of the spirit which it breathes; its secret alchemy turns to potable gold the poisonous waters which flow from death through life; it . . . lays bare the naked and sleeping beauty, which is the spirit of its forms.

This "sleeping beauty," the latent quintessential, is the artistic equivalent of Wordsworth's "life" of things, and Keats' "ethereal" or "essence", which to Shelley is imaginatively extracted as "spirit".[26]

The contrast between the dynamic polarities of Romanticism and Heraclitus and the static conceptions characteristic of eighteenth-century empiricism underlies the distinction made by Blake and Coleridge between two kinds of opposites. Coleridge distinguishes between "contraries", which are irreconcilable, logical contradictions, and "opposites" that are complementary poles tending toward union.[27] Confusingly, Blake employs the term "contraries" as similar to Coleridge's opposites, while his "negations" parallel Coleridge's contraries. Blake's understanding of the complementarity of dynamic poles underscores the amorality of *The Marriage of Heaven and Hell*.

At the opening of Book Two of *Milton* Blake announces: "Contraries are Positives: A Negation is not a Contrary." Blake's "Beulah", which

represents preconscious innocence, is therefore "a place where Contrarieties are equally True", for this is the essential condition of the unconscious. It is only when the contraries emerge into consciousness that they present themselves as an opposed dualism (*A* 193). In *The Marriage of Heaven and Hell* Blake states:

> Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence.
> From these contraries spring what the religious call Good & Evil. Good is the passive that obeys Reason. Evil is the active springing from Energy.
> Good is Heaven. Evil is Hell.

Further on "Reason" is equated with the "outward circumference of Energy." By replacing a vertical perspective of the psyche in which consciousness is "uppermost" with a concentric perspective in which it is outermost, "Reason" corresponds to the realm of the conscious ego from which operates what Shelley calls in his *Defence of Poetry* the "calculating principle", equivalent to Keats' derogatively named "palpable design" which he ascribes to Wordsworth. The latter is an attitude of willed control of the creative process, whence derive all rational, moral and theological ideologies. Energy, on the other hand, is the psychic energy or "libido", the "active" nature of which is grounded in the morally neutral dynamism of the archetypes.

When the ego is severed from the energy of the unconscious, it becomes the passive servant of reason which, as Blake points out in *The Marriage of Heaven and Hell*, then "usurps its place & governs the unwilling." When, however, the instinctive demands of both conscious and unconscious are given equal recognition the centre point of the personality shifts from the ego to the self, the hypothetical midpoint between conscious and unconscious.[28] As a result the self displaces the ego to become the centre of consciousness and the ego is then free to function in its proper role as the integrator of unconscious contents.

The fact that polar opposites not only interact but also generate each other is the basis of the enantiodromian reversals of attitude which are conspicuous in the poetry of Keats and typify the intensity of a creative temperament that readily generates an excess in one direction, which then precipitates a reversion to its opposite. This catalytic potential of excess is inherent in the process of polarity, as Jung clarifies in *Alchemical Studies*:

> In accordance with the principle of compensation which runs through the whole of nature, every psychic development, whether individual or collective, possesses an optimum which, when exceeded, produces an enantiodromia, that is, turns into its opposite.[29]

In manifesting this principle, psychic ontogeny thus recapitulates phylogeny, while its relation to personal intensity of feeling is summed up in Blake's Proverb of Hell: "Excess of sorrow laughs. Excess of joy weeps."

That the entelechy of self and the teleology of process are given due regard by the Romantic poets illustrates an aspect of Romantic balance in that the ideal is seen as immanent in the real. Keats' poetry certainly develops away from idealism toward an increasing acceptance of the real, which through affirming the necessity of change at times induces a loss of the vision of the ideal.

Alchemy itself conceals a Platonic bias since its focus of concern is toward the production of a unity; rather than seeking the Many in the One, the alchemical goal is the One underlying the Many. Its affinities with Romanticism and Platonism are therefore founded upon the imagination's power to unfold the vision of the One. Coleridge coined the term "esemplastic", meaning "to shape into one", to denote this property of the imagination (*BL* 1:168).

Western alchemy's use of the language and symbolism of Platonism renders the rhizomic connection between the two fairly obvious. Undoubtedly the most important symbol connecting alchemy, Platonism and Romanticism is the sphere. In Platonic ontology the ultimate principle of

unity, the One of Beauty, is a sphere. The One, as has been stated, corresponds to the Jungian self in that it is immanent in the archetypes yet cannot be equated with them, just as the One is immanent in the Platonic Forms yet is itself a supraordinate Form.[30] The complex of Forms or archetypes, in other words, exists in an all-pervading archetype, that of the self. The Forms in totality are thus a many in one and one in many, just as the diversity of the psyche is individuated into the One of the self. Empedocles thus affirms that everything in the state of reconciled unity "is held fast in the close obscurity of Harmonia, a rounded Sphere rejoicing in its circular stillness."[31]

The derivation of alchemy from Platonism is grounded in the idea of the soul's return to its precarnate state of wholeness. In the same way as the soul descends from Being then rises through the dialectical ascent of becoming into a reclaimed unity, so the Stone through the alchemical ascent emerges from its "imprisonment" in matter as a reconstituted One. Plotinus implies the equivalence of alchemy and Neoplatonism as recollected self-knowledge through the analogy that as gold is degraded by its immersion in the earth, so the immanent beauty of the soul is obscured through its imprisonment in matter.[32] The immanence of the Stone in the *prima materia* at the beginning of the alchemical procedure symbolises the latency of the self within the unconscious. The conscious realisation of the self as anamnesis is therefore the recovery of a knowledge that is antecedent rather than cumulative; as Plato puts it, we can learn only what we already know, but do not yet know we know.[33] Jung restates the idea in his *Letters*:

> Originally we were all born out of a world of wholeness and in the first years of life are still completely contained in it. There we have all knowledge without knowing it. Later we lose it, and call it progress when we remember it again.[34]

The doctrine of anamnesis thus forms the basis of the Romantic tension between the real (as a state of transformation) and the ideal (as deferred unity), the eternal and the temporal. While the descent from the ideal is analytic and

is expressed as the tension of the opposites, the ascent to unity is the integration of the opposites in the uniting idea or symbol.

Yeats apprehends the symbolic significance of the sphere as a reconciliation of opposites through stating that "the ultimate reality, symbolised by the Sphere, falls into human consciousness into (sic) a series of antinomies."[35] The recurrence of spherical and its derivative domal symbolism in the poetry of Wordsworth, Shelley, Keats and Coleridge has been amply discussed in G. Wilson Knight's *The Starlit Dome* (1941). Perhaps the most memorable Romantic dome is the "pleasure-dome" of Coleridge's "Kubla Khan" - a symbol which, as Coleridge relates in the poem's preface - arose spontaneously from the unconscious in the context of a holistic vision. Significantly, Coleridge's dome is connected with "the sacred river" which runs through "caverns measureless to man/Down to a sunless sea" - all symbols of the collective unconscious. Furthermore the dome is associated with the synthesis of opposites:

> The shadow of the dome of pleasure
> Floated midway on the waves;
> Where was heard the mingled measure
> From the fountain and the caves.
> It was a miracle of rare device,
> A sunny pleasure-dome with caves of ice!

Here the dualities of above and below, light and dark, movement and stillness, heat and cold, coexist in the unity generated by the dome. The alchemical Stone, then, is predictably a sphere: the aim of alchemical individuation is the reproduction of a unity, the Original Being, who in Platonic thought was a sphere (*MC* 3). Thus the concept of the Original Being represents the goal and anticipation of wholeness (*PA* 236).

Further elucidation of the nature of the Stone is necessary to an appreciation of the significance of the Romantic quest for the feminine, which in Romantic poetry is repeatedly associated or identified with either the Moon, silver, water, or the emotional state of melancholia. The Stone, like the Original Sphere, is androgynous because the masculine-feminine duality

as the primary pair of opposites symbolises the union of conscious and unconscious (*PA* 235). The unconscious of the masculine psyche is feminine and is represented by the archetype of the *anima*. Masculine consciousness is alchemically equivalent to the Sun or gold, while the unconscious depicts itself as the Moon or silver.[36] The union of masculine (gold) and feminine (silver) in the production of the Stone accordingly symbolises the individuation process. Since in alchemy an initial hermaphroditic state is sublimated until it attains the recollected hermaphroditism of the Stone, so the path of individuation leads to a higher synthesis of conscious and unconscious in the self. The Romantic quest for the feminine - predictably integral to Coleridge's hope for a "re-collection" of the dome in "Kubla Khan" - is directed toward the archetypal "sacred marriage", or *hierosgamos*, the central conjunction of the alchemical process.

The alchemical marriage spontaneously amplifies into other symbolic dualities. Keats' alchemical imagination interconnects many synonymous opposites which, apart from gold and silver, Sun and Moon, include the alchemical poles of light and dark, heaven and earth, above and below, spirit and matter, cold and hot, active and passive, life and death, mortal and immortal (*MC* 3). The hermetic "doctrine of correspondences" in which what is "above" is equivalent to what is "below," is intuitively understood by Keats as equivalent to the human psychic condition. In the same letter in which he allegorises those of "genius" as transforming "ethereal Chemicals" he compares the imagination to "Adam's Dream - he awoke and found it truth." The imagination, in other words, as the archetypal fusion of opposites, transcends both conscious and unconscious, and the dualism of waking and dreaming is accordingly one of the alchemical synonyms for the marriage of conscious and unconscious (*MC* 42). Keats goes on to express "a conviction that Imagination and its empyreal reflection is the same as human Life and its spiritual repetition", whereby "the simple imaginative Mind may have its rewards in the repetition of its own silent Working. . ." (*L* 1:185, to Benjamin

Bailey, 22/11/1917). The "empyreal reflection" and the imagination, in other words, form a heaven-earth duality corresponding to the "repetition" of psychic life, which in turn is equivalent to the synthesis of opposites through the alchemical process of *circulation*.

The cyclic transformation of the elements, leading to the production of the quintessence as synonymous with the Original Being, corresponds to "spiritual repetition" which is the circumambulation of the self enacted by the tension of opposites. In this respect the unconscious moves in a metaphoric spiral round a centre and so achieves a gradual approximation to the self, whose central point is a hypothetical ideal which, like the Stone, is never actually attained (*PA* 291). An equivalent idea to that of the self-circling energies of individuation occurs in Plotinus. In the *Enneads* he claims:

> Every soul that knows its history is aware, also, that its movement, unthwarted, is not that of an outgoing line; its natural course may be likened to that in which a circle turns not upon some external but on its own centre, the point to which it owes its rise. The soul's movement will be about its source; to this it will hold, poised intent towards that unity to which all souls should move. . . .[37]

This self-circling process is often depicted as a spider in its web (*PA* 291), recalling Keats' analogy of the imagination's self-creation as being like a spider's weaving of its own "beautiful circuiting" (*L* 1:231-32, to J. H. Reynolds, 19/2/1818), a process which produces uniting symbols.

It is toward the experience of a oneness transcending all opposites - within the self, socially, and as the harmony of Nature - that the individuation process moves. The elusiveness of the ideal implies on a personal level the longing for the individuated self, as the correspondence between Neoplatonism, alchemy, Romanticism and Jungian individuation suggests. Since the ultimate union of opposites is never arrived at but is nonetheless anticipated through its totality symbolism, the archetypal inner marriage is never fully consummated. This deferral of wholeness surfaces in Keats' poetry as the elusiveness of a perfected union with the feminine. As

well it underlies the self-betrayal of idealistic dreaming in *The Fall of Hyperion*, the inability of the ideal to be "earthed" into reality in The *Eve of St. Agnes*, *Lamia* and *Endymion*, and the sense of deception, loss, and disappointment that accompanies the escape of the ideal in "Ode to a Nightingale".

While each of these poems is readily relatable to Keats' personal psychology, it would be unrepresentative of Keats' poetry as a whole, however, to present it as an exact diachronic mirroring of psychic development. Keats is the least egoistic of the Romantic poets. His excursions into drama and narrative poetry are on the whole remarkably free from introspection, although certain developmental trends can be extracted from those poems written in a predominantly self-conscious frame of mind. These include all of his better known works, in which to be - in Keats' words in *Endymion* - "Full alchemiz'd" is the foremost aspiration of the self, ultimately within its social context. I shall now turn, then, to a consideration of *Endymion*, which as representative of a relatively early phase of Keats' development, and as his most recognisably alchemical poem, depicts the reconciliation of opposites as an individuation process.

Keats' choosing of the Greek myth of Endymion and Phoebe as the basis of his 4000 word narrative poem implies the relevance of the myth to his own stage of development at that time. In his letters Keats compares himself to the hero of *Endymion*. It is noteworthy that in a summary of the poem in a letter to his sister he mentions the solitary, contemplative nature of Endymion, as well as his association with sleep and dreaming (*L* 1:154, 10/9/1817), in view of the conduciveness of such social and mental states to an exploratory self-searching. Both "sleep" and "dream" are metaphoric of a temperamental affinity with unconscious activation, while the isolation of the individual tends to induce a compensatory animation of the psychic atmosphere. Keats' initial instinct for solitude led to his retreating to the Isle of Wight in April, 1817, to begin working on the poem, for which he confessed to having no

definite plan or "inward feeling of being able to finish."[38] The poem can therefore be justly regarded not primarily as the outcome of conscious intent, but on a deeper motivational level as an inherently purposive myth arising from a relatively autonomous flow of creative energy.

From a Jungian perspective *Endymion* as a journey into self-knowledge delineates a transitional phase in a process of personal development. To approach the mythic structure of the poem psychologically, rather than analogically or allegorically, is to view it as the portrayal of transformation processes which present themselves symbolically. That Endymion is identified with Keats himself Shelley also recognises through commenting that "everything seems to be viewed by the mind of a poet which is described in it."[39]

Endymion as the archetypal hero journey concerns the quest for wholeness through the alchemical balance and synthesis of opposites. The dual aspect of the quest, the search for the exiled treasure of the self as equivalent to the alchemical Stone, and union with the feminine principle as representative of the unconscious, are in essence one and the same since the reunion with the anima as the union of conscious and unconscious re-establishes through an anamnesis the androgynous unity of the self. Since the re-collection of the estranged feminine necessitates a confrontation with the unconscious, the hero quest inevitably involves a symbolic death, descent, or disintegration as the necessary "depression" of consciousness toward the unconscious.

The synoptic plot of *Endymion* is mythically archetypal as well as "pre-literary" or "psychologically anterior".[40] Its nuclear theme is enacted through images encountered in classical poetry and medieval romances which accord with a central mythic pattern involving separation of the hero, an "initiation" entailing the conflict of opposites, and a symbolic return.[41] As a vegetation king Endymion is connected with the seasonal death-birth cycles of Nature; in

alchemy the resurrection of the Original Being as the Stone out from the primal chaotic substance parallels Endymion's progress toward unity.

The dynamics of descent and ascent are thematically central to *Endymion* and express the emotional realisation of opposites which leads ideally to their equilibrium. As an encounter with the personal and collective unconscious, the descent is understandably fraught with danger as well as reward, since the archetypes are ambivalent. Through the psychic law of polarity they all spontaneously exhibit good and evil, creative and destructive, light and dark aspects (*A* 267). Yet the archetypal marriage - the alchemical *mysterium coniunctionis* - must be fulfilled if the individuation quest is to be realised through a retrieval of the treasure of the self, and this is precisely what is *not* fully achieved in *Endymion*.

In alchemy the divine marriage as the union of mortal and immortal symbolises the imaginative reconciliation of opposites as well as the Gnostic, Neoplatonic, alchemical and Romantic view of the self as essentially divine. From a Jungian perspective the "divine self" is a consequence of the experiential equivalence of God and self as the central archetype of wholeness. The sacred marriage as the union of archetypal figures in the rebirth myths of antiquity is prefigured by the deathlike descent of the mortal hero to the underworld, followed by an ascent which culminates in union with an immortal feminine figure. Since the anima is an archetype and as such is only partly personal (*MC* 108), it possesses a characteristic numinosity and is personified as a goddess, or as that which is in a mysterious or elusive sense beyond the human.

The archetypal marriage underscores the union of conscious and unconscious in *Endymion* as the restored oneness of the androgynous self. Certain aspects of the poem are consequently proleptic of a growth of consciousness extending beyond its own limitations. In Book Two the orbicular symbol of totality as the self to be retrieved remains visible *from a distance*. In the writing of *Endymion* Keats is already anticipating *Hyperion*, a

poem which expands laterally to embrace a wider human perspective, as well as "vertically" through its greater emphasis upon the attitudes of consciousness. For *Endymion* is emphatically a Moon-oriented poem: its dominant feminine symbolism implicates the unconscious as its main illuminative source. The feminine light of the Moon, which in Book Three seeks out Endymion within the "sea" of the unconscious, anticipates the coming of the Sun, the increased participation of consciousness (*MC* 229), which does not eventuate until the writing of *Hyperion*. Since the synthesis of opposites requires the full co-operation of consciousness, the divine marriage does not occur in *Endymion* and a divided psychic situation persists to the end.

The central theme of the poem - the love of Endymion and the Moon goddess - expresses the complementary nature and compensatory influence of conscious and unconscious. A lover of the Sun as well as a vegetation king, Endymion remains subject to the Moon's influence, over which he has little control. The Moon, alchemically synonymous with "silver" and "Queen", is in effect the principle of "eros", or relatedness, which unlike discriminating "logos" blends things together and underlies the overall synthetic tone of the poem (*MC* 179).

Keats' own aversion to the conscious control of the creative process is evident in his hostility to (what he at least perceives as) Wordsworth's allegoric or rational creative bias. In a letter of February, 1818, Keats writes derogatively of being "bullied into a certain Philosophy engendered in the whims of an Egotist" and goes on to state: "We hate poetry that has a palpable design upon us" (*L* 1:223-24, to J. H. Reynolds, 3/2), poetry, that is, which is contaminated and intrusive through the positive capability of reasoned intent. Whereas symbols arise spontaneously from the unconscious, allegory is the deliberate manipulation of symbolic modes of expression. Contrived comparisons are therefore not true symbols. In a later letter Keats contrasts with the "wordsworthian or egotistical sublime" his own "poetical Character",

which is simultaneously "every thing" through its extensive identity with external reality, and "nothing" through its lack of the "unchangeable attribute" of a fixed identity (*L* 1:386-87, to Richard Woodhouse, 27/10/1818).[42] The poetical Character's mode of knowledge, epitomised for Keats by Shakespeare, is the "*Negative Capability*" of which he writes in December, 1817, just after his completion of the first draft of *Endymion*. In contrast to the positive ability of reason, Negative Capability is able to be "in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason. . . . " Keats considers Coleridge, in contrast, to be "incapable of remaining content with half knowledge" (*L* 1:193-94, to George and Tom Keats, 27(?)/12/1817).

Like the alchemical process, Endymion's journey is a metamorphosis involving symbolic death and rebirth, disintegration and integration, the decay of one principle and the ascendancy of its opposite. In the same way as each step in the alchemical process moves closer to the final androgynous One, the equivalent of Neoplatonic Beauty, so *Endymion* can be seen in Keats' words as a "regular stepping of the Imagination towards a Truth" (*L* 1:218, to John Taylor, 30/1/1818). Keats wrote these words in reference to an important passage in the First Book of the poem where Endymion expounds to Peona the motivation behind his quest for immortal love, yet the implied autonomy of the imagination is applicable to the poem as a whole.

A Jungian approach to the mythic mode of *Endymion* presupposes the transconscious control of the poetic process in view of the goal-directed striving toward inner unity. That Keats admits to having no definite plan for the poem attests to this, as does the following passage from a letter referring to the same forementioned part of Book One:

> 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 that they are all in their sublime, creative of essential Beauty. . . (*L* 1:184, to Benjamin Bailey, 22/11/1817).

These words occur just after Keats' analogy in the same letter of the selfless self of creative genius with "ethereal Chemicals", and it is perhaps no accident that "sublime" as an epithet of the imagination alchemically equates with "evaporate" - the term Keats uses a month later in designating "the excellence of every Art" as its "intensity", which is "able to make disagreeables evaporate, from their being in close relationship with Beauty & Truth" (*L* 1:192, to George and Tom Keats, 21/12/1817). Here again Beauty and Truth are connected; in the former letter, as in the concluding aphorism of "Ode on a Grecian Urn", they are synonymous as the principle of unified knowledge and existence. The imagination, in other words, through the intensity of creative passion "seizes" all conceptual dualities and fuses them into one.

Keats wrote in October 1817:

> Endymion . . . will be a test, a trial of my Powers of Imagination and Chiefly of my invention which is a rare thing indeed - by which I must make 4000 lines of one bare circumstance and fill them with Poetry. . . (*L* 1:169-70, to Benjamin Bailey, 8/10).

The inventiveness of *Endymion* is the discovering *invenire* described by Coleridge as that which, first put into practice by the will, reveals itself in the balance and synthesis of opposites. Keats implies the relative autonomy of the poetic process of *Endymion* through his depiction of it in the same letter as "a test of Invention which I take to be the Polar Star of Poetry, as Fancy is the Sails, and Imagination the Rudder" (*L* 1:170). The metaphor missing yet inferred here is the "stream of rhyme" of Keats' earlier Epistle of September 1816, "To Charles Cowden Clarke". The first 20 lines of this 130 line poem constitute an exquisite analogue of a creative attitude in which the unconscious plays a vital role:

> Oft have you seen a swan superbly frowning,
> And with proud breast his own white shadow crowning;
> He slants his neck beneath the waters bright
> So silently, it seems a beam of light
> Come from the Galaxy: anon he sports, -
> With outspread wings the Naiad Zephyr courts,
> Or ruffles all the surface of the lake
> In striving from its crystal face to take

> Some diamond water drops, and them to treasure
> In milky nest, and sip them off at leisure.
> But not a moment can he there insure them,
> Nor to such a downy rest can he allure them;
> For down they rush as though they would be free,
> And drop like hours into eternity.
> Just like that bird am I in loss of time,
> Whene'er I venture on the stream of rhyme;
> With shatter'd boat, oar snapt, and canvass rent,
> I slowly sail, scarce knowing my intent;
> Still scooping up the water with my fingers,
> In which a trembling diamond never lingers.

Keats allegorically captures here the spontaneity of the inventive imagination. The "stream of rhyme" represents the unconscious flow of psychic energy which is translated into movement. The poet's visual analogue encapsulates the energic quest for unity which necessitates the co-operation of the will with self-genesis. One of Keats' favourite images, the lake, represents the unconscious in that water is its most frequently encountered symbol. The "diamond water drops" are retrieved from its "crystal face", that is from the surface as the interface between conscious and unconscious where unconscious contents emerge into consciousness. As separate "drops" from the unconscious they represent the dissolved, dispersed, or fragmented aspects of the self which are re-collected into one, synonymous with the alchemical Stone as "diamond" (*PA* 244, 261) - a symbol which recurs in *Endymion* as a totality symbol.

The theme of the Protean transforming energy of the unconscious and its mirroring of the self is anticipated in the earlier "To George Felton Mathew" in which the poem's human subject is imaginatively cast by Diana "in the stream" - the "source" of outpoured inspiration - and transformed there by Apollo "from a flower" into a "fish of gold". Keats then describes how his friend "next didst seem/A black-eyed swan upon the widening stream;" and how he "first didst in that mirror trace/The placid features of a human face. . ."(76-89).

As an archetype the self is autonomous and cannot be controlled, altered, or deterred by the ego (*A* 6). Always, as with all archetypal contents, it

"would be free," for the archetype can never be fully integrated consciously. Its energy gravitationally tends to descend from the surface temporal realm back into the atemporality of the collective unconscious. The archetypal contents, in other words, "drop like hours into eternity" since the treasure of the diamond self is elusive rather than containable or retainable by the conscious will.

Keats' venturing on the stream of rhyme with scarcely any conscious control nor known intent anticipates his confessed uncertainty of plan in the writing of *Endymion*. The final six lines of the quoted passage of "To Charles Cowden Clarke" provide insight into Keats' own experience of creativity as being simultaneously a process of discovery and invention. What is retrieved from the stream of rhyme is already there, in an unconscious state of motion, yet its resolution into clarity requires its willed crystallisation into an artistically accessible form. The extended metaphor within these lines illustrates, too, the dynamic mirroring of mind and Nature. Nature, like the Romantic imagination, mediates the opposites: the One and the Many of the stream and its drops, the "above" and "below" of a waterfall (*MC* 473), its seasonality, death and rebirth, creation, destruction and cycles all have their counterparts in human psychology.

That *Endymion* is an alchemical poem has been insightfully acknowledged by Blackstone (133),[43] who attempts to relate it separately to hermetic thought and Jungian ideas, yet does not connect the three. Consequently he fails to appreciate the poem's alchemical significance in respect to its many symbols for the union of opposites. Blackstone views the poem as essentially a transforming "pilgrimage" through the elements, with the four Books consecutively representing fire, earth, water and air (132). I agree with Katharine Wilson that one is hard-pressed to resolve this pattern clearly,[44] for although the elements are diffused throughout the poem as a whole, the transformations in *Endymion* are not visualised primarily as elemental.

In the chapters that follow I aim to show how alchemical principles operate throughout *Endymion* as well as in Keats' poetry as a whole, and how they interact with complementary paradigms of individuation, all of which centre upon the imagination's quest for unity.

Chapter Three:

A SPACE OF LIFE BETWEEN: THE MYTHIC PATTERN OF *ENDYMION*

Throughout *Endymion* an undecidability of attitude remains apparent, particularly toward the anima as representative of the unconscious and as an important archetype which is polymorphically imaged. In Book Four an alternation occurs between the light, heavenly pole of the archetype - the gold-haired maiden - and the dark earthly pole, the Indian maid. This oscillation of attitude, which moves toward yet never arrives at a final synthesis, results from consciousness repeatedly identifying with one pole of the archetype. For synthesis to occur the opposites must be consciously united; the "splitting" of the anima indicates an incomplete transformation resulting in the deferral of desired wholeness. Jung's description of the ambivalence of this particular state of mind is readily applicable to *Endymion*:

> The state of imperfect transformation, merely hoped for and waited for, does not seem to be one of torment only, but of positive, if hidden happiness. It is the state of someone who, in his wanderings among the mazes of his psychic transformation, comes upon a secret happiness which reconciles him to his apparent loneliness. In communing with himself he finds not deadly boredom and melancholy but an inner partner; more than that, a relationship that seems like the happiness of a secret love, or like a hidden springtime . . . holding out the promise of future harvests (*MC* 430-32).

At the end of *Endymion* the two poles of the anima are revealed as dual aspects of the one archetype, but the conscious stance remains undecided. Keats' intuitive understanding of his own psychic condition is in this respect evident in his preface to the poem:

> The imagination of a boy is healthy, and the mature imagination of a man is healthy; but there is a space of life between, in which the soul is in a ferment, the character undecided, the way of life uncertain. . . .

This "space between" is not the earlier phase of development which lacks the tension between the opposites, nor the mature imagination in which this tension is either disinterestedly transcended, or more calmly and objectively endured through the stability of a relatively individuated self.

Dorothy Van Ghent, who interprets *Endymion* in terms of traditional mythic prototypes, therefore fails to appreciate the necessity of the poem's unresolved ending in claiming that the divine marriage "has been given every preparation for coming at the end of the poem."[1] Psychologically, as Keats instinctively knows, it cannot be justified, since the inner marriage cannot occur until consciousness, as it were, decides against indecision by accepting a resolving synthesis - something which Keats never definitively achieves either personally or creatively.

One must be wary, therefore, of attempting to constrain *Endymion* to fit traditional forms of myth if as a consequence its dissonance with previous mythic patterns is seen to be artistically defective. Keats does not aim to fit the poem into a preconceived mythic framework but rather innovatively extends and adapts various mythic and literary themes, characters and patterns to his own inner situation. The poem is thus "origin-al" in that it draws from the same collective "mould ethereal" in which all mythic thought originates. Simultaneously, through confronting the collective unconscious in a new way - as old wine in the new wineskin of a distinctive imagination - it is personally unique.

The goal of *Endymion*'s mythic idiom is the goal of the alchemical process: transformation. Through mythic metamorphosis conceptual dualities are united in symbolic form, while emotional polarities are united within the numinosity of the archetypally constellated situation. A psychic polarity is nonetheless evident in critical interpretations of *Endymion*, which range from a "spiritual" bias which views the poem as a Neoplatonic quest for ideal beauty in which Cynthia represents the highest Neoplatonic essence, to a reductive literalisation of the symbolic as representing the pursuit of erotic experience.[2]

Both extremes fail to do justice to the fusion within the poem of both attitudinal poles. The Neoplatonic devaluation of the sensual is uncharacteristic of *Endymion*'s pervasive oneness of sense and spirit, while to literalise the sensual is reductively to displace its meaning from being symbolic of self-integration to being analogical of the pursuit of mere sensuality, in line with Matthew Arnold's belief in an (at times) "merely sensual" Keats, an attitude uncharacteristic of the poet's eagle-like aspiration toward a "Full alchemiz'd" state that transcends both extremes.

Since *Endymion* represents almost a quarter of the total number of lines written by Keats, a detailed discussion of the poem will be necessarily lengthy. Accordingly, what follows is a developmental approach in the context of the mythic pattern of descent and return, with each Book read as representing a stage in the quest for the exiled treasure of the self.

Book One: The Call to Separation

The poem's progress toward a counterbalancing of the ideal by the real is evident from the start: it is a "thing of beauty" rather than an intangible ideal, which is "a joy forever:" therefore "on every morrow, are we wreathing/A flowery band to bind us to the earth. . ." (1.6, 7). *Endymion* begins as well with an awareness of the emotive duality of dark and light - the "o'er-darkened ways" of "our dark spirits" and the "cheering light" into which the felt "essences" of beauty offer an escape. Yet an ambiguity of attitude toward the dark or shadow aspect of reality is apparent from the start. The dark may be "unhealthy" and associated with gloom; nonetheless it is made "for our searching"(1.11). This ambivalent response to the shadow - representative of the personal unconscious as well as the dark, shadowy "yin" pole of Nature - is typical in that it is the disturbing or threatening unknown, as well as the positive unlived potential of the individual (Jacobi 112).[3]

Throughout the opening of *Endymion* mind is imaged in terms of Nature. Thus the "mighty forest" - symbolic of the unexplored regions of the

psyche - has its deep "gloomy shades" that contrast with the brightness of "Apollo's upward fire" into which "A melancholy spirit well might win/Oblivion, and melt out his essence fine/Into the winds. . ." (1.98-100). This early mention of "melancholy" - an important alchemical term - foregrounds the necessity of the emotional dimension of alchemical transformation. As an indispensable prerequisite for the synthetic ascent the melancholic "black" phase of alchemy is associated with the psychic suffering, despair and symbolic death that characterise a creative depression into the unconscious (*MC* 350). The darkening phase of alchemy at best, therefore, precedes new "upward" insight, the whole process corresponding to the alchemical sublimation to spirit, the "melting out" of "essence" as life, which is metaphoric of the evaporation induced through intensity. In regard to the creative melancholia associated with Endymion's longing for the Moon goddess, the fusion of love and death is a dominant feature of the poem. It is the felt intensity of love, experienced as symbolic death, which generates transformation. In the positive extinction of the self through death and in the self-denying affirmation of the self in love, the paradoxical selfless self is realised.

The "troop of little children" which next appear in the poem represent the immature, fragmented aspects of the divided self as well as the social context from which Endymion must separate himself at the outset of the quest. They are associated metaphorically with death (1.116-21), dynamically and emotionally with vegetative life, with the "silent workings of the dawn" that represent emergent consciousness (1.106-10), with the elements, and with the "old piety" and "young damsels" belonging to the same company. Here the antinomial self introduces, along with the oppositions of masculine and feminine, life and death, the young-old duality which features prominently in Book Three of the poem. The paradoxical character of the self unfolds, as Jung points out, as the opposites of old man and youth, as male and female, as two brothers, or as a godlike human, all of which surface in the poem (*A* 225).

The pattern of alternation from young to old continues when after the appearance of the young damsels an old "venerable priest" emerges from beneath the forest trees. Through another alternating transformation - from earthly below to cloudy above - from old age to youth - Endymion himself finally descends. As the ambiguous self he is active but also a passive dreamer of "idleness", emotionally ambivalent and imagistically associated from the start with the alchemical synonym of the Moon, silver.

The Hymn to the shepherd god Pan following Endymion's arrival accompanies the enkindling of the "sacred fire" of the altar, the archetypal image which recurs in *The Fall of Hyperion* as the mythic sacred space in which the self is sacrificed through being given over to the creative tension of the opposites. Significantly, the assembled crowd gathers round the altar in a circle - a symbol of wholeness or completion representing the resolution into unity through the fire of psychic suffering.

It is evident from the Hymn to Pan that psychologically the god does not represent - as Wilson misleadingly suggests - the self per se (25), but rather is a mediatory incarnation of the connection between mind and Nature, the emotional ambivalence of which is expressed in the relationship between fear and desire.[4] Pan is therefore an anticipation of the self, the feared yet desired "Dread opener of the mysterious doors/Leading to universal knowledge" (1.288-89). He is associated with the instinctively impulsive aspects of the psyche, that is, with the unconscious untamed by the ego. As well he is connected with the transformation archetypes of birth, life and death, within whose atmospheric density exist "unseen flowers in heavy peacefulness" (1.234-35). Benevolent, he is equally at home in dreariness, desolation, gloom and melancholy, and incarnates the amoral, irrational energy of the unconscious - the matrix of all psychic potentialities - which lies beyond the grasp of reason. The Hymn thus appropriately proclaims:

> 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;
> An unknown but no more. . . .
>
> (1.293-302)

Pan is depicted here as an organic alchemist, a natural precursor of the divine transforming self, whose "leaven," like the alchemical Stone which metamorphoses to spirit the earthly *prima materia,* etherealises the "dull and clodded earth." The wording of this passage recalls that of the alchemical segment of the May 11 letter of 1817 in which Keats mentions "looking upon the Sun the Moon the Stars, the Earth and its contents as materials to form greater things - that is ethereal things. . ." (*L* 1:143, to B. R. Haydon)

Endymion and the priest converse among other shepherds, yet Endymion in a dreamlike state remains as "one who on the earth had never stepped" (1.404). He is, in other words, totally unreconciled to the reality principle; the direction of his energy is inward, toward escapist visions. Indeed, the ambiguous, repeated evocation, "Be still", in the Hymn suggests a subliminal reluctance to expand consciousness beyond the instinctual, as does Endymion's "fixed" and "dead-still" attitude (1.403, 405).

At this static point the personal shadow intervenes in its sisterly aspect through the appearance of the ministering, benevolent soul-guide, Peona. A one-sided imbalance of conscious attitude precipitates a spontaneous compensatory reaction from the unconscious. Peona is no self-poisoning, immovable, introspective dreamer; her strongly extraverted, pragmatic sense represents, rather, the unacknowledged, undifferentiated function which Endymion's dominant introverted idealism has rejected. She is thus his realistic "dark" or "midnight" side whose purpose is to redress an attitudinal imbalance (Jacobi 110-11). Since the anima also appears as a devoted companion, Peona is simultaneously what Marie-Louise von Franz refers to as the "inner companion" or "Good Spirit" of alchemy and hermetic philosophy,

who as the "spirit of truth" rescues the pilgrim self from "agnosia" or unconsciousness (von Franz 150-51). The anima also functions as a "psychopomp" or soul-guide (*PA* 132). I therefore view Peona - Keats' own invention - as a compounding of three factors: as an alter ego as well as an anima travelling companion, who guides and mediates the experience of other aspects of the anima archetype in that as the personal shadow she acts as a bridge to the anima figures (*MC* 108). Characteristically, in terms of psychic ontogeny, the fascination attached to the sister aspect of the anima is transferred to the image of the beloved. The brother-sister "marriage" thus represents an earlier developmental stage of the archetypal marriage which is relatively unambivalent and far less emotionally charged (*PA* 147; *MC* 469).

Peona mediates the movement out from a psychological standstill characterised by a one-sided attitude:

> She led him, like some midnight spirit nurse
> Of happy changes in emphatic dreams,
> Along a path between two little streams. . . .
>
> (1.413-15)

Here water, symbolic of the unconscious, becomes the dominant element. Peona acts as an instigator of restorative balance, modulating the "emphatic" bias toward "dreams" toward a focus upon the balance between the opposites, symbolised as the "path between." The opposites, however, are not resolved consciously, but rather re-experienced in their dissolved, unconsciously "sleeping" state. Keats' eulogy upon sleep with its paradoxical exclamations adumbrates the "Cave of Quietude" passage in Book Four in which the opposites coexist in a state of identity as the "key" to the synthetic ascent to the alchemical "golden" self:

> O magic sleep! O comfortable bird,
> That broodest o'er the troubled sea of the mind
> Till it is hush'd and smooth! O unconfin'd
> Restraint! imprisoned liberty! great key
> To golden palaces, strange minstrelsy,
> Fountains grotesque, new trees, bespangled caves,
> Echoing grottos, full of tumbling waves

And moonlight. . . .

(1.453-61)

Caves, grottos, waves, sleep, moonlight, silver: all are symbols pertaining to the feminine unconscious. In falling back upon the unconscious sense of unity, Endymion is "calm'd to life" once more (1.464), and consequently expresses an upward yearning for the "mountain-heights" of conscious growth (1.478). This, however, can be attained only through union with the unconscious anima, whose symbolism of Moon, Queen and silver complements Endymion's alchemical synonyms of consciousness: Sun, King and gold (1.547-50).

The second stage of the individuation journey following the initial encounter with the personal shadow involves the encounter with the anima as soul-image (Jacobi 114). In confronting the "beloved" aspect of the anima Endymion's initial bias is toward the upward, bright, spiritual or heavenly pole of the archetype, represented by the paradisal dream-state of escapist idealism (1.574). The anima first emerges from the "opening clouds" of the unconscious in the form of the Moon, which transforms to the golden-haired maiden whom Endymion, self-deceivingly ignoring the chthonic, dark, or earthly pole of the archetype (1.608), wrongly equates with the "perfection" and "completeness" that characterises only a balanced psychic attitude (1.606-07). Importantly, Peona as the repressed, extraverted attitude is still present as Endymion recounts to her his initial "dream" of the heavenly aspect of the Moon. Peona's interrupting exclamation: "Endymion, how strange!/Dream within dream!" as an implied mild warning against the overdetermination of the ideal is, however, not heeded. Endymion continues:

Ah! 'twas too much;
Methought I fainted at the charmed touch,
Yet held my recollection, even as one
Who dives three fathoms where the waters run
Gurgling in beds of coral: for anon,
I felt upmounted in that region
Where falling stars dart their artillery forth,
And eagles struggle with the buffeting north

> That balances the heavy meteor-stone; -
> Felt too, I was not fearful, nor alone,
> But lapp'd and lull'd along the dangerous sky.
> Soon, as it seem'd, we left our journeying high,
> And straightway into frightful eddies swoop'd. . . .
>
> (1.636-48)

The upward, idyllic ascent imaged in this passage is in reality - as Endymion himself realises - a "diving" regression into the water of unconsciousness. The "dangerous" imbalance of an exclusively idealistic stance is not conducive to conscious growth, which requires a recognition of the equal importance of the opposites. Although he experiences the anima's life-death ambiguity (1.654-56), through his unwillingness to relinquish the ideal extreme Endymion is pulled earthward, thence into the dissolution of his dream into sleep. Accordingly he recounts to Peona:

> like a spark
> That needs must die, although its little beam
> Reflects upon a diamond, my sweet dream
> Fell into nothing - into stupid sleep.
>
> (1.675-78)

The mention of "diamond" recalls its metaphoric use in "To Charles Cowden Clarke" as representative of the self which must be regathered drop by drop. The simile here depicts an abortive attempt at individuation - the "dying" regression of the "beam" of consciousness, the inadequacy of which resides in its attitudinal bias. In alchemy the diamond is a synonymous symbol of the Stone as the self (*PA* 244, 261). Later it appears in *Endymion* as a totality symbol of the unattained self, and as the "diamond path" of development.

Endymion's heavenward imbalance, as he continues to recall to Peona, predictably activates an enantiodromian reversal into the dark, deep aspects of the combined personal and collectively unconscious shadow, whose psychological imperative Endymion yields to. Imagistically his descent is characterised by "dungeons", "pestilent light", death and "thorns", among which within "an innocent" bird exists an imagined "disguis'd demon", symbolic of the negatively fearful, dark side of both mind and Nature (1.693-

701). This reversal can also be interpreted as a temporary refusal of the individuation quest through a regression into unconsciousness. Such a rejection, which stagnates the flow of psychic energy, converts, according to Joseph Campbell, "the adventure into its negative", whereby a "flowering world becomes a wasteland of dry stones and . . . life feels meaningless."[5] Emotionally the encounter is understandably wearisome and corresponds to the "benightedness" of the melancholy alchemical descent (*MC* 483), yet Peona, mildly scorning its equally dreamlike quality, proclaims with an extraverted counterbias that alludes to the "diamond" self:

> how light
> Must dreams themselves be; seeing they're more slight
> Than the mere nothing that engenders them!
> Then wherefore sully the entrusted gem
> Of high and noble life with thoughts so sick?
> Why pierce high-fronted honour to the quick
> For nothing but a dream?
>
> (1.754-60)

Endymion, then, is the prototype of the "dreamer" who "venoms all his days," whom Keats will later vehemently denounce in *The Fall of Hyperion*. Yet even at this stage Endymion acknowledges the "higher hope" of an anticipated growth in conscious maturity by replying:

> Wherein lies happiness? 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!
>
> (1.777-81)

The phrase "fellowship with essence" has been at the heart of most of the interpretations of *Endymion*. Its possibilities of meaning need to be considered here in terms of both its context and the psychological significance of the "Full alchemiz'd" state. The quoted passage, which Keats added on 30 January 1818, as the poem was about to go to press, originally reads:

> Wherein lies happiness? In that which becks
> Our ready minds to blending pleasurable:

> And that delight is the most treasurable
> That makes the richest Alchymy.[6]

What concerns Keats most here is the fusion or melting together of separate identities, the alchemical blending of "essence" as the true and innermost nature of a thing. Near the opening of the poem he speaks of the felt essences of Nature (1.25); here, too, the union arising from a sympathetic oneness with Nature is felt, rather than dialectically reasoned, for he proceeds with:

> Feel we these things? - that moment have we stept
> Into a sort of oneness, and our state
> Is like a floating spirit's.
>
> (1.795-97)

The idea of the oneness of fellowship with essence as being "free of space" occurs in Neoplatonic thought in Plotinus' depiction of essence - the intrinsic nature of "soul" - as being unlocatable and therefore having "no need of place." "Essence" as qualitatively indivisible reflects the soul as a "self-consistent whole of unbroken unity" - a "self-gathered whole" which is "as circle-centre to every object."[7] Neoplatonically, therefore, "soul" is synonymous with "essence" as metonymic of the Jungian self, an equation which holds true for Keats, who a little further on in *Endymion* uses "soul" in place of "essence" and, as will be seen later, employs the term "soul" to designate the self in his "Soul-making" letter of 1819.

The idea of being "free of space" in the experience of oneness is later echoed in Book Three with the reference to "ethereal things" that "unconfin'd,/Can make a ladder of the eternal wind. . . "(3.25-26). The term "ethereal things" recurs in Keats' alchemical letter of May 11, in which poetic creativity replaces the alchemical process by transforming the raw material of Nature into the "ethereal" quality of art.

The fellowship with essence passage was of great significance to Keats, who wrote to his publisher regarding the amended version:

> I assure you that when I wrote it, it was a regular stepping of the Imagination towards a Truth. My having written that passage

> will perhaps be the greatest Service to me of any thing I ever did - It set before me at once the gradations of Happiness even like a kind of Pleasure Thermometer - and is my first Step towards the chief Attempt in the Drama - the playing of different Natures with Joy and Sorrow (*L* 1:218-19, to John Taylor, 30/1/1818).

Keats' reference to "the Drama" is connected to his writing a week earlier of "On Sitting Down to Read *King Lear* Once Again". In this sonnet Keats affirms the tension of the opposites to be the impetus for the creative and self-creative violence of transformation. The poem discloses Keats' strongly alchemical instinct, his awareness, that is, of "the fierce dispute" between opposites which must be resolved through the fire of psychic suffering. It ends with:

> When through the old oak forest I am gone,
> Let me not wander in a barren dream:
> But, when I am consumed in the fire,
> Give me new phoenix wings to fly at my desire.

As well as disclosing a subliminal longing to avoid the imbalance toward idealistic dreaming, the "forest" here alludes to the opening setting of Endymion's quest, since *Endymion* is metonymically designated at the opening of the sonnet as "golden-tongued Romance, with serene lute!" Keats is perhaps aware here of the false serenity accompanying the attitudinally biased lack of "fierce dispute" between the opposites, and consequently affirms the need to be alchemically transformed into a psychologically legitimate ascent; the self-resurrecting "phoenix" is yet another synonym for the alchemical Stone since it represents the evaporating rebirth out from the intensity of metamorphic fire (*MC* 290).[8]

The sonnet's alchemical overtones anticipate the fellowship with essence passage (written a week later) in which Keats is similarly concerned with the process of transformation induced through alchemical ascent. The mild puns of the original version, "treasurable" and "richest", obliquely suggest the transformation to gold corresponding to the condition of wholeness. Keats' revision, however, adds momentum to its content by

devaluing the present tense and stressing the dynamic progress toward the "Full alchemiz'd" state.

My interpretation of this key passage is grounded in the double ethic of alchemical individuation which is personally contractive as well as socially expansive (von Franz 177). As what von Franz calls "reciprocal individuation", the attainment of oneness as the "Full alchemiz'd" state involves not only the self-realisation of the individual, but also the social aspect of the individuation quest. Individuation, in other words, though initially isolating the individual, ideally expands through a growth of consciousness to embrace a wider dimension, drawing through empathy the whole of reality to the self (Jacobi 106).

What, then, is "that which becks our minds" to the pleasurable delight of "fellowship with essence"? In Jungian terms it is simply the innate drive toward personal and collective wholeness. If "essence" is taken to mean the self, the true nature of the individual, synonymous with the Stone, which both transforms and is transformed, which is the process of becoming as well as its hypothetical ideal, "fellowship with essence" is the communion or alchemical blending of one individuating self with another as the "social function of the Self" leading to the metaphoric "shine" of an individuated, alchemised, or conscious self. Through this mode of consciousness in which "human souls" in transcendence of all barriers "kiss and greet" (1.842), there is, as Jung says and as Plotinus would have agreed with, "no distance, but immediate presence."[9]

Contrary to the reductive interpretation of this passage as a straightforward Neoplatonic allegory of the ascent to spirit, Keats' alchemical instinct to unite all opposites is revealed through his characteristically intense fusion of sense and spirit, which is at odds with the Neoplatonic bias toward spirit and corresponding devaluation of the sensual. Keats' spirituality is the spiritualisation of the sensual, just as his sensuousness is spiritualised. His depiction of the perfected state as being "free of space" is therefore not

necessarily a bias toward spirit, but can be interpreted on another level as a metaphor of the individuated state's freedom from the tension of the opposites. Since the opposites are repeatedly imaged throughout the poem as a spatial orientation toward "above" and "below", ascent and descent, it is understandable that Keats should depict the "Full alchemiz'd" state as being "free of space" in its avoidance of extremes.

On the other hand, in his later "God of the meridian" Keats expresses an awareness of the "terrible division" (which "leaves a gulf austere") between soul and body, a split which is again imaged as a vertical directionality in which the soul reaches upward while the body remains "earthward press'd". Alchemically the unity of spirit, soul and body ideally transcends mere mental union by representing a more complete synthesis of opposites - a greater merging of the heaven-earth polarity as metaphorically "free of space". In the 1818 sonnet "Spenser, a jealous honorer of thine" Keats reveals the necessity of an earth-heaven synthesis to the emergent flowering of the self - a thematic image which appears in the second Book of *Endymion* as the birth of the "golden fruit" amidst the opposites of earth and heaven as symbolic synonyms of below and above. Keats, obliquely alluding to the "gold" of selfhood, the alchemical duality of fire and water, and the seasonal instinct of metamorphosis, confesses in his poem to Spenser:

> But Elfin-Poet, 'tis impossible
> For an inhabitant of wintry earth
> To rise like Phoebus with a golden quell,
> Fire-wing'd, and make a morning in his mirth:
> It is impossible to escape from toil
> O' the sudden, and receive thy spiriting: -
> The flower must drink the nature of the soil
> Before it can put forth its blossoming.

In alchemy itself the fusion of matter and spirit was yet another aspect of the synthesis of all opposites. As the perfect unity, the Stone is consequently the "living stone" or the "stone that hath a spirit" (*MC* 539). In general the alchemical process aimed at a total union of opposites in symbolic form. The alchemist consequently "elevated the body into proximity with the spirit while

at the same time drawing the spirit down into matter. By sublimating matter he concretised spirit" (*MC* 536).[10] Although the Neoplatonic urge to spiritualise matter played a part in alchemical thought, its spiritual bias was antagonistic to the fundamental antinomian principle of alchemical practice (*MC* 535).

Keats' instinctive fusion of sense and spirit is evident in whimsical references in his letters to such hypothetical entities as "archangelical acorn", "ethereal Pigs" and "spiritual Mast & Acorns" (*L* 1:223, to J. H. Reynolds, 3/2/1818). In a letter of January 1818, Keats mentions the "spiritual yeast" of the self which "creates the ferment of existence" by which one is "propell'd to act and strive and buffet with Circumstance "(*L* 1:210, to Benjamin Bailey, 23/1). These comments, written about a week before the fellowship with essence passage, suggest a meaningful connection between the propulsive urge to strive with circumstance and the drive toward individuation as that which "becks/Our ready minds to fellowship divine".

Although Keats' temperamental bias is toward the alchemical fusion of sense and spirit, the contamination of his own thought with Neoplatonic spiritualism is at times evident, as with his reference to the "prison/Of flesh and bone" which "curbs and confines and frets/Our Spirits Wings" in "Muse of my Native Land", contained in a letter to Bailey of October 1817 (*L* 1:172-73, 29/10). In a similar vein about a year later he declares his belief that in the immortal state "there will be no space and consequently the only commerce between spirits will be by their intelligence of each other - when they will completely understand each other. . ." (*L* 2:5, to the George Keatses, 16/12/1818). Yet what most concerns Keats here is the ascendancy to the heights of love and friendship necessary for such perfect communion. Even his Platonic idealism, evident in the reference to imaginative vision as "a Shadow of reality to come", occurs within a context free of the Platonic dichotomy of sense and spirit in that he exclaims immediately prior to this: "O

for a Life of Sensations rather than thoughts!" (*L* 1:185, to Benjamin Bailey, 22/11/1817)

In reference to the introductory chapter it is worth mentioning parenthetically here that the Neoplatonic bias toward spirit in no way invalidates the synthetic ascent to the One of Beauty as a paradigm of the individuation process. The alchemical ascent to unity coincides with the Neoplatonic quest for the One in principle; the difference is one of attitudinal bias. As a strongly introverted thinker Keats is instinctively Neoplatonic but does not in general share its overemphasis of spirit. Given this basic psychological discrepancy, which reveals itself as the coexistence of a fusion of sense and spirit and an instinctive Neoplatonic ascent to spirit, the range of interpretation of the fellowship with essence passage hangs upon incompatible meanings generated by differing connotations of "essence".

Keats uses this term frequently throughout his works, sometimes with an indeterminable connotation. Its meanings in alchemy range from its correspondence to spirit (Burckhardt 65), to its hybridous sense as the fusion of body and spirit, to Paracelsus' meaning of it as life, consciousness, or the latent self as the "divine spark".[11] Keats' use of the word can be seen to encompass all these possibilities. The "melancholy spirit" which might "melt out his essence fine/Into the winds" in *Endymion* suggests "essence" to be both spirit and self, as does Lorenzo's response in *Isabella* when through likening Isabella to a seraphic spouse he declares as a deceased spirit: "I feel/A greater love through all my essence steal" (319-20). Dusketha, the "Earth" element in "The Song of Four Fairies", however, refers to "my essence" which is therefore not synonymous with spirit (although Earth personified might be seen as having a spirit), while Richard Woodhouse, responding to Keats' letter concerning the "poetical Character", comments that Keats' creative self-annihilation allows him to experience the "souls or Essences or ideas" of what he imaginatively becomes (*L* 1:389, to John Taylor, about 27/10/1818). The felt essences of Nature in the prologue of Book One of *Endymion* and the "muddy" essences

of Book Two implicate the sensual (2.905-6), as does the "essence" of the self which "sips" its being from the erotically portrayed love between itself and the feminine ideal. In conclusion, and as indicative of Keats' refusal to be pinned down to logically decisive thought, "essence" as the indivisibly true or innermost nature is the overriding sense of his use of the term.

In *Endymion* Keats goes on to declare "love" to be the ultimate uniting principle which surpasses the felt "sort of oneness" of communion with Nature through binding into one the human and natural spheres of sympathy. The coexistence of love with the "chief intensity" of death as creatively "self-destroying" is characteristically affirmed. Love and death, in other words, are experientially interchangeable as the means to a self-destroying, self-resurrecting transformation into life. Keats visualises love as "an orbed drop/Of light"

> At which we start and fret; till in the end,
> Melting into its radiance, we blend,
> Mingle, and so become a part of it, -
> Nor with aught else can our souls interknit
> So wingedly: when we combine therewith,
> Life's self is nourish'd by its proper pith,
> And we are nurtured like a pelican brood.
>
> (1.809-15)

The emphasis here is clearly upon fellowship with essence as the complete merging of identities within the ultimate uniting principle of love. As a realisation of the "everything and nothing" of the selfless self, this fusion entails the alchemical extinction of the self through a "melting" into metaphoric "radiance" as the perfected consciousness of an overall oneness. Again the annihilation of a fixed identity reinforces the positive connotation of a self-destroying death which is simultaneously a self-giving love.

As Jung makes clear, love is the attractive principle in alchemy as the "pith" of life which nourishes the self through bringing the opposites together (*MC* 3).[12] As well, Keats' reference to the "pelican" is noteworthy since the "philosophical Pelican" symbolises in alchemy the circular distillation of the

opposites into one (*PA* 202).[13] The pelican's nurturing of its brood occurs through a self-sacrificing love which is synonymous with the "chief intensity" of death; as Jung quotes from the "Tractatus aureus Hermetis": "For when she applies her beak to her breast, her whole neck is bent into the shape of a circle. . . . The blood flowing from her breast restores life to the dead fledglings" (*MC* 11n.).

The circle as a symbol of wholeness complements Keats' spherical symbol of love which conflates the ideas of consciousness as light, and life as the nurturing water of the unconscious, into one. The "orbed drop/Of light" is not simply then, as Wilson suggests, a symbol of the self (30-31).[14] The sphere in Platonic and alchemical thought is not merely a symbol of individual psychic wholeness. As wholeness *per se* it symbolises the mirroring oneness of mind and Nature in that Nature, like "soul", arises from the divine realm of the Neoplatonic Archetype of Beauty. Keats' "drop" of light is, above all, a vibrant crystallisation of the oneness of self, Nature, and human "fellowship with essence". As the all-inclusive One, this powerfully fragile symbol is suggestive of a potentially evanescent life-principle requiring human love in order to be sustained, and as such it forms a creative resonance with the personally individuating self in "To Charles Cowden Clarke", in which wholeness is tremblingly gathered drop by drop to reform the diamond unity of the self.

Being the attractive principle in the individuation quest, love is, as Endymion recognises, the power which is able to reunite mortal and immortal through the realisation of the divine self as the union of consciousness with the "immortal" goddess of the unconscious anima. This conjunction eventually necessitates the lived paradox of death as love, and love as death, in which the self receives life via the anima as mediator of the experience of the "God within" through its function of relationship to the unconscious (von Franz 127). Through this co-operation between the archetypes the anima loses its projected sense of immortal transcendence by becoming humanised as the

ministering giver of life; in the words of Heraclitus: "Immortal mortal, mortal immortal, death is life for the one, and life is death for the other."[15]

Book Two: Earth-Descent

If Endymion is not yet ready to live fully his expounded understanding of love, his concession to its rightness nonetheless fortifies him for the continuance of his quest. At the end of Book One he resolves with "a more healthy countenance" to avoid the languishing extreme of escapism and "no longer strive to find/A half-forgetfulness. . . " (1.979-80, 987).

Book Two opens with a reaffirmation of the joyful and sorrowful, wounding and healing, double-edged power of love: "O grief! O balm!" Enacting a predictable unconscious defiance of conscious intent, however, Endymion yields to a gravitational inertia by regressing to "his old grief" and pining for his ideal love. Once more he is "wandering in uncertain ways" (2.47-48), and again occurs a spontaneous compensatory intervention from the unconscious to restore a sense of direction and order. Endymion encounters a totality symbol of the self, an organic "mandala" or "magic circle", which metamorphically emerges into being when

> he doth see
> A bud which snares his fancy: lo! but now
> He plucks it, dips its stalk in the water: how!
> It swells, it buds, it flowers beneath his sight;
> And, in the middle, there is softly pight
> A golden butterfly; upon whose wings
> There must be surely character'd strange things. . . .
>
> (2.56-62)

The flower is foreshadowed by the dark-edged, golden-centred flowers of Book One, which are contextually situated between the sensual extremes of coolness and heat (1.868-80). Symbolically, in other words, they represent the mediation of the self between the alchemical opposites of hot and cold. Here, too, the flower is associated with "feverous" and "cold" extremes. Its golden centre - here a butterfly as an evolutionary transposition of the earlier flowers - is symbolically synonymous with the alchemical gold of the central self, and as

such is the mediator between the opposites of above and below (2.86-87). The flower buds only when it is dipped in water, for the symbol of the self arises only through the creative connection of consciousness with the life-imparting water of the unconscious. Its form is a mandala as a spontaneously occurring symbol of the goal of psychic development, the self. The circular, often symmetrically ordered form of the mandala is a diagrammatic representation of psychic life wherein opposing forces at the circumference are resolved within a still centre.[16] As such it represents individuation which leads to the formation of the self as the conscious centre of the personality.

The central butterfly is anticipated about a year earlier in "Sleep and Poetry" by "A butterfly, with golden wings broad-parted,/Nestling a rose, convuls'd as though it smarted/With over pleasure. . ." (343-45). In this poem, too, as a symbol of the self it unites the opposites in an enantiodromian reversal induced through an intensity of feeling. Significantly, as Keats knows, the butterfly represents "Psyche" or "soul", as the "lucent fans" of "winged Psyche" confirm in "Ode to Psyche". Certainly Endymion recognises it to be the self when he confesses at the end of the poem to "have been a butterfly" (4.937).

Psyche as "soul", however, is also the anima, such that the butterfly can be regarded as a hybridisation of the archetypes of anima and self.[17] As an anima soul-guide it leads Endymion downward toward a fountain, since its instinct is to connect him with the unconscious. The guide function is displaced as the butterfly disappears and turns into the primitive "child" anima form of a nymph, whose fish, as feeling-values and intuitions of emotional symbols of the unconscious, are "Golden, or rainbow-sided, or purplish,/Vermilion-tail'd, or finn'd with silvery gauze" (2.110-11) (*MC* 248).[18] Keats is perhaps - as well as emulating a Spenserian richness of colour - recapitulating here his own ontogeny through the parallel between the imagery connected with the primitive anima and that diffused throughout his earliest poem, "Imitation of Spenser".

When the nymph in turn vanishes back into the water of the unconscious, Endymion, alluding to the significance of the flower as the self, laments in the midst of his continued wandering:

> Where soil is men grow,
> Whether to weeds or flowers; but for me,
> There is no depth to strike in: I can see
> Nought earthly worth my compassing. . . .
>
> (2.159-62)

At this point the elemental matrix of water transforms to earth, reflecting Endymion's instinctive urge to descend as proleptic of his recognition of the dark or earthly pole of the anima. He persists, nonetheless, in consciously striving after the "bright" ideal of Cynthia with a heavenward yearning of such intensity that its upward imbalance threatens to freeze into lifelessness the normal homeostasis of psychic functioning. Predictably, the entonic "above" extreme precipitates an enantiodromian reversal; characteristically, redemptive help comes - in response to Endymion's plea for rescue - from "the deep cavern" of the unconscious out of which a commanding voice ensues:

> "Descend,
> Young mountaineer! descend where alleys bend
> Into the sparry hollows of the world!
> Oft hast thou seen bolts of the thunder hurl'd
> As from thy threshold; day by day hast been
> A little lower than the chilly sheen
> Of icy pinnacles, and dipp'st thine arms
> Into the deadening ether that still charms
> Their marble being: now, as deep profound
> As those are high, descend! He ne'er is crown'd
> With immortality, who fears to follow
> Where airy voices lead: so through the hollow,
> The silent mysteries of the earth, descend!"
>
> (2.202-14)

The voice affirms Endymion's instinctive descent - the unconscious move toward an endorsement of the earthly pole - which has occurred in spite of his above-oriented conscious intent (2.206-08). As has occurred with Pan, the confrontation with the unconscious evokes both fear and desire (2.217, 220-21). Imagistically the unconscious "region" anticipates the later-encountered "Cave

of Quietude" in being the dissolved identity of the opposites, which separate only when they emerge into consciousness. The region is consequently experienced as neither light nor dark, "nor bright, nor sombre wholly,/But mingled up . . ."(2.221-23). Endymion now follows the archetypal pattern of the heroic descent to the treasure to be retrieved, a quest corresponding to the alchemical descent into matter to release the Philosophers' Stone. Entering the "deep abyss" of the collective unconscious he crosses a "fantastic bridge" (2.232, 238), symbolic, I suggest, of the transition of one attitude to another and of the union of the opposites. In the distance he sees a symbol of the self, "an orbed diamond" which appears "like the sun/Uprisen o'er chaos. . . "(2.246-47).

In connection with the alchemical Stone as the self, several symbolic parallels are condensed into this important image; firstly, the sphere and the diamond, both symbols of the Stone; secondly, the simile of the Sun, an alchemical synonym of gold and representative of the anticipated light of self-realisation - an achievement which awaits Keats' mature vision at the end of *The Fall of Hyperion*. In the same way as the Stone rises out from and reunites the discordant elements of the dark, initial chaos of the alchemical process (*MC* 283), so the ordering symbol of the diamond compensates "above" the disorder of the unconscious. The symbol is notably static and distant, since it represents not - as previous symbols of the self have - the developing self, but rather its teleological ideal as (what Endymion retrospectively recognises to be) the "goal of consciousness" (2.283).[19] The ultimate aim of the poet's individuation quest will be to bring the symbol of unity closer to consciousness, a development which the metaphor of distance will express in the later poetry.

Endymion continues to explore a realm characterised by such collectively unconscious symbols as a "temple" and "niches old" as he moves beyond the personal unconscious. A "quiver'd Dian" appears (2.262) and he begins to experience

the "deadly feel of solitude" that characterises the isolating initial phase of

the individuation process (2.284). Endymion's "journey homeward to habitual self" is the return to self-awareness accompanying an emergence from a self-forgetful immersion in unconscious-induced imagery (2.276). Keats as Endymion recognises the spherical self, rather than the "habitual self", to be the goal of consciousness, yet the self has not been retrieved. That it remains in the distance is in one respect inevitable, since on one level it is a hypothetical, and therefore unattainable, ideal, but as a symbol of wholeness its inaccessibility indicates that certain opposites have not been resolved. In particular, the earthly pole of the anima, corresponding to matter and mortality, has not been integrated with the spirit pole of the heavenly Diana. A movement now occurs, however, toward a synthesis of the two. As a corollary to the way in which his upward escapism has been psychologically regressive, by retracing his steps to where Dian appeared Endymion moves forward in terms of conscious growth when he begins to associate her with earthly imagery. She is now referred to as "woodland Queen" and is connected with "dark" and "green earth" (2.305, 308, 313), while simultaneously remaining allied with "heaven" (2.310).

Endymion now begins to experience the alchemical consuming flame of self-transforming energy (2.317). In panic he seeks escape, despondently backward-yearning for his "old couch of space/And airy cradle" (2.336-37), yet he must await the self's instinctive timing for release. The exhaustion induced through the fierce, emotive conflict between the opposites causes the tension of the situation eventually to subside through a spontaneous dissipation of energy. Endymion is then led toward the calm experience of a lighted chamber in which he encounters the "sleeping youth," Adonis, a symbol of the unawakened, unattained self with whom Endymion readily identifies, for the tale of Adonis and Venus mirrors his own situation. Endymion's descent into the "silent mysteries of earth" mirrors Adonis' mythic role as a disappearing vegetation deity whose death is enacted yearly,

and whose resurrection, as told in Ovid, is the flowering of the anemone.[20] The archetype of the quaternity identifies Adonis as a totality figure:

> Above his head,
> Four lily stalks did their white honours wed
> To make a coronal. . . .
>
> (2.407-09)

The quaternity appears earlier in Book One as the four horses of the Sun-King (1.552), and as Keats' own seasonal instinct of composition (1.39-52). In Michael Drayton's *Endimion and Phoebe* (1595), which Keats may have been familiar with, the quaternity is evident when Endimion is placed upon a chariot drawn "by foure stately Unicornes".[21] The quaternity recurs throughout Keats' poetry as a whole. Its appearance here is noteworthy in that it is a universally occurring symbol of totality depicting the basic four-fold structure of the psyche as the self.[22]

The richly intoxicating Bacchic imagery following Endymion's encountering of Adonis depicts a life-imparting, instinctive self-renewal. The intensely compressed synthesis arising from the synaesthetic fusion of sight, sound, touch and taste is distinctively Keatsian. The wine, so "cool a purple", anticipates the "beaker full of the warm South" of the second stanza of "Ode to a Nightingale", which metonymically connects the earlier "Cool'd" with "warm" through the association of both with wine. Endymion's description of cream "Deepening to richness from a snowy gleam" (2.447), presents a similar kind of metonymic synthesis of "below" and "above" through the innovative extension of meaning of both "Deepening" and "snowy".

Endymion, renewed and reconciled to the continuance of his quest, journeys on

> Through caves, and palaces of mottled ore,
> Gold dome, and crystal wall, and turquois floor,
> Black polish'd porticos of awful shade,
> And, at the last, a diamond balustrade,
> Leading afar past wild magnificence,
> Spiral through ruggedest loopholes, and thence
> Stretching across a void, then guiding o'er

Enormous chasms. . . .

(2.594-601)

Significant in this passage is the metamorphosis from the vegetative context of the encounter with Adonis to a mineral, elemental, architectural basis of form and structure. Since gold and diamond are alchemically synonymous, the gold dome is an allotrope of the Sun-like, orbed diamond, while the shadow is represented by "awful shade"; but it is the diamond balustrade which is of central importance, since the contiguity between it and the orbed diamond reflects the distinction between the inert, ideal self and its developing counterpart. Endymion's "diamond path" spirally enacts the self-circling energies of the unconscious, which as the circulating synthesis of opposites draws ever nearer to the central self. This image, in other words, represents a process of development which complements the previously encountered inert self - the symbol of anticipated wholeness. The correspondence between the spiralling diamond path and the spherical diamond is therefore equivalent to the tension between the synthetic process and the spherical Stone, the actual and the ideal, the Many and the One.

The spiral ascent symbolises the growth of consciousness through the progressive integration of unconscious contents. Understandably, therefore, in joining together opposite sides the diamond balustrade guides over "chasms" of "subterranean" streams (2.601-02). Keats' ensuing vivid description of the dynamic, intertransforming nature of the "founts Protean" of psychic life, the autonomous energies of which stream round "alive" and enclose Endymion's "diamond path with fretwork", unites sight, sound, texture and coolness, while blending into one interlacing "changed magic" water, vegetative, animal and architectural form (2.606-26).

As Jung discusses, the idea of the "diamond path" of transformation occurs in Chinese alchemy and involves the intensification of consciousness through the union of opposites, leading to the production of the "holy fruit" or "diamond body", which symbolically equate with Keats' orbed diamond.[23]

The alchemistic instruction of the "Hui Ming Ching" of *The Secret of the Golden Flower* begins with:

> If thou wouldst complete the diamond body with no outflowing,
> Diligently heat the roots of consciousness and life.
> Kindle light in the blessed country ever close at hand,
> And there hidden, let thy true self always dwell.[24]

As a symbol of the self, Keats' "golden fruit" appears further on in Book Two of *Endymion*. The "Golden Flower" similarly represents in Chinese alchemy the ego-transcending consciousness of the self - the "One" which is both gold and diamond.[25] Keats' gold butterfly-centred and gold-centred flowers as symbols of the self provide further correspondence between his own symbolism and that of Chinese alchemy.

Endymion's next encounter is, like his vision of the distantly ideal diamond self, passively detached. If the orbed diamond represents the utmost, unreachable height of conscious intent, Endymion's sobering vision of "mother Cybele" represents the nadir of descent into the collective unconscious. She is the ultimate chthonic vision, the impersonal, collective anima figure of the Earth Mother, the foremost dispenser of mysteries.[26] Again the quaternity as the self appears in the guise of the four "maned lions" drawing her chariot as another instance of the tendency of the archetypes toward overlapping or merging, rather than strict discrimination. In this conflation of significance the self as quaternity and the anima are conjoined in a manner similar to that of their earlier imaged fusion as the butterfly.[27]

In accord with the alternating pattern of descent and ascent, Endymion's chthonic orientation reverts to an upward tracing of the diamond path which ends abruptly in mid-air, thereby indicating the incompletion of the individuation quest. Active reverts to passive when, in a loss of direction, Endymion predictably falls back upon the unconscious for a resolution. He is accordingly taken by a rescuing eagle toward the emotive identity of opposites as an oxymoronic "pleasant doom," which is the condition of the unconscious (2.660-69).

As one of the theriomorphic alchemical symbols the eagle has diverse connotations (*AS* 345; *MC* 144). As an all-seeing, archaic God-image it represents the self-redeeming transcendence of "spirit." Contextually here it is also an aspect of the symbolic intertransformation of earth - represented by the four lions - and spirit (*MC* 323).[28] Alchemically, in other words, "the way up and down" are one and the same by being an emotional realisation of the opposites. In Endymion's situation, paradoxically again, progress is achieved through descent.

Once more occurs a reversion to life-giving vegetation symbols. Sense is characteristically fused with "ethereal", sound is identified with silence, and the spirit-matter, heaven-earth duality is displaced by its colour-based equivalent, the union of green and gold as "golden moss", paralleling the uniting of the eagle with the green of vegetation (2.668-71). The alchemical association of green and gold also occurs in Shelley's *Alastor* in connection with "starry domes/Of diamond and of gold" as symbolic equivalents of Keats' symbols of wholeness (90-97), and in the analogy: "As an eagle grasped/In folds of the green serpent" (227-28), which simultaneously unites the gold of the eagle as spirit with the chthonic, primally instinctual symbol of the serpent. Indeed, a comparative study of the alchemical symbolism in *Alastor* and *Endymion* reveals abundant parallels which are far too numerous to consider here but would generate a vast study of their own.[29]

The existence of the theme of spiral ascent in *Alastor* is worth mentioning, however, in view of its significance as the spontaneous circumambulation of the self. Shelley's waters of the "unfathomable stream" of unconscious energy circle "immeasurably fast" and ascend with "dizzy swiftness, round, and round", causing the wandering hero to ascend in his suspended boat, thence - as occurs with Endymion - to pause before the spiral ascent is completed (369-94).

Endymion's own descent is accompanied by the characteristic alchemical melancholia, which is the emotional quality of the unintegrated anima.[30]

The association of melancholy with descent, death and suffering is creatively essential: the death of the ego as the descent into unconsciousness is necessary in order to retrieve the self. Endymion's melancholy state, however, regressively reverts to a yearning for the heavenly ideal which is acknowledged to be self-deceiving. He begins to "dream deliciously" and sensuously encounters an ambivalent anima figure

who as "known Unknown" is life-giving, yet simultaneously deceiving as "Enchantress" (2.707-56). This moral ambivalence is characteristic of the anima, who as illusionist draws the masculine psyche into the emotive paradoxes of life in which bliss and pain, hope and despair, good and evil, life and death counterbalance one another (*A* 13). As the archetype of *life* she is beyond all conceptual categories; as an autonomous entity behind consciousness, she is the *a priori* factor in spontaneous moods and impulses.[31] That the anima itself "wills" the alchemical wedding is revealed in her instinct for fusion which employs the metaphor of marriage:

> My happy love will overwing all bounds!
> O let me melt into thee; let the sounds
> Of our close voices marry at their birth;
> Let us entwine hoveringly. . . .
>
> (2.814-17)

This idealism is, of course, futile. Because her orientation is completely heavenward, it is not conducive to psychic growth and she leaves Endymion in a state of unconsciousness.

A secondary elaboration at the conscious level occurs in this section of the tale through an allegory of poetic inspiration as the retrieval of archetypal ideas from the unconscious. This "legend" of collective wisdom has been "told/By a cavern wind unto a forest old;" and thence "in a dream/To a sleeping lake" (2.830-33). The idea of the stream or lake as the unconscious mirroring of conscious life, and as the mirroring of mind and Nature, recurs in *Alastor*:

> O stream!

> Whose source is inaccessibly profound,
> Whither do thy mysterious waters tend?
> Thou imagest my life. Thy darksome stillness,
> Thy dazzling waves, thy loud and hollow gulfs,
> Thy searchless fountain, and invisible course
> Have each their type in me. . . .
>
> (502-08)

Coleridge correspondingly describes the forgetting of his unconsciously derived images in "Kubla Khan" as their passing "away like the images on the surface of a stream into which a stone has been cast. . . . "

Endymion awakens and encounters sea symbols which represent the unconscious as well as the emotional and intuitive aspect of the symbolic. Such symbols are a further manifestation of the intertransforming energies personified in Classical mythology as the sea god Proteus, who can appear - as Ovid describes - in forms of fire, water, human and bestial shapes (Ovid 215). Proteus' symbolic diversity as psychic potential can be readily compared with imagery associated with the transforming energy of fire in Keats' later "Song of Four Fairies: Fire, Air, Earth, and Water":

> Let me see the myriad shapes
> Of men, and beasts, and fish, and apes,
> Portray'd in many a fiery den
> And wrought by: spumy bitumen
> On the deep intenser roof. . . .

This metamorphic instinct connects with Keats' belief - associated with the birth of a new attitude - that "there is an ellectric fire in human nature tending to purify" (*L* 2:80, to the George Keatses, 19/3/1819). Paracelsus likewise accredits the variety of form of creatures to the manifoldness of fire, that is, to its allotropic potential as psychic energy.[32]

Psychologically immersed in the passive, reflective element of water, Endymion muses upon his life, concluding that:

> essences,
> Once spiritual, are like muddy lees,
> Meant but to fertilize my earthly root,
> And make my branches lift a golden fruit
> Into the bloom of heaven. . . .

(2.905-09)

The reversion of spirit to matter, earth to heaven ideally creates the "golden fruit", metaphorically extended as equivalent to the golden flower, the "bloom of heaven", and symbolically equivalent to the alchemical "holy fruit" or "diamond" self of Eastern alchemy which exists beyond the tension of the opposites. Western alchemical thought displays the same seed-like thinking. According to Paracelsus, the "fruits of each element are borne by some other element", thereby reflecting the universal law of polarity through which each pole is imaginatively implied in the other as a potential cross-fertilisation.[33] Paracelsus symbolises the self-amplification of the masculine-feminine duality as the differentiation of "the seed" into male and female, while their subsequent reunion through alchemical synthesis is the procreation of a fruit.[34] Keats' extended metaphor thus symbolically amplifies his quest for the feminine.

Arethusa, the attendant of Diana, first appears to Endymion in the guise of a stream which is seeking to elude the river god Alpheus' pursuit (2.927-28). Endymion overhears Alpheus' lamentation of his loss of Arethusa's human form and his attendant intercession to Diana, who, as is told in Ovid, is responsible for Arethusa's transformation into a stream as a hindrance to their union. Alpheus'

later assertion that "Dian's self must feel/Sometimes these very pangs" evokes a dramatic sense of irony through emphasising Diana's own humanity (2.984-85), an indication that Keats is beginning to recognise the human nature of the archetype as an aspect of the self, rather than as an unattainable ideal. This is the beginning of a developmental trend which continues through *Endymion, Hyperion* and *The Fall of Hyperion* wherein ontogeny recapitulates phylogeny by the humanising of the divine through the withdrawal of psychic projections.

After the "two sad streams" as in Ovid, disappear "adown a fearful dell" (2.1009) (Ovid 143-44), a general elemental metamorphosis occurs from earth to water. The mythic quest remains at a nadir of descent as Endymion at the conclusion of Book Two sees "the giant sea above his head." At this stage the entire situation is at the point of being paradoxically elevated through descent from the personal to the collective plane.

Book Three: Sea-Change

Book Three connects with Book Two through restating the original mythic line of development in which Alpheus directs his course under the sea after Arethusa becomes a fountain.[35] In a didactic diversion from this thematic continuity Keats vehemently denounces the "prevailing tinsel" of the government of his time, contrasting it with the elemental powers which conform not to social pomp and ambition, but to the natural pattern of myth. As occurs in the later *Hyperion* poems, the dialectical process of myth in mirroring psychic integration surfaces through the primary metaphors of

descent and ascent, light and dark, life and death, as well as through the sphere as the dominant symbol of holistic thinking (3.23-33).

The Moon as a symbol of the feminine archetype of life is the chief catalyst of unity by virtue of her creative mediation to "The mighty deeps,/The monstrous sea" of the collective unconscious (3.68-69). As the commonest symbol of the unconscious, water is the alchemical matrix which germinates the seed of the self. Keats' recognition of the sea as symbolic of collective wisdom is evident in a letter written to James Rice in March 1818, where the poet remarks that in spite of "the enormous changes and revolutions" occurring in the sea, it

> still is made up <of> the same bulk. . . . And as a certain bulk of Water was instituted at the Creation - so very likely a certain portion of intellect was spun forth into the thin Air for the Brains of Man to prey upon it (*L* 1:255, 24/3).

It is noteworthy that the term "intellect" occurs here with the same sense as in the letter concerning the "general and gregarious advance of intellect", and Keats proceeds in the letter to liken Milton to "a Moon" which attracts "Intellect to its flow."

With her light the Moon illuminates the sea in order that Endymion may experience its ancient imagery and ambivalence (3.90, 101-02), for in this collective realm the opposites coexist as a moral, emotional and sensual paradox. Keats' description of this region as "the hollow vast" suggests its potential to be - like the later "Cave of Quietude" - simultaneously tomb and womb (3.120), while the Moon's capacity to induce in Endymion both the warmth of life and the coldness of death foreshadows the later ambiguity of the female figures in "La Belle Dame sans Merci", *Lamia*, "Ode on Melancholy" and *The Eve of St. Agnes* (3.106-07, 136-39).

Moving onward in his exploration of the collective unconscious, Endymion, conforming to a sequential pattern common in myth, next encounters the archetypal figure of the Wise Old Man.[36] From hereon the poem centres around the Ovidian myth in which Glaucus is aged by Circe.

Like the anima, and indeed all archetypes, the Wise Old Man unites the opposites in himself, as is apparent in the description of his blue cloak on which are depicted "with black distinctness; storm/And calm, and whispering, and hideous roar,/Quicksand and whirlpool, and deserted shore. . ."(3.200-02). Like Apollonius in the later *Lamia*, the Wise Old Man simultaneously imparts life and death: life through his power to disclose the truth of a situation, death through his power to "dis-illusion" the male protagonist by deflating his idealisation of a female image which, as potentially beneficial or harmful, is able to hinder the hero's development by blinding him to the harshness of outer reality and enslaving him to the worship of feminine ideal beauty.

Endymion's resistance to this negative aspect of the anima, induced by his yearning to progress along his individuation journey, precipitates the appearance of the old man (3.182-87), who as the archetype of *meaning* imparts life through the insight he throws upon the illusory facet of the anima (*ACU* 32). Hence "the springing verdure" of Endymion's idealism must die by being "Frosted" by the old man (3.188), and through a similar irony Lycius dies in *Lamia* when Apollonius unweaves the rainbow of Lamia's illusory nature.

The Wise Old Man as the personification of the wisdom of the collective unconscious characteristically emerges after the shadow and anima have appeared, often in the midst of a crisis of understanding arising from the anima's ability to deceive (Jacobi 125).[37] His uniting of the opposites is represented with colour, firstly in the coexistence of his white hair and the black forms on his cloak, then by his cloak's main colour, blue, which in alchemy is typified by the "blue flower", the symbolic equivalent of gold and the Philosophers' Stone as the uniting of masculine and feminine (*PA* 79-80).[38] In Ovid Glaucus correspondingly has dark blue arms (Ovid 337),[39] while in Keats' later comic fairy poem, "The Jealousies", the Wise Old Man figure possesses a "casket of pure gold" in which lies "an old/And legend-leaved book. . . "(510-13). In *Endymion* the old man likewise possesses a book, symbolic of his hidden wisdom, and "a pearly wand", indicative of his

seemingly magical power to unfold the mysteries of the deep (3.213-14). Like Moneta, the later exalted form of the anima in *Hyperion*, he seems blind to outer reality, for his gaze is necessarily inward that he might, as does Moneta, mediate this unconscious wisdom (3.219).

The old man's recognition of Endymion as his youthful counterpart signifies Keats' intuitive acknowledgment of the paradoxical self in the form of its old-young duality (*A* 225). Thus in alchemy "The stone is first an old man, in the end a youth";[40] the dialectic between both poles entails, as the old man realises, the related transformations of wounding to healing, death to life, sorrow to joy, descent to ascent, and darkness to light as the enantiodromian compensation of the opposites by which wholeness is generated (3.238-51).

Endymion's subsequent negative evaluation and fervent rejection of the old man is a momentary denial of wholeness, the regressive nature of which is conveyed through ironic allusions to "blue", to the transforming fire of psychic growth, and to that which in Book Two imaged the maturation of the self into alchemical gold - the ripening of fruit:

> Am I to be burnt up? No, I will shout,
> Until the gods through heaven's blue look out! -
> O Tartarus! but some few days agone
> Her soft arms were entwining me, and on
> Her voice I hung like a fruit among green leaves:
> Her lips were all my own, and - ah, ripe sheaves
> Of happiness! ye on the stubble droop,
> But never may be garner'd. I must stoop
> My head, and kiss death's foot. Love! love, farewel!
>
> (3.267-75)

Endymion spurns the transforming potential of death which in Book One is the "self-destroying" means to wholeness as love. His resistance, however, fades when he accepts the benevolent pole of the Wise Old Man archetype, resulting in the reversion of cold to warmth and the recurrence of the metaphor of ripening in a positive context (3.259, 282-88).

In Glaucus' recounting of his life to Endymion the brotherly affinity between the two as complementary facets of the self emerges.[41] The old man

confesses that he was once "a lonely youth", that he listened to a shepherd's piping and watched Aethon, one of Apollo's horses (3.339, 359, 364). In a manner parallel to Endymion's seeking of the Moon and her incarnations in "the gusty deep" (2.853), Glaucus has sought Scylla throughout the sea. Whereas Endymion has confronted the light pole of the anima as a desirable enchantress (2.756), Glaucus has been opposed in his quest by the dark side of the archetype, the cruel enchantress Circe, who like the demonic serpent-woman in *Lamia* has woven "A net whose thraldom was more bliss than all/The range of flower'd Elysium" (3.426-27), and has tempted him to partake of the "long love dream" of bondage to illusion (3.440-43).[42] Glaucus' understanding of Circe's power to inhibit growth is evident in his confession to Endymion:

> She took me like a child of suckling time,
> And cradled me in roses. Thus condemn'd,
> The current of my former life was stemm'd,
> And to this arbitrary queen of sense
> I bow'd a tranced vassal. . . .
>
> (3.456-60)

As Glaucus continues to recount, his past perception of Circe's true nature rendered her demonic associations visibly apparent, upon which he unsuccessfully sought release from her. His efforts to escape provoked Circe's revenge in which she removed his youth and condemned him to prolonged age and disability.

In one sense Circe's revenge is justified. Because she is an embodiment of the archetype of life, Glaucus' escape from her represents a rejection of the paradoxical wholeness which must incorporate the dark side of inner and outer reality. If Endymion's unequivocal worship of the feminine ideal overdetermines the light side of the anima, Glaucus' denial of the dark anima is equally unbalanced and reactionary in that each pole of an archetypal duality contains the seed of its opposite. Circe is therefore aptly associated with the powerful and ambivalent symbol of the serpent, which represents the

paradoxical self as the "Wounded Healer", a subtextual theme which, as will be seen, informs the individuation quest of Keats' later poetry.

The attainment of wounding through poisoning is an aspect of the dark or *nigredo* phase of alchemy and is symbolised by the snake-bite as a self-venoming which precedes wholeness and enlightenment (*MC* 31, 33-34), a motif later mythically enacted by Saturn, Hyperion, and Keats himself, who all personify waning states of dis-eased consciousness in the *Hyperion* poems. As a nemesis representative of the psychic darkness symptomised by death, wounding and melancholia, Circe accordingly administers a necessary wounding that generates the potential for a wholeness which arises when the divided self is unified through bridging the dissociation of the opposites. Glaucus, earlier employing a serpentine metaphor, acknowledges the therapeutic significance of wounding as the prelude to a united self when he exclaims to Endymion:

> O Jove! I shall be young again, be young!
> O shell-borne Neptune, I am pierc'd and stung
> With new-born life! What shall I do? Where go,
> When I have cast this serpent-skin of woe?-
>
> (3.237-40)

Glaucus proceeds to relate to Endymion how, once free of Circe, he encountered a "vessel" overcome by a tempest in the midst of which "emerg'd an old man's hand" grasping a scroll and wand (3.645-72). According to Glaucus, once he took these things from the old man - who is a secondary manifestation of the same archetype - the storm abated and in a reversal of polarities "through chill aguish gloom outburst/The comfortable sun" (3.675-76).

Keats had encountered the motif of the storm-influenced lovers in *The Tempest* as well as in Cary's translation of Dante's *Inferno*, where in Canto Five lovers are tormented in a region of Hell "as of a sea in tempest torn/By warring winds" (5.31-40).[43] In Ovid, Glaucus retrieves from the sea not lovers, but rather fish - representative of unconscious contents that have been

rendered conscious - which he sets "in order" on the grass (Ovid 337). Their subsequent autonomous movement back into the water images the spontaneous subsidence of such contents back into the sea of unconsciousness, a tendency which, as has been noted, underpins the opening of the epistle "To Charles Cowden Clarke".

In this portion of the tale the text continues to conform to alchemical patterns and symbols. The "vessel" is symbolically synonymous with the alchemical "vessel" or "matrix" as the locus of the union of opposites (*MC* 460-61). The storm is emblematic of the disorder, symbolic death, or *massa confusa* of the initial dark phase of alchemy which becomes harmonious when the self as the archetype of unity imposes order on the chaotic situation (*MC* 283).[44] Through the surfacing of the second old man's wisdom - that is, the coming to consciousness of its contents - the opposites unite when reversions occur from storm to calm, darkness to light, and cold to warmth (3.674-77). The perfected union of opposites as gold is again anticipated when Glaucus relates to Endymion: "a shine of hope/Came gold around me. . ."(3.685-86).

Glaucus ends his tale by recounting to Endymion the task imparted to him through the scroll. Most importantly,

> *["]He must pursue this task of joy and grief*
> *Most piously; - all lovers tempest-tost,*
> *And in the savage overwhelming lost,*
> *He shall deposit side by side, until*
> *Time's creeping shall the dreary space fulfil:*
> *Which done, and all these labours ripened,*
> *A youth, by heavenly power lov'd and led,*
> *Shall stand before him; whom he shall direct*
> *How to consummate all. The youth elect*
> *Must do the thing, or both will be destroy'd."-*
>
> (3.702-11)

Endymion's willing compliance with the challenge contained in the scroll is an affirmation of wholeness through his conscious recognition of the co-operation required between the opposites in order to achieve inner and social harmony. He has now entered the happiness arising from a fraternal

"fellowship with essence" through which the ultimate goal of the "Full alchemiz'd" state has drawn closer. The erosion of the schism within the young-old duality of the self appropriately synchronises with a resolution of the chaotic condition of death which the lovers, as the alchemical male-female duality, have endured; for as Glaucus makes clear, the lovers have been "doom'd to die" so long as the old man remained estranged from his youthful counterpart (3.722-23).

As the oracle of the scroll implies, through a ripening of the process of integration of the opposites Endymion emerges as the "youth elect", who by accepting the guidance of the Wise Old Man unites old and young as the antinomial self. Through a merging of symbolic significances the youth is simultaneously a manifestation of "Eros", the principle of love and relatedness, whose aim as soul-guide is to free the self from psychic one-sidedness.[45] Since he is the personification of unity, he now has power to place "in order" the lovers whom Glaucus has retrieved from the tempest (3.735-38). Ritually enacting a further indication of the harmony imposed by the self, Endymion arranges the lovers' arms "cross-wise" over their hearts (3.744), thereby creating a symbol of the quaternity which, as will be later discussed, appears in "Sleep and Poetry" in the same form.

Keats' innovation, then, is to link the lovers' situation of chaos to the relationship between Glaucus and Endymion. The significance of this intuited connection is that each condition expresses the same psychological meaning by being an amplification of the other.

Glaucus next tears his scroll into small pieces (3.747), a symbol, according to Wilson (45), for rendering conscious his wisdom. His oneness with Endymion is then expressed when he binds his dark blue cloak around his young counterpart and gives him another symbol of disorder, a "tangled thread" which Endymion must "wind to a clue" (3.751-56).[46] Glaucus and Endymion's mutual enlightenment is enacted when Endymion scatters into Glaucus' face some leafy "fragments light", a gesture which catalyses Glaucus'

reversion to his youthful form (3.774-76). Now each has recognised the latency of the other within himself and the exchange of understanding between them is complete. Endymion proceeds to reanimate the dead lovers by taking on the symbolic role of Apollo as the healing archetype of unity and order, the full significance of which will be discussed in a later chapter. Each of the revived dead accordingly lifts up its head "As doth a flower at Apollo's touch" (3.786), and the ensuing harmony is depicted as a ripening into "showers/Of light" (3.798-800), which recall the ultimate symbol of love as unity and enlightenment, the "orbed drop/Of light" in Book One.

The resurrected lovers move on toward Neptune's realm and are surprised by "a faint dawn" (3.832), which as the alchemical sunrise or *albedo* signals the illumination of darkness by the union of opposites.[47] As they approach the light, symbols of wholeness, namely, domes, "diamond gleams, and golden glows" arise "In prospect", signifying what to some extent always remains - the deferral of perfected individuation (3.835-37). The journeying crowd passes through "a golden gate" and with eagle-like vision perceives "all the blaze" of Neptune's realm (3.860-61), a perspective which foreshadows the aquiline enlightenment that recurs in Book Two of *Hyperion* in connection with the superior state of evolution represented by the Olympian gods.

Predictably, Neptune - the god of the realm in which the opposites blend and interknit in a dissolved state of identity - is surrounded by images of unity: Eros as "winged Love" (3.864), more domes, the quaternity in "light as of four sunsets", the alchemical union of gold and green (3.877-78), and with what alludes to the union of opposites as gold, "blaze/of the dome pomp, reflected in extremes,/Globing a golden sphere" (3.885-87). The latter symbol is synonymous with the orbed diamond of Book Two, which significantly is "far away" in comparison with these now closer symbols of wholeness. By progressing further along the diamond path Endymion has, in other words, come closer to wholeness as the goal of his individuation quest. As has been implied, the importance of this developmental trend is central to this thesis

and will be more fully appreciated after the later discussion of the uniting symbol which appears toward the end of *The Fall of Hyperion*.

One of the last figures to appear to Endymion is yet another manifestation of the Wise Old Man, Neptune's predecessor, the Titan sea-god "Oceanus the old" (3.994), who is later to play a vital part in *Hyperion* through his exposition of the evolutionary principles of Nature and the collective unconscious. Oceanus' "quiet cave" is the forthcoming "Cave of Quietude" of Book Four, the deepest level of the unconscious and the matrix of psychic potential which can never be brought to light (3.996). By the end of Book Three the exhausting weight of the collective unconscious has taken its toll on Endymion, who in the throes of death yearns to reascend to the realm of mortality (3.1005-12). His return to the restoring calm of the "grassy nest" is necessarily regressive, therefore, as a means of renewing strength which will be needed to confront the next phase of relationship to the archetypal feminine.

Book Four: Return

In Book Four the as yet unmanifest alchemical polarity of east *(oriens)* and west *(occidens)* emerges through the attempt to synthesise further the dark and light poles of the feminine (*MC* 3). The eastern aspect, first mentioned in line 10, is personified by a new manifestation of the anima, the dark-haired Indian maid, who mediates Endymion's reversion from a spiritual/heavenward to sensual/earthward orientation (4.38-43). The resulting mutual acceptance of the two in love is potentially redemptive: she is able to rescue Endymion from his overdetermined idealism and he in turn is able to free her from the sickness, death and melancholia with which as the dark alchemical *nigredo* she is associated. Obliquely alluding to Book One's orbed drop of light as uniting love and to death as love's "chief intensity", the Indian maid proclaims:

> There is no lightning, no authentic dew

> But in the eye of love: there's not a sound,
> Melodious howsoever, can confound
> The heavens and earth in one to such a death
> As doth the voice of love. . . .
>
> (4.78-82)

Endymion responds by feeling caught between the dark and light poles of the feminine when he laments his possession of a "triple soul" and admits to his heart's being "cut for them in twain" (4.95, 97). Aware of her moral ambivalence, he refers to her as "young angel! fairest thief!"; and as both "nurse" and "executioner", able to evoke death as well as life, love as well as hate (4.108-19).

The Indian maid's ensuing Song to Sorrow accentuates her correspondence to the Dionysian mode of consciousness as one of emotional excess and moral ambivalence. In the poem Bacchus and his followers thus personify both sensual and spiritual, light and dark, "good" and "ill" (4.224).[48] Through an enantiodromia generated by a Dionysian intensity of feeling, the Indian maid's melancholy reverts to mirth and laughter as indicative of both the positive potential inherent in the Dionysian archetype as a state of paradox, and the restorative power of Nature through which melancholic introspection is lost in her abandonment to Dionysian ecstasy. Her "Sick hearted" condition is symptomatic of what has been implicit in Book Three, the healing inherent in the condition of dis-ease, which as a dominant theme of this thesis will be discussed more fully later in the context of the Apollonian-Dionysian polarity (4.269).

Endymion maintains a resistance to the union of opposites by resignedly entreating the Indian maid: "Do gently murder half my soul, and I/Shall feel the other half so utterly!-"(4.309-10). In response Mercury, in alchemy the ultimate personification of the union of opposites, redemptively intervenes. As *duplex* Mercury is both poison and panacea (*MC* 25), and is thus depicted in alchemy as the bearer of the ambivalent caduceus, which in mythology he receives from his half-brother Apollo, the god of unity and

healing. Endymion and the Indian maid thus await his appearance as "destruction" (4.330), though in this instance his effect is a healing one:

> Diving swans appear
> Above the crystal circlings white and clear;
> And catch the cheated eye in wide surprise,
> How they can dive in sight and unseen rise -
> So from the turf outsprang two steeds jet-black,
> Each with large dark blue wings upon his back.
> The youth of Caria plac'd the lovely dame
> On one, and felt himself in spleen to tame
> The other's fierceness. Through the air they flew,
> High as the eagles. Like two drops of dew
> Exhal's to Phoebus' lips, away they are gone,
> Far from the earth away - unseen, alone. . . .
>
> (4.339-50)

Mercurius is the self, the redeeming soul-guide who self-generates and transforms. He epitomises the alchemical dictum, "as above, so below", and in this passage the cross-pollination of several dualities images the nature of this archetype as mediator of the alchemical conjunction. Paracelsus stresses the dual nature of Mercurius which is expressed through the motion of descent and ascent and includes the dualities of spiritual/material, heaven/earth, death/resurrection, light/dark, and male/female,[49] all of which are implicit in Keats' portrayal of the outcome of the god's intervention. Since the swan as the sacred bird of Apollo symbolises spirituality, and the horse represents the dark, instinctive side of life,[50] the metamorphosis of the diving white swans into the winged black horses is an attempted synthesis of spiritual and instinctual which remains unresolved when the lovers flee from earth - a gesture which is repeated at the end of *The Eve of St. Agnes* in which a similar synthesis remains unresolved.

Interestingly, the colour "dark blue", previously attributed to Glaucus' cloak, resurfaces as the colour of the black horses' wings, since the horses formally unite earth and heaven. Endymion, using them to escape with the Indian maid from the confines of earth into "the giddy air" (4.355), accordingly triggers their loss of potency as uniting symbols, upon which they seem to

dissolve back into their primal alchemical energy as fire (4.366).[51] What follows is appropriately a scene of death, sleep, depth and darkness, a shift of perspective that is accompanied by the emergence of the colour purple, which in alchemy symbolises the death from which life arises (4.367) (*MC* 289).

Endymion, alternating in a dream between "above" as heaven and "below" as his dark cave, continues to seek the archetypal marriage which coincides with the divine inner "centre" of his self (4.381-87). His asking "where the golden apples grow" recalls the alchemically "golden fruit" which in Book Two arises from the union of earth and heaven and is here associated with a manifestation of another important archetype of unity - the quaternity as "Seasons four" (4.412, 421). The subsequent reappearance of the Moon goddess induces Endymion to relinquish the inescapable pain and suffering of simple human life in order to embrace ideal, spiritual love. Yet although in so doing he is likened to Icarus, "who died/For soaring too audacious in the sun" (4.441-42), his reluctance to abandon the Indian maid signifies his increased valuation of the earthly pole of the feminine, and of reality in general. Again torn in loyalty between both feminine figures, Endymion with an ardent thirst for self-knowledge laments his lack of wholeness in love (4.472). Once more the self is anticipated when out from the darkness emerges a small "diamond peak" that is likened to a star (4.496-98) - another symbol of the self which is the focal point of the later "Bright Star" sonnet.

When the Indian maid fades into the moonlight Endymion, gesturing to kiss her hand, kisses his own. Rather than acknowledge in response the feminine to be an aspect of his self and thereby progress in individuation, he retreats downward into a realm of death and renewal reminiscent of mythic underworlds such as Hades, a "native hell" which as the deepest level of the unconscious contains the opposites in an identified state (4.523) (*MC* 177, 197). Known as the "Cave of Quietude", it is a region characterised by the offsetting of an outer storm by inner calm - a motif which recurs in the 1819 sonnet "As Hermes once took to his feathers light" and in *The Eve of St. Agnes*. Thus

although "Woe-hurricanes beat ever at the gate,/Yet all is still within and desolate" (4.527-28), the ambiguous connotation of "still" conveying here the unrealised potential of the self as well as the calmness of absent conflict.

In the Cave of Quietude the opposites coexist as an oxymoronic condition which is sustained by the emotional excess of enantiodromia:

> Just when the sufferer begins to burn,
> Then it is free to him; and from an urn,
> Still fed by melting ice, he takes a draught -
> Young Semele such richness never quaft
> In her maternal longing! 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!
> Pregnant with such a den to save the whole
> In thine own depth.
>
> (4.533-45)

The Cave's interconversion of heat and cold, joy and sorrow, health and sickness as the space of paradox from which wholeness emerges features prominently in the *Hyperion* poems, and it will be useful to keep in mind the correspondence between the fire of the self-divided sufferer and the coldness which coincides with Apollonian restorative tranquillity and unity, since this important archetypal juxtaposition (which will be the focus of Chapter Five) recurs in the "Bright Star" sonnet and in "Ode on a Grecian Urn".

There is nothing in the text of *Endymion* to support Gittings' view that the Cave of Quietude simply represents a lapse into the "depths of despair";[52] furthermore, as a redeeming regression into healing through the restoration of psychic strength, the Cave is emphatically not the "conscious constellation of the self" which Wilson claims it to be (61). Indeed, like Van Ghent, Wilson consistently fails to make the important distinction between the conscious and unconscious conditions of wholeness, that is, between a wholeness which precedes the tension of opposites and one which transcends it as the "goal of consciousness" - a state which the poem fails to attain.

As a place of calming rest the Cave of Quietude has affinities with Blake's "Beulah", which is described at the opening of Book the Second of *Milton* as "a place where Contrarieties are equally True", being "a pleasant lovely Shadow/Where no dispute can come, Because of those who Sleep." Accordingly, it is the "grievous feud" of opposites which leads Endymion to the healing potential of the Cave (4.547-48), and Beulah like the Cave of Quietude is the imagination's space of regeneration, which "energizes through rest not through vigorous activity. . . . "[53]

Upon leaving the Cave Endymion reasserts a heavenward yearning which his flying steed counteracts by plunging downward, a move to which Endymion initially responds negatively by associating the earth with death, grief and the unwanted limitations of mortality (4.613-28). Regressively he yearns to return to the peaceful realm of Pan, then with sudden insight confesses to have "clung/To nothing, lov'd a nothing, nothing seen/Or felt but a great dream" (4.636-38). In realising that by rejecting mortality he has conspired against his own self, he comes to appreciate the redeeming value of the Indian maid as a counterbalance to the "thin breathing" and "cloudy phantasms" of escapist idealism (4.643-51). His recognition of the power of escapism to "cheat" one out of reality toward "the shore/Of tangled wonder" anticipates the disillusionment associated in "Ode to a Nightingale" with the bird as a symbol of the ease, ecstasy and deathless immortality which cheats the poet into escaping the suffering inherent in mortality and in the intense self-awareness of an insular Romantic consciousness.

As will be discussed later, at the end of "Ode to a Nightingale" an ironic undecidability attends the loss of the ideal with the result that the final questioning uncertainty is logically unanswerable: if the loss of the ideal is a metaphoric waking, the ideal as a regressive sleep is less "real" than the real; on the other hand, if the loss is a fall into sleep then the ideal becomes (in a Platonic sense) the awoken state of a greater reality. Yet as Keats in transcendence of reason maintains, it is only within the imagination as a

holistic mode of experience that real and ideal, waking and dreaming are inseparably fused such that neither can be jettisoned. Through Endymion's progression toward an equal valuation of the earthly and heavenly facets of the Moon goddess, the imagination as the union of dream and waking strives to unite - as it does later in the 1819 Odes, *Lamia* and *The Eve of St. Agnes* - the real with the ideal, a synthesis which the Indian maid's future taming of a nightingale, foreseen by Endymion, symbolises (4.706-07). However, when in the present situation Endymion as "mountaineer" strives to regain a blissful idealism through "fancies vain and crude" (4.722-24), one is reminded of the "deceiving elf" of escapist "fancy" in the final stanza of "Ode to a Nightingale".

The return of Peona signals the completion of an ascending circular journey which the poem as a series of steps along the overall diamond path of individuation delineates (4.800). Understandably, as the suppressed shadow, the pragmatic realist, Peona urges her brother to accept the earthly love of the Indian maid, but Endymion, rejecting as deceptive the "real" which an "earthly realm" represents and still yearning for the "higher" pleasures of ideal love, abandons the search for a resolving synthesis by deciding to henceforth live a hermit's existence (4.850-60). In escaping from the tension of opposites he finds a "rest" which is not the legitimate reprieve of the Cave of Quietude, but rather a "void" aloneness which rejects both the inner quest for wholeness and its complementary outer relatedness to humanity (4.879-84).

Significantly, this insular condition of stasis corresponds to that of the "Fanatics" who at the opening of *The Fall of Hyperion* weave with dreams of escapism a "paradise for a sect." As will be elaborated later, in *The Fall of Hyperion* Keats proceeds to describe a related category of dreamer - the one who "venoms all his days" through a febrile narcissism which is equally isolating. In *Endymion,* too, the paradisal state of religious ecstasy - here that of devotion to the Moon goddess - is connected with that of the self-venoming dreamer through the following analogy:

> As feels a dreamer what doth most create

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> His own particular fright, so these three felt:
> Or like one who, in after ages, knelt
> To Lucifer or Baal, when he'd pine
> After a little sleep: or when in mine
> Far under-ground, a sleeper meets his friends
> Who know him not.
>
> (4.889-95)

Although in *The Fall of Hyperion* excessive self-chastisement is censured, the inner tension of the opposites as constructive dis-ease is nonetheless an unavoidable prelude to the realisation of the divine self. Endymion, too, must face the repressed dark side of life, and in this passage the underground realm of known unknowns aptly images the estranged, fragmented self which constitutes the positive potential inherent in the unconscious. As one aspect of dis-ease, the creative conflict with the dark side is elaborated with the metaphor of the mine as representative of the inner alienation from and needed reconciliation to the shadow, which Lucifer as the dark facet of the self similarly personifies.

In response to the ensuing insight and synthesis Endymion reasserts his longing for the Indian maid and for the first time clearly perceives the wrongness of his overdetermination of the ideal. Through an ironic use of the metaphor of marriage he confesses to have "wed" himself "to things of light from infancy" (4.957-58); his loss of innocence as the symbolic death of a vegetation deity is simultaneously a rebirth as enlightenment, which as a paradoxical offsetting of the ideal by the real is a symbolic darkening of the light, a theme which is more fully explored in what will be discussed later - Keats' Chamber of Maiden Thought allegory of psychic destiny.

Although Endymion to some extent matures through redressing his attitudinal imbalance, the perspective he attains is unstable and deviates from the extraversion fostered by Peona toward an introverted obliviscence to outer reality (4.961-70). Uncertain once more of how to respond to the Indian maid, he seeks guidance from the feminine figures who personify the wisdom of the unconscious. The answering metamorphosis of the Indian maid into her

golden-haired counterpart is the final light of clear vision which clarifies what has been implicit in Endymion's overall experience of the feminine - the dual nature of the archetype which subsumes the many polarities of mind and Nature.[54] Appropriately, the union of the dark and light sides of the anima is symbolised by the colour blue which, as occurs in Book Three through the power of the Wise Old Man, represents the alchemical union of the opposites as love (4.986). Because the synthesis of the anima figures is incomplete, however, their merging fails to generate a stable uniting symbol and instead, as an instance of the enantiodromian compensation of the opposites, promotes a state of flux.

Since the two poles of the anima correspond as well to the dark *nigredo* and light *albedo* phases of alchemy, the transformation of the Indian maid into her light counterpart is simultaneously the reversion of a melancholy sickness to the light of health, a transition which is in principle restated in the later *Hyperion* poems when through a similar alternation of sickness to health the gloom of Saturn evolves into the golden beauty of the Olympian gods, and the darkened realm of Hyperion is displaced by Apollo's clear light. In the *Hyperion* poems, too, the reconciliation of the transient yet very real suffering of humanity to the evolutionary ideal as beauty, the goal of consciousness, becomes a central challenge.

Endymion is not simply, then, a quest for ideal beauty, but rather displays the alchemical tendency toward the earthing of spirit and the spiritualising of earth. As in Keats' mature works, the poem operates not by achieving stasis, but by sustaining a creative tension between real and ideal, waking and dream, the unified and divided self, dualities which are explored further in the 1819 Odes and the *Hyperion* poems. By simplistically designating the Indian maid as human or literally "real", certain critics have therefore ignored the symbolic duality of the archetype through which the tension between real and ideal parallels the dialectic between other polarities that feature prominently in the poem, namely, dark and light, sensual and

spiritual.[55] The Indian maid is certainly not, therefore, as Wilson claims, Endymion's "goddess made conscious" (72). In claiming that the Indian maid becomes "more real" than the Moon goddess, Wilson severely limits the significance of the Indian maid by imposing a reductive literalisation upon her which obscures the underlying motivation of the poem as an attempt to unite the opposites *symbolically* within the imagination as a mode of truth transcending fact. Wilson is thus wrong in claiming that the "right psychology would have been to marry the Indian Maid and let the Goddess go" (66), since a privileging of the "real" pole - something which Keats successfully avoids at all times - would be as one-sided as an overdetermination of the ideal. The "right psychology" would have been a sustained synthesis of real and ideal, but since this does not occur it is deferred to become the challenge of Keats' more mature poetry.[56]

Endymion through his cyclic journey returns to his quest's origin - the forest - with a deeper appreciation of the inseparable union of real and ideal, yet near the end of the poem a reversion to idealism recurs as he diverges from mortality toward immortality, from earthly toward spiritual, and the poem concludes with him in the throes of blissful swooning as the dreamer weaving a personal paradise through worship of the Moon goddess (4.991-99). The final vanishing of the lovers, a motif which recurs at the end of *The Eve of St. Agnes*, indicates a subsidence back into the collective unconscious which signifies that the resolution of the conflict of opposites has been deferred (von Franz 129).

The archetypes which dominate the poem - the self, the anima, and the Wise Old Man - cannot be integrated rationally, but through the cyclic process of the alchemical imagination their contents are gradually, though never fully, assimilated. Within the poem wholeness is confronted as a psychological imperative and is approached through a dialectical process of integration as what Jung calls "active imagination". Although *Endymion* does not progress beyond the realm dominated by the unconscious, the final illumination by the

Moon nonetheless announces the rising Sun of Apollo, which in turn signifies what is achieved in the *Hyperion* poems: the greater participation by consciousness in the uniting of the opposites (*MC* 229).

Endymion personifies a condition of relative innocence that has not yet fallen into the anguished suspension between the opposites which Apollo in the *Hyperion* poems must endure and ultimately transcend in becoming the higher innocence of the consciously realised self. In contrast, Endymion's development remains atrophied and therefore confined to the realm dominated by the Moon, the feminine unconscious. Thus in the original myth the Moon goddess bore him thirty daughters and he resisted maturity by begging Zeus for perpetual youth and sleep.[57] Accordingly, it is with Apollo as synonymous with the Sun that Keats later identifies in his mature poetry in which the self evolves into a stable condition of enlightenment that embraces the entire human situation. Yet although Keats in *Endymion* stresses the isolation necessary to individuation, in a few places he highlights as well the ultimate exigency of an anchorage of the self within the real through its relatedness to humanity as a whole. The poem thereby anticipates the challenge to bridge the gap between the isolated Romantic self and the world, a development which awaits the mature vision of the 1819 poems.

Through this discussion I have aimed to illustrate that *Endymion* exhibits a cyclic pattern of development which yields readily to a holistic interpretation grounded in symbols and patterns of myth and alchemy.[58] The poem reiterates the simple themes of Greek mythology: metamorphosis, mortal lovers of goddesses, and fulfilment of the quest with the aid of both helpful and harmful figures. Throughout *Endymion* creativity is a mode of self-knowledge, self-genesis and self-redemption by which the poem unfolds as an individuation path in its typical form of a spiral ascent, a diamond path in which the end as a return to the beginning more closely approximates wholeness.

From the late 19th century onward most critics have interpreted *Endymion* as an allegory, a response which premises a manipulation of the mythic idiom and implies a denial of the possibility of Keats' innate knowledge of alchemical symbolism.[59] Keats, however, nowhere admits to having an allegorical intent in the writing of any of his poetry. On the contrary, comments in his letters indicate his awareness of a creative autonomy at work in a process from which the poem, as itself a metaphoric treasure retrieved from the sea of unconsciousness, arose. Responding to one critic's views of "the slipshod Endymion", he writes amusingly to J. A Hessey, for instance:

> The Genius of Poetry must work out its own salvation in a man: It cannot be matured by law & precept, but by sensation & watchfulness in itself - That which is creative must create itself - In Endymion, I leaped headlong into the Sea, and thereby have become better acquainted with the Soundings, the quicksands, & the rocks, than if I had <stayed> stayed upon the green shore, and piped a silly pipe, and took tea & comfortable advice (*L* 1:374, 8/10/1818).

In a letter written during the revision of *Endymion* Keats confesses to John Taylor: "In Poetry I have a few Axioms", part of the first being that poetry should "appear almost a Remembrance" - a view which alludes to the alchemical and Platonic re-collection of unity as anamnesis. Evoking the basic mythic pattern and the dominant metaphor of masculine consciousness, the Sun, he asserts secondly that Beauty must be expressed as "the rise, the progress, the setting of imagery", while a third axiom is that "if Poetry comes not as naturally as the Leaves to a tree it had better not come at all" (*L* 1:238-39, 27/2/1818). Clearly, then, Keats views art not as allegory but as the instinctive imitation and expression of Nature, in which respect he would agree with Polixenes in *The Winter's Tale* that in the creation of *Endymion*, "The art itself is nature" (4.4.96). And just as Nature struggles to maintain its harmony, so the art of individuation is co-ordinated by the inner centre of the self, the divine "soule" which, as Drayton clarifies in *Endimion and Phoebe*,

by one onely powerfull faculty,
Yet governeth a multiplicity,
Being essentiall, uniforme in all;
Not to be sever'd nor dividuall. . . .

Chapter Four:

SPARKS OF THE DIVINITY:
KEATS' GNOSTIC VISION OF SOUL - MAKING

That Keats was at heart a Gnostic has been strangely overlooked by critics and biographers alike, given that the basic tenets of Gnosticism are explicitly and implicitly affirmed in the poet's life, poetry and letters.

Essentially Gnosticism as a unifying mode of knowledge and self-redemption inverts the scheme of traditional Christianity by displacing salvation from an external act of history to an internal process of redeeming self-knowledge as self-realisation. Suffering, therefore, whether circumstantial or through the pain of conscious growth, is from a Gnostic perspective not an "evil" consequence of "sin", but rather the amoral paradox of necessary evil, the cathartic potential of which transforms the individual through erasing the Gnostic sin of ignorance as the unenlightened self.

Keats' poetry develops in terms of a basic pattern of transformation - common to Platonism, myth, alchemy and Gnosticism - in which an initial unity is divided, then re-collected as a "higher" unity through a growth in consciousness. Enacted as the mythic pattern of descent and reascent, which occurs in *Endymion* as well as in the later *Hyperion* poems, this pattern of division and reunification effects the reformation of an antecedent wholeness as the goal of psychic growth, a goal which as a holistic mode of knowledge and existence expresses itself through Keats' imagination as the uniting symbol, as the divine self, Apollo, and in Beauty and Truth as metonymic of the oneness of knowing and being. The prospective nature of Keats' poetry accordingly arises from an impulse toward the reformation of a unity in which the self simultaneously creates and is created.

In a letter which discusses the world as the "vale of Soul-making", Keats asserts the interactive oneness of self and circumstance to be the sole

requirement of redemptive individuation. What he earlier refers to as the "spiritual yeast" of the self, which "creates the ferment of existence" through the inner compulsion to "act and strive and buffet with Circumstance" (*L* 1:210, to Benjamin Bailey, 23/1/1818), is reiterated in the Soul-making letter of April 1819, as the interaction between "the World", "Mind" or "Intelligence" as the raw material of the unindividuated self, and the "heart" or "soul" - the individual "sense of Identity" as the goal of transformation. Since this important and lengthy letter forms the basis of the first part of this discussion, the main relevant sections are here quoted in full:

> The common cognomen of this world among the misguided and superstitious is a 'vale of tears' from which we are to be redeemed by a certain arbitrary interposition from God and taken to Heaven - What a little circumscribed straightened notion! Call the world if you Please "The vale of Soul-making" . . . I say "*Soul making*" Soul as distinguished from an Intelligence - There may be intelligences or sparks of the divinity in millions - but they are not Souls till they acquire identities, till each one is personally itself. Intelligences are atoms of perception - they know and they see and they are pure, in short they are God - how then are Souls to be made? How then are these sparks which are God to have identity given them - so as ever to possess a bliss peculiar to each ones individual existence? How, but by the medium of a world like this? This point I sincerely wish to consider because I think it a grander system of salvation than the chrystain religion - or rather it is a system of Spirit-creation - This is effected by three grand materials acting the one upon the other for a series of years - These three Materials are the *Intelligence* - the *human heart* (as distinguished from intelligence or Mind) and the *World* or *Elemental space* suited for the proper action of *Mind and Heart* on each other for the purpose of forming the *Soul or Intelligence destined to possess the sense of Identity*. . . . Not merely is the Heart a Hornbook, It is the Minds Bible, it is the Minds experience, it is the teat from which the Mind or intelligence sucks its identity - As various as the Lives of Men are - so various become their souls, and thus does God make individual beings, Souls, Identical Souls of the sparks of his own essence - This appears to me a faint sketch of a system of Salvation which does not affront our reason and humanity . . . . Seriously I think it probable that this System of Soul-making - may have been the Parent of all the more palpable and personal Schemes of Redemption, among the Zoroastrians the Christians and the Hindoos. For as one part of the human species must have their carved Jupiter; so another part must have their palpable and

> named Mediatior and saviour, their Christ their Oromanes and their Vishnu . . . . I will put you in the place where I began in this series of thoughts - I mean, I began by seeing how man was formed by circumstances . . . and what was his soul before it came into the world and had These provings and alterations and perfectionings? - An intelligence - without Identity - and how is this Identity to be made? Through the medium of the Heart? And how is the heart to become this Medium but in a world of Circumstances? (*L* 2:101-04, 21,30/4/1819).[1]

I shall begin by focussing upon the basic Gnostic idea of the divine "spark" as the unintegrated psyche which is reintegrated into the divine self. It is worth noting in advance that Keats nowhere admits to having derived his understanding of Gnostic redemptive principles; on the contrary, his statement, "I began by seeing" implies an innate "in-sight" which is the mode of Gnostic knowledge itself. Jung therefore attributes the parallelism between Gnostic symbolism and the psychology of individuation to "gnosis" as intuitive knowledge whose subjective contents derive from the unconscious (*A* 223).

As an example of the inadequacy of an extraverted or historically causal approach, attempts to derive Gnosticism from any particular origin have been completely unsuccessful.[2] Its syncretism and mythic orientation, its inwardness and lack of logically systematic thought mark it out, alongside Neoplatonism, alchemy and Romanticism, as an introverted mode of consciousness involving a creative interaction between the individual and the collective unconscious.

The emergence of Gnosticism as a Hellenic movement within the Christian religion suggests its introversion to be a counterbalancing of the orthodox focus upon the external, historical Christ with its corresponding hypostasis of reasoned theology. The various Gnostic systems described by the early Church Fathers differ in terms of detail, but the basic elements common to them all are, firstly, the belief that the self is divine, a "spark of the heavenly light" imprisoned within the darkness of matter, and a myth of a pre-mundane fall which is counteracted through the saving "gnosis" of an awakening to the self's true identity (McL. Wilson 4).

In relation to Keats' distinctive emphasis upon "sparks of the divinity", the Messina Colloquium of 1966, a large gathering of scholars meeting to discuss Gnosticism in general, summarised the Gnosticism of the second century sects as involving the central

> idea of a divine spark in man, deriving from the divine realm, fallen into this world by fate, birth and death, and needing to be awakened *by the divine counterpart of the self* in order to be finally reintegrated.

It was agreed that not every gnosis is Gnosticism,

> but *only that* which involves in this perspective the idea of the divine consubstantiality of the spark that is in need of being awakened and reintegrated. This gnosis of Gnosticism involves the divine identity of the *knower*, (the Gnostic), the *known*, (the divine substance of one's transcendent self) and the *means by which* one knows (gnosis as an implicit divine faculty to be awakened and actualised) (McL. Wilson 17).[3](emphasis added)

On the basis of these generally acknowledged criteria, Keats is clearly Gnostic in his Soul-making insights as an instance of his predisposition toward knowledge as the realisation of the self through direct experience and intuition rather than conceptualisation.

The idea of the divine "spark" and its relationship to alchemy, myth and individuation has been considered by Jung and von Franz. In his discussion of Gnostic symbols of the self in *Aion*, Jung's basic premise - consonant with Keats' belief in a "system of Spirit-creation" - is that all symbolic religious experiences originate in the psychic matrix of the collective unconscious and therefore express themselves mythically as recurrent themes and patterns of action. The Gnostic spark corresponds to the *scintilla vitae*, the "little spark of the soul" of the German medieval mystic, Meister Eckhart. Heraclitus similarly speaks of the soul as a "spark of stellar essence" (*A* 219), an idea which recurs in alchemy as the spark imprisoned in the dark waters of the arcane substance, which corresponds to the unconscious from which the self surfaces (*A* 220). The "sparks of the divinity" as individual unindividuated selves - Keats' "Intelligences" - thus correspond to the

potential "Identity" of the divine self which requires, as Keats says, "a World of Pains and troubles" as the catalyst for its emergence into consciousness.

In Stoic philosophy, as von Franz points out, individual human souls are "sparks" of the world-soul, while concepts as "innate mental contents" light up like sparks which developmentally merge into "*one* inner light of reason" (von Franz 170). These innate mental contents, as Keats' "intelligences" or "sparks of the divinity", are equated by Jung with the archetypes as "sparks of light" which are magnetically attracted and transposed by the self - Keats' "soul" or "heart" - into a resolved meaning (*MC* 491).

The correspondence between Gnosticism and alchemy is evident in the Gnostic prototype of the alchemical process; the mythic pattern of descent and ascent, enacted in *Endymion* as the heroic descent into the earth to retrieve the diamond unity of the self, parallels the central Gnostic aim to reconstitute the soul-sparks as particles of light imprisoned in dark matter (*MC* 53). In alchemy the atoms of light are reintegrated into gold as the Sun, symbolic of wholeness as the conscious realisation of the self. Endymion's encounter through descent of the diamond orb as the "sun/Uprisen o'er chaos" is therefore, as we might recall here, a vision of the anticipated unity of the self. The (many) unconscious "splinter psyches" possess a luminosity of their own as "sparks" of the divided self (*MC* 207),[4] which through the "diamond path" of individuation emerge "o'er chaos" as the conscious light of reformed wholeness. Since the self compensates chaotic situations, the recollecting of the divine sparks in Gnosticism corresponds to self-integration as the formation of individual "identity" (von Franz 169). The Gnostic divine spark is thus simultaneously the fragmented psychic splinter and, in Keats' main use of the term, the unidentified or unindividuated but latent self.

The self as both the goal and ordering principle of the collective unconscious corresponds to the "monad" of the alchemists and Gnostics, which is synonymous with the Platonic "Original Being" as the divine inner

self "destined to possess the sense of Identity" (*MC* 278). The self as individual identity, synonymous with Keats' "heart" or "soul", acts as a Keatsian "ethereal Chemical" upon the "neutral Intellect" of the psyche by being "the teat from which the Mind or intelligence sucks its identity. . . ." Keats' characteristically sensuous metaphor here highlights the ambivalence of the self as both the goal of the Soul-making process as well as its impetus and origin, in the same way that the self in *Endymion* is both an evolving process as "the diamond path" and an antecedent unity as the orbicular diamond self.

Keats' Gnostic system of salvation as a self-mediated "system of Spirit-creation" entails, as in alchemy, the displacement of redemption from an objective belief system involving a "palpable and named Mediator" to the innate Gnostic oneness of knowing and being as a self-constituted principle of individuation. Redemption thereby becomes de-moralised and internalised as "saving knowledge" - an intuited wisdom and identity acquired through personal rather than mediatory suffering. Such is the essence of the Gnostic temperament, which does not so much reject orthodox belief as transcend, or go behind or beyond it to its archetypal origins in mythic consciousness. For Keats as for Jung, belief is not enough, since as a substitute for direct "gnosis" it is a secondary or derived abstraction from the lived inner experience of the divine. Keats' assertion written a month before the Soul-making passage that "Nothing ever becomes real till it is experienced", and his view stated earlier that "axioms in philosophy are not axioms until they are proved upon our pulses" are temperamentally affinitive with Gnosticism in their implied refusal to substitute rational belief for intuitive certainty (*L* 1:279, to J. H. Reynolds, 3/5/1818).[5]

There may have been those, including Benjamin Bailey and Keats' devoutly Christian friend, Joseph Severn, who, through being incapable of appreciating or accepting the validity of Keats' temperament in this respect, lamented his rejection of orthodox Christianity. Keats never accepted formal

Christianity, although his early poetry reveals strains of an at least nominal and Wordsworthian orthodoxy. In "Sleep and Poetry" Keats alludes to the "great Maker" and "Framer of all things" (39-40), yet even here religious transcendence becomes quickly displaced to the immanence of the holy in poetry:

> O Poesy! for thee I hold my pen
> That am not yet a glorious denizen
> Of thy wide heaven - Should I rather kneel
> Upon some mountain-top until I feel
> A glowing splendour round about me hung,
> And echo back the voice of thine own tongue?
> O Poesy! for thee I grasp my pen
> That am not yet a glorious denizen
> Of thy wide heaven; yet, to my ardent prayer,
> Yield from thy sanctuary some clear air. . . .
>
> (47-56)

Further on, the feminised imagination is depicted as metaphorically omniscient and sacralised:

> Has she not shewn us all?
> From the clear space of ether, to the small
> Breath of new buds unfolding? From the meaning
> Of Jove's large eye-brow, to the tender greening
> Of April meadows? Here her altar shone,
> E'en in this isle; and who could paragon
> The fervid choir that lifted up a noise
> Of harmony. . . .
>
> (167-74)

One of Keats' earliest poems, "As from a darkening gloom a silver dove", refers to the "omnipotent Father" in the context of a Christianised heavenly bliss. The sonnet "To Kosciusko", written in December 1816, ends on an overtly theistic note, with "a loud hymn, that sounds far, far away/To where the great God lives for evermore." Written at about the same time, "To My Brothers" exhibits a Wordsworthian Christian mode, ending with the idea of "the great voice" which "From its fair face, shall bid our spirits fly."

Keats at this time berates the contrived morbidity of organised religion as well as its substitution of belief for the instinctive energy of natural human

enjoyment. In "Written in Disgust of Vulgar Superstition" the poet contrasts the two in terms of artificiality versus Nature, death and life. The metaphoric "flowers" of humanistic life are juxtaposed with the simile "like an outburned lamp", applied to the funereal tolling of bells, to which is also assigned the repeated and ambiguous "still" - a favourite Romantic word - suggesting here the stagnancy of mechanical ritual.

By 1818 Keats is considering the possibility that the imagination, through transcending the limitations of reason, cannot "refer to any standard law/Of either earth of heaven". By the time of the Soul-making letter Keats' faith is being delineated in terms of knowledge of the "heart" in which redemptive suffering is displaced to an almost existentialist anguish of uncertainty. The sonnet "Why did I laugh tonight?", enclosed within the Soul-making letter, begins with:

> Why did I laugh tonight? No voice will tell:
> No god, no demon of severe response,
> Deigns to reply from heaven or from hell.
> Then to my human heart I turn at once -
> Heart! thou and I are here sad and alone. . . .

However, in spite of his increasing divergence from orthodoxy, Keats never rejects the person of Christ - whom he regards in his Soul-making letter as both great and splendid - but rather the orthodox interpretation of the death of Christ as a substitutional "interposition of God" involving the replacement of Gnostic redemption with an external saviour. In this respect Keats rejects not Christianity *per se*, but rather what earlier in the Soul-making epistle he calls the "pious frauds of Religion" (*L* 2:80, 19/3/1819), which replace the dignity of self-redeeming "human Passions" with a reliance upon a suffering mediator as an "affront" to "reason and humanity."

In Gnosticism, as in Western mysticism and alchemy, the central focus is upon the inner experience of Christ as a symbol of the divine self. Christ, in other words, as the archetypal hero who, like Endymion, descends and ascends; who mediates the opposites into one; whose kingdom is the "buried

treasure" and the "pearl of great price", embodies the myth of the divine human and exemplifies the archetype of the self (*A* 37). The significance of Christ in this connection will later become important when we consider the function of Apollo as a Christ-figure in Keats' creative development.

The motif of the "pearl" as the buried treasure of the self occurs in the Gnostic "Hymn of the Pearl" or "Hymn of the Soul", which is interpreted as an allegory of psychic destiny (McL. Wilson 19). The heroic "prince" of the story, who descends to redeem the "pearl" of the "soul" in the same way as Endymion descends to find the diamond self, is simultaneously saviour and self, since his journey is an individuation quest. In one variation of the pearl motif, "the pearls of the Unformed One" are identified as "words and minds" which are "cast into the formation" - a process corresponding to the transformation of Keats' "intelligence or Mind" into the individuated unity of the self. The similar analogy of "gold in mud" occurs in Neoplatonism (McL. Wilson 20), as well as in the alchemical immanence of gold in the arcane substance.

The mythologem of the reintegration of the fragmented psyche through self-recollection recurs throughout Keats' poetry in variations on the basic theme of "the Many and the One". Since these images are not consciously allegorical but rather arise spontaneously, they are unobtrusively integrated into the text through the instinctive spontaneity of the creative moment. The motif of the pearl occurs in *Hyperion* in the context of an anticipated wholeness - an emotive union of opposites symbolised as an island of the sea - from which

> There came enchantment with the shifting wind,
> That did both drown and keep alive my ears.
> I threw my shell away upon the sand,
> And a wave fill'd it, as my sense was fill'd
> With that new blissful golden melody.
> A living death was in each gush of sounds,
> Each family of rapturous hurried notes,
> That fell, one after one, yet all at once,
> Like pearl beads dropping sudden from their string:
> And then another, then another strain,

> Each like a dove leaving its olive perch,
> With music wing'd instead of silent plumes,
> To hover round my head and make me sick
> Of joy and grief at once.
>
> (2.275-89)

This passage, spoken by one of the female Titans, expresses the death-in-life ambiguity arising from the "de-immortalisation" of the gods as a necessary corollary to the realisation of the divine self. The "new blissful golden melody," corresponding through the adjectival use of "gold" to an emergent oneness, recalls the individuated "identity" of Keats' Soul-making letter (written during the composition of *Hyperion*) as the transformation of the "sparks which are God" into that which possesses "a bliss peculiar to each one's individual existence". Keats' association of "bliss" with the individuated self similarly parallels the connection between the gradations of "happiness" as the "Pleasure Thermometer" and the stages of transformation toward the "Full alchemiz'd" state in *Endymion*. (*L* 1:218, to John Taylor, 30/1/1818). Interestingly, Wordsworth in *The Prelude* (1805) expresses the same idea in his assertion that "the highest bliss" knowable to those who exalt the imagination is "the consciousness/Of Whom they are. . ." (13.113-15).

The anticipated "golden" self of *Hyperion*, symbolised as a distant island, evokes a sensation of the opposites of life and death, emptiness and fullness, joy and grief, descent and ascent in terms of sounds which are in turn likened to the dropping of "pearl beads" and the winged ascent of a dove. The symbolic equating of gold, pearl and diamond as synonyms of the self suggests the interconversion of the "golden melody" and the fragmented self as falling pearl beads to be complementary to the attempted reintegration of the diamond drops in "To Charles Cowden Clarke" into the unity of the self.

The motif of gems coexisting as a uniting symbol recurs throughout *Endymion*. In Book One "spark" is used in the Gnostic sense as synonymous with the imprisonment of the self within the darkness of the unconscious. It

is imaged as a glimmering of consciousness which recedes and is related in an anticipatory way to the diamond unity of the self. At his loss of the vision of the ideal anima, Endymion laments:

> Why did I dream that sleep o'er-power'd me
> In midst of all this heaven? Why not see,
> Far off, the shadows of his pinions dark,
> And stare them from me? But no, like a spark
> That needs must die, although its little beam
> Reflects upon a diamond, my sweet dream
> Fell into nothing - into stupid sleep.
>
> (1.672-78)

The region into which Endymion later descends in his encounter with the "silent mysteries of the earth" is described as:

> a gleaming melancholy;
> A dusky empire and its diadems;
> One faint eternal eventide of gems
> Aye, millions sparkled on a vein of gold. . . .
>
> (2.223-26)

Here gems as the divine "soul sparks" are by inference connected with gold as the unity of the self latent within the arcane substance. As quasi-conscious luminosities they represent what Jung calls the "multiple consciousness" of the unconscious as a common idea of alchemy (*SDP* 190). Their symbolic equivalence to stars recalls the alchemical vision of sparks shining in the arcane substance, which for the Gnostic alchemist Paracelsus becomes the "interior firmament" and its stars, an idea that recurs with Endymion's vision of "A vaulted dome like heaven's, far bespread/With starlight gems. . ." (2.631-32). Paracelsus similarly sees the dark psyche as a star-filled night sky whose shining contents represent the numinosity and luminosity of the archetypes (*SDP* 195).

As pearls the sparks appear a little further on when Endymion awakens within "a sounding grotto, vaulted vast,/O'er studded with a thousand, thousand pearls. . . " (2.878-79). In the original draft of *Endymion* the following lines spoken by Peona (after 1.515) and omitted in Keats'

revision, refer to the pearl as that which, hidden in the depths of the self, is retrieved through the mediation of the anima as the creative bridge to the unconscious:

> Ever as an unfathomable pearl
> Has been my secrecy to me: but now
> I needs must hunger after it, and vow
> To be its jealous guardian for aye. . . .

The connection of the anima as representative of the unconscious recurs in the description of the golden-haired maiden's scarf as being

> over-spangled with a million
> Of little eyes, as though thou wert to shed,
> Over the darkest, lushest blue-bell bed,
> Handfuls of daisies.
>
> (1.629-32)

In alchemical literature the soul-sparks are often found in multiple form in the earth, and are then called "eyes", representing the potential consciousness of the self. Jung cites one symbol which depicts eyes as soul-sparks in the water, earth, clouds and stars, reflecting the interactive oneness of mind and Nature (*MC* 51). The Gnostic soul-sparks are permeated throughout matter such that self-redemption as saving knowledge simultaneously redeems the "seeds of light" dispersed throughout creation (von Franz 170-71). In the same way, through social self-redemption in the mutual annihilation of identity in love, Keats speculates upon the life-giving power of a universal unity subsumed by love:

> Just so may love, although 'tis understood
> The mere commingling of passionate breath,
> Produce more than our searching witnesseth:
> What I know not: but who, of men, can tell
> That flowers would bloom, or that green fruit would swell
> To melting pulp, that fish would have bright mail,
> The earth its dower of river, wood, and vale,
> The meadows runnels, runnels pebble-stones,
> The seed its harvest, or the lute its tones,
> Tones ravishment, or ravishment its sweet,
> If human souls did never kiss and greet?
>
> (1.832-42)

The experience of Gnostic principles of redemption involving mythic descent and ascent underlies the reappearance of the creation myth genre in Romanticism. The Romantic recreation of the Miltonic Christian myth reflects the phylogenically advanced consciousness of Romanticism which shifts the focus of redemption from an outer event toward the present reality of the self. The Christian myth of fall and redemption thus becomes an inner symbolic drama involving the paradox of a "fortunate fall" through which salvation becomes healing self-knowledge as a heightening of consciousness. Through transposing the Christian myth into a scheme of self-development, "paradise" as the initial undivided unity of the self becomes lost through the "fall" into disunity or self-division arising from the emergence of self-awareness as the felt tension of the opposites. The recollection of the divided self into a restored unity at a higher level of awareness thus constitutes the Romantic quest for wholeness as a Gnostic inversion of the redemption myth. Its basic pattern of development can be summarised in a Blakean sense as the awakening from an initial state of "innocence" into a suffering or dis-eased "experience" of conflict, which is transcended by the "higher innocence" of a restored unity in which the paradoxical self displaces the ego as the centre of consciousness.

"Paradise" is therefore, in Keats' terms, the original "spark of the divinity" as the latent self as well as its reclaimed "identity" through Soul-making as the "individual being". The third century A.D. alchemist and Gnostic, Zosimos, writes of Adam as the Anthropos of the divine self who leaves Paradise and takes on a form capable of suffering in order to "illuminate" those of his kind before returning to the "kingdom of light" (von Franz 171). Again the identity of Christ and the self is stressed through the displacement from projected theology to enacted self-perfection. The darkness of the unconscious holds the spark of the divine self in thrall such that the symbolic death and rebirth of the archetypal hero inwardly enacts death and resurrection through an identity with Christ as the archetype of the

self. The Gnostic legend of a God-man descending and the corresponding ascent of the alchemical drama depicts the self as the origin and goal of the transformation myth in which the unity of the self is experienced as the resolution of the Many into One (*MC* 103, 397; *A* 222). Endymion, through living the mythic pattern of individuation which he shares with Adonis, Dionysus, and all Christ-figures, thus enacts the basic paradigm of Soul-making through progressing toward the realisation of the self as the retrieval of the divine spark from unconsciousness. The alchemical emergence of the Original Being as the hermaphroditic Stone from unconsciousness occurs through the ordering of the chaotic unconscious condition by the archetypal marriage. Through Jung's correlation of alchemical, Gnostic and psychological paradigms of self-transformation the correspondence between Keats' Gnostic vision of Soul-making and Endymion's quest for individuation thus becomes clear, and reveals both to be synonymous as metaphoric and mythic depictions of the individuation process.

Paul Cantor's discussion of Gnosticism and Romanticism makes some valid points in regard to the Romantic transformation of the creation myth as a Gnostic inversion of Milton's orthodox redemption through Christ. Cantor's approach, however, displays the familiar extraverted bias in presenting the Romantic Gnostic form as influentially derived, rather than introverted. Thus he regards Romantic Gnosticism as "technique" rather than instinct, and as the result of the "influence" of Gnosticism in response to the Romantic quest for originality.[6] Similarly, he suggests Rousseau to be the "source" of Romantic creation myths, rather than viewing the mythic mode of Romanticism as arising from an awareness of myth as inner reality (16).

The Romantic transformation of the Edenic myth of *Paradise Lost* arises from an evolutionary advance in consciousness through which the internalisation of Paradise as the lost and regained self expresses the Blakean affirmation: "All deities reside in the human breast."[7] In *Milton* and his other prophetic works Blake explores the distinction between the "negation"

of reason, from which arises the static legalism of religious belief, and the "contraries" which are the energic polar opposites of the psyche. In *Milton* he states:

> There is a Negation, and there is a Contrary.
> The Negation must be destroy'd to redeem the Contraries.
> The Negation is the Spectre, the Reasoning Power in Man.
> This is a false Body, an Incrustation over my Immortal
> Spirit, a Selfhood, which must be put off and annihilated alway.[8]

The contraries, in other words, cannot be rationally reconciled, since they are not the products of reason but rather of the natural polar structure of the psyche, and can therefore be reconciled only through the ordering archetype of unity.

Through the metaphysical "split" of the God-image in Christianity arising from the hypostasis of reason, the shadow aspect of God is excluded from consciousness as "evil" (von Franz 47), while "good" becomes the moral nature of God and is associated with obedience to the "Governor or Reason" as God's representative, Christ.[9] As an archetypal symbol the God-image coincides with the self, which as an intuitive idea of totality embraces conscious and unconscious, ego and shadow, in a paradoxical *coincidentia oppositorum,* being therefore "light" and "dark", and yet neither (*MC* 107-08; *A* 62-63).[10] The Gnostics thus taught that Christ "cast off his shadow from himself", since the original Christian depiction of Christ as the *imago Dei* united the opposites as an idea of wholeness which included the dark side of things (*A* 40-41). Christian ideas, originally grounded in experience and later statically projected as concepts, lose contact with universal psychic processes. Consequently, the shadow as "evil" in Christian orthodoxy is repressively relegated to the realm of unconscious energy, with the result that an irreconcilable split arises between the "negation" of rational belief and the amoral, complementary "contraries" of light and dark.

What Blake teaches concerning *Paradise Lost* in this connection, Keats

exemplifies through his intuition of the amoral paradox at the heart of knowledge and being. Cantor's remark, therefore, that Keats is "remarkably free of gnosticism" through his lack of a moral polarisation of good and evil (156), confusingly betrays a lack of understanding of the essence of Gnostic consciousness. The distinction between good and evil *per se* is hardly a distinguishing characteristic of Gnosticism, in which the dark/light polarity is firmly stressed, but is just as notably a feature of orthodox belief. As Jung stresses, the irreconcilable nature of the opposites in orthodox Christianity results from their legalistic moral accentuation (*A* 70).

In terms of the central idea of a divine "spark" which needs to be reintegrated through individuation Keats is, as should be obvious by now, remarkably Gnostic. Consequently he shares Blake's relish of the energic nature of instinctual life, which characterises a mind grounded in the moral neutrality of the archetype and free from the restraints of legalistic religion. Blake's acceptance in "The Marriage of Heaven and Hell" of "energy" as "the only life" and therefore "Eternal Delight" is echoed by Keats' "instinctive attitude" described a month before the Soul-making section as the belief that though "a quarrel in the streets is a thing to be hated, the energies displayed in it are fine. . ." (*L* 2:80, to the George Keatses, 19/3/1819). Similarly about a week earlier Keats endorses Hazlitt's view that poetic imagination "delights in power, in strong excitement", whereas "pure reason and the moral sense approve only of the true and good" (*L* 2:74-75, to the George Keatses, 13/3/1819).[11] This energic power which, when yielded to as "right" includes yet transcends morality, is synonymous with Keats' "ellectric fire in human nature" which purifies through transformation until the birth of a new attitude emerges as "a pearl in rubbish" (*L* 2:80). The fire of psychic energy, associated with Hell as the shadow aspect of God, is positively valued by both Blake and Keats as morally neutral. Keats' description of the "delightful enjoyments" of his dream of Hell, inspired by his reading of Dante, corresponds remarkably to Blake's vision of "walking among the fires of hell,

delighted with the enjoyments of Genius" in *The Marriage of Heaven and Hell* (*L* 2:91, to the George Keatses, 16/4/1819).[12]

Keats understands the evolution of consciousness through which Wordsworth as representative of Romantic self-consciousness is able to "think into the human heart" in a way that Milton, by externalising the Christian myth, is unable to achieve (*L* 1:280-82, to J. H. Reynolds, 3/5/1818). Yet at a few points in *Paradise Lost* Milton intuits the psychological quality of Paradise and Hell in anticipation of a collective growth of consciousness. Thus after the loss of Eden, the archangel Michael reassures Adam and Eve that they will possess a "Paradise within", which as a superior state of existence will be "happier far" (12.587). Correspondingly, Hell is introjected in the statement that Satan brings Hell "within him" in his visit to Earth (4.18-23).

The general trend in Romanticism, as a simultaneous introversion and advance in consciousness, is the displacement of the holy from transcendence to immanence. Human life, lived mythically as a perceived oneness with Nature, thus becomes itself the altar upon which life and consciousness emerge through the metaphoric reversion of death to life. Accordingly, the imagination expresses, in Keats' words, the "holiness of the *Heart*'s affections" as the criterion of truth (emphasis added). For Keats, Beauty as synonymous with Truth displaces a transcendent absolute as an immanent principle of unity in which self-knowledge is a reclaimed Paradise of inner and universal oneness.

In Keats' poetry the displacement of the sacred is to the analogical, natural, and erotic realms. The "Ode to Psyche", enclosed within the extended Soul-making letter in a section written nine days later, depicts in exemplary fashion the Romantic displacement of the sacred from a projected belief and holiness to the immanent experience of the numinous as inseparable from human psychic life. Psyche, personifying the Blakean residence "in the human breast" of "all deities", and as the "latest born" of the

Olympian hierarchy, accordingly reflects a phylogenic advance through which projection is internalised. Appropriately, Psyche as the human soul represents the divine self which must arise from the darkness of unconsciousness through the trials of Soul-making. The third and fourth stanzas foreground the contrast between belief and the lived reality of the divine by portraying the instinctively priest-like task of the poet as self-creation:

> O brightest! though too late for antique vows,
> Too, too late for the fond believing lyre,
> When holy were the haunted forest boughs,
> Holy the air, the water, and the fire;
> Yet even in these days so far retir'd
> From happy pieties, thy lucent fans,
> Fluttering among the faint Olympians,
> I see, and sing, by my own eyes inspired.
> So let me be thy choir, and make a moan
> Upon the midnight hours;
> Thy voice, thy lute, thy pipe, thy incense sweet
> From swinged censer teeming;
> Thy shrine, thy grove, thy oracle, thy heat
> Of pale-mouth'd prophet dreaming.
>
> Yes, I will be thy priest, and build a fane
> In some untrodden region of my mind,
> Where branched thoughts, new grown with pleasant pain,
> Instead of pines shall murmur in the wind. . . .

Keats' self-knowledge as self-incubation entails the activation of all the light and dark forces of mind and Nature, and with them all the opposites and paradoxes (such as "pleasant pain") which, transcending the ethics of moralism, poetically work out their own salvation as the amoral ethic of individuation. Through the poet's faith in latent inner powers of growth, the polarities of life are affirmed as common instincts of imagination and action - a principle common to Western and Chinese alchemy as well as to Gnosticism. The unification of human nature and life, the theme common to all introverted ideologies, involves for Keats as for the Chinese alchemists a "seed-like thinking" where non-being exists in the midst of being as a continual extinction of the self.[13] The "golden fruit" of the anticipated self in

Endymion grows into oneness through the tension of the opposing energies of heaven and earth, synonymous with the light and dark, the active and passive of Nature and mind, whereby the self exists in the "Tao" of the "middle way" as the "centre in the midst of conditions."[14]

By ascribing an equal value to the dark and light aspects of mind and Nature, the self experiences the purgatorial nature of a lawless affirmation of life through its pervasive ambiguity. The tragedy inherent in this is that of a "godlike hardship", which through the burden of direct "in-sight" finds it hard to distinguish "dark" from "evil". Although aware of the reality of good and evil, the precarious certainty of Gnosticism transcends the theological dichotomy of right and wrong which fails to take into account the legitimate darkness of the shadow side of mind and Nature. Keats' dilemma in this regard is delineated in the epistle "Dear Reynolds", written just after his completion of the preface to *Endymion* (in which he admits to the undecidability of his character). The poet's conflict emerges as an inability to reconcile the "negation" of reason with the amoral "contraries" of light and dark, which are revealed in Nature as the essential duality of creation and destruction:

> to philosophize
> I dare not yet! - Oh never will the prize,
> High reason, and the lore of good and ill,
> Be my award. Things cannot to the will
> Be settled, but they tease us out of thought.
> Or is it that the imagination brought
> Beyond its proper bound, yet still confined, -
> Lost in a sort of purgatory blind,
> Cannot refer to any standard law
> Of either earth or heaven? - It is a flaw
> In happiness to see beyond our bourn -
> It forces us in summer skies to mourn:
> It spoils the singing of the nightingale.
>
> Dear Reynolds, I have a mysterious tale
> And cannot speak it. The first page I read
> Upon a lamplit rock of green sea weed
> Among the breakers. -'Twas a quiet eve;
> The rocks were silent - the wide sea did weave
> An untumultuous fringe of silver foam

> Along the flat brown sand. I was at home,
> And should have been most happy - but I saw
> Too far into the sea; where every maw
> The greater on the less feeds evermore: -
> But I saw too distinct into the core
> Of an eternal fierce destruction,
> And so from happiness I far was gone.
>
> (74-98)

There is an apparent sense of evil in Nature here, which induces Keats' unhappiness and emotional sickness, yet the phrase "eternal fierce destruction" is itself morally neutral and implies a simultaneous acceptance of Nature as a self-cycling energy beyond the confines of morality.

In spite of the problem of evil, a prominent concern of the Gnostics themselves, Keats exemplifies more than any other English poet the paradox of Gnostic self-consciousness as the equivalence of affirmation and negation. Gnostic self-affirmation through negation is epitomised by Keats' "poetical Character", which like the Neoplatonic One is simultaneously "everything and nothing", for it "is not itself" and "has no self" or "character." As a paradox the self is a union of light and dark, knowing and unknowing. Developmentally Keats does not remain long in what he calls the "Chamber of Maiden-Thought" with its emphasis on the bright, idealistic side of things. Through an increasing acceptance of the validity of the dark side of life this early condition of innocence becomes gradually darkened by a growing awareness of the suffering of humanity, a process which will be more fully discussed in the next chapter. Keats' "camelion Poet" or "poetical Character" relishes "the dark side of things" as much as "the bright one" (*L* 1:387, to Richard Woodhouse, 27/10/1818), and the poet later speaks derogatively of "people who have no light and shade" (*L* 2:77, to the George Keatses, 17/3/1819) - the principle of contrast which until the end of his life he espouses as the necessary poetic instinct of feeling (*L* 2:360, to Charles Brown, 30/11/1820).

In Romantic, alchemical, Gnostic and Jungian models of individuation, self-knowledge is self-creation through self-recollection. The

recovery of unity evokes the Neoplatonic One as an absolute subjectivity in that self-affirmation directs thought to the One operative within. The Neoplatonic One of Beauty corresponds, as has been shown, to the self which resolves the Many into One through a synthesis which is discursively encircled by a negatively capable knowledge that defines through exclusion. This is precisely the nature of Gnostic "knowledge", which differs from reason by being a paradoxical knowledge of the "unknowable" One.[15] One. Such knowledge, synonymous with the saving "gnosis" of the divine self, transforms the knower through the extinction of a fixed identity in the process of becoming an individuated self.

The Neoplatonic notion of unification as a principle of personal life is foundational to the entire tradition of Western mysticism, which is characterised by an attitudinal bias toward the *transrationally intuitive*. The direct insight of "gnosis" involves self-gathering into One, as the Gnostic "Gospel of Eve" states: "I have come to know myself and have gathered myself from everywhere. . ." (Jonas 60). This inward-turning of energy is summarised in Socrates' precept: "Know thyself." In contrast, the objectivism which emerged in European history at the end of the Middle Ages promoted a privileging of the analytic idiom, which in religious systems distinguished in terms of knowing and being between the object and the subject. In the mystical subjectivism of Neoplatonism, alchemy and Gnosticism, however, a holism of thought and being predominates. Keats' portrayal in *Endymion* of a universal empathy within an ultimate principle of unity - symbolised by the spherical light of love - reflects the Neoplatonic mystical intuition that dispersal and reunion as aspects of total reality are simultaneously patterns of individual inner action.

Keats exemplifies the ambiguity of the Gnostic temperament in terms of the paradox of knowing and being (Jonas 284-85).[16] The surpassingly positive yet ineffably negative content of gnosis as being within non-being, knowing within unknowing, involves the self-affirming annihilation of the

self as a uniting of emptiness and fullness, illumination and blindness. Gnostic myth and metaphor centre around the symbolic duality of light and dark, which as the paradoxical equating of the positive and negative capability of the self is the universal Gnostic attitude. Keats instinctively lives the transrationality of gnosis, which requires creative passivity as a receptivity toward knowable mystery. Indeed, Keats is the most mystical of the Romantic poets in terms of valuing positively the self-affirming emptiness necessary to Gnostic insight. In a letter to J. H. Reynolds of February 1818, he writes in a colourfully metaphoric style:

> Now it is more noble to sit like Jove than to fly like Mercury - let us not therefore go hurrying about and collecting honey-bee like, buzzing here and there impatiently from a knowledge of what is to be arrived at: but let us open our leaves like a flower and be passive and receptive . . . I was led into these thoughts, my dear Reynolds, by the beauty of the morning operating on a sense of Idleness. . . (*L* 1:232, 19/2).

Here Keats derides the aggregative content of objective knowledge, which contrasts with the lived oneness of knowing and being. In the same letter he speaks positively of the "diligent Indolence" of contemplation, as well as of the great benefit to humanity achieved through the "passive existence" of "great Works".

As has been mentioned, Keats' predisposition toward receptive intuition is evident in his description of poetic "Negative Capability" as the ability to be "in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason" (*L* 1:193, to George and Tom Keats, 27(?)/12/1817). This is not T. S. Eliot's "Impersonal Theory" of poetry, which depicts the poetic self as catalytically detached and inert - a mere mediator of poetry through an "escape" from personality.[17] Eliot is here describing an "escape from emotion" as an unambiguous self-extinction which would be inconceivable to Keats.

Keats asserts the positive capability of negative knowledge through an oxymoronic correspondence between dark and light. In the 1818 sonnet "To

Homer", the poet depicts in lines 9 to 12 the paradox of knowing ignorance in terms of the thematic harmony of mind and Nature as a symbolic union of dark and light:

> Aye on the shores of darkness there is light,
> And precipices show untrodden green,
> There is a budding morrow in midnight,
> There is a triple sight in blindness keen. . . .

The 1818 sonnet "O thou whose face hath felt the winter's wind" endorses an instinctive unknowing as the morally neutral polarity of dark and light. This is metaphorically amplified at the end of the poem as the Gnostic opposition between waking and sleeping, since gnosis is an awakening from unconsciousness (or ignorance) into the "dark light" of intuitive certainty:

> O thou whose face hath felt the winter's wind,
> Whose eye has seen the snow clouds hung in mist,
> And the black-elm tops 'mong the freezing stars,
> To thee the spring will be a harvest- time.
> O thou whose only book has been the light
> Of supreme darkness which thou feddest on
> Night after night, when Phoebus was away,
> To thee the spring shall be a tripple morn.
> O fret not after knowledge - I have none,
> And yet my song comes native with the warmth;
> O fret not after knowledge - I have none,
> And yet the evening listens. He who saddens
> At thought of idleness cannot be idle,
> And he's awake who thinks himself asleep.

This beautiful sonnet was enclosed in the previously mentioned letter to Reynolds in which Keats extols the virtues of "Idleness" as conducive to poetic inspiration. The poet's instinctively "mist-ical" temperament is symbolically evoked at the end of the second line of the poem; the image of mist occurs elsewhere as synonymous with the blinding sight recollective of the mystical "Cloud of Unknowing". "Read me a lesson, Muse, and speak it loud", written on 3 August 1818, at the summit of the Scottish mountain Ben Nevis, reveals Keats' innate bias against the deceptive clarity of reason and toward the acceptance of experiential reality as the sole criterion of

knowledge. The sonnet, included in the letter in which Keats endorses passive receptivity, ends with:

> Here are the craggy stones beneath my feet;
> This much I know, that, a poor witless elf,
> I tread on them; that all my eye doth meet
> Is mist and crag - not only on this height,
> But in the world of thought and mental might.

Enclosed within the Soul-making letter, the sonnet "To Sleep" inverts the common values of light and dark by ascribing a positive, sacred value to sleep as a symbolic death which effects a healing retreat from the negative threat of light:

> O soft embalmer of the still midnight,
> Shutting with careful fingers and benign
> Our gloom-pleas'd eyes, embower'd from the light,
> Enshaded in forgetfulness divine:
> O soothest Sleep! if so it please thee, close,
> In midst of this thine hymn, my willing eyes,
> Or wait the Amen ere thy poppy throws
> Around my bed its lulling charities.
> Then save me or the passed day will shine
> Upon my pillow, breeding many woes:
> Save me from curious conscience, that still hoards
> Its strength for darkness, burrowing like the mole;
> Turn the key deftly in the oiled wards,
> And seal the hushed casket of my soul.

The desirable benevolence of sleep, condensed into the compound "gloom-pleas'd," resides in its redemptive escapism from outer reality, through which death is not an anguished suspension between the opposites but rather a subsidence into unconsciousness - a theme which is anticipated in the "Cave of Quietude" passage in *Endymion*. Shakespeare expresses similar sentiments in Macbeth's eulogy upon "the innocent Sleep" which

> knits up the ravell'd sleave of care,
> The death of each day's life, sore labour's bath,
> Balm of hurt minds, great Nature's second course,
> Chief nourisher in life's feast. . . .
>
> (2.2.36-39)

The mutual benevolence of death and sleep is similarly suggested in Hamlet's most famous soliloquy (although Hamlet characteristically proceeds to undermine his own philosophising on the matter):

> To die, to sleep;
> No more; and by a sleep to say we end
> The heart-ache and the thousand natural shocks
> That flesh is heir to: 'tis a consummation
> Devoutly to be wish'd.
>
> (3.1.60-64)

In Keats' drama *Otho the Great*, written (in collaboration with Charles Brown) between July 1819 and January 1820, a physician recommends the redemptive, healing potential of sleep for the despairing Ludolph by suggesting: "'Tis good, - 'tis good; let him but fall asleep,/That saves him" (5.4.48-49).

In Gnosticism the notion of the soul's captivation in matter reflects a bias toward spirit which is antagonistic to Keats' creative temperament. As with Neoplatonism, the spirit-matter dualism of Gnosticism privileges the spiritual and devalues the sensual (Jonas 3, 72).[18] The Gnostic idea of the "fall" of the divine spark into matter is thus depicted derogatively with metaphors of intoxication, drunkenness, oblivion, numbness, and sleep, since the "Soul slumbers in Matter" (Jonas 68-69). Keats, however, affirms the legitimacy of metaphoric descent and in so doing displays the more balanced psychology that will be more fully discussed in the next chapter.

Keats grows increasingly aware throughout his personal and poetic development of his inability to be philosophically rational. Yet although he at times laments his inferior reasoning ability, it is precisely his numinous self-feeling of that which is impenetrable to any concept which predisposes him toward mystically intuitive thinking. In terms of Jung's typological classification of the four basic functions of consciousness - thinking, feeling, intuition and sensation - Keats unequivocally exhibits the conscious dominance of intuition.

Jung developed his idea of the four functions empirically through observation of many individuals. Accordingly, the functions may be divided into two rational, evaluative functions, thinking and feeling; and two irrational, perceptive functions, sensation and intuition. Invariably one function, the principal function, is the most differentiated consciously and determines - along with the two basic attitudes of introversion and extraversion - the orientation of consciousness. The principal function is complemented by a secondary function as a co-determining influence; its basic nature is always different from the dominant function in that if an irrational function predominates, it is complemented by a rational function, and vice versa.[19] Thus thinking or feeling can be the auxiliary function of intuition, but sensation cannot be.

Intuition is not explainable, but is an intrinsic certainty and conviction which mediates perceptions unconsciously. If intuition is dominant in an introverted temperament, such as that of Keats, sensation as its opposite irrational function is consciously repressed such that it pervades the unconscious as a compensatory, numinously sensual colouring of conscious perceptions.[20] The latter tendency is certainly characteristic of Keats as the "sensuous mystic" in whom sensation is "spiritualised" through its domination of the unconscious, while sense-impressions retain an extraordinary importance to perception.[21] Since in Jung's view the intuitive "raises unconscious perception to the level of a differentiated function", the introverted intuitive type is a "mystical" thinker whose arguments lack judgment or the persuasive power of reason (*PT* 401-02); they are simply given as an "instinctive apprehension" which radiates from "the treasure of inner vision" as a rich intoxication of life free of the ethics of reason (*PT* 404-05, 453-54).

Feeling as a rational, evaluative criterion of acceptance or rejection is the most likely complementary function of Keats' personality, but must not be confused with Keats' own use of "feeling" as synonymous with an

emotionally coloured *intuition*. Thinking as a function of logical connection is recognised by Keats himself as relatively inferior to consciousness. His mistrust of poetry having a "palpable design" as reasoned intent is echoed by his confession of March 1818: "I shall never be a Reasoner" (*L* 1:243, to Benjamin Bailey, 13/3), and his ultimately unshakeable trust in felt, sensed, or intuited understanding.

In a similar spirit Keats derides the legalistic, rationally mechanical versification of Pope and the Augustan poets as a falsification of true poetic feeling which, in harmony with Nature, is instinctive. In "Sleep and Poetry" he depicts these "handicraftsmen" who wear "the mask of poetry" thus:

> Ah dismal soul'd!
> The winds of heaven blew, the ocean roll'd
> Its gathering waves - ye felt it not. The blue
> Bared its eternal bosom, and the dew
> Of summer nights collected still to make
> The morning precious: beauty was awake!
> Why were ye not awake? But ye were dead
> To things ye knew not of, - were closely wed
> To musty laws lined out with wretched rule
> And compass vile. . . .
>
> (187-96)

Keats' attitude toward philosophy and its relationship to poetry remains indecisive and is underscored by a vacillation between intuition and the inferior thinking function. While his creed of "Negative Capability" denounces an "irritable reaching after fact and reason" in preference to "the sense of Beauty" for which a "great" poet "obliterates all consideration", Keats nonetheless comes close at times to affirming the supremacy of reason. A month before the Negative Capability letter he writes: "I have never yet been able to perceive how anything can be known for truth by consequitive reasoning - and yet it must be." The latter assertion, however, is immediately undermined by a reversion to uncertainty: "Can it be that even the greatest Philosopher ever arrived at his goal without putting aside numerous objections - However it may be, O for a Life of Sensations rather than Thoughts!" (*L* 1:185, to Benjamin Bailey, 22/11/1817) A similar subversion of

reason by the higher authority of intuition occurs in the following section from the letter to his brother and sister-in-law in which he declares "the energies" displayed in a street quarrel to be "fine":

> Even here though I myself am pursueing the same instinctive course as the veriest human animal you can think of - I am however young writing at random - straining at particles of light in the midst of a great darkness - without knowing the bearing of any one assertion of any one opinion. Yet may I not in this be free from sin? May there not be superior beings amused with any graceful, though instinctive attitude my mind may fall into, as I am entertained with the alertness of a Stoat or the anxiety of a Deer? Though a quarrel in the streets is a thing to be hated, the energies displayed in it are fine . . . By a superior being our reasonings may take the same tone - though erroneous they may be fine - This is the very thing in which consists poetry; and if so it is not so fine a thing as philosophy - For the same reason that an eagle is not so fine a thing as a truth - Give me this credit - Do you not think I strive - to know myself? Give me this credit - and you will not think that on my own account I repeat Milton's lines
>
> "How charming is divine Philosophy
> Not harsh and crabbed as dull fools suppose
> But musical as is Apollo's lute" -
>
> No - no for myself - feeling grateful as I do to have got into a state of mind to relish them properly - Nothing ever becomes real till it is experienced (*L* 2:80-81, 19/3/1819).[22]

Although Keats initially deduces in this passage that poetry is "not so fine a thing as philosophy", immediately after quoting Milton's *Comus* he reverts to the more solid foundation of what he intuitively knows.

In the previously quoted passage from "Dear Reynolds" affirmation is interwoven with scepticism. In what reads as a momentary lapse of intuitive certainty, "blind" in line 80 imputes a negative quality to the imagination's purgatorial lack of the "standard law" of moral legalism - the "hintings at good and evil" which Keats (in the later letter to Reynolds concerning the "grand march of intellect") connects with the *apparent* certainties of theological "Reasoning" (*L* 1:282, to J. H. Reynolds, 3/5/1818). Keats hovers doubtfully between an ambition for philosophy - the "High reason" which as moral dualism evinces the "lore of good and ill" - and the immediate

intuition, later reaffirmed in "Ode on a Grecian Urn", that things "cannot to the will/Be settled" in that "they tease us out of thought." In the next line of "Dear Reynolds" (78) the pivotal word "or" signals - as it does in "Ode to Psyche" and "Ode to a Nightingale" - the intrusion of reasoning speculation through which intuition temporarily falters.

Although in June 1819, Keats expresses to Sarah Jeffrey a hope that he has become "a little more of a Philosopher" than he has been (*L* 2:116, 9/6/1819), and during the writing of *Lamia* writes to Bailey of his conviction "that (excepting the human friend Philosopher) a fine writer is the most genuine Being in the World" (*L* 2:139, 14/8/1819), in *Lamia* itself Keats' attitude toward philosophy remains ambivalent. As the Wise Old Man, the sage Apollonius is - like all archetypes - morally ambiguous, a quality which differing perceptions of him reveal. Having been revered by Lycius as a "trusty guide" and "good instructor", he comes to be perceived as less substantial than Lamia when Lycius judges him to be "The ghost of folly haunting" his "sweet dreams" of her (1.375-77).

Apollonius' ability to discern the truth of Lycius' and Lamia's situation underlies the poem's ironic association of and dissociation between illusion and reality. His exposure of the illusory nature of Lamia is double-edged, leading to Lycius' freedom from deception, yet consequent death. From Apollonius' perspective - which is that of a philosopher - his banishing of Lamia as a "foul dream" is a benevolent disclosure of the *facts* of the situation and consequent rescue of Lycius from deception (2.271, 295-98), yet Lycius, unable to endure mere facthood, dismisses Apollonius' insight as "proud-heart sophistries,/Unlawful magic, and enticing lies" (2.285-86).

Lycius' death implies his preference for "the holiness of the Heart's affections and the truth of Imagination" as more essential to life than fact. Whereas Keats pities both Lycius and Lamia, Apollonius - representative of Newtonian reductionism, which had analysed the rainbow through the splitting of white light - is judged harshly:

> for the sage,
> Let spear-grass and the spiteful thistle wage
> War on his temples. Do not all charms fly
> At the touch of cold philosophy?
> There was an awful rainbow once in heaven:
> We know her woof, her texture; she is given
> In the dull catalogue of common things.
> 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
> The tender-person'd Lamia melt into a shade.
>
> (2.227-38)

As symptomatic of Keats' later development, the thinking function as an aspect of poetic creativity nonetheless becomes relatively mature by the time of his writing of *Lamia* and *The Fall of Hyperion.* [23] Yet reason never supersedes the receptive disinterestedness evident in the statement written just after his abandonment of *The Fall of Hyperion* that the "only means of strengthening one's intellect is to make up ones mind about nothing - to let the mind be a thoroughfare for all thoughts. Not a select party" (*L* 2:213, to the George Keatses, 24/9/1819). For Keats the "feeling of light and shade" as the "primitive sense" of poetic intuition always retains its functional supremacy (*L* 2:360, to Charles Brown, 30/11/1820).[24]

Keats' intuitive knowledge of the absolute is perhaps best illustrated in "Ode on a Grecian Urn". The Ode's structure conforms to the Gnostic pattern of a fall from innocence into the dividedness of experience and subsequent return to a higher innocence as gnosis. As a passively silent, empty, and circular symbol of the ultimate unity knowable only through the *via negativa* of unknowing, the urn represents the One which is subjectively self-predicating as Truth. In Neoplatonic knowing, therefore, the One is the standard for Truth and Beauty and is thus "in a pre-eminent and unique sense Truth as well as Beauty" (Rist 63). The One of Beauty represents, then, what Keats metaphorically depicts in the Ode as the "unheard melody" of what cannot be logically articulated but only experienced as direct insight.

Keats connects the urn as a symbol of the receptive unity of thought and being with the spherical silence of the One in *Endymion*, where he speaks of the elemental "Powers" which "silent as a consecrated urn,/Hold sphery sessions for a season due" (3.32-33). The urn epitomises the function of all symbols of the absolute principle of knowledge and being in that it represents the irrepresentable. It symbolises what the Ode itself delineates, the lived paradox of the inherent polarities of life: action through non-action, fullness through emptiness, knowledge through ignorance, being through non-being, and the immanence of the eternal within the temporal. The negative capability of the urn as metaphysical absence is reflected in its metaphoric feminisation. In this connection its sacramental function parallels that of the Holy Grail as the universal receptacle which contains the unutterable mystery of ultimate knowledge. As symbolic of the passive, receptive "yin" principle, the urn is alchemically synonymous with the Moon, which is in turn equivalent to the "bride" of the alchemical marriage - a correspondence which the Ode itself implies in the opening line.

The concluding lines of the Ode will later be considered in the context of the poem as a whole. In view of the Gnostic identity of the mode and object of knowledge, it is worth noting here, however, that Keats implies knowledge to be an intuitively perceptive rather than rational faculty. In spite of the analytic distinction between Truth and Beauty which most critics of the concluding aphorism of the Ode make, Keats himself never distinguishes between the two. On the contrary, he confesses to his brother and sister-in-law: "I can never feel certain of any truth but from a clear perception of its Beauty" (*L* 2:19, 31/12/1818) - a statement made in the context of the poet's discussion of the intuitive appraisal of visual art. Undoubtedly, therefore, the principle applies to the urn as the artistic embodiment of a metarational meaning that is simultaneously created and discovered. Keats' "clear perception" is the Gnostic awareness of the One which, as Dionysius' paradox expresses, is the "Dark beyond all light" that goes "beyond seeing and

beyond knowing precisely by not seeing, by not knowing."[25] The urn incarnates the capacity of emptiness to embody what Plotinus calls the "innermost sanctuary in which there are no images."[26]

The Ode's point of closure is not only a unifying return to its origin, but also a moment of insight in which the known, knower and means of knowledge are in a Gnostic fashion one:

> Beauty is truth, - Truth Beauty, - that is all
> Ye know on Earth, and all ye need to know.[27]

All "ye need to know" is therefore all ye do *not* know in terms of rational cognition. Most critics of this deceptively simple conclusion, however, interpret it in terms of metaphysical or conceptual presence rather than as a knowledge which defines through exclusion. In discussing the semantic potential of the Beauty-Truth equivalent, therefore, one is in danger of privileging the rational by adding to an already bewildering array of attempted decipherings. Yet it is precisely the analytic bias that needs to be questioned as a valid approach to these lines; they are interpreted as a riddle only if their meaning is assumed to be hidden. The essence of the statement as a conflation of epistemology and ontology is straightforward: "that is all/Ye know. . . . " The words "Truth" and "Beauty" are symbolic rather than semiotic of a oneness of knowing and being such that the aphorism is metalinguistically "out of thought", as is the eternal, indefinable Principle of Beauty. What the urn speaks is therefore paradoxically "silent" as the knowable unknown - the simultaneous presence and absence of that which is beyond polarity.

The urn's silent message is adumbrated in "Sleep and Poetry" through the declaration that

> though no great minist'ring reason sorts
> Out the dark mysteries of human souls
> To clear conceiving: yet there ever rolls
> A vast idea before me, and I glean
> Therefrom my liberty; thence too I've seen
> The end and aim of Poesy. 'Tis clear
> As any thing most true; as that the year

> Is made of the four seasons - manifest
> As a large cross. . . .
>
> (288-96)

In this passage "reason" is denounced as the means to "clear conceiving"; the circular metaphor of the rolling "vast idea" identifies intuitive knowledge with truth as the final goal of poetry itself. Keats then introduces the analogy of the quaternity as the "cross" and "four seasons" to form an overall image of the resolution of the opposites into one. In the alchemical paradigm the components of the quaternity - as in the case of the four elements - are often arranged symmetrically opposed within a circle, representing the alternation between dissolved and resolved states.[28]

The various interpretations of the urn's message illustrate the analytic bias which the poem itself contests: "Thou, silent form, dost tease us out of thought/As doth eternity", an idea which recalls the previously mentioned "silence" of the "sphery sessions" in *Endymion* which are associated with a "consecrated urn" as the silence of the One. I. A. Richards' evaluation, therefore, of the Beauty-Truth equivalent as a "pseudo-statement", T. S. Eliot's criticism that it is "meaningless", and F. W. Bateson's belief that it attempts a synthesis of "oppositions" all betray a bias toward analysis as the privileged mode of thought.[29] Richard Harter Fogle's statement that "Keats begins with beauty and moves toward truth" reveals the same antithetical tendency and ignores the fact that Keats never distinguishes between the two.[30] Likewise the belief that the Beauty-Truth equivalent is an "attempt to reconcile the irreconcilable",[31] that it represents a conflict between the sensuous and the intellectual,[32] as well as James Land Jones' view that truth is a "principle of Form" while Beauty is "universal energy",[33] miss the point that conceptual distinctions evaporate in absolute self-certainty.

Indeed, a major theme of the Ode - the relationship between art and the imagination - implicates this intrinsic holism. Within an imaginative encounter with art the distinction between subject and object, ideal and actual, form and content dissolves in the experience of artistic truth. Art, like

the poetic process, is portrayed as that which immortalises change, which synthesises transience and permanence into an indivisible One. Within the imagination, art bridges the dissociation between the real and the ideal.

Through the immanent holiness of the creative imagination, in Keats' words: "What the imagination seizes as Beauty must be truth - whether it existed before or not" since "all our Passions" like love are "creative of essential Beauty" (*L* 1:184, to Benjamin Bailey, 22/11/1817). By suggesting that pre-existent and created Beauty are necessary alternatives, Keats here introduces the paradoxical *invenire* - the inventiveness which merges with discovery. Keats in his Soul-making letter describes the "heart", metonymic of the self, as the "seat of the human Passions". Love, therefore, as the creative essence of the self "seizes" through a constructive violence the immediate instinct of unity as Truth and Beauty. Above all, love is for Keats the ultimate synthetic power which as imaginative passion creates the "essential Beauty" of universal harmony. In this regard *Endymion*'s "orbed drop/Of light" as love, envisioned by Keats' (Shakespearean) "trembling delicate and snail-horn perception of Beauty" (*L* 1:265, to B. R. Haydon, 8/4/1818),[34] and symbolic of the release of the "sparks of the divinity" from latency into individuated selfhood, forms a creative resonance with the urn as a round symbol of the One of Truth. Through the connection of Beauty, Truth and love, Beauty, therefore, is the archetypal experience of the self through which, expansively, the synchronistic unity underlying all reality is simultaneously created and discovered. Through poetry as self-creation, the One of essential Beauty is universally reflective of the individuated self. Poetry, then, in the spirit of Gnosticism, works out its own salvation as collective individuation in which the divine identity of the self within the oneness of knowing and being is indeed "all/Ye know on earth, and all ye need to know."

Although, as William Marquess points out, the nature of Keats' religiousness was "problematic" to his 19th century biographers, and has

remained so up until the present,[35] the general principles of Gnosticism are deeply ingrained in the poet's life and works, as I aim to clarify further in the next two chapters. Robert Ryan in *Keats: The Religious Sense* is unaware of the inherent Gnosticism of Keats' Soul-making system and erroneously refers to it as a new formulation.[36] A misunderstanding of the nature of Keats' faith leads critics and orthodox Christians alike to regard - as did many of Keats' friends - his "system of Spirit-creation" not as "a grander system of salvation" through its lack of dogma and awareness of the tragedy of the human condition, but rather as inferior to the "right opinion" of orthodoxy. Keats' publisher, James Hessey, for instance, considered Keats' views to be "extraordinary and revolting" and hoped that Keats would come to "think and feel differently. . . ."[37] Yet from a Gnostic perspective such an evaluation is unjustified.

Joseph Severn, for all his commendable kindness to Keats in the poet's last days, possessed - as he himself admitted - a "little but honest Religious faith",[38] which required the less demanding imitation of, rather than identification through suffering with, Christ. Indeed, like Christ Keats suffered near death, according to Severn, "in horror", apparently abandoned by God and with "no kind hope smoothing down his suffering - no philosophy - no religion to support him. . ." (*L* 2:368, to William Haslam, 15/1/1821). Earlier Keats had nonetheless expressed to Bailey a belief in an after-life through a "favorite Speculation", namely "that we shall enjoy ourselves here after by having what we called happiness on Earth repeated in a finer tone. . ." (*L* 1:185, 22/11/1817). As the poet later wrote from Rome to Charles Brown, "Is there another Life? Shall I awake and find all this a dream? There must be we cannot be created for this sort of suffering" (*L* 2:346, 30/9/1820).

While the exegetic value of words spoken in the midst of such anguish as Keats knew then can be overrated, he nonetheless made the statement and never retracted it. It is not "the problem of evil" which, as Ryan claims, is

foremost in Keats' mind here (213), but rather the "waking" nature of ultimate reality and its relation to suffering. In harmony with his Soul-making philosophy, Keats intuitively perceives that the true home of the divine spark of the self is not the apparent reality of the world - which from a Gnostic perspective is as a dream - but rather the final opacity of the ultimately Divine.

Not long before he died, Keats declared to Severn: "I think a malignant being must have power over us - over whom the Almighty has little or no control."[39] Although Ryan rightly admits that Keats retained until the end the belief in a "Supreme Being", he erroneously dismisses Keats' idea of a secondary malevolent being as a mere "product of morbid fancy" (212, 214). The belief in the Demiurge, the creator of the universe as a being distinct from the indefinable "One", did not originate with the Gnostics but is a speculation of Plato. It was the Gnostics, however, who introduced the idea of the "perversity and inferiority" of the Demiurge in relation to the eternal true God.[40] For the Gnostics the Demiurge is a false image of God who sustains the deceits of organised religion, and whose creation is fundamentally a fraud and deception as a detraction from the transcendently real (Churton 57, 124). The true Gnostic is an alien - an exile in the world - whose suffering is the striving of the divine spark to return through all obstacles to its origin. It is therefore precisely the redemptive pain of Soul-making that fortifies the Gnostic to accept suffering, and in a sense transcend it, as it seems Keats did during the quiet serenity of the last weeks of his life.[41]

Through his recognition of the "pious frauds of Religion" and his embracing of the essentially simple intuition of gnosis, Keats remained reconciled to the tragic reality of life. In contrast to Blake and Shelley, whose utopianism was directed toward improving the lot of humanity, Keats never stressed social reform but remained true to the Gnostic imperative: "Know thyself" by withdrawing to a greater extent than did the other Romantic poets into the sanctuary of his inner life. In affirming the Gnostic oneness of the

knower, the known and the means of knowing, Keats defines himself in a letter written to Reynolds during the writing of *Hyperion* as "My own being which I know to be." In true Platonic fashion, the outer apparent realities have become to him at this time as a dream of "Shadows in the Shape of Man and women that inhabit a kingdom" (*L* 2:146, 24/8/1819).[42] Keats follows this with words that summarise the essence of the Gnostic mind: "The Soul is a world of itself and has enough to do in its own home. . . ."[43]

Chapter Five:

A FINE EXTREME: THE APOLLONIAN-DIONYSIAN POLARITY

As the Soul-making mutual influence of the actual and ideal states, the creative tension between the real and the ideal can be considered in Keats' poetry in terms of the energic duality of the Apollonian and Dionysian principles. The self-creation generated by this important polarity emerges as the prospective, unifying movement of the text which arises from the interaction between an anticipated unity and the self-cycling process of transformation. Keats' natural affinity with Apollo reflects a Hellenic moral neutrality through which Apollo, as the archetype of "spirit" and unity, represents both the predisjunctive oneness of "innocence" and the oneness transcendent to the tension of the opposites as the "goal of consciousness", the unified self.

Apollo and Dionysus, the two Greek deities of the arts, personify major archetypal principles of human life which cannot be exhaustively explained but must be intuitively grasped and lived. It is understandable that Keats, who possessed an instinctively Hellenic temperament, should fervently extol and identify with Apollo, god of both medicine and poetry, the two central passions of Keats' life which grew to remain inseparable. According to the mythologist Karl Kerenyi, Apollo represents order, which unifies through "a complete reduction of the multiplicity of life."[1] As the heavenly pole of the duality, Apollo is described in Lemprière's *Classical Dictionary* (1788) - one of Keats' main references - as mythically equivalent to the Sun. He is consequently connected with the conquering of darkness, the epiphany of "spirit", and with the uniting of duality (Kerenyi 37, 23, 25). Being "the God from afar", always detached from the transitional reality of the present, he corresponds to the self as the archetype of unity which continually anticipates

its full realisation as the aim of individuation (Kerenyi 54). In this respect Apollo is mythically synonymous with the "goal of consciousness" in *Endymion* - the "orbed diamond" which Endymion views distantly.

As Keats recognises, Apollo is "a fore-seeing God" (*L* 1:207, to B. R. Haydon, 23/1/1818). Mythically, he both comes from afar and looks ahead, since he represents the antecedent as well as the reclaimed unity of the self. Romanticism therefore remains, in De Man's words, "haunted by a dream that always remains in the future" in that the ideal of perfected individuation is continually deferred.[2] This "infinitude" of recollected wholeness is what Wordsworth in *The Prelude* (1850) calls "Our destiny, our being's heart and home" as the Platonically remembered "something evermore about to be" (6.604-8). Like the diamond orb as the alchemical Stone, Apollo is the "sun/Uprisen o'er chaos" through his compensatory function as the "shaper" or orderer of disorder, who as the serenely inert ideal is the antithesis of Dionysian instinctual energy.

Nietzsche, who explored in great detail the Apollonian-Dionysian polarity, thus refers to Apollo as "the glorious divine image of the principle of individuation" and alluding to Schopenhauer depicts him as follows:

> As upon a tumultuous sea . . . the mariner sits full of confidence in his frail barque, rising and falling amid the raging mountains of waves, so the individual . . . in a world of troubles, sits passive and serene, trusting to the *principium individuationis*.[3]

One is reminded here of Shelley's hero of *Alastor*, suspended in his boat above the swirling energy of rising waters. As well, we might recall, the theme of the ordering of chaos is imaged as the calming of a sea-storm in *Endymion* when in Book Three Endymion's task is to place "in order" the lovers "tempest-tost,/And in the savage overwhelming lost. . ." (4.703-04, 735-38); all lovers "whom fell storms have doom'd to die. . ." (4.722).

Dionysian chaotic energy, in contrast to Apollonian order, can be regarded as the potential for order and harmony. Its discordant function is a constructive destructiveness which dissolves unity into a war of opposites

out of which transformation through a resolving synthesis can emerge. In Keats' "Ode to Apollo" the Sun god is thus related to the harmonious music of the spheres in which "all the powers of song combine. . . ." Similarly, Keats depicts Apollonian harmony in "Lines on Seeing a Lock of Milton's Hair" as that which "discord unconfoundedst. . . ." The cool serenity of Apollonian detachment contrasts in this poem with "the burning, and the strife" of Dionysian conflict as an expression of the psychic "ellectric fire" which poetically "works out its own salvation" as self-redemption.

The ambivalence of Dionysus is evident in his symbolic significance as the dual "fierce dispute" of opposites which must be unified through the alchemical fire of transformation. As the antithesis of Apollo, Dionysus is associated with darkness, night, the chthonic and sensual, energy, intoxication, and the chaotic death of individuality, which is metaphorically directional as descent. In terms of the complementary aspects of the individuating self, if Apollo is the "One" of reconciled opposites, Dionysus is the self-divided "Many" suspended between the opposites. He is thus appropriately named "Biformis",[4] able to appear as young or old, male or female, and possessing both divine and human aspects. He is connected with storms, sorrow, sacrifice, metamorphosis, wine, healing and disease (the "dis-ease," that is, of self-division). His surname, "Nyctelius" refers to the fact that the Dionysian orgies were celebrated at night. The personification of instinct, passion, and desire, Dionysus was admitted to the temple of Apollo in winter, the season of death as the symbolic descent into the underground.[5]

Nietzsche believed the antagonism between the Apollonian and Dionysian principles to be integral to art: "The continuous development of art is bound up with the Apollonian and Dionysian duality," he writes in *The Birth of Tragedy* (1871), "involving perpetual strife with only periodically intervening reconciliations."[6] The two tendencies, which express the oscillating polarity of creative life, interact homeostatically, for the totality of human experience demands both order and chaos, ideal serenity and the real

of experienced self-division. Through such creative conflict, repose interacts with tension and images of annihilation collide with images of wholeness with the result that the Dionysian phase, associated with transience and process, is a "transitional" state in which self-identity is extinguished.[7] The annihilation of the self - the sense of "being in the midst of non-being" - constitutes an aspect of enantiodromia that is, as Jung says in reference to Nietzsche, a "being torn asunder into pairs of opposites, which are the attributes of 'the god' and hence also of the godlike man, who owes his godlikeness to overcoming his gods."[8]

As Jung points out, Nietzsche likens the psychological states induced through the Apollonian and Dionysian impulses to "dreaming" and "intoxication" respectively. Nietzsche describes "dreaming" as basically "inward vision" - the "lovely semblance of dream worlds." Apollo, representative of a systolic introversion, thus "rules over the beautiful illusion of the inner world of fantasy" and is "the glorious image of the *principium individuationis.*"[9] The Apollonian state is "a perception of inner images of beauty", an inner, contemplative orientation to "the dream world of eternal ideas" (*PT* 144). Conversely, the Dionysian principle represents a paradoxical delight in the destruction of individuality. As a diastolic expansion it is comparable, Jung says, "to intoxication, which dissolves the individual into his collective instincts and components - an explosion of the isolated ego through the world" (*PT* 138). The Dionysian intoxicates the senses like wine such that the sensory and affective aspects of the sensation function become strongly operative (*PT* 144).

Apollonian philosophic calm and ordered restraint do not come naturally to Keats, whose temperamental predisposition toward the creative annihilation of personal identity is repeatedly expressed through diastolic metaphors of melting, death, drowning, dissolution, interknitting, unconsciousness and intoxication. The strong compensatory influence of the sensation function, as well as the amorality of Gnostic Hellenism, reinforces

in Keats' creative temperament the Dionysian tendency as an affirmation of personal negation, sensuous mysticism, and instinctive energy. In this respect, Keats' positive valuation of instinct and energy, symptomatic of his lack of a privileging of spirit, is affinitive with the Greek artistic fusion of serenity and sensuality, but, as has been mentioned, at odds with the Gnostic and Neoplatonic devaluation of the sensual.

Keats deeply empathised with the perfect synthesis of tranquil form and energic content which characterises Greek art as the fusion of the Apollonian and Dionysian extremes. His love of things Greek was reinforced by Leigh Hunt's enthusiastic appreciation of Greek mythology and fostered by his reading of Chapman's translation of Homer, Sandys' translation of Ovid's *Metamorphoses*, as well as by visits to the Elgin Marbles in the company of Haydon or Severn and viewings of Titian's painting, *Bacchus and Ariadne*.

As the counterpart of the Apollonian tranquil Sun, Dionysian energy represents the ambivalence of creative and destructive fire, which purifies through the cathartic archetypes of birth and death. In this connection the "eternal fierce destruction" of the sea, which in the epistle "Dear Reynolds" typifies the Romantic oneness of mind and Nature, reflects Keats' affirmation of the self-annihilating Dionysian pole of existence. Through his notion of the "camelion Poet" who has no "self" or "nature", Keats opposes the egotistical, self-possessed attitude toward personal identity. The essential quality of the allotropic "poetical Character" is its empathising immersion in external reality which occurs through a Dionysian expansion of the self. In a letter to Richard Woodhouse of October 1818, he writes:

> A Poet is the most unpoetical of any thing in existence; because he has no Identity - he is continually informing - and filling some other Body - The Sun, the Moon, the Sea and Men and Women who are creatures of impulse are poetical and have about them an unchangeable attribute - the poet has none; no identity - he is certainly the most unpoetical of God's creatures.

A little further on he continues:

> When I am in a room with People if I am ever free from speculating on creations of my own brain, then not myself goes home to myself: but the identity of every one in the room begins to press upon me that, I am in a very little time anhilated (*L* 1:386-87, 27/10).

Keats' extraordinary ability to lose himself imaginatively is likewise implicit in his espousal of the immediate intuition of "Negative Capability" as being "able to *be in* Mysteries" (my emphasis) through its rejection of the false certainties of rationality. Dionysian analogies and metaphors of extinction recur frequently throughout Keats' letters. The association of metaphoric death and descent, sensation, and instinct with self-annihilation is evident in a letter of April 1818, when he writes to Reynolds: "I lay awake last night - listening to the Rain with a sense of being drown'd and rotted like a grain of wheat. . ." (*L* 1:273, 27/4/1818).

The Dionysian dissolution of unity as a metaphoric descent is apparent in the Gnostic metaphor of the "fortunate fall" into self-division. Correspondingly, Yeats' idea of the spherical unity which dualistically "falls" into consciousness symbolises a loss of innocence equivalent to the darkening of the predisjunctive light of "paradise." Keats' delineation of psychic ontogeny as the metaphoric darkening of what he calls the "Chamber of Maiden Thought" reveals the fall into disunity to be a paradoxical gain in "experience" involving a coexistent shift of consciousness toward moral neutrality. This "simile of human life", contained in a lengthy letter to Reynolds in May 1818, connects phylogeny as the "general and gregarious advance of intellect" with an ontogeny which Keats depicts as follows:

> 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 the 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 the atmosphere,

> we see nothing but pleasant wonders, and think of delaying there for ever in delight: However among the effects this breathing is father of is that tremendous one of sharpening one's vision into the heart<head> and nature of Man - of convincing ones nerves that the World is full of Misery and Heartbreak, Pain, Sickness and oppression - whereby this Chamber of Maiden Thought becomes gradually darken'd and at the same time on all sides of it many doors are set open - but all dark - all leading to dark passages - We see not the ballance of good and evil. We are in a Mist - *We* are now in that state - We feel the "burden of the Mystery". . . (*L* 1:280-81, 3/5).

The thoughtlessness of the "infant" Chamber corresponds to a non-reflective innocence which is expelled by the emergence of self-consciousness as the development of the ego identity - the "thinking principle" - through which consciousness initially identifies not with the totality of the psyche, but rather solely with the undisturbed, one-sided "light" and "delight" of consciousness. This relatively immature narcissism generates an "intoxicated" hubris of consciousness, which in turn triggers a necessary expansion of awareness both outwardly and inwardly as a humiliation of egoistic self-assurance. A growing awareness of the darkness of human suffering by the strengthened ego activates the archetype of the self, which then confronts the brightness of a biased consciousness with its dark, unconscious opposite. As the paradoxical self - the true centre of the personality - moves developmentally closer to consciousness, the ego finds it increasingly difficult to identify exclusively with one pole of a duality, that is, with either conscious or unconscious, light or dark. The confrontation with the unconscious as a darkening of Keats' Chamber of Maiden Thought thereby activates the ambivalent awareness and tension inherent in the ego's efforts to embrace both the light and dark poles of knowledge and experience. The counterfeit certainties of the ego are consequently relinquished in favour of a "higher" certainty, a paradoxical unknowing knowing whereby we "see not the ballance of good and evil" as moralistic certainties, but must rather endure the Wordsworthian "burden of the Mystery" as the unidealised actuality of life.

The formation of the ego thus represents an early phase of ontogeny which precedes the bringing to consciousness of the self. Through a progressive differentiation of consciousness, Keats had developed a strong ego identity by the time of his writing of *Endymion*. In relation to the metaphoric darkening of consciousness, it is significant that the feminine epithet "Maiden" coincides with the darkening of the light in *Endymion*, through which the light, heavenly pole of the anima archetype becomes increasingly offset by its dark side, the Indian maid. Predictably, then, the latter is associated with Dionysian emotions and imagery, while the light aspect is synonymous with the golden-haired maiden as a manifestation of Apollonian Sun-ward idealism.

The self as transcendent expresses the totality of conscious and unconscious contents that can only be depicted in antinomial terms. Whereas developmental immaturity is characterised by a conscious identity with one side of a duality, the predomination of the archetypal self, arising through the increased conscious approximation of the self to the ego, results in a state of conflict (*A* 70). Through this expansion of consciousness, in other words, the dualistic principle of opposites supersedes one-sidedness, while the ego becomes subservient to the self through taking on a new role as the mediator of totality.[10]

Keats writes as a physician who understands the therapeutic potential of the dis-eased tension between the opposites. His attribution of equal value to both the dark and light sides of things parallels the Gnostic idea of the Christ-symbol as an image of wholeness expressing the "right" and "left" of God. The "sinister" left thus corresponds to the Antichrist, the shadow aspect of the self which represents the dark, chthonic, animal realm (*A* 54, 34). Through the moral accentuation of orthodox theology, Christ is exclusively the Apollonian "spiritual" as "good", while the chthonic or sensual is relegated to the Dionysian realm of the Devil. Indeed, there is something of the Blakean contraries of "reason" and "energy" in this duality, which Blake,

through his understanding of the inseparable oneness of light and dark as the archetypal marriage of Heaven and Hell, amplifies by amorally connecting "Messiah" and "Satan" as "our Energies".

Symbolically, moralistic dualism is transcended through the *descensus ad inferos* - the mythic descent of Christ to Hell corresponding to Dionysus' descent as a vegetation deity to the underworld.[11] Endymion therefore exemplifies the archetypal Christ-figure who must submit to the descending passion of self-cremation amidst the trials of self-redemption. In relation to Keats, then, the symbolic function of Christ as the paradoxical self is displaced by the Apollonian and Dionysian self-redemptive principles. Through Keats' equal valuation of both poles, amoral redemption is amplified through the Apollonian-Dionysian correspondence to the light and dark aspects of the Christ archetype. The unifying function of Christ is consequently replaced by Apollo, who as a totality figure personifies - as does Christ - the archetype of the self as a formative principle of order. As such, Apollo is the divine alchemist - symbolically synonymous with the gold of the alchemical Stone - the heavenly, spiritual principle of the Sun King, which transforms and strives to unify.[12]

Through a sharing of the same symbolic function by Apollo and Christ, Apollo is accordingly depicted by Keats in his early poem, "To George Felton Mathew", as an alchemist whose ability to transform is dramatised within the poet's imagination. True to the original alchemical pattern, the metamorphosis of Keats' friend Mathew is imaged in terms of the final perfection of gold, which then reverts back to the initial "black" phase of the alchemical process (85-87).

Dionysus, symbolically associated, as is Christ, with both sacrifice and wine, represents aspects of individuation that complement the unifying function of the divine self. If Apollo corresponds to the alchemical ordering of disunity, Dionysus represents the dark pole of the Christ/self archetype as the chthonic energy of instinct which gives rise to the fire of psychic suffering.

Mythically, the Titans' dismembering and boiling of Dionysus parallels the crucified aspect of Christ as the "One divided into Many" through a sacrificial suspension between the opposites. In a complementary manner, Dionysus' descent and resurrection as a vegetation deity represents the paradox of life's emergence from death through positive self-annihilation in which the sacred is revealed either in or as ambiguity.

Wholeness is potentially bidirectional, leading not only to increasing integration, but also to fragmentation whereby an alchemical cycle involving the dissolution and re-creation of unity is perpetuated. Metaphoric descent as the disintegration of the predisjunctive unity of the Stone thus reverts to an ascending reintegration toward the reclaimed Apollonian One. Endymion, through living the diamond path as the dialectical ascent through the opposites, therefore moves toward reclaimed unity through a paradoxical space which Keats, employing a Dionysian metaphor, describes in the poem's preface as one in which the transitional character is "in a ferment. . . ."

Van Ghent's one-dimensional model of Keats' poetic development, which moves linearly away from Dionysian excess toward an Apollonian "permanent oneness of feeling",[13] thus fails to do justice to the bidirectional pattern of descent and reascent that constitutes the dialectic between Apollonian unity and Dionysian self-division. The *re*-formation of an antecedent unity is not unidirectional, but rather spirally progressive as an alternation between the dissolved and resolved states. By mistakenly identifying the goal of Endymion's quest as "sleep", Van Ghent therefore makes no distinction between the predisjunctive Apollonian unity arising from the unconscious identity of the opposites - such as occurs in the regenerating regression to the "Cave of Quietude" - and the higher or ordered innocence of the consciously unified self, which transcends the tension of the opposites. The underground Adonis is consequently not, as Van Ghent claims, the Apollonian character Endymion is to *become,* for this would constitute a regression into unconscious innocence. The idea that Endymion

"must learn to sleep permanently" is inconsistent with Endymion's striving toward a unity which he himself recognises to be the goal of *consciousness*.[14]

Van Ghent thus fails to appreciate the anamnesis of individuation, since the Apollonian consciousness of the self as a re-collected unity arises through a descending analysis followed by a reascending synthesis in which the Coleridgean "esemplastic" imagination "dissolves . . . *in order to recreate*" (emphasis added). The sleeping Adonis is therefore the unconsciously latent self, the mythic equivalent of the unindividuated "Intelligence" or "spark" of the divine self which is to acquire an individuated "Identity" - as has been noted in the previous chapter - through the saving gnosis of reawakened self-knowledge. Adonis' slumbering state corresponds to the earliest ontogenic phase, the Gnostic "sleep" which Wordsworth in "Intimations of Immortality" depicts as a natal "forgetting" by the "soul", which as the distanced Apollonian innocent self "cometh from afar. . . ."

Keats' early poetry prior to *Endymion* is "intoxicated with the light" and full of "pleasant wonders" as a predisjunctive innocence which lacks the darkening tension arising from the activation of the opposites. The critical self-reflection characteristic of Keats' later poetry is minimal, while Apollo represents a projected, deified ideal which Keats does not yet recognise to be synonymous with the self. Imagistically, the early poems convey the sense of an idyllic serenity which is depicted in terms of light, gems, pearls, tranquil lakes, swans (the sacred birds of Apollo), gold, silver, and ethereal beings. Nature, like mind, is undarkened. Keats' earliest poem, "Imitation of Spenser", depicts an undisturbed, paradisal setting existing beneath "a sky that never lowers." Similarly, "Nature's gentle doings" in "a world of blisses", associated in "I Stood Tiptoe" with Apollonian harmony, are far removed from Keats' vision over a year later of "an eternal fierce destruction".

The inert coexistence of opposites as a simple textual proximity indicates their relatively "dissolved" identity and a consequent absence of tension between conscious and unconscious. Images of gold and the Sun,

often in reference to Apollo, recur frequently and in association with the notion of a distanced ideal. In the epistle "To My Brother George", written in August 1816, the proximity of the opposites of gold and silver occurs in the context of an imaginative striving to hear "Apollo's song":

> The Poet's eye can reach those golden halls,
> And view the glory of their festivals:
> Their ladies fair, that in the distance seem
> Fit for the silv'ring of a seraph's dream. . . .
>
> (35-38)

Also evident here is the instinctive correspondence of the feminine to silver, the masculine to gold. The same connection between the distanced, unearthed ideal and Apollo as the golden god "from afar" occurs in the 1816 sonnet "On Leaving Some Friends at an Early Hour", which opens with: "Give me a golden pen, and let me lean/On heap'd up flowers, in regions clear, and far. . . ." Again, "silver" occurs a few lines earlier in association with ethereal images of pearl and diamond.

The inert coexistence of gold and silver occurs in another sonnet of 1816, "Oh! how I love," where the "balmy zephyrs" are interposed between "golden west" in line two and "silver clouds" in line four. The occurrence of "deceive" in line 8, related to a potential escape into Nature's "delight", is curiously ironic, however, and anticipates an increased reconciliation to the real world in which regression to ideal innocence becomes, as in "Ode to a Nightingale", unable to "cheat so well".

Integral to the yearning for Apollonian ideal innocence is the lack of reconciliation to the actuality of the present. The imagination, working in the undarkened Chamber of Maiden Thought, accordingly explores "the very fane of lightness" through a narcissistic self-closure which has not yet redemptively fallen into either a socially expansive awareness or the self-division of inner conflict. Such escapism is metaphorically bidirectional as indicative of an avoidance of the dialectical tension between the ego and the self, the real and the ideal, the Dionysian and Apollonian tendencies. In

accordance with the correlation of the Apollonian and Dionysian principles with the archetypal poles of spirit and sense, heaven and earth, dreaming and intoxication, above and below, the escape toward either extreme, by avoiding the creative tension essential to personal and artistic growth, can be usefully regarded as "negatively" Apollonian or Dionysian.

Keats' early poetry displays a tendency to avoid the tension of the opposites, either through a downward Dionysian submergence into unconscious forgetfulness - a deathlike abandonment to the overwhelming forces of intense feeling - or through an upward escape into the idealistic, Apollonian realm of "inward vision" as the "lovely semblance of dream-worlds."[15] The centripetal force of imagistic density is herein counteracted by a centrifugal urge to move either above or below a given state of awareness. Both the pain of longing and the paradoxical pain of ecstasy induce an excessive consciousness from which, ironically, Keats at times seeks a sensually mediated release. A negatively Dionysian intoxication, as a Lethe-wards descent into oblivion, is expressed, for example, in the lines opening a poem of 1814: "Fill for me a brimming bowl,/And let me in it drown my soul. . . ." In contrast, the ethereal, Apollonian ascent promotes a unidirectional state of peace which arises from the dream-like avoidance of chthonic sensuality. The passive coexistence of the Apollonian and Dionysian poles as correlative to the above/below, bright/dark, ethereal/chthonic dualities underscores the first six lines of "On Receiving a Curious Shell", written in the summer of 1815:

> Hast thou from the caves of Golconda, a gem
> Pure as the ice-drop that froze on the mountain?
> Bright as the humming-bird's green diadem,
> When it flutters in sun-beams that shine through a fountain?
> Hast thou a goblet for dark sparkling wine?
> That goblet right heavy, and massy, and gold?

The earliest instance of an enantiodromian interaction between the Apollonian and Dionysian - whereby each pole is imaginatively implied in the other - occurs in "Sleep and Poetry", the poem in which Keats first

exhibits a critical expansion of consciousness toward the awareness of ontogeny as coexistent with the collective "strife/Of human hearts" (124-25). A spontaneous reversion through an intoxicating "death" from Dionysian excess to an Apollonian spiritual ascent to "vision" arises in a previously quoted passage from the same poem involving Keats' prayerful eulogy upon "Poesy", of whom he requests:

> Yield from thy sanctuary some clear air,
> Smoothed for intoxication by the breath
> Of flowering bays, that I may die a death
> Of luxury, and my young spirit follow
> The morning sun-beams to the great Apollo
> Like a fresh sacrifice; or, if I can bear
> The o'erwhelming sweets, 'twill bring to me the fair
> Visions of all places. . . .
>
> (56-63)

A similar enantiodromia recurs in *Endymion* where the metaphor of Sun-ward ascent merges with Dionysian self-extinction:

> For 'twas the morn: Apollo's upward fire
> Made every eastern cloud a silvery pyre
> Of brightness so unsullied, that therein
> A melancholy spirit well might win
> Oblivion, and melt out his essence fine
> Into the winds. . . .
>
> (1.95-100)

An avoidance of escapism into Apollonian dreaming idealism or Dionysian intoxicated oblivion characterises Keats' poetic maturity in which he attempts either a resolving dialectic between the two principles, or an exploration of their enantiodromian potential. The poems relevant in this respect include the 1819 Spring Odes, *The Eve of St. Agnes*, *Lamia* and "To Autumn".

Keats included in the June 1820 volume containing *Lamia, Isabella* and *The Eve of St. Agnes* the five Odes written between April and September 1819, "To Psyche", "On a Grecian Urn", "To a Nightingale", "To Melancholy" and "To Autumn", the latter substituted by Keats for "Ode on Indolence", which he obviously considered to be inferior to the other five. The exact

dating of the Odes is somewhat conjectural: "To Melancholy" and "On a Grecian Urn" are dated simply "1819"; "To a Nightingale" is dated "May 1819" in sources based upon a lost manuscript by Keats' close friend, Charles Brown.

The Odes, most notably "On A Grecian Urn" and "To A Nightingale", explore the creative tension between the real and the ideal in terms of Dionysian and Apollonian principles, symbols, metaphors and states of consciousness. In contrast to Keats' early poetry, the Odes are more critically self-reflective and ambiguous, thereby reflecting a closer approximation of consciousness to the antinomial self. As a result, an increased awareness of conflict at times renders the text self-contesting through its modulation between two possibilities - the real and the ideal. Because the archetype of the self underlies the dialectic between both perspectives, consciousness alternately identifies with the transient or actual (real), and teleological (ideal) aspects of individuation. The self, as the supraordinate factor of consciousness, organises this undecidability through correcting conscious one-sidedness and controlling the ensuing equilibrium. The ego is consequently neither overdetermined nor overwhelmed, but rather relatively abolished in its suspension between the opposites as the metaphoric death of a stable identity.

At the time of the writing of the Odes, Keats had become more reconciled to the inescapable harshness of circumstantial reality. His philosophy of Soul-making, expounded in April 1819, endorses an acceptance of the suffering inherent in the real as an essential catalyst of the individuation process. Keats had begun at this time to confront reflectively the painful truth of human vulnerability in the face of adversity. He writes to George and Georgiana Keats in March 1819:

> Circumstances are like Clouds continually gathering and bursting, - While we are laughing the seed of some trouble is put into the wide arable land of events - while we are laughing it sprouts and grows and suddenly bears a poison fruit which we must pluck (*L* 2:79, 19/3).

A month later, shortly before the Soul-making passage, Keats continues to expound in the same epistle his realisation that harsh reality cannot be philosophised away; we are "destined to hardships and disquietude" as well as "Death". Immediately prior to the Soul-making section occurs an allegoric allusion to the Dionysian experience of suffering in the midst of intensely felt opposites, the tone of which is reminiscent of Blake's sinister Song of Experience, "The Sick Rose":

> For instance suppose a rose to have sensation, it blooms on a beautiful morning it enjoys itself - but there comes a cold wind, a hot sun - it cannot escape it, it cannot destroy its annoyances - they are as native to the world as itself: no more can man be happy in spite, the world[l]y elements will prey upon his nature. . . (*L* 2:101, 21/4/1819).

The death of Keats' younger brother Tom in December 1818, from the consumption which eight years earlier had killed their mother and would all too soon end his own life, remained deeply disturbing. In connection with his second brother George, who had emigrated to America in June 1818, leaving Keats with his sister Fanny as his sole remaining relative, Keats writes defiantly to Sarah Jeffrey in May 1819:

> My brother George always stood between me and any dealings with the world - Now I find I must buffet it - I must take my stand upon some vantage point and begin to fight - I must choose between despair & Energy - I choose the latter. . . (*L* 2:113, 31/5).

In spite of Keats' affirmation of energy, the lapse into passivity, evident in "Ode on Indolence", reiterates a Dionysian descent into sensual intoxication. Although the Ode reverts to the escapist mode of earlier poetry, given its circumstantial context it is fairer to regard its escapism as a legitimate reprieve from the trials of Soul-making. The temporary release from the tension of the opposites - which is anticipated in the "Cave of Quietude" experience in *Endymion* - is an essential and sane response to the demands of self-knowledge to which Keats continually aspired.

The tone of "Ode on Indolence" is descriptive rather than dramatic; the three figures on the imagined rotating urn, the focus of the poet's contemplation, convey the sense of detached impotence as an inability to evoke a cathartic immersion in emotional extremes. Consequently, the tension between the opposites is absent from the poem, as is the enantiodromian reversal generated by excess. Sensual Dionysian metaphors are evident, as with "Ripe" in the second stanza, and "honied indolence" in the fourth, which denote here the negatively Dionysian urge to escape from feeling into "nothingness". Pain and pleasure become not paradoxically equated, but rather totally ineffective against a willed submergence of consciousness. The consequent sterility of the encounter between poet and vision is echoed in Nature: the three figures' eliciting of "no tears" at the conclusion of stanza five is adumbrated a few lines earlier by a parallel state of Nature in which "The moon was clouded, but no shower fell,/Though in her lids hung the sweet tears of May. . . ." The latter differs significantly in tone from the "weeping cloud" of melancholy which in "Ode on Melancholy" paradoxically imparts life to "the droop-headed flowers".

In "Ode on Indolence" Dionysian energy as the ambivalent and transforming psychic fire is absent. Instead of advocating an outward channeling of emotional energy, the Ode ends on an escapist note through the harbouring of "visions", thereby reinforcing the earlier-expressed longing to be "shelter'd from annoy," and "the voice of busy common-sense". As well, the destruction of motivation through a nihilistic abandonment to intoxication underlies the theme of creative impotence, which paradoxically expresses the inability to write poetry.

There is a faint suggestion of Apollonian idealism in "visions". The poem also generates a Platonic sub-text, suggested by a reference to the three figures as "shadows", whose revolving motion expresses the Platonic notion of circular time and its shadow entities as moving images of eternity. The symbolic function of the urn's circular form in this regard resonates with that

of the urn in "Ode on a Grecian Urn", but the Platonic undercurrent in "Ode on Indolence" is too understated to counterbalance a descending escapism effectively. The Platonic temperamental bias, calmly detached and idealistically introspective, is strongly Apollonian and as such offsets - as it does in "Ode On A Grecian Urn" - the energic Dionysian state. For this reason the latter Ode is more psychologically balanced than "Ode on Indolence", and consequently more artistically successful.

Keats nonetheless enjoyed writing "Ode on Indolence", the wording of which corresponds markedly to a section of the Soul-making journal-letter in which an instinctive "animal" sensuousness is endorsed as integral to the happiness of semi-conscious escapism. The relevant passage, written a month before the Soul-making section, reads as follows:

> My passions are all asleep from my having slumbered till nearly eleven and weakened the animal fibre all over me to a delightful sensation about three degrees on this side of faintness - if I had teeth of pearl and the breath of lillies I should call it langour - but as I am I must call it Laziness - In this state of effeminacy the fibres of the brain are relaxed in common with the rest of the body, and to such a happy degree that pleasure has no show of enticement and pain no unbearable frown. Neither Poetry, nor Ambition, nor Love have any alertness of countenance as they pass by me: they seem rather like three figures on a greek vase - a Man and two women - whom no one but myself could distinguish in their disguisement. This is the only happiness; and is a rare instance of advantage in the body overpowering the Mind (*L* 2:78-79, 19/3/1819).[16]

Counteracting the gravitational inertia of self-intoxicating indolence, Keats' amusing anthropomorphisation of wine, following in the same journal-letter a confession of his passion for claret, describes how

> the more ethereal Part of it mounts into the brain, not assaulting the cerebral apartments like a bully in a bad house looking for his trul and hurrying from door to door bouncing against the waistcoat; but rather walks like Aladin about his own enchanted palace so gently that you do not feel his step - Other wines of a heavy and spirituous nature transform a Man to a Silenus; this makes him a Hermes. . . (*L* 2:64, 19/2).

The concluding metaphor of ascent in reference to the winged Hermes reveals Keats' understanding of the mystical aspect of Dionysian experience in

relation to its implication of, or enantiodromian potential to revert upward to, the spiritual.[17] The latency in the Dionysian of the "seed" of its Apollonian opposite is implicit in the poem "Hence burgundy, claret, and port", a frivolous extended metaphor contained in a letter to Reynolds of January 1818. In this poem the "earthly" reverts, through metaphors of pain and drinking, to the "golden sunshine" of an *Apollonian* intoxication such that the Dionysian is correspondingly implicit in the Apollonian. The vine-like mutual annihilation by which minds are interknit in intoxication may be antithetical to Apollonian detachment *per se,* yet here the two are fused when minds "intertwine/With the glory and grace of Apollo!"

A similar poem of 1818, "Spirit here that reignest", involves a straightforward statement of emotional ambivalence in terms of the suffering and ecstatic aspects of the Dionysian state through which pain, mourning, and the burning of "passion" coexist with laughing, feasting and dancing. The enantiodromian potential of the Dionysian mode is likewise apparent in *Endymion* when the Indian maid's "Song of Sorrow", which gives voice to the melancholic inertia of the negative Dionysian state, is counteracted by the energy of the revelrous "Bacchus and his kin" with the result that her introspective brooding reverts to a forgetful self-loss into intoxicated ecstasy:

> Like to a moving vintage down they came,
> Crown'd with green leaves, and faces all on flame;
> All madly dancing through the pleasant valley,
> To scare thee, Melancholy!
> O then, O then, thou wast a simple name!
> And I forgot thee, as the berried holly
> By shepherds is forgotten, when, in June,
> Tall chestnuts keep away the sun and moon: -
> I rush'd into the folly!
>
> (4.200-08)

The "Ode on Melancholy" similarly explores the emotional ambivalence of Dionysian impassioned dis-ease in connection with its enantiodromian potential. As an affirmation of life, the Ode lacks the solipsistic, elegiac tone of "Ode on Indolence" and "Ode to A Nightingale";

the persona of the poem directs advice to a hypothetical other person in a didactic tone that is relatively absent from the other Odes.

Through a constructive negativity Dionysian escapism is rejected at the outset, where the triple, emphatic renunciation of a Lethe-wards descent into oblivion entails a rejection of the negatively Dionysian "poisonous wine" and "ruby grape" of "nightshade". The text advocates instead an imaginative exploitation of the positive potential of the melancholy state by endowing similes and metaphors of descent, death and weeping with a life-giving connotation. Keats thus implicitly endorses a faith in, and willingness to surrender to, the natural flow of psychic energy - whatever its gradient - as an expression of the poetical Character's unbiased ability to embrace the "high" or "low", the "light" or "shade" of the emotional spectrum.

The connection of life with death through "green" and "shroud" in the fourth line of the second stanza resonates with "weeping cloud" - the analogue of melancholy's paradoxical ability to impart life - in line two. Within this context, "rich", associated with the hypothetical "mistress", takes on an innovative extension of meaning as the positive potential inherent in an acceptance of the negative emotion of anger, while "deep" as a sensuous metaphor of descent in the final line re-endorses an impassioned yielding - first suggested by the connotation of excess in "glut" - to the "melancholy fit".

Keats' alterations to the original manuscript are minor but significant in this respect;[18] the moderate "feed" is replaced by the extreme "glut", and the neutral "come" is amended to the directional "fall" as the metaphoric descent of melancholia. Through its directionality and paradox the Ode restates the prominent Keatsian theme of the equating of love with death, and life with death, whereby "death is life's high meed" and love and death are positively self-destroying as the "chief intensity" of human experience.

The final stanza delineates the essence of transience through a reversion to Dionysian metaphors as a synaesthesia of taste, pain, pleasure and sight. Here the regulative function of opposites as the essence of

progressive process demands a suspension between the emotional poles of joy and sadness, pleasure and pain. Characteristically, "Beauty" is simultaneously associated with transience, permanence (as the ideal), and the feminine. The original "She lives in Beauty" - altered by the publishers for being too close to Byron's "She walks in beauty" - in this respect more perfectly (than the final "She dwells with Beauty") intertwines the feminine as the anima with the ideal and real dimensions of the self, the real being represented by the transience of "Beauty that must die;" and by "Joy" which is perpetually "Bidding adieu. . . ."

The equating of "Mistress" with "Melancholy" arises from the unconscious projection of the archetype onto the imagined human "Mistress" through which the two become subjectively indistinguishable and as such present an instance of the Romantic transposition of the personally particular into the universal, the temporal into the timeless. In its archetypal aspect, "Mistress" as a personification of "veil'd Melancholy" illustrates the life-death ambivalence and emotional charge of the archetype as central to its power to transform. The ambiguity of the anima is depicted in terms of Dionysian emotional extremes involving the reversion of "Pleasure" to "poison" and "Joy's grape" to "sadness", in accord with Nietzsche's view of art as "the way to states in which pain is willed, is transfigured, is deified, where suffering is a form of great ecstasy."[19]

An interpretation of "Ode on Melancholy" considered within the thematic and developmental context of Keats' poetry as a whole, contends with Helen Vendler's negative view of the significance and worth of a chosen yielding to emotional excess. Keats' response to melancholia - his advocacy of a sensually remedial outward-turning of its emotional energy - is in this Ode calmly deliberated and controlled, not, as Vendler claims, "overwrought and hysterical",[20] an evaluation which misconstrues Keats' refusal to privilege spirit over sense, rationality over instinct and energy, as masochistic. Through suggesting a circumstantial origin for the Ode, Vendler reductively

considers "Mistress" to be merely personal, an interpretation which is not borne out by the context ("*thy* Mistress" as inapplicable to Keats personally), or by the existence of a rejected opening stanza in which "the Melancholy" is clearly archetypal.[21] Vendler's related contention that the basis of the poem is "frustrated sexual desire"[22] in a pseudo-Freudian manner equates sensual with sexual, thereby failing to appreciate the broader significance of Keats' sensuousness as symptomatic of a readiness to embrace Dionysian excess, in accordance with Blake's Proverb of Hell: "The road of excess leads to the palace of wisdom." As well, Oscar Wilde, praising in later years William Morris as the artistic descendent of Keats, perhaps with "Ode on Melancholy" in mind describes Morris in "The Garden of Eros" as one for whom "Sorrow" must

> take a purple diadem,
> Or else be no more Sorrow, and Despair
> Gild its own thorns, and Pain, like Adon, be
> Even in anguish beautiful. . . .

In comparison with "Ode on Indolence" the more artistically successful Odes generate a prospective movement resulting from the dialectic between the Apollonian detached ideal and the real of Dionysian transient experience. In this connection, Stillinger's two-dimensional "basic Keatsian structure", characteristic, he claims, of a "great many" of the poems, is a transposition of the three-dimensional, spiral diamond path in which a "mythlike set of actions" mediates between the actual and ideal realms. According to Stillinger, the starting point of the poem is the actual, from which an upward "metaphorical excursion" leads to the "higher reality" of the ideal, thence a return to the real with a new insight that constitutes a higher level of understanding.[23]

Stillinger's model represents a dialectic in which consciousness identifies at the start of the poem with the actual rather than the ideal self. This "basic" structure is, however, too rigidly generalising in that the Apollonian ideal is just as readily empathised at the *outset* of the creative

process. Exemplary in this regard is "Ode on a Grecian Urn", which inverts Stillinger's mythic pattern by opening with a serene unity of form that is analysed through a descending dissolution into opposites, then re-collected as an anamnesis of unity. In representing an increased differentiation of consciousness, the return to unity is a cyclic reversion to the initial undivided condition as a spirally attained higher synthesis of real and ideal.

Stillinger, apparently constraining the Ode to fit his "Keatsian structure", sees the realm of art as a means to idealistic escapism (intro. 19) - in spite of its Dionysian content as the creative tensions of opposites - and views the Ode's ending as a return to the actual, in spite of the urn's formal Apollonian transcendence of duality, which is epistemologically amplified as the concluding Truth-Beauty equivalence. Stillinger similarly misreads the epistle "Dear Reynolds". Keats' seeing "Too far into the sea" is hardly idealistic (intro. 20), when through a Gnostic seeing beyond morality into the dark aspect of Nature he is by his own admission seeing "into the core/Of an eternal fierce destruction". As well, the "fane/In some untrodden region" of the poet's mind in "Ode to Psyche" contextually suggests not, as Stillinger claims, "an ideal realm" (intro. 19), but rather represents a recognition of the religious function as an aspect of the self, in accordance with the evolution of consciousness by which unconscious projections are progressively withdrawn and all deities are in a Blakean fashion seen to "reside in the human breast."

Through its final anchoring of the ideal within the mutable realm of human existence, "Ode on a Grecian Urn" condenses the mythic pattern of descent and return in *Endymion* in which an initial identity with the spiritual ideal (as anima) is superseded during the hero's reascent by a grounding of the ideal through an affirmation of the dark, human pole of the archetype. Diagrammatically, the pattern of *Endymion* is a hybridisation of Stillinger's "metaphorical excursion and return" and its inversion in the structure of "Ode on a Grecian Urn". Endymion descends, rather than ascends, toward the ideal before reascending with a gain in conscious growth.

It is the alchemical paradigm which paraphrases Stillinger's Keatsian structure as an ascent followed by a descent, in accordance with an article of the authoritative medieval "Tabula smaragdina", which represents the simultaneous aspiration toward inner wholeness as the uniting of "above" and "below" through a holistic vision in which mind and Nature dynamically mirror each other. Thus:

> Its power is complete when it is turned towards the earth. It ascendeth from the earth to heaven, and descendeth again to earth, and receiveth the power of the higher and lower things (*MC* 219).

This, as will be seen, is the mythic pattern of "Ode to a Nightingale", whereas "Ode on a Grecian Urn" conforms to the Gnostic-Christian-Platonic pattern of descent followed by reascent as an enactment of the Gnostic theme of dispersion and re-collection of unity (*MC* 218).

The cyclic structure of "Ode on a Grecian Urn" delineates unity and duality through a systaltic rhythm in which temporary reconciliation - in the form of the urn as uniting symbol - compensates Dionysian duality. As Apollonian tranquil unity, the urn transcends the Dionysian state of being contained *in* the opposites, for its symbolic freedom from duality reflects a holistic oneness of knowing and being. Through the transcendent function of the urn as uniting symbol, and through the sacramental function of art in which transcendence is made immanent, the urn unites fullness and voidness as a Gnostic "failure of reason and speech" (Jonas 288), which teases us "out of thought" through the direct apperception of the Truth of Beauty, the Beauty of Truth. Since the urn's emptiness represents metaphysical absence as the silence of unspeakable meaning, its being in the midst of non-being complements the unknowing knowing of the Beauty-Truth equivalent. Consequently, the Ode's oscillation between the metaphysics of presence and absence, delineated in terms of silence versus sound, stillness versus energic movement, loss versus gain, detachment versus social participation, reflects

the ambivalence of the "poetical Character" as simultaneously everything and nothing.

As the epitome of Apollonian serenity, the cold purity of the urn's marble form shares the symbolic function of Shelley's spheral dome in "Adonais", which as the interface between time and eternity "splits the white Radiance" of the One into its "many" Dionysian colours. Symbolically synonymous with the alchemical Stone as the synthesis of all colours into unified gold, the urn as the archetypal One of Beauty - in turn represented by the Platonic simile of the Sun - corresponds on one level to the Apollonian unified self. Through this functional equivalence of uniting symbols the self-amplifying significance of the urn illustrates the innovative expansion of meaning which is characteristic of symbolic thought and antagonistic to reductive criticism.

The opening image of the urn represents a predisjunctive unity of innocence, suggested by the epithet "unravish'd", in which respect, as Jackson Bate notes, the "essence of the urn is its potentiality waiting to be fulfilled."[24] In *Endymion*, Adonis, who like the urn displays an "Apollonian curve" of form (2.399), is thus the mythic equivalent of the urn as latent ideal. The ambiguous "still" in the opening line of the Ode, while reflecting the Apollonian tranquillity of the urn, also alludes obliquely to the Wordsworthian "something evermore about to be" as the deferral of the divine marriage, the latter suggested through "unravish'd bride". Correspondingly, "still" is used as an epithet of Adonis' region of sleep in which through the self-closure of unawakened innocence he remains "safe in the privacy/Of this still region all his winter-sleep" (2.479-80). As well, the permanent present of denied erotic consummation, imaged in the second stanza of "Ode on a Grecian Urn" as the youth who can never reach his lover, resonates through the anaphora of "still" with the opening image of the stationary urn to reinforce the idea of wholeness as the perpetually deferred archetypal marriage.

Through the sonata form of the Ode an accelerating transition occurs from Apollonian detached inertia into Dionysian wildness which is imaged as the dynamic interaction of the emotive extremes of ecstasy and sorrow. Thus while the urn's circular form symbolically parallels the orbicular diamond self as the unifying "sun/Uprisen o'er chaos", its content is antinomial in asserting what Roy Swanson describes as "those universal and manifold modes of proportion comprehended in the concept of the golden mean, an ideal sustenance of balance between extremes. . . ."[25]

As a descending analysis, the first division of unity occurs into "deities or mortals" in stanza one as representative of Dionysus' mortal-immortal ambiguity. The second stanza, in which architectural form reverts to organic energy, dissolves Apollonian order into the dualisms of sound and silence, male and female, motion and stillness, art and Nature, sense and spirit. Through the poetic equivalent of sonata recapitulation, the Ode returns at the end of the fourth stanza to silence, a silence which is, however, a higher synthesis of real and ideal in that its being imaged as content rather than form renders it contextually now the fusion of both. Similarly, the hybridisation of form and content in "marble men" unites in the final stanza temporality and eternity, death and life, inert and organic, such that from one perspective the entire Ode can be viewed as an individuating self-encounter which moves developmentally from one-sided innocence, through the experience of opposites, toward the paradoxical awareness of a reclaimed higher unity.

The return ascent to the urn as recollected unity is socially expansive as well as indicative of a higher synthesis of real and ideal, Dionysian and Apollonian, temporal and eternal, the Many and the One. Interpreted in this light, "cold" as an epithet of the urn is not derogatory, but as an alchemical balance represents the juxtaposition of form with the sensual warmth of content. Keats anchors in the final stanza the socially isolated, detached ideal within the temporal suffering of Soul-making: as socially remedial the urn

remains "in midst of other woe/Than ours" by being "a friend to man," and that "Beauty is truth" is all we need to know "on *earth*" (emphasis added).

As well as depicting the creative tension between Apollonian and Dionysian as the imposition of order onto disunity, "Ode on a Grecian Urn" expresses the ontogeny and phylogeny expounded in Keats' Maiden Thought simile of life. In both, ideal innocence darkens into a self-divided experience which moves toward an ambivalent consciousness and simultaneous expansion of awareness to include humanity in general. An exclusively personalistic Jungian interpretation of the urn's significance therefore excludes consideration of the Romantic oneness of self and Nature, and the merging of the self with humanity as the Keatsian "fellowship with essence". Within the context of Keats' poetic vision as a whole, the urn takes on a broad significance as the orbicular "vast idea", which in "Sleep and Poetry" is the "end and aim" of poetry as the intuition of universal unity.[26]

Whereas "Ode on a Grecian Urn" moves from Apollonian ideal, to actual, to reascent to an ideal/real synthesis, "Ode to a Nightingale" through its opening identification with the "real" of the poet's persona, moves from the real to an alternation between real and ideal, then final return to the real. Rather than there being, as Stillinger would claim, structural parallels between the two Odes, they are therefore, I suggest, thematic and structural inversions of one another which as such progress toward the earthing of the ideal.

"Ode to a Nightingale" subverts its apparent intention through the conflict between the idealism and actuality of the ambivalent self whereby a precarious ironic juxtaposition between life and death, illusion and reality, temporal and eternal is sustained. The elegiac solipsism of the Ode is emotively ambivalent, entailing a regressive nostalgia for a "forlorn" innocence - symbolised by the nightingale - and an anticipated pain of Soul-making, reflected in the sorrow attached to transience, process, and the loss of the ideal.

That the Ode explores the anagogical function of the nightingale as a symbol of the divine self is borne out by the parallel significance of a bird as persona in "Shed no tear", first published as "The Faery Bird's Song" for Brown, and written (probably) in 1819. The text reads as follows:

> Shed no tear - O shed no tear!
> The flower will bloom another year.
> Weep no more - O weep no more!
> Young buds sleep in the root's white core.
> Dry your eyes - O dry your eyes!
> For I was taught in Paradise
> To ease my breast of melodies -
> Shed no tear!
>
> Over head - look over head,
> 'Mong the blossoms white and red.
> Look up, look up - I flutter now
> On this flush pomgranate bough.
> See me - 'tis this silvery bill
> Ever cures the good man's ill.
> Shed no tear - O shed no tear!
> The flower will bloom another year.
> Adieu - adieu - I fly, adieu!
> I vanish in the heaven's blue -
> Adieu, adieu!

In this short song the bird is associated with the paradisal "sleep" of the unconsciously latent self which is symbolically synonymous with the underground Adonis, and analogous to "Young buds" which in winter are dormant in "the root's white core." Again, "Paradise" is aligned with the "ease" of the release from tension, while in the second stanza the allegory of ascent relates the ideal to an upward idyllic escapism.[27] The unifying potential of the self, inferred through its placement in the midst of "white and red", restates the alchemical fusion of the opposites of masculine and feminine, spirit and matter as the union of the white lily and red rose (*PA* 359; *MC* 485). The bird's final vanishing reiterates the theme of terminal disappearance, which occurs at the end of *Endymion*, "Ode to a Nightingale" and *The Eve of St. Agnes* as indicative of the ideal's elusiveness through the deferral of perfected individuation. In *Endymion* the symbolic function of the nightingale as innocent ideal occurs when an escape from the sordid

reality of life as the "ardent listlessness" of "sleep in love's elysium" is likened to "the nightingale, upperched high, And cloister'd among cool and bunched leaves. . ." (1.822-29), an image which anticipates Madeline's sheltered retreat from experience in *The Eve of St. Agnes.*

In "Ode to a Nightingale" the opening stanza sustains the tension and enantiodromian potential of Dionysian excess through which pain and happiness are interconvertible. Representing a predisjunctive innocence, "light-winged Dryad" symbolises easeful escapism, and as such anticipates the "easeful Death" of stanza six. Yet the nightingale's springtime singing in its Edenic "melodious plot" foreshadows the "summer" of the assimilation of experience, which necessitates the introjection of the projected ideal. In the "Four Seasons" sonnet, which depicts the mirroring seasonality of mind and Nature, summer is metaphoric of an ontogenic phase in which "fair spring thoughts" come to be "dissolv'd" within as aspects of the self.

The second stanza of "Ode to a Nightingale" involves a regressive rejection of the real; the escapism which is avoided in the first stanza is now actively craved. A Dionysian synaesthesia delineates an anodynous yearning toward a wine-mediated extinction of the self outward into the ideal. In seeking to avert consciousness, the poet craves union with the bird, which like the sleeping Adonis represents an immortal bliss that is ignorant of the tragedy of mortal transience. Developmentally, in other words, the Ode enacts not a synthetic ascent to the ideal, but rather a descent from the emotional tension of the opposites into the regressive ideal of the innocent self.

As the symbol of the divine self, the nightingale is the transformer of energy and as such precipitates the reversion of the conscious stance to its opposite. In this respect the sudden alternation in stanza three, imaged as the poet's movement from being distanced to being "with" the nightingale, derives from a change of perspective resulting from the ego's new identification - through the imaginative empathy of Poesy - with the distant

ideal rather than the transitional self. Accordingly, Keats' alteration in the original manuscript of "I will fly *with* thee" to "I will fly *to* thee" (emphasis added) stresses the Apollonian distancing of a lost innocence.

Predictably, the shift toward the ideal necessitates a rejection of the Dionysian and consequent affirmation of the ascending spiritual through the poet's decision to reach the bird not "charioted by Bacchus and his pards,/But on the viewless wings of Poesy. . . ." This spontaneous oscillation is evidence of the self-regulating drive toward a synthesis of the actual and ideal. The escape to the ideal is symbolised as a regressive darkening into "night", which results in a devaluation of outer reality. Imaged as a simultaneous blinding of the poet's perception, the escape from mortal anguish is an embalming "darkness" - a fusion of mind and Nature in metaphoric death as the loss of reality. Here the ironic juxtaposition of loss and gain, and life and death, reflects one of the Ode's central themes: the ambiguity of the poet's attitude toward the loss of the ideal. Such loss implies the acceptance of death, sorrow, and ageing decay, while the retention of the innocent ideal negates the suspension between the opposites of joy and pain as a metaphoric death conducive to transformation.

In stanza six the conscious stance reverts to the spatially and temporally immediate presence of introspection as consciousness re-identifies with the transient actuality of the self. The ideal is once again distantly imaged, as the poet confesses:

> Darkling I listen; and, for many a time
> I have been half in love with easeful Death,
> Call'd him soft names in many a mused rhyme,
> To take into the air my quiet breath;
> Now more than ever seems it rich to die,
> To cease upon the midnight with no pain,
> While thou art pouring forth thy soul abroad
> In such an ecstasy!
> Still wouldst thou sing, and I have ears in vain -
> To thy high requiem become a sod.

Keats' confession to having "been half in love with *easeful* Death" reflects an indecision between negative regression - the metaphoric death into

subconscious intoxication or unconscious oblivion - and the felt conflict between the opposites which characterises positive self-extinction. The unstressful "honied indolence" of "Ode on Indolence" in which pain has "no sting, and pleasure's wreath no flower" is, like "Sleep" as that sonnet's "soft embalmer of the still midnight," an "easeful Death" which contrasts with the emotional intensity of death-in-life. Viewed in this light, the ending of the sonnet "Why did I laugh tonight?" can be read as advocating an unambiguous self-extinction into literal death, or as presenting - as an alternative to the "easeful Death" of ceasing at midnight - the intensity of a self-affirming life-in-death:

> My fancy to its utmost blisses spreads:
> Yet could I on this very midnight cease,
> And the world's gaudy ensigns see in shreds.
> Verse, fame, and beauty are intense indeed,
> But death intenser - death is life's high meed.

Yet there need be no distinction between the felt longing for literal and metaphoric death, since the yearning for self-extinction - as the feeling-tone of the archetype of death - may well subsume both aspects of its self-expression.

Stanza six of "Ode to a Nightingale" progresses toward an emphatic endorsement of painless self-extinction, which as a contrast with the bird's "ecstasy" indicates an inability to connect with the distant ideal, and parallels the distinction between the cessation of the self and the "utmost blisses" of "fancy" in "Why did I laugh tonight?" That it *seems* rich to die is crucially limiting, however, and induces the poet's shift of focus to the permanent present of the bird's song which death cannot erase. Accordingly, the final line of the stanza infers the existence of an apparently unbreachable gap between the "high" ideal and the earthly real in that the literal reality of death renders the synthesis of ideal and real impossible.

The immortality of the nightingale as the godlike ideal self implies in stanza seven the archetypal foundation of the bird as symbol. Significantly in this respect, although the circumstantial origin of the Ode was Keats' actual

experience of a nightingale that had nested near Brown's house,[28] the Ode's original title - "Ode to the Nightingale" -[29] suggests, as does "*the* Melancholy", the Romantically expanded significance of the individual outward into the collective through the subsuming of the particular by the universal.

In this stanza occurs a double movement toward the ideal: the bird's voice is "the self-same song" heard by Ruth when "sick for home,/She stood in tears amid the alien corn. . . ." While a tone of backward-yearning for idyllic innocence persists, the reference to home-sickness obliquely alludes to the anamnesis of self-recollection - the return ascent to the Apollonian unity of "our being's heart and home" - which as the higher innocence of "Our destiny" heals the Dionysian dis-ease (psychic sickness) of self-division. The text thus shifts toward a recognition of the Janus-faced potential of the ideal to be empathised as either regressively innocent, or as a progressive recollection of unity.

Through the final irony of "forlorn" and the sinister undertones of "perilous", the escapist enchantment of Edenic "faery lands" and "magic casements" is decisively subverted, leading to the poet's imagined reversion to the unidealised self-awareness of the present. Yet the return, too, is ironically undercut by its being likened to death. The "deceiving elf" of the nightingale as relinquished innocence retreats initially upwards, suggesting a re-establishment of the escapist ideal, but the ideal *per se* - that is, as progressive or regressive - is finally laid to rest; it remains "buried deep", and through its loss as the fleeing of the "music" of paradisal innocence, the text reverts to a final questioning undecidability in regard to the real: "Do I wake or sleep?" Is the loss progressively an awakening, or a regressive sleep? Is it *in fact* loss, or gain?

Such rational agnosticism - at odds with the intuited certainty of "On a Grecian Urn"'s concluding aphorism - calls into question not only the grounds of knowledge, but also the ultimate nature of "reality" itself, for here

one senses a questioning intrusion of the mind, which finds conceptual disparities disquieting. If there *is* an at least semantic distinction between "vision" and "waking dream", Keats does not attempt to formulate it but is content to pose the question, as he does in an analogous sense in "Ode to Psyche" by asking: "Surely I dreamt to-day, or did I see/The winged Psyche with awaken'd eyes?"

The metaphysical notion that the tangible world is in some sense unreal or illusory, that it is a dream or sleep from which we will one day awaken, or the mediator of a higher reality, is a common touchstone of both Eastern and Western mystical traditions. Keats, predisposed toward mystical intuition rather than logic, is not without the direct insight of such a perspective himself, for in a letter to his brother Tom he writes that "there is no such thing as time and space, which by the way came forcibly upon me on seeing for the first hour the Lake and Mountains of Winander" (*L* 1:298, 25-27/6/1818).

In a Jungian sense and with relevance to "Ode to a Nightingale", the archetype as transcendent to both objective and subjective, conscious and unconscious perception, fuses both into a "waking dream" through the felt numinosity of the archetypal experience. For Psyche, as an archetypal figure of the collective mind, could never be seen merely objectively, neither could the nightingale as a symbol of the self be solely objectively or subjectively perceived. Ontologically, the archetypal fusion of dream and waking surfaces in *Lamia* when Keats describes the situation involving Hermes, Lamia and the nymph as "no dream; or say a dream it was,/Real are the dreams of Gods. . . " (1.126-27). The pivotal word "or" is crucial here in that "Real" and "dream" are not opposed. The "dreams of Gods" in other words, as the mythic dramatisation of the archetypes, represent a transcendent mode of existence which generates a logical-ontological aporia. Since the Gods' sole reality is "a long immortal dream" (1.128), from their perspective the

distinction between "Real" and "dream" cannot exist; they do not dream, for they *are* the collective "Dreaming" of humanity.

Keats' questions are thus logically unanswerable since it is the experience itself as a direct intuition which is the Pascalian heart's reason beyond reason. In the creative process as imaginative perception, waking and sleeping, like dream and vision, are - within the absolute self as the Romantic locus of knowledge and being - experientially, and therefore epistemologically, indistinguishable. The "truth" of "Adam's dream" as mythic situation is its fusion of dreaming and waking, ideal and real, archetypal and personal - a synthesis which the Ode itself attempts - although the tension between mutability and immortality dissipates toward the end of the poem as Keats becomes increasingly disenchanted with the projected ideal.

There is a nostalgic tone to the final, unresolved aloneness in the bell-like tolling back to the "sole self", which parallels the "sad and alone" uncertainty of the sonnet "Why did I laugh tonight?" The ideal has not been - as it is in "Ode on a Grecian Urn" - grounded in human existence, but rather apparently lost in the ultimate identification of consciousness with the mutable self. Yet this loss also implies that the ideal must now be lived within or as the sole self, rather than through a projected longing for lost innocence and unattainable perfection. Since the withdrawal of the projected ideal and corresponding intensification of individual consciousness is the challenge of Romanticism's "advance of intellect", Keats is, as James O'Rourke points out, "reversing the very theme of the impossibility of a 'sole self'" through an inversion of the more collective and projective psychology of the Metaphysical poets, exemplified in Donne's image of the bell which when it "tolls" reminds us that "No man is an *Iland,*/intire of it selfe. . . ."[30]

Within the paradox of individuation as a simultaneous heightening and widening of consciousness, an expansion toward the collective occurs in "Ode to a Nightingale" through a delineation of the self as the bridge between

the personal and the universally human, the temporal and the eternal, whereby the sequential line of creative consciousness interacts with the atemporality of the collective "plane". This, according to Charles Williams, is what constitutes great art as the "momentary apprehension of the plane at a point in the line. . . . the 'Ode to a Nightingale', the 'Ninth Symphony' - the sense of vastness in those small things" as the "vastness of all that is felt in the present."[31]

As a further expansion of the Ode's significance, a secondary, ironic aspect to the nightingale as symbol extends its semantic potential beyond the bounds of an idyllic lost and reclaimed unity of selfhood. In traditional folklore the nightingale sings loudest when its breast is pushed against a thorn, representing the transcendence of suffering self-consciousness through the transformation of pain. One could call this state - equivalent to the Hindu *nirdvandva* as a freedom from the tension of the opposites (*MC* 65) - a "higher Dionysian" consciousness in which pain is "willed, is transfigured, is deified" and thus transformed, not merely into its opposite, but eventually into a less introspective awareness. This, incidentally, is what I believe Keats means by "The feel of not to feel it," which in the 1817 poem "In drear nighted December" contextually describes a reconciliation to the present through a paradoxical transcending of feeling as the shift from self-divided narcissism toward greater detachment.

As well as generating a further dimension to the interpretation of "Ode to a Nightingale", the bird's higher Dionysian significance anticipates the disinterested transcendence of "To Autumn" in which the serene acceptance of transience does not conflict with the remorse of a lost ideal. Instead, the depiction of a detached yielding to the sensuous rhythms of Nature reflects the relative contentedness of Keats' newly acquired "more thoughtful and quiet power" (*L* 2:209, to the George Keatses, 21/9/1819),[32] which was reinforced by his calm, solitary enjoyment of the Winchester countryside where he wrote the Ode in September 1819. In the "Four Seasons" sonnet,

autumn represents the acquired wisdom of integrated experience as a creative passivity of "autumn ports/And havens of repose" wherein one is "content to look/On mists in idleness. . . ." The associated willingness "to let fair things/Pass by unheeded" recalls the "feel of not to feel" as a "sweet forgetting" and quiet resignation to seasonality, to death as a constructive winter dormancy, and indeed to all the "nighted December" aspects of life.

Through the "mist-icality" of suspended reason as transrationality, images of placidly ripe sensation depict in "To Autumn" a languid excess of life which lacks the frenetic ecstasy, the lethargically melancholic, or the self-conscious suspension between the opposites evident in earlier aspects of the Dionysian state. The indolence of sensual intoxication, captured through the personified autumn's being "Drows'd with the fume of poppies," is not the escapist reprieve from the demands of consciousness which characterises "To Sleep", the "Cave of Quietude", or "Ode on Indolence". Relevant to this lack of indulgent self-closure is the mythic significance of Dionysus' death at the hands of the Titans: his being torn apart by the gods while he gazes into a mirror symbolises the necessity of narcissism to the conflict of Dionysian self-divided anguish.

The life-death ambiguity, too, is in "To Autumn" not the enantiodromian excess of one pole which precipitates its opposite, but rather the harmonious coexistence of an uncontentious duality in mutual benevolence. Unlike the "songs of spring", Autumn's "music" is positively elegiac, as Keats implies in the marvellously alliterative line of the final stanza: "While barred clouds bloom the soft-dying day," where the floral metaphor as life-imparting offsets day's fading. In Keats' manuscript the line originally reads: "While a gold cloud gilds the soft-dying day,"[33] whereas the altered text concisely images the symbiotic union of death and life in Nature.

Keats anticipates the autumnal state of a disinterested yielding to transience as early as January 1817 in "After Dark Vapours" in which seasonal metaphors of change image the thematic oneness of mind and Nature. In

this sonnet the oppressive "dark vapours" of winter, productive of sickness, anxiety and pain as metaphoric death, give way to the renewal of spring and summer, thence to mental tranquillity "as, of leaves/Budding - fruit ripening in stillness - autumn suns/Smiling at eve upon the quiet sheaves. . . ." Similarly, the sonnet "When I have fears that I may cease to be", written in January 1818, adumbrates an autumnal maturity in which "high piled books, in charactry,/Hold like rich garners the full ripen'd grain. . . ." Employing a Dionysian metaphor, Keats writes around the same time to his brothers of the "very gradual ripening of the intellectual powers" necessary "for the purposes of great productions" such as *King Lear* (*L* 1:214, 23/1/1818).

"To Autumn" represents a ripening of Keats' alchemically seed-like thinking, formerly evident in *Endymion* as the "golden fruit" which symbolises the maturation of the latent self, in accordance with Paracelsus' earlier stated view that "in gold is contained the auriferous seed." Accordingly, in the seasonal fullness of development "at length the autumn and harvest come for the fruit of every branch, which fruit is in itself this autumn-tide and this generation."[34] Through this autumnal merging of death and life, the ripened gold of autumn, sphered into fruit, expands the symbolic significance of the Stone as the union of opposites; the Apollonian spherical gold as the "sun/Uprisen o'er chaos" and the Dionysian autumnal gold as the "Close bosom-friend of the maturing sun" thus become one through a transcendence of enmity, duality, and the narrowly personal.

At the time of Keats' writing of "To Autumn" he was simultaneously revising at Winchester *The Eve of St. Agnes*, most or all of which was drafted in January and (possibly) February of 1819. The poem is notable for its distinctive portrayal of the real-ideal interaction in which a seamless interweaving of archetypal dualities replaces the dialectical tension of the Spring Odes. In contrast with the realistic context of the Odes, the mythic idiom of *The Eve of St. Agnes* conveys as well the sense of a situation unanchored to literal reality. There is a similarity to "To Autumn" in the

poem's lack of a subjective persona; its detached objectivity accordingly expresses another facet of Keats' "more thoughtful and quiet power". The poet similarly suggests to George and Georgiana Keats that the kindred poem "The Eve of St. Mark", begun "in the spirit of Town quietude" in February, will evoke "the sensation of walking about an old county Town in a coolish evening" (*L* 2:201, 20/9/1819).

In *The Eve of St. Agnes* the contrasting significance of warmth in relation to coldness is an amplification of the Apollonian-Dionysian dialectic. Through the opening correlation of cold, human mutability, and the inertia of death with piety, the negativity of asceticism is inferred. While the hare in the first stanza is, as a representative of instinct, alive and in motion in spite of the cold, the inert, praying "sculptur'd dead" in stanza two signify the barrenness resulting from the overdetermination of spirit. Fullness of life can arise only through integrating the opposites of spirit and sense, inert and living, hot and cold, masculine and feminine, ideal and real, Apollonian and Dionysian. It is the union of this self-amplifying duality toward which the poem continually aspires without arriving at a resolving synthesis.

Like the cold form of the Grecian urn, the frozen statues of knights and ladies, and the "carved angels" in stanza four correspond to Apollonian detached inertia, which in stanza five is counteracted by the reckless intrusion of Dionysian excess, when:

> At length burst in the argent revelry,
> With plume, tiara, and all rich array,
> Numerous as shadows haunting fairily
> The brain, new stuff'd, in youth, with triumphs gay
> Of old romance.

Significant here are the connotations of sensual excess and ecstasy which resonate with the energic Dionysian content of "Ode on a Grecian Urn", while the young-old connection in the last two lines represents one of the mythic dimensions of the Dionysian archetype.

The sudden change of scene from Dionysian revelry to the first appearance of Madeline reinforces in the poem her significance as Apollonian idealism. Madeline's "upward" escapism into "visions of delight" (54, 47) - the Nietzschean "inward vision" or "lovely semblance of dream worlds" - is ironically undercut by an allusion to death in "lily white" (52), which is contextually the metaphoric easeful death of obliviousness to pain and outer reality.

As a movement toward the union of spirit and sense, Keats' revised text contains the following stanza (after 54) in which the motif of the sacrificial dream fuses Apollonian idealism and Dionysian intoxicated ecstasy into sensual purity as a predisjunctive identity of opposites:

> 'Twas said her future lord would there appear
> Offering, as sacrifice - all in the dream -
> Delicious food, even to her lips brought near,
> Viands, and wine, and fruit, and sugar'd cream,
> To touch her palate with the fine extreme
> Of relish: then soft music heard, and then
> More pleasures follow'd in a dizzy stream
> Palpable almost: then to awake again
> Warm in the virgin morn, no weeping Magdalen.

In a complementary manner, Porphyro's "heart on fire" as a "fev'rous" sensuality is counterbalanced by his worshipful, self-distancing idealisation of her (75-84). Madeline is - like the Gnostic spark which must be awakened, and like Adonis as the latent, underground self - "asleep" in deathly "pale enchantment" (135, 169). The motif of the self-enclosed, seed-like "tomb" to which the "moonlight room" - entered by Porphyro before he sees Madeline - is likened (112-13), consequently represents the unconscious potential for the kind of psychic life that can arise only from an emergence into the conscious union of opposites.

The tranquil impotence of Madeline's narcissistic self-closure, likened to "a tongueless nightingale" and associated with pallor and death (200-07), is offset by Porphyro's self-tormenting passion which is imaged in Dionysian terms as follows:

> Sudden a thought came like a full-blown rose,
> Flushing his brow, and in his pained heart
> Made purple riot: then doth he propose
> A stratagem. . . .
>
> (136-39)

The association of both pain and purple (as the colour of grapes) with Dionysus recurs in *Otho the Great*, where Ludolph refers to

> old Aetna's pulpy wine-presses,
> Black stain'd with the fat vintage, as it were
> The purple slaughter-house, where Bacchus' self
> Prick'd his own swollen veins!
>
> (5.5.123-26)

Earlier in the play the Abbot Ethelbert connects the same colour with the melancholia induced through an idealism which - as in the case of Porphyro and Endymion - is integral to the quest for the feminine in that "A young man's heart, by heaven's blessing, is/A wide world, where a thousand new-born hopes/Empurple fresh the melancholy blood. . ."(3.2.180-82).

Porphyro's idealisation of Madeline repeats Endymion's overemphasis of the immortal, heavenly pole of the anima archetype, since to Porphyro Madeline seems "a splendid angel . . . free from mortal taint" (223, 225). The secondary, mildly ironic aspect of her innocence is that her own Chamber of Maiden Thought remains undarkened by the redeeming fall from the ideal into the real of awakened experience. Through self-confinement to the light of unenlightened "sleep", Madeline fails to experience the Dionysian tension of opposites and remains "Blinded" from both pain and joy, "As though a rose should shut, and be a bud again" (242-43).

The analogy of the closing rose, suggesting here a regressive self-isolation which rejects the anguish accompanying growth into maturity, contrasts with the earlier likening of Porphyro's thought to the "full-blown rose" of planned action which confronts tangible reality. A correlation of floral closure with dreaming innocence likewise occurs in the 1818 poem "Hush, hush, tread softly", with "The shut rose shall dream of our loves and awake/Full blown. . ." (21-22). Keats' earlier-quoted allegory of the rose which

cannot avoid the outer experience of the cold wind and hot Sun similarly connects Soul-making with an exposure to the cathartic extremes of circumstantial reality.

The importance of the distinction between dream and the awakening into experience is evident in Keats' revisions of the original manuscript. He amends line 232, which in the first draft reads "She stands awhile in dreaming thought, and sees" to "Pensive awhile she dreams awake, and sees," while line 350, where Porphyro urges Madeline as they are about to leave the castle to "put on warm cloathing, sweet, and fearless be" is revised to "Awake! arise! my love, and fearless be," implying Porphyro's recognition of Madeline's persistent dream-state.

Porphyro's furtive stealing "to this paradise" of Madeline's unfallen innocence (244), as well as the association of Dionysian emotional excess with his proposed "stratagem", evokes a sub-text connecting "burning Porphyro" with the sensual, Satanic tempter. Denounced by "old Angela" as "cruel" and "wicked" (140, 143), Porphyro nevertheless induces the redeeming fall (or awakening) from innocence into experience. Here the psychological correspondence between the dark, antichrist pole of the self and the Dionysian archetype surfaces as a pattern of salvation reflective of an archetypal rather than moral polarity.

That the narrative of *The Eve of St. Agnes* represents a secularisation of the myth of the fortunate fall has been recognised by David Wiener, who describes Madeline's idyllic dream-state as "a self-enclosed, stagnant Eden."[35] Porphyro is consequently a redeeming Satanic hero, which Stillinger similarly notes by correlating Milton's Satan with Porphyro.[36] As the "Divider" - a role traditionally assigned to Satan - Porphyro potentially converts, in Abrams' words, "the happiness of ignorance and self-unity into the multiple self-divisions and conflicts attendant upon the emergence of self-consciousness. . . ." The fall is thus a "fortunate self-division" which "looks like a reversion but is in fact a progression."[37]

Porphyro, for all his arts and entreaties is, however, unable to rescue Madeline from her paradise. When a "painful change" as the threat of conscious reality almost expels the "blisses of her dream", she refuses to acknowledge the substantiality of Porphyro, whose existence is ironically perceived as "pallid, chill, and drear" (300-01, 311). The contrast between real and ideal - both associated with metaphoric death - evokes in this passage a complex irony which, as in "Ode to a Nightingale", *Lamia* and *Isabella*, involves through the ambiguity of death and life the simultaneous juxtaposition and interchanging of the ideal and real modes of experience. Thus although the loss of the illusory ideal is life-imparting as an awakening to the reality principle, it is simultaneously - as in "Ode to a Nightingale" - a funereal return to a self now unfortified by escapist visions. As well, whereas the loss of the sustaining ideal - the illusory anima figure - results in Lycius' death in *Lamia*, it is Isabella's loss of her real lover which leads to her self-enclosed escapism and eventual death in *Isabella*.

Keats' creative ethic of intensity is mediated in *The Eve of St. Agnes* through sexual metaphor as representative of a striving toward the total union of opposites. In stanza 36 the union of ideal and real, amplified as the blending of spirit and sense, dream and waking, is imaged as the alchemical wedding. Porphyro and Madeline's union, as the dissolved identity of Apollonian dreaming and Dionysian sensual intoxication, is likened to the fusing of flowers into one "solution", which, as has been mentioned, symbolises in alchemy the conjunction of the opposites of masculine and feminine. Madeline's metaphoric dissolving of Porphyro in this connection restates what is noted by Paracelsus - the dissolution of the masculine principle by the feminine in the alchemical conjunction.[38]

Through the equating of floral fusion with the melting extinction of Porphyro into Madeline's dream, the union of Dionysian expansion as self-annihilation with the systolic introspection of Apollonian idealism symbolically parallels the real-ideal, waking-dreaming synthesis. Viewed in

this light, Keats' alteration of the original St. Agnes legend - in which maidens receive merely insubstantial "visions" of their lovers - to the actual presence of Porphyro, foregrounds the real-ideal antithesis that is absent in the original folk-lore tale, yet central to the juxtaposition of Apollonian idealism and Dionysian reality. The floral colours of "rose" and "violet" simultaneously correspond to "instinct" and "spirit" as the opposite poles of the metaphoric light spectrum of the collective unconscious, in which the red represents Dionysian matter or instinct, and the violet Apollonian spirit (von Franz 90-92).

Since the imaginative union of waking and dreaming is for Keats the uniting truth of "Adam's dream", the "material sublime" in the epistle "Dear Reynolds", associated by Keats with "our dreamings all of sleep or wake"(67-69), represents an analogous fusion of real and ideal, earthly and heavenly as an instance of the poet's sensuous spirituality.[39] The likening of Porphyro to a star in which the sensual and spiritual are fused restates the star's appearance as a symbol of the antinomial self in the "Bright Star" sonnet of 1819.

The sphere as a symbol of wholeness is modelled on the "point", the star, which can be regarded as the "Still Point" of the central self. Like the orbed diamond of *Endymion*, the star as a symbol of the self is immutable, distant, and inert, and corresponds to the unified self as the divine spark of light, which according to Gnostic doctrine is imprisoned in the darkness. In congruity with Keats' Soul-making ideas, Heraclitus defines the "soul" as the divine "spark of stellar essence" (*MC* 48-49; *PA* 277).[40] Wordsworth, too, calls the soul "our life's Star" in "Intimations of Immortality", and as has been noted in the previous chapter, the multiple luminosities of the unconscious like a starry sky are unified into the single star of the self.

In "Bright Star" metaphors of change are applied to seasonal human and natural rhythms. Images of ripeness, mortality, closeness, movement and emotional disquiet contrast with the static ideal of the star, whose

coldness, obliquely inferred through its association with "snow", parallels Keats' attribution of coldness to the Grecian urn - another symbol of the inert ideal. The sextet of the sonnet attempts a synthesis of transience and permanence in terms of the interchangeability of life and death in love. Again, as in "Ode on a Grecian Urn", the ambiguous "still" in line 13 suggests both permanence and sustained process, indeed the idea of permanently sustained process as the fusion of ideal and real, spiritual and sensual.

That the symbolic dimension of Madeline and Porphyro's union went unrecognised by Woodhouse and Keats' publisher, John Taylor, is suggested by their reaction to Keats' rewriting of 314-22 to make the sexual consummation more explicit. Taylor responded prudishly by writing in September 1819, to Woodhouse that the revised text was "unfit for publication" owing to its offensive "flying in the Face of all Decency & Discretion. . . ." (*L* 2:182-83, 25/9/1819). The revised text reads as follows:

> See, while she speaks his arms encroaching slow,
> Have zoned her, heart to heart, - loud, loud the dark winds blow!
> For on the midnight came a tempest fell;
> More sooth, for that his quick rejoinder flows
> Into her burning ear: and still the spell
> Unbroken guards her in serene repose.
> With her wild dream he mingled, as a rose
> Marrieth its odour to a violet.
> Still, still she dreams, louder the frost wind blows,

Significantly, Keats' use of the metaphor of marriage and the retained sense of Porphyro's self-annihilation reinforces an awareness of the archetypal foundation of the imagery. A harmonious conflict between the Apollonian and Dionysian principles is conveyed through the contrast between Madeline's "serene repose" and the outer "tempest fell", the loud, dark winds of which blow at midnight, paralleling the night-setting of Dionysian routs. The repeated and ambiguous "still", applied to Madeline's dream, denotes the inert fixity of her ideal as well as her reluctance to relinquish it. Yet there is a hint of her partial compliance with a Dionysian unleashed sexuality in the

receptivity of her "burning ear", and through the epithet "wild" which is applied to her dream.

In the earlier *Isabella,* written between February and April 1818, the spirit-sense polarity is notably absent from the lovers' situation. Instead, metaphors of ripening and flowering - again employing the symbol of the rose - suggest a mutually life-imparting relationship grounded in the acceptance by both Isabella and Lorenzo of the real. As in *The Eve of St. Agnes,* floral fusion is metaphoric of the lovers' union, yet in contrast to the polarisation of Madeline and Porphyro in terms of "rose" and "violet", Isabella and Lorenzo are "Twin roses", indicative of the closeness - which physical distance cannot lessen - arising from a similar state of consciousness in both lovers (73-76). In this poem the dream atmosphere of *The Eve of St. Agnes* is absent; Lorenzo's retreat from Isabella "up a western hill" is unmistakably a literal reality (79), as is Isabella's retreat to her "chamber" in which her praising of sensually "delicious love and honey'd dart" contrasts with Madeline's coldly dreaming and psychologically unhealthy idealism (77-78).

That the original text of *The Eve of St. Agnes* depicts a dissolution of opposites rather than a synthetic ascent toward unity, imparts a regressive quality to Madeline and Porphyro's union in stanza 76. Porphyro apparently adapts himself - temporarily at least - to Madeline's condition by entering the dream state to become isolated from outer reality with her. The accompanying Dionysian images of darkening and storm represent the potential for Madeline's redeeming fall into experience, yet she remains a dreamer, and the reality remains, like the storm, outside and therefore rejected. There is no sense of literal reality apparent in the "elfin-storm from faery land" into which the lovers escape like insubstantial "phantoms" (343, 361). Whereas in "Ode to a Nightingale" Keats finally renounces the retreat to "faery lands" in order to embrace the real, here the lovers' final flight "away into the storm" symbolises a subsidence into unconsciousness which is

reminiscent of two incidents in *Endymion*: the storm-tossed lovers lost "in the savage overwhelming" of the sea, and the heavenward disappearance of Endymion and the Indian maid, for which Keats uses the same words that are applied to Madeline and Porphyro: "they are gone"; in *Endymion* "Far from the earth away - unseen, alone. . . " (4.349-50).

Rather than an upward escape into light, a Dionysian dark descent is imaged in *The Eve of St. Agnes* as they find their way down "wide stairs" (355). They pass thence through a door which apparently opens spontaneously - an image which occurs elsewhere in Keats' poetry in connection with things "Faery".[41] Ironically, it is not the lovers' situation that is finally grounded in reality, but rather the ugly pathos of mutability and human death. The fact that old Angela's horrible death is "out of tune with any neatly balanced system of good and evil" should not surprise us (Wiener 128). Keats, through his awareness of the "eternal fierce destruction" which relentlessly invades both Nature and human life, had never advocated the orthodoxy of moral dualism; the amoral paradox at the heart of Nature hints at a divine indifference to the tragedy of the human condition.

The Eve of St. Agnes sustains the sense of a timeless, paradoxically dreaming reality as the essential quality of myth. In this respect the poem is an imaginative excursion in which, as in *Lamia*, "Real are the dreams of Gods." As an innovative extension of the masculine-feminine, real-ideal interaction, *Lamia*, written during July, August and (possibly) September of 1819, inverts *The Eve of St. Agnes* by ascribing Apollonian idealism to the masculine character, Lycius, a name which - as Lemprière points out - is attributed to Apollo. Stillinger notes that Lycius as the "hoodwinked dreamer" corresponds to Madeline,[42] while Lamia's character is depicted in Dionysian terms.

As the chthonic serpent, Lamia represents instinctual darkness which is likened to the demonic (Jacobi 122).[43] "Lycius bright" personifies an Apollonian serenity and purity that contrasts with Lamia's "warm,

tremulous" sensuality and her Dionysian "madness" of agonised transformation (1.114, 147, 244). Her colour-mediated metamorphosis from serpent to woman is portrayed with fiery alchemical terms entailing a "scarlet pain", suggestive of red sulphur, which consumes and burns, transforms and corrupts perfection through its association with evil (*MC* 93, 114, 119-20). Because she represents Dionysian instinct and energy, Lamia naturally craves the tranquil, Apollonian counterbalance exemplified by Lycius, of whom she inquires in her womanly form:

> What taste of purer air hast thou to soothe
> My essence? What serener palaces,
> Where I may all my many senses please,
> And by mysterious sleights a hundred thirsts appease?
>
> (1.282-85)

Like Madeline, Lycius cannot awaken from his perpetual "trance", which through a total absorption of his faculties keeps him "blinded" to outer reality (1.347-49; 296-97). The appearance of Apollonius, the archetypal Wise Old Man - who like Coleridge's Ancient Mariner is the uninvited wedding guest - thus evokes an ironically negative response from Lycius, who regards the sage as a threat to his idyllic "sweet dreams" (1.375-77). In Part Two of the poem the lure of outer reality, conveyed by the "thrill/Of trumpets", threatens to disrupt the insular "golden bourn" of Lycius' paradise (2.32-33).

The irony, of course, is that Lamia as the real of "experience" represents not reality *per se*, but rather illusion; yet it is the truth of her essential nature - her *reality as illusion* - to which Lycius is blinded in his dream-state, and around this basic deception revolve the poem's ironic inversions of death and life, sight and blindness, good and evil, truth and deception. That Lycius is "mirror'd small in paradise" in Lamia's eyes suggests a narcissistic immaturity whereby in gazing at Lamia he sees not her true self, but rather the anima-projection of his own feminine ideal (2.47). In this sense he complements Madeline, who prefers "the vision of her sleep" to the "drear" actuality of Porphyro. Similarly, Lycius' desire to internalise rather than

externally realise his relationship with Lamia is expressed as his longing to "snare" her soul in his like "the hid scent in an unbudded rose" (2.52-54) - the same image that is applied to Madeline's regressive idealism. The final ironic paradox of the poem is the inability of Lycius to accept the reality of Lamia's illusory nature. To have done so would have necessitated a gain in maturity through the disenchanting acceptance of the real. Yet to gain the real is, as has been observed, to lose the sustaining ideal, such that Lycius' death reflects the same ambiguity of attitude toward the loss of the ideal that is found in "Ode to a Nightingale".

The tendency of the Odes tō empathise alternately the realistic and idealistic modes of perception indicates an undecidability of attitude toward both views. Accordingly, if one assumes that Keats to some extent identified with the male protagonists of *Lamia* and *The Eve of St. Agnes,* Porphyro's correspondence to Dionysian experience and Lycius' association with Apollonian idealism suggests Keats' empathy with both the real and ideal perspectives. Yet he remains aware of the ironic implications of both and in consequence sides ultimately with neither the real nor the ideal. His understanding of the psychological significance of the two states progresses, rather, as the ideal comes to be recognised as a projection of both innocence and the aim of personal and collective individuation. That the ideal becomes increasingly unable to "cheat so well" reflects not its loss, nor even its weakening as psychic reality, but rather a changed attitude toward it in which its unattainability is calmly accepted, while its inevitability as "beauty" - the phylogenic "goal of consciousness" - remains, as will be seen, equally certain.

In this chapter I have examined ways in which Apollonian and Dionysian states of consciousness order the relationship between the real and the ideal and their corresponding archetypal dualities. Through Keats' self-creation, the dialectic between the real and ideal aspects of individuation as an amplification of the diamond path corresponds in principle to the Neoplatonic reascent to the One of Truth and Beauty, the alchemical

synthesis of opposites into the uniting symbol, Gnostic Soul-making, and the interaction between the Apollonian and Dionysian tendencies, all of which correspond psychologically to the Romantic imaginative quest to unify recreatively.

Through the superimposition of self-genesis on the creative process, the overall development of Keats' poetry is subsumed by the individuation quest. Within this psychodynamic perspective, through which consciousness progressively widens its horizons, a basic individuation pattern has by now emerged - a thematic consistency enacted as a recurrent mythic pattern and grounded in the formative and transformative power of the "archetype of archetypes" - the self. I shall therefore end on this note by citing Keats' extended metaphor (in the Maiden Thought letter) for the connection in significance which holistically binds together knowledge, namely that "by merely pulling an apron string we set a pretty peal of Chimes at work - Let them chime on while, with your patience. . . ."

Chapter Six:

A DISANOINTING POISON:
KEATS' HEALING DREAM OF BEAUTY

In this discussion of *Hyperion* and *The Fall of Hyperion* I wish to focus upon aspects of the poems that arise from or relate to Keats' Gnostic inversion of the Miltonic Christian Fall.[1] The central concerns in this approach are, firstly, the merging of personal and collective individuation in which ontogeny mirrors phylogeny as a sequential pattern of development, secondly, the function of Apollo as a symbol of the self, and finally, the significance of Keats' revision of *Hyperion*. With these issues in mind, this reading of the *Hyperion* poems addresses persistent difficulties that have arisen in the interpretation of key aspects of the poems, namely, the meaning of "beauty", the significance of the merging of human and divine, and the relation of Apollo's apotheosis to the dethronement of the Titans.

Keats began *Hyperion* during the last few months of 1818 and had finished it by 20 April 1819.[2] An allusion to *Hyperion* in the preface to *Endymion* as well as several references to it in the poem itself indicate that Keats was thinking of the new venture a year or so before he began writing it. *Hyperion* is first mentioned by name in a letter to Haydon of January, 1818, while Keats later mentions his "cogitating on the Characters of saturn and Ops" in a letter to Woodhouse (*L* 1:207, 23/1; 1:387, 27/10/1818). During the writing of *Hyperion* and its revision, *The Fall of Hyperion* - undertaken between August and (possibly) December of 1819 [3] - Keats wrote the 1819 Odes, *The Eve of St. Agnes*, "The Eve of St. Mark", *Lamia* and "La Belle Dame sans Merci".

As cultural phenomena of the collective psyche, the gods in Greek mythology personify ruling archetypal ideas. Through Romantic self-consciousness the autonomy of myth generates a new level of interpretation which relates the individual to the universal human situation.[4] Unlike a euhemeristic approach to myth, which confines its relevance to a particular

historic time, an archetypal interpretation stresses the perennial relevance of myth as the expression of basic truths of human psychic life, a perspective which Keats certainly endorsed when confessing in Rome to Joseph Severn his view of Greek mythology as "essentially modern" through its possession of "an immortal youth."[5]

Hyperion unfolds within the mythic context of the dethronement of Saturn and the Titans by the newly ascending gods, Jupiter, Neptune and Apollo. Saturn is banished to darkness - the equivalent of unconsciousness - when the new King, Jupiter, assumes power. Accordingly, as Jung explains, the

> king stands first of all for Sol, as consciousness. But over and above that he represents a dominant of consciousness, such as a generally accepted principle or a collective conviction or a traditional view. These systems and ruling ideas 'age' and thereby forcibly bring about a 'metamorphosis of the gods. . .' (*MC* 308).[6]

The motif of the displacement of the elder gods occurs in alchemy and Greek mythology as the symbolic dramatisation of evolutionary change which necessitates the ascendancy of an emerging state of consciousness. As a disruption of the Saturnian era, the displacing Olympian deities personify a "gregarious advance of intellect" in progressing toward the phylogenic and individual goal of consciousness, symbolised by Apollo as the new "sun/Uprisen o'er chaos."[7]

The Titans personify the collective dominant of a "golden age" of pastoral innocence presided over by Saturn, god of agriculture. Saturn's alchemical function coincides with his mythic significance. In alchemy he is synonymous with the arcane substance - primal, original matter as the *sol niger* or "black Sun" (*A* 139),which in turn corresponds to the *nigredo* or *mortificatio* as the melancholic descent into coldness, death and decay (*MC* 95, 320, 330, 507). Saturn's alchemistic attributes are apparent in Keats' opening depiction of the "fallen divinity", whose listless state of "despair" is a rejection of the energic tension of opposites. That Saturn's fall occurs through natural law is inferred through the coexistent state of death, impotence and coldness in Nature:

No stir of air was there,
Not so much life as on a summer's day
Robs not one light seed from the feather'd grass,
But where the dead leaf fell, there did it rest.
A stream went voiceless by, still deadened more
By reason of his fallen divinity
Spreading a shade: the Naiad 'mid her reeds
Press'd her cold finger closer to her lips.

(1.7-14)

Saturn is "sunken from the healthy breath of morn" as the darkening "old King" (1.2, 52), the "sunken King of alchemy" (*MC* 332), whose sickness as the waning dominant of consciousness is the essential corollary of the "healthy" ascent of the new King.[8] In the alchemical sequence of development the weakened dominant, symbolised by the ageing, sick and dying King, brings about a descent into unconsciousness which is depicted as the subsidence of the King into the "mother" as Earth (*MC* 371). In *Hyperion*, however, Saturn resists his earthward banishment. The first hint of his resistance to the natural flow of change occurs when, rather than graciously accepting decline, he self-pityingly avoids disappearing while "his bow'd head" seems "list'ning to the Earth,/His ancient mother, for some comfort yet" (1.20-21). In this attitude he echoes Milton's Satan, who after his fall from Heaven is initially stunned and lifeless, but soon sets about consoling himself and his vanquished peers (*A* 75).[9]

A recognition of the correspondence between Milton's Satan and Keats' Saturn is important to an understanding of how Keats transposes Milton's moralistic Christian scheme into an evolutionary one. As has been discussed, through metaphysical dualism the God-image as a reflection of the paradoxical self becomes split into the polarity of dark/light, spiritual/sensual, heavenly/earthly, such that Satan becomes an "evil" substitute for the legitimate dark side of wholeness. In Chapter Five this basic dark-light duality was amplified to incorporate the Apollonian-Dionysian polarity with the result that - as occurs in *The Eve of St. Agnes* - Dionysian experience was seen to relate to the symbolic function of Satan as the inducer of the fortunate fall, or awakening from innocence.

Milton's moral dualism in *Paradise Lost* arises from a splitting of the fraternal archetypes, Apollo and Dionysus, whereby Christ becomes exclusively spiritual or Apollonian, while Satan - as the archetypal tragic hero - exemplifies the suffering, self-divided Dionysus. Importantly, whereas Milton's moral antagonism renders a reconciliation of the two archetypes impossible, Keats, through transcending Christian orthodoxy, ultimately synthesises both poles in Apollo as the symbol of the newly-emergent dominant of consciousness, the paradoxical self. It is with this key achievement of the *Hyperion* poems in mind that the reading of the poems presented here aims to contribute to existing critical discussions. Ultimately I hope to show, then, how the self-redeeming integration of Apollonian and Dionysian principles in Apollo as the ambivalent self overcomes the moral dichotomy of Milton's Christianity.

In accordance with Romanticism's "advance of intellect" as an introjection of mythic self-redemption and corresponding intensification of personal consciousness, Keats repeatedly emphasises the humanity of the gods. Hyperion's wife Thea, who tries to comfort the despondent Saturn, possesses a beauty which as the reality of human sorrow is inferentially preferable to the eternal ideal of "Beauty's self" (1.33-36). Keats' connection of ideal Beauty with the marble which her face is "unlike"(1.34), restates the correlation between the urn and the ideal of Beauty in "Ode on a Grecian Urn". Thea's empathy with Saturn's melancholia reinforces her human aspect:

> One hand she press'd upon that aching spot
> Where beats the human heart, as if just there,
> Though an immortal, she felt cruel pain. . . .
>
> (1.42-44)

Whereas Milton repeatedly emphasises the godlike stature of his protagonists as "Godlike shapes and forms/Excelling human" (*PL* 1.358-59), Keats moves in the opposite direction. Through this shift of focus one of the central themes of *Hyperion* is evident: the humanising of the divine corresponding to the apotheosis of the self in accordance with Heraclitus' principle (quoted earlier in

Chapter Three): "Immortal mortal, mortal immortal, death is life for the one, and life is death for the other."

Although Thea acknowledges the ultimately irresistible force of "the new command" which is to displace the "fallen house" of the Titans (1.60-61), Saturn fails to understand the cause of his deposition. "Who had power/To make me desolate?" he asks, "whence came the strength?"(1.102-03). His being metaphorically "buried from all godlike exercise" expresses not only his alchemical death as the old King, but also an evolutionary advance through which the unconscious projection of the gods into Nature reverts to an internalisation that negates their autonomy, the transitional phase of which is a metaphoric suspension between both extremes. Saturn's "real self" is consequently described as existing "Somewhere between the throne" and earth (1.115-16), while the symbolic depopulating of "space" through the Romantic introjection of the gods yields the "barren void" that anticipates the desiccation of outer reality characteristic of modern consciousness (1.117-20).

Saturn represents the negative aspects of a conservatism which not only opposes the advance of consciousness, but attempts a reversion to a former stage. Herein his simultaneous correspondence to and - in terms of his psychological significance - contrast with Milton's Satan becomes clear. Like Satan, Saturn seeks "to repossess/A heaven he lost erewhile", a regressive ambition whose fulfilment he ironically supposes will be "of ripe progress" (1.123-25). The "golden victory" he hopes for is that which not he, but the Olympian deities represent as an emergent consciousness which is a step closer to the universal and personal ideal of humanity: the alchemical gold of perfected individuation. Like Milton's Satan, Saturn, through a conversion of despair into the febrile "passion" of energy, arouses himself and begins to plot retaliatory measures. Soon after the fall Satan proclaims defiantly:

> What though the field be lost?
> All is not lost; the unconquerable Will,
> And study of revenge, immortal hate,
> And courage never to submit or yield:

And what is else not to be overcome?

(*PL* 1.105-09)

Saturn's attitude is similar:

> Saturn must be King.
> Yes, there must be a golden victory;
> There must be Gods thrown down, and trumpets blown
> Of triumph calm, and hymns of festival
> Upon the gold clouds metropolitan,
> Voices of soft proclaim, and silver stir
> Of strings in hollow shells. . . .

(1.125-31)

It is noteworthy, however, that whereas Satan seeks war as a disruption of Heaven's calm, Saturn hopes for a return to the serene state of innocence over which he has presided. Here the ironic contrast between Satan and the milder Saturn becomes evident; Satan's ambition for war as the destruction of innocence is psychologically progressive, whereas Saturn regressively aims to stunt development. That his defiant stance makes "quake/The rebel three" (1.146-47) - Jupiter, Neptune and Pluto - further illustrates *Hyperion*'s inversion of Milton's Christian scheme. In *Paradise Lost* Satan is the fallen rebel who has lost "the blissful Seat" of Heaven (*PL* 1.5), and has been, like the Titans, cast into sorrow and affliction. (Milton in *PL* 1.198 in fact compares the stunned Satan to the "Titanic" powers "that warr'd on Jove"). From a Gnostic perspective, however, Satan's fall represents the necessary darkening of the Chamber of Maiden Thought - the fall into self-division which precedes the re-collection of a "Paradise within" as the higher conscious unity of the self.

In relation to *Hyperion*, what is important in the Maiden Thought letter is Keats' association of the darkening of innocence with the "gregarious advance of intellect", which as Romantic self-consciousness supersedes Milton's mediatorial scheme of salvation through the ability to "think into the human heart" as the basis of self-redemption. Predictably, therefore, Heaven in *Paradise Lost* is the place of "Holy Rest", the "happy Realms of Light" and the "seat of bliss" which "Brooks not the works of violence and war" (*PL* 1.85, 6.272-

74), the latter being "evil" (*PL* 6.275). Christ, too, is associated with "bliss" - a word used frequently by Milton - and as "instinct with Spirit" personifies the innocence of Apollonian serenity (*PL* 6.729, 752). In this respect he corresponds to Keats' sleeping Adonis in *Endymion*, to Madeline in *The Eve of St. Agnes*, and to the opening image of the urn in "Ode on a Grecian Urn".

Understandably, Milton's Christ reinforces through moral accentuation a division between the necessary "contraries" of Heaven and Hell when he predicts to God the Father that through eventual victory over Satan, "Then shall Thy Saints unmixt, and from th'impure/Far separate" (*PL* 6.742-43). In psychological terms Christ, like Keats' Madeline, resists the invasion of Dionysian "discord" (*PL* 6.210, 897), which as the necessary awakening to the "fierce dispute" of opposites represents what also occurs in "Ode on a Grecian Urn" - the intrusion of Dionysian ambivalence into Apollonian serenity and unity. As symbolic of the distanced Apollonian ideal, Christ is seen shining from a distance when he approaches Hell's armies for war (*PL* 6.768). Equivalent to the unifying function of the alchemical Stone, Christ as the "sun/Uprisen o'er chaos" is symbolically synonymous with Keats' spherical diamond in *Endymion* and accordingly effects a resolving synthesis of Satanic-Dionysian disorder into a higher innocence of bliss. At the consummation of history he is therefore

> to dissolve
> Satan with his perverted World, then raise
> From the conflagrant mass, purg'd and refin'd,
> New Heav'ns, new Earth. . . .
>
> (*PL* 12.546-49)

Psychologically, Christ at the end of *Paradise Lost* achieves precisely what Keats' Grecian urn passively attains at the conclusion of the Ode - the re-collection of a higher unity.

Archetypally, the situation between Satan and Eve in *Paradise Lost* corresponds inversely to that of Porphyro and Madeline. Satan's furtive "midnight search" - words which are underlined by Keats in his annotated copy

of *Paradise Lost* [10]- parallels the "midnight" setting of Porphyro's stealing to the "paradise" of Madeline's innocent self-closure.[11] In the same way that Porphyro seeks to expel "the blisses" of Madeline's Apollonian purity, so Satan aims to disrupt Eve's "bliss" of love.[12] Satan intends to send Eve back to Adam "despoil'd of Innocence" and "Bliss" (*PL* 9.411), to which end, like Porphyro, he hides in ambush while Eve, "Veil'd in a Cloud of Fragrance" remains, as does Madeline, "mindless the while" (*PL* 9.425, 431), and as an "unsupported Flow'r" surrounded by roses parallels Madeline as the rose which is not yet - in Milton's words - "deflow'r'd" from its "Holy, divine, good" condition (*PL* 9.432, 899-901).

Eve is, like Madeline, "Blissfully haven'd" from the necessary contraries of joy and pain, which as impassioned dis-ease give rise to the enantiodromian potential for conscious growth. As Dionysian energy, Satan reviles his legions for their submissive "repose" and "ease" which, likened to Heaven, represent the regression to innocence craved by Saturn (*PL* 1.319-21, 2.867-68). Satan's admonition that they be "Rous'd from the slumber" (*PL* 1.377), that they "Awake, arise, or be for ever fall'n" (*PL* 1.330), resonates with Porphyro's plea to Madeline: "Awake! arise! . . . and fearless be" (350). Thus while Satan is negatively valued as the "Enemy of Mankind" (*PL* 9.494), through Keats' Gnostic inversion Porphyro as the Dionysian aspect of Christ is, as was noted in the previous chapter, a benevolent redeemer into experience, such that - regrettably to him - "It seem'd he never, never could redeem/From such a stedfast spell his lady's eyes" (286-87). The Fall is, in other words, necessary in order for an advanced state of consciousness to ascend; which brings us back to *Hyperion*.

The Titans, "self-hid, or prison-bound" and longing with Saturn "for the old allegiance once more" (1.161-62), enact the alchemical motif of being imprisoned alive in concordance with the waning descent of the old King (*MC* 331). That the primitive Sun god, Hyperion - the forerunner of Apollo - remains undeposed is in accord with his symbolic significance. As the alchemical Sun he represents consciousness *per se*, which cannot by definition

be imprisoned in the darkness of the unconscious. Yet he represents as well a particular phase of consciousness which is subject to the same displacing law that has dethroned his fellow Titans. Accordingly, the sunset which invades his palace announces his inevitable fall as the fading authority of a cultural dominant:

> His palace bright,
> Bastion'd with pyramids of glowing gold,
> And touch'd with shade of bronzed obelisks,
> Glar'd a blood-red through all its thousand courts,
> Arches, and domes, and fiery galleries;
> And all its curtains of Aurorian clouds
> Flush'd angerly: while sometimes eagle's wings,
> Unseen before by Gods or wondering men,
> Darken'd the place; and neighing steeds were heard,
> Not heard before by Gods or wondering men.
>
> (1.176-85)

In the final few lines of this passage Keats again draws attention to the oneness of the divine and human. The mention of "eagle's wings" (sic) in line 182 anticipates their reappearance in Book Two as the superior beauty of higher consciousness, which as "Unseen before" necessitates the extinction of an obsolete condition. Hence the wings darken Hyperion's abode, while the sound of "neighing steeds" signifies the approach of Apollo's chariot bringing in the new Sun god.

Hyperion partakes of the same alchemical sickness that has disanointed Saturn when "Instead of sweets his ample palate" takes "Savour of poisonous brass and metal sick" (1.188-89). Interestingly, as Jung notes, the dying old King of alchemy becomes the "metal King", the metallurgic "regulus" (*MC* 332). The correspondence between Greek mythic images and alchemical symbolism is apparent in the striking parallel between Saturn's poisoned state of death and the alchemical darkening, or benightedness, as melancholia. In the *Aurelia occulta philosophorum* of Beatus (1613) this stage depicts itself as follows:

> I am an infirm and weak old man . . . therefore am I shut up in a cave, that I may be ransomed by the kingly crown. . . . A fiery sword inflicts great torments upon me; death makes weak my flesh and bones. . . . My soul and my spirit depart; a terrible poison

> . . . in dust and earth I lie. . . . O soul and spirit, leave me not, that I may see again the light of day, and the hero of peace whom the whole world shall behold shall arise from me (*MC* 515).

That which is to arise from Saturn and Hyperion's decline is, in one respect, the "hero of peace", the Christ-self figure, Apollo, who as the light and life of the alchemical new King - the bright Sun - is to "ransom" the death and dark imprisonment of the Titans. At a secondary level of significance, and as an illustration of the merging of the personal and universal, Jupiter as a collective figure is also the "prince of Light" as "Sol", the new consciousness.[13]

In emulation of Madeline's reluctance to relinquish the bliss of her haven, Hyperion angrily defies his impending fall. Through the use of the infantile metaphor "cradle", Keats infers here the immaturity of Hyperion's resistance to the darkening of innocence:

> Saturn is fallen, am I too to fall?
> Am I to leave this haven of my rest,
> This cradle of my glory, this soft clime,
> This calm luxuriance of blissful light,
> These crystalline pavilions, and pure fanes,
> Of all my lucent empire? It is left
> Deserted, void, nor any haunt of mine.
> The blaze, the splendor, and the symmetry,
> I cannot see - but darkness, death and darkness.
>
> (1.234-43)

Ironically, then, Hyperion refers to the "rebel Jove" as an "infant" (1.249), and as another Satan figure stirs up his legions for rebellion (1.255-56). The mist that subsequently arises, however, represents Nature's hindrance to his and Saturn's reinstatement in that it induces in him an "agony" of the kind that will later violently transform Apollo (1.258-63). Although Hyperion averts this pain to return to the Sun, the darkening of his realm persists, amidst which the needed wisdom of the collective unconscious - symbolised as "hieroglyphics old" appearing as "lightnings from the nadir deep" (1.275-77) - remains unheeded. Ultimately Hyperion despairs of restraining the advancing change and "by hard compulsion bent" embraces the sorrow of the time in becoming a "radiance faint" (1.300-04).

Coelus (or Uranus, the Sky) as father of the Titans represents a collective dominant more primitive than that of Saturn by personifying the disembodied raw energy of Nature, whose "life is but the life of winds and tides" as yet unfocussed into the more human forms of the Titans (1.341). According to Greek mythology Uranus, with Saturn's and Hyperion's conservatism, resisted his own displacement by forcing the Titans back into the earth. Understandably, therefore, Coelus now empathises with Hyperion's grief by ironically mourning the "malignant" evolution which progressively humanises the divine. He laments to Hyperion:

> I have seen my sons most unlike Gods.
> Divine ye were created, and divine
> In sad demeanour, solemn, undisturb'd,
> Unruffled, like high Gods, ye liv'd and ruled:
> Now I behold in you fear, hope, and wrath;
> Actions of rage and passion; even as
> I see them, on the mortal world beneath,
> In men who die. - This is the grief, O Son!
> Sad sign of ruin, sudden dismay, and fall!
>
> (1.328-36)

After Coelus urges Hyperion to strive against the impending mortalisation of the gods, Hyperion at the close of Book One emulates Satan's venturing in *Paradise Lost* from Hell into Chaos, and hence to earth, by plunging "all noiseless into the deep night." Yet his quest is the inverse of Satan's: the undoing of the Fall.

In Book Two Keats depicts the Titans in greater detail. In *Paradise Lost* Hell's captives either passively wait, or embark upon an exploration of their dungeon. Keats' Titans react to their imprisonment in a similar fashion. Dante, in Canto 14 of *Inferno*, parallels Milton by depicting the majority of Hell's tormented souls as restless. The Narrator sees bands of naked souls

> All weeping piteously, to different laws
> Subjected; for on the earth some lay supine,
> Some crouching close were seated, others paced
> Incessantly around; the latter tribe
> More numerous, those fewer who beneath
> The torment lay, but louder in their grief.[14]

Keats, in contrast, stresses the despairing lethargy of the Titans, which in turn reflects the contrast between the psychological signifiance of his fallen beings and that of the damned in Milton and Dante. While Milton's state of Hell represents Dionysian energy, Keats' displaced Titans symbolise the subsidence of energy into alchemical death as an evolutionary consequence of faded dominance. Accordingly, in Greek mythology the Titans are eventually driven into the regions of Pluto, the realm of death and darkness as the psychological equivalent of the collective unconscious.

Like Milton, Keats obliquely infers the giant stature of the fallen gods by likening them to other huge entities. Cottus, lying "prone" with "chin uppermost" (2.49) recalls Satan's floating "Prone on the Flood" of Hell's lake of fire (*PL* 1.195), a position in which Satan, however, does not remain for long. When comparing the listless majority of the Titans to "a dismal cirque/Of Druid stones, upon a forlorn moor" (2.34-35), Keats is no doubt remembering his 1818 walking trip with Charles Brown, when the two visited the Druidic Castlerigg circle.[15] Milton, too, is fond of the word "dismal". In his annotated *Paradise Lost* Keats underlines 1.59-60, where Satan in dismay "views/The dismal Situation waste and wild. . . ." Similarly, the more adventuresome bands of Hell undertake "bold adventure to discover wide/That dismal world" (*PL* 2.571-72).[16]

In *Paradise Lost* Christ is the "palpable and named Mediator and saviour" whom Keats denounces in his Soul-making letter in favour of a self-redemption effected "Through the medium of the Heart" as "the Minds Bible". Keats shares Blake's understanding that "Contraries are Positives" as essential to the progressive development of human life and would have endorsed what Blake states in *The Marriage of Heaven and Hell*, namely that all "Bibles or sacred codes" have erroneously split the archetypal polarities into sensual and spiritual, evil and good.[17] In his annotated *Paradise Lost* Keats, responding to the poem's "Magnitude of Contrast", writes approvingly of Milton's Hell, depicting it as "a grand accompaniment in the Base to Heaven", while in

reference to Book 3.135-37, which describes Heaven, Keats comments in the marginalia: "Hell is finer than this."[18]

Ironically, Satan's disclosure of the consequences of the human Fall to Eve is, from a self-redeeming perspective, truthful. That Adam and Eve will through the saving knowledge of the Fall "be as Gods,/Knowing both Good and Evil as they know" is in reality a progressive expansion of their understanding beyond the constraints of moral legalism toward a godlike knowledge as the "gnosis" which perceives good and evil to be necessary contraries in the archetypal marriage of Heaven and Hell (9.708-09). Through the darkening of Maiden Thought in Adam and Eve's Fall, their eyes are thus metaphorically "op'n'd, and their minds/How dark'n'd; innocence, that as a veil/Had shadow'd them from knowing ill," is gone (*PL* 9.1053-55).

Keats in *Hyperion* implicitly reaffirms Satan's viewpoint: "And what are Gods that Man may not become/As they. . . ?" Satan asks (*PL* 9.716-17) He tells Eve that she and Adam will become "human Gods/So ye shall die perhaps, by putting off/ Human, to put on Gods, death to be wisht," (*PL* 9.712-14) - precisely the central theme of *The Fall of Hyperion* in which symbolic death is a sacramental merging of the divine and human through the "godlike hardship" that endures the transformation archetypes of birth and death.

A comparison of *Hyperion* and *Paradise Lost* from an archetypal perspective clarifies the basic attitudinal discrepancy between Milton's pedagogic intent to "justify the ways of God" and the negative capability of Keats' self-creative drive toward psychic atonement. Through the fall of the existing dominants of consciousness as a darkening of Saturnian innocence, Keats applies in *Hyperion* the principles of his Maiden Thought allegory of life initially to the collective human situation in emulation of Milton's epic form. Yet the Romantic shift toward the foregrounding of personal consciousness renders the detached authorial mode of epic impossible - if not in form, then certainly in content - to sustain. For this reason, Keats' revision of *Hyperion* becomes increasingly autobiographic.

In contrast to the irresistible poison which is deposing Hyperion, Keats conveys the impotence of the Titans' retaliatory measures by describing Iapetus' strangled serpent as "Dead; and because the creature could not spit/Its poison in the eyes of conquering Jove" (2.47-48). Here "the sublime pathetic" which Keats praises in Milton (in his annotations to 2.546-61) is offset by a fierce irony which is muted in the less defiant pathos expressed by the female Titan, Asia, who is "prophesying of her glory. . ." (2.57).

Keats allegorises the illegitimacy of Saturn's ambition to ascend by depicting him as having "climb'd/With damp and slippery footing from a depth/More horrid still" (2.84-86). That Saturn is despairingly "At war" with the impending frailty of his humanisation expresses the fierce dispute of opposites which is the essence of self-divided suffering. Milton's Satan recognises that the mind is able to become a Hell in itself (*PL* 1.254-55) - as he understands all too well when experiencing inner torment through "the hateful siege/Of contraries" (*PL* 9.121-22). In this respect Keats identifies with Satan as the Dionysian principle, for when describing in a letter to Dilke his own conflict between a longing for poetic fame and the suffering inherent in relinquishing such ambition, he quotes the same passage from Milton (*L* 1:369, 21/9/1818).

The phylogenic progress of Saturn toward humanisation illustrates the recognition by Romantic consciousness of the gods as aspects of the human psyche in which the personal and collective mythically intertwine. That fateful evolution has anointed Saturn with "the mortal oil" of "A disanointing poison" infers the ambiguity of death as life (1.96-98), the prominent Keatsian theme which here expresses the Heraclitean double movement toward the fusion of human and divine: Saturn must be alchemically poisoned to death if his resurrected transformation, Jupiter, as life, is to reign. Again Keats compares Saturn to humans when alluding to the god's state of sickness as the dying King:

> As with us mortal men, the laden heart

> Is persecuted more, and fever'd more,
> When it is nighing to the mournful house
> Where other hearts are sick of the same bruise;
> So Saturn. . . .
>
> (2.101-05)

In the alchemical paradigm as the progressive sequence of psychological change, the weakened dominant which descends into unconsciousness - synonymous with the ageing, old King - is succeeded by the state of sickness (as dis-ease) representative of the conflict between conscious and unconscious as exhibited by Saturn. For while his conscious stance resists the evolutionary law of change, the unconscious exerts the stronger force of Nature, as he intuitively perceives. In the final stage of the alchemical sequence, the emergence of a new dominant gives rise to the "King's Son" (*MC* 371), in Saturn's case, Jupiter, although it is Apollo as the divine self who is to realise the ultimate synthesis of mortal and immortal. Saturn's appeal, then, to the relative weakness of the Olympian gods as grounds for his inability to comprehend the cause of the Titans' fall is ironic: Saturn is himself impotent to prevent what is imperative to the development of modern consciousness - the deification of humanity at the expense of the gods' autonomy.

The likening of Saturn's voice to "bleak-grown pines" suggests the hopelessness of his conscious defiance (2.116, 122), and echoes Milton's comparison of Hell's fallen spirits to "Mountain Pines" which have been burnt by the fire of Heaven (*PL* 1.613). Blinded through pride, Saturn is ironically unable to perceive the cause of his doom, for it is precisely in what he has scrutinised - the workings of the elements and Nature - that his undoing is written. He thinks solely in terms of revenge. Transposing the substantial "hollow Engine" of Hell's rebel angels' weaponry in *Paradise Lost* (6.484) into metaphor, Saturn asks, "How can we war, how engine our great wrath!" (2.161). Like Satan as a personification of the Dionysian archetype, Saturn relates to the warring aspects of Nature that are imaged as storm. In *Paradise Lost* Hell is a region of sorrow and spiritual darkness, "a fiery Deluge, fed/With ever-burning

Sulphur" wherein Satan and his companions are "O'erwhelm'd/With Floods and Whirlwinds of tempestuous fire" (*PL* 1.68-77). Satan's "lost happiness and lasting pain" result from his having been, like Madeline - and like Keats himself - "driv'n out from bliss" (*PL* 1.55, 2.86). Keats' own happiness is undermined by his seeing in the epistle "Dear Reynolds" into the "core/Of an eternal fierce destruction" - an insight which accompanies the darkening of his own Chamber of Maiden Thought into the dis-ease that makes him "sick" from a deeper vision into Nature that lacks the safe assurance of the triumph of absolute good. Hell's wild storms represent - as they do in *The Eve of St. Agnes* - inner self-division and the harsh outer reality of worldly circumstance necessary to Soul-making. It is perhaps with an awareness of this that Keats accentuates the contrast between "Hell" as the storm of experience and "Heaven" as the stillness of innocence when he revises line 322 to read: "Still, still she dreams, louder the frost wind blows. . . ."

Keats' sonnet of April 1819, "As Hermes once took to his feathers light" - inspired by his reading of the Fifth Canto of Dante's *Inferno* - describes his dream of a visit "to that second circle of sad hell" where in the "melancholy storm" of "the gust, the whirlwind, and the flaw/Of rain and hail-stones," he floats about with a feminine form. Again, as in "Bright Star" and "Ode on a Grecian Urn", the Dionysian state is juxtaposed with the coldness of Apollonian serenity; in this sonnet Keats prefers Hell to "pure Ida with its snow-cold skies," which he associates with Jupiter's Tempe. Keats included the sonnet in a letter to his brother and sister-in-law and commented upon it as follows:

> I had passed many days in rather a low state of mind and in the midst of them I dreamt of being in that region of Hell. The dream was one of the most delightful enjoyments I ever had in my life - I floated about the whirling atmosphere as it is described with a beautiful figure to whose lips mine were joined as it seem'd for an age - and in the midst of all this cold and darkness I was warm. . . (*L* 2:91, 16/4/1819).

Noteworthy in this passage is Keats' "low state of mind," parallel to that of Saturn as conducive to melancholy, and the joining together of the two figures as the compensatory order of the alchemical marriage which similarly occurs in *Endymion* as well as in *The Eve of St. Agnes.*

In *Hyperion* it is appropriately through Oceanus - who appears briefly in *Endymion* as the Wise Old Man, the wisdom of the collective unconscious - that the revelation of the phylogenic law of consciousness comes. His possession of "cogitation in his watery shades" and his arising "with locks not oozy" symbolise the emergence of his counsel out from the sea of the unconscious (2.169-70). Oceanus unfolds the nature of progressive change in terms of a necessary displacing of the old by the new which is enacted as the basic mythic-alchemical paradigm: the re-collection of an immanent unity of mind and Nature. Here Keats' Soul-making is presented on a grand scale and with a developmental continuity which delineates the vision for *Hyperion* disclosed in his letter to Haydon of January 1818 (*L* 1:207) - the depiction of a relentless "march of passion and endeavour" that through the struggle to unify recreates beauty. The "eternal truth" proclaimed by Oceanus begins with an account of the autonomy of process which entails the Gnostic understanding of light as the divine principle latent in matter:

> From Chaos and parental Darkness came
> Light, the first fruits of that intestine broil,
> That sullen ferment, which for wondrous ends
> Was ripening in itself. The ripe hour came,
> And with it Light, and Light, engendering
> Upon its own producer, forthwith touch'd
> The whole enormous matter into life.
> Upon that very hour, our parentage,
> The Heavens and the Earth, were manifest:
> Then thou first-born, and we the giant-race,
> Found ourselves ruling new and beauteous realms.
>
> (2.191-201)

Correspondingly, in a fourth-century Gnostic text, Christ advises his disciples to confess: "We came from the light, the place where the light came into being of its own accord . . . we are its children" (Churton 12).

As the transforming, unifying principle of mind and Nature the Gnostic "light" is synonymous with the alchemical Stone as that which educes gold from matter - matter in this case being the alchemical "Chaos" as the "parental Darkness" of the unconscious. Within Keats' seed-like thinking as a universal metaphor of development, the initial phase of phylogeny as the illumination of darkness mirrors Keats' Maiden Thought simile in which the predisjunctive thoughtlessness of the Infant Chamber - as a primal lack of personal identity - is expelled by the intrusion of light as the awakening of self-consciousness. Phylogenically and ontogenically, self-division occurs when the unified bliss of innocence divides into the contraries of light and dark, heaven and earth, masculine and feminine. Mythically, "The Heavens and the Earth" represent the primal division of the Light (as the latent Stone) into Coelus - literally "Heaven" - and Gaea, the Great Mother as "Earth", both offspring of Chaos and parents of the Titans.

In Oceanus' continued exposition, the fall of Light into division, synonymous with the descending dissolution of the Stone as "Sun" and gold, and the Gnostic fall of the divine spark into creation, reverts through the basic paradigm of re-collection to an ascending synthesis toward a higher unity. Thus the return ascent to the Light reverses the direction of Saturn's and Hyperion's impending fall in that the darkening, Dionysian descent into melancholy reverts to an Apollonian ascent through which Chaos is compensated by the unifying principle of gnosis as an innate oneness of knowledge and being. This increase in beauty, then, represents a closer approximation of consciousness to the Apollonian ideal; simultaneously it is the return to the Neoplatonic One of beauty as the reawakening of the divine spark. For here, as in "Ode on a Grecian Urn", Keats equates beauty with the transcendence of duality through the recreation of unity.

Through a limited understanding of the significance of beauty, several critics have denounced Keats' evolutionary scheme as unrealistic. Cantor is wrong in claiming that Keats does not aim to transcend the human condition

by using myth to project "an ideal to be strived for" (157). While "Beauty" in Keats' scheme may not infer a *social* ideal, it certainly implies a psychological ideal as the goal of consciousness. The related contention that Keats' vision of progress is "ultimately artistic" and "narrowly aesthetic" (163), reveals Cantor's inability to appreciate the broader significance of beauty as the Gnostic vision of unity - synonymous with "paradise" - that is lost and re-collected.[19] Keats' refusal to externalise myth in order to depict a social utopia renders, rather, the significance of myth personal through his inner assimilation of mythic archetypes. Indeed, as has been discussed, it is precisely Keats' focus upon the inner life and lack of faith in social perfectibility that his Gnosticism is most evident (Cantor 163).[20]

In the concept of the "great chain of being" that runs through Neoplatonism, Gnosticism and alchemy, the striving of the Light to return - via the fall into the world - to the Light is the dynamic essence of the individual and collective progress of consciousness through the world. In Gnosticism and alchemy the Divine principle as Light and Unity is, as it is for Keats, immanent rather than transcendent: in Gnostic hermetism "Truth and Unity are one and the same" since "The primal being *is* the unity and the unity *is* the universe" Churton 125). The English magus John Dee, who in a pre-Romantic fashion attempted "to penetrate the appearance of nature through imaginative sympathy," sought for the Neoplatonic-Gnostic One as a symbolic principle of unity within the universe as a primal sea of potential order and harmony (Churton 121).

Oceanus augments his account of the grand march of consciousness by condoning the Titans' calm acceptance of change. He then continues:

> As Heaven and Earth are fairer, fairer far
> Than Chaos and blank Darkness, though once chiefs;
> And as we show beyond that Heaven and Earth
> In form and shape compact and beautiful,
> In will, in action free, companionship,
> And thousand other signs of purer life;
> So on our heels a fresh perfection treads,
> A power more strong in beauty, born of us

> And fated to excel us, as we pass
> In glory that old Darkness: nor are we
> Thereby more conquer'd, than by us the rule
> Of shapeless Chaos.
>
> (2.206-17)

That the Titans represent increased order in being more "compact and beautiful" than their parents, connects the progress toward the One with beauty. As in this passage, in the Gnostic "Gospel of Philip" the light of unity is equated with perfection, which expels darkness (Churton 20). Oceanus understands that the Olympians' victory, as "power more strong" in the beauty of higher consciousness, is not aggressively attained, but rather - as Keats suggests in his letter concerning the "grand march of intellect" - arises from the harmonious subduing of all minds to the demands of consciousness triggered by changing times. In this respect, myth is both a response to the needs of an age and an impetus for its advance.

The dramatic form of the Titans' council simulates that of Hell's council at Pandemonium in *Paradise Lost*. Oceanus' commendable yielding to obsolescence inverts the significance of passivity in that his Miltonic counterpart, Belial, advises "ignoble ease, and peaceful sloth" in preference to the retaliatory war urged by the fierce Moloch (*PL* 2.227). Belial, though fair and gracious, is the antithesis of truthful Oceanus: he is "false and hollow" and able to "make the worse appear/The better reason" (*PL* 2.112-14). Psychologically speaking, since Hell is the "energy" which must disrupt the bliss of Heaven, passivity is an inappropriate response for its representatives to adopt.

The culmination of Oceanus' speech is a definitive argument for the evolutionary law of change:

> Say, doth the dull soil
> Quarrel with the proud forests it hath fed,
> And feedeth still, more comely than itself?
> Can it deny the chiefdom of green groves?
> Or shall the tree be envious of the dove
> Because it cooeth, and hath snowy wings
> To wander wherewithal and find its joys?
> We are such forest-trees, and our fair boughs
> Have bred forth, not pale solitary doves,

> But eagles golden-feather'd, who do tower
> Above us in their beauty, and must reign
> In right thereof; for 'tis the eternal law
> That first in beauty should be first in might. . . .
>
> (2.217-29)

In principle, Paracelsus is in accord with Keats when claiming that the "quintessence" as the unity of the alchemical Stone is the seed engendered by "the imagination of Nature."[21] In *Hyperion*, as in Gnosticism and alchemy, "perfection" denotes a self-ripening unity in which biological evolution - from inanimate matter, through to plant, thence to animal life - is a synchronistic mirroring of psychic development. Keats' "sullen ferment" of Nature, while transmuting, approaches as Paracelsus would say, "more and more towards perfection."[22] The connection of the eagle, gold, beauty, and the ascent to spirit involves here, as elsewhere in Keats' poetry, the equivalence of alchemical, Gnostic and Neoplatonic symbols in the reformation of the One. In principle, Oceanus' speech depicts nothing less than the alchemical transformation of matter to gold through the unifying principle of beauty. "The Unity" is thus in Neoplatonism the "awesome Prior" of undivided Light corresponding to the Gnostic spark as well as the alchemical Stone latent in matter.[23]

The synthesis of conscious and unconscious in an advanced state gives rise to the eagle as symbolic of a self-generating cycle of death-in-life (*MC* 144, 323n.). Keats depicts the higher stages of perfection with appropriate alchemical metaphors. Alchemically, the eagle as "gold" represents - as in *Endymion* - the superior beauty of spirit, which as a reclaimed Apollonian order compensates disorder as the unity "Uprisen o'er chaos." Accordingly, for Milton's Apollonian Christ, "Victory" sits "Eagle-wing'd" as he approaches for battle with Satan in a chariot which is "instinct with Spirit" (*PL* 6.762-63). Correspondingly, Jupiter as the ascending divinity is also associated with the eagle (Jobes 2:897), whose ascent requires the extraction of the latent poison of Saturn in accordance with the alchemical procedure outlined by Paracelsus.[24]

What Paracelsus calls "spiritual Essence" or "One Thing" as the self-perfection of Nature is an indissoluble unity of matter and spirit.[25] Keats does not endorse in *Hyperion* the dualism of certain forms of alchemy and Gnosticism which views light and dark, spirit and matter as opposed (Churton 62, 70). In stressing the harmonic coexistence of the "dull soil" of matter with the more perfected or spiritual forms of Nature, Keats is more in line with Jacob Boehme's Gnostic fusion of heaven and earth, spirit and matter (Churton (opp.) 85), and with the 16th century Gnostic-Hermetist Giordano Bruno's view - consonant with that of Blake - that

> even in the two extremes of the scale of nature, we contemplate two principles which are one; two beings which are one; two contraries which are harmonious and the same. Therefore Light is depth, the abyss is light unvisited, darkness is brilliant. . . . Here are the signs and proofs whereby we see that contraries do truly concur; they are from a single origin and are in truth and substance one. . . . Here as in a seed are contained and enfolded the manifold conclusions of natural science. . . (Churton 127).

Bruno, like Keats, sees mind and Nature as a dynamic process of self-perfection, which ripens from the seed of unity, then moves through a manifold process of development to return to the one seed of truth. Keats' characteristic fusion of spirit and sense underlies the individuation metaphors that occur in his letters. The collective self-ripening described by Oceanus recalls Keats' mention of the "ferment of existence" induced through the "spiritual yeast" of the self (*L* 1:210, to Benjamin Bailey, 23/1/1818). Similarly, it is by "sucking the Sap from mould ethereal" that "every germ of Spirit" (as the divine spark) will ripen into the "grand democracy of Forest Trees" which Keats portrays as a transitional stage of evolution in *Hyperion* (*L* 1:232, to J. H. Reynolds, 19/2/1818).

Oceanus' wisdom, which arises - as does the writing of *Endymion* - from the "regular stepping of the Imagination towards a Truth" is potentially, as he knows, the healing "balm" implicit in what Paracelsus refers to as the universally "true medicine" of an alchemical unification requiring the disanointing of the lower by the higher state of perfection.[26] The "fresh

perfection" which prefigures totality involves the regulative function of the basic contraries of the alchemical conjunction as the essence of progressive change; these are *superiora* (above) and *inferiora* (below), *spiritus* (spirit) and *corpus* (matter), dark and light, *vivum* (living) and *mortuum* (dead,inert), *coelum* (heaven) and *terra* (earth), old and young (*MC* 3, 10). Through an enantiodromia, the alchemical Stone thus reverts symbolically - as it does in Book Three of *Endymion* - from old age to youth, from the black Sun of Saturn to the gold light of the Olympian deities, from Oceanus to Neptune, the "young God of the Seas," whose "glow of beauty" is the alchemical shine reflective of a closer approximation to the "Full alchemiz'd" state (2.232, 237).

Although Keats' delineation of the gregarious evolution of consciousness does not clash with William Godwin's scheme of progressive enlightenment, neither does it coincide with it. Godwin, whom Keats met in November 1817, believed in a natural principle transcendent to intellect as the ultimate force behind such progress.[27] Yet in contrast to Keats' firm grounding of evolution in the autonomy of Nature, Godwin's social idealism, involving faith in the perfectibility of mind, stresses the improvement of humanity through the exercise of reason. A more extraverted thinker than Keats, Godwin is primarily concerned with understanding ways in which the individual's character is determined by environmental influence and views human perfectibility as culturally oriented.

Godwin's moral overtones, which assess "goodness" as social desirability through the criterion of reason, are at odds with Keats' emphasis in his Maiden Thought letter upon the progressive internalisation of thought as "heart" knowledge (Woodcock 48). Nonetheless, Godwin apparently understood the alchemical significance of gold as a symbol of wisdom. His second novel, *St. Leon* (1799), which was praised by Hazlitt and greatly admired by Keats, concerns the anguish of a man who has obtained the secrets of the Philosophers' Stone and suffers the attendant personal isolation and misunderstanding of society (Woodcock 158-59). Again, however, Godwin

emphasises the social implications of personal enlightenment rather than the extraction of a principle of unity implicit in Nature.[28]

The rejection by Oceanus' daughter, Clymene, of the disanointing essential to the greater life and beauty of enlightenment mirrors Saturn's conservatism as the Titanic will to power. Accordingly, in Greek myth the alchemical Stone as the beauty of perfection occurs in the form of the stone which Saturn swallowed, yet was compelled to spit out when Jupiter forced him to yield up the children he had eaten in his attempt to thwart the advent of the Olympian consciousness (*MC* 536). The reversion of old to young is amplified in Clymene's vision of the incoming Sun god, Apollo, who is to displace Hyperion. At this stage of the poem the transition of emphasis from the collective to the personal begins to unfold. Apollo, as both an immanent collective phase and a symbol of the emergent self, represents the convergence of an evolutionary movement in two directions simultaneously: the "descending" humanisation of the gods and the "upward" apotheosis of the individual through which all deities become consciously integrated as aspects of the self. The resulting intensification of personal consciousness as a seeing "into the human heart" congruous with the phylogenic advance of intellect, evokes a textual alternation from the collective orientation of Oceanus' scheme to the comparative solitude of Apollo as the isolated Romantic self.

Just as in "Ode to a Nightingale" the idyllic escapism of "faery lands forlorn" reverts to the higher innocence of the "sole self", so Apollo represents paradise regained as the introjection of an ideal lost through the darkening fall into experience. As both the distant, anticipated unity of the self and the "fresh perfection" of a collectively greater beauty, Apollo resides in paradisal tranquillity on "an island of the sea" (2.275), representative of the relative isolation of the individuated self. In Keats' early poetry the island symbolises the innocence wherein the unified self is still a projected ideal, as in "Imitation of Spenser", in which the island's serenity is the unfallen lack of dis-ease equally represented by the sleeping Adonis in *Endymion*. Appropriately,

therefore, Keats quotes as the epigraph to "Sleep and Poetry" Chaucer's reference from "The Flower and the Leaf" to "hertis ese" as the lack of "sicknesse" and "disese", before asking in the poem:

> What is more tranquil than a musk-rose blowing
> In a green island, far from all men's knowing?
> More healthful than the leafiness of dales?
> More secret than a nest of nightingales?
>
> (5-8)[29]

In contrast to the ailing Saturn being "sunken from the healthy breath of morn" at the opening of *Hyperion*, the island and the nightingale are connected here as Apollonian symbols of the predisjunctive "health" of a unified self. In *Hyperion* the reascent to Apollonian order requires the corresponding descent of Clymene as the sickness of Dionysian self-division - the enantiodromian "living death" and suspension between "joy and grief" (2.281, 288-89).

As the new dominant of consciousness, Apollo is to bring about the drowning into life of the old gods. Clymene's resistance to the alchemical wounding implicit in the paradoxical state is again the impatient defiance of consciousness toward the upward push of growth from the unconscious (*MC* 33-34). Although she throws away the shell she is holding so as not to hear in it the "new blissful golden melody" of Apollo, the sea, allotropic of Oceanus as the irresistible truth of Nature, prevails by filling the shell, and Clymene - although afraid of the ambivalently disanointing "balm" of truth (2.243) - is forced to accept "a fresh perfection", just as Saturn is constrained to yield up the alchemical Stone. That the gold symbolised by Apollo is a *new* blissful sound indicates his function as the reclaimed bliss of "paradise lost" - the Sun uprisen over the chaos of self-division as the goal of consciousness. Thus whereas the isolation of doves is denigrated in preference for gregariousness by Oceanus (2.225), here the likening of the notes of Apollo's melody to doves signifies the transition to the personal (2.282-86).

The Titan Enceladus, who next offers counsel, like Saturn laments the passing of innocence represented by their reign (2.335-36). As the counterpart of

Milton's fierce Moloch, who in *Paradise Lost* advises "Desperate revenge" (*PL* 2.107), Enceladus' vindictiveness is ironically futile. Whereas, psychologically speaking, Moloch's energy is more commendable than Belial's passivity, here the inverse is true as Enceladus opposes the calm stance of Oceanus by speaking thus to his fellow Titans:

> "Now ye are flames, I'll tell you how to burn,
> And purge the ether of our enemies;
> How to feed fierce the crooked stings of fire,
> And singe away the clouds of Jove,
> Stifling that puny essence in its tent["].
>
> (2.327-31)

Jupiter is, of course, far from being "puny," since he is "first in beauty" and therefore "first in might", and it is precisely the alchemical "ellectric fire" that is purifying the gods into beauty as gold. In scorning Oceanus' wisdom, Enceladus, like Saturn, hopes to fight the stronger fire of the eternal law of Nature with the weaker fire of mere will power. The appearance of the as yet unfallen Hyperion, though potentially inspiring, is tainted with ominous hints that his rule, too, is on the wane, since the universal law of change subsumes every displacement of the gods. Imagistically, the intrusion of darkness into Hyperion's light symbolises the same alchemical decline to which Saturn is constrained to yield. That Saturn's hair shines "like the bubbling foam about a keel/When the prow sweeps into the midnight cove" images his reluctant subsidence into the sea of the collective unconscious as the antithesis of Oceanus' emergence (2.353-55). The "pale and silver silence" in which the Titans remain is similarly the etiolation accompanying the alchemical death into silver as symbolic of the unconscious (2.366). In alchemy the motif of the setting Sun represents the descent into darkness as Saturn's "midnight". The alchemist George Ripley thus writes:

> Know that your beginning should be made towards sunset, and from there you should turn towards midnight, when the lights cease altogether to shine, and you should remain . . . in the dark fire of purgatory without light. Then turn your course towards the east. . . (*A* 149).

Accordingly, the waning Hyperion is depicted as:

> Regal his shape majestic, a vast shade
> In midst of his own brightness, like the bulk
> Of Memnon's image at the set of sun
> To one who travels from the dusking east. . . .
>
> (2.372-75)

Turning towards the east is in alchemy the illuminating sunrise of the advanced consciousness which Apollo is to bring (*A* 148). Keats therefore first depicts him as wandering forth "in the morning twilight" (3.33). Dawn represents the emergence from the chaos of the unconscious in which Apollo as the new King of Day is the compensating principle of order. According to Jung,

> The apotheosis of the King, the renewed rising of the sun, means . . . that a new dominant of consciousness has been produced and that the psychic potential is reversed. Consciousness is no longer under the dominion of the unconscious, in which state the dominant is hidden in darkness, but has now glimpsed and recognised a supreme goal (*MC* 355).

Had Keats gone on with *Hyperion* he may well have run into difficulties, therefore, when attempting to reconcile two opposing tendencies: the emulation of Milton's Hellish energy in depicting the Titans' fight for Saturn's reinstatement, and the evolutionary displacement of energy away from the fallen gods.[30]

The shift of focus in Book Three of *Hyperion* from the Titans to Apollo arises from the poem's relentless gravitational drift toward the autobiographic mode. As an aspect of the dual movement that culminates in the merging of the human and divine, this developmental trend is both phylogenic and ontogenic in expressing the mirror relationship between the collective ascent of the alchemical drama toward beauty and the Gnostic descent of the godlike human to redeem the divine spark (*MC* 103). In *Hyperion* Apollo is for the first time in Keats' poetry the unfolding consciousness of the *antinomial* self. He is not, in other words, merely the undivided unity of a projected ideal as innocence, but rather develops into a Christ-figure as the totality of the self in

which the Apollonian and Dionysian principles - and indeed all contraries - are progressively reconciled.

As was discussed in the previous chapter, Keats' early poetry is symptomatic of an unfallen Gnostic sleep in which Apollo, through the foreclosure of the Dionysian side, is synonymous with the idyllic escapism characteristic of Milton's Christ. Through the activation of the unconscious as a darkening of Maiden Thought, Endymion personifies the self dominated by the feminine unconscious, the Moon. Mythically, this lunar-oriented phase is symbolised by Endymion and Cynthia's union within a permanent state of sleep in which only daughters are produced. Developmentally, the later emergence of the self into consciousness is symbolised by the Sun of Apollo as the light of consciousness. For Keats, Apollo fulfils the role of both the innocently unindividuated and maturely individuated self, and he returns in *Hyperion* to what is evident in the 1819 Odes - the paradoxical self as the centre of consciousness and mediator of totality. In *Hyperion*, therefore, Apollo is "once more the golden theme" - but on a new level of understanding.

The archetype of the self corresponds to Christ as the unity of the alchemical Stone in which all opposites are reconciled (*A* 182). In *Paradise Lost* the Dionysian aspect of the self is split off from the Heavenly Christ and relegated to Hell, while Dionysian qualities characterise Adam and Eve's Fall. Satan, when imitating Christ thus adopts an Apollonian stance when "exalted as a God/Th'Apostate in his Sun-Bright Chariot" sits "Idol of Majesty Divine" (*PL* 6.99-100). In *Hyperion* Keats heralds the appearance of Apollo with Dionysian images of intoxication and sensuality:

> Let the rose glow intense and warm the air,
> And let the clouds of even and of morn
> Float in voluptuous fleeces o'er the hills;
> Let the red wine within the goblet boil,
> Cold as a bubbling well; let faint-lipp'd shells,
> On sands, or in great deeps, vermilion turn
> Through all their labyrinths; and let the maid
> Blush keenly, as with some warm kiss surpris'd.
>
> (3.15-22)

Here Nature foreshadows the enantiodromian ambivalence which Apollo is later to endure through the inner tension of the opposites. The emotional intensity of self-division is imaged as the open rose, a symbol of Dionysus. Through the image of wine, the metaphoric allusion to the polarity of heat and cold recalls Keats' previously mentioned allegory of the rose that must endure the harsh extremes of cold wind and hot Sun, and anticipates the creative self-annihilation of Apollo which will later be forcefully depicted with the same contraries. In *Paradise Lost* analogies to intoxication depict the fall into experience. Adam and Eve become "As with new Wine intoxicated" (*PL* 9.1008); that Eve is "height'n'd as with Wine" is, through its allusion to ascent, no doubt intentionally ironic to Milton (*PL* 9.793), yet to Eve the fall into self-division as the potential to experience the extremes of "bliss or woe" is, as Milton admits, the removal of "ignorance" through "Experience" (*PL* 9.807-09, 831).

The morning appearance of the Goddess Mnemosyne to Apollo is in accord with the alchemical sequence of development. Mnemosyne is the "heavenly goddess" as the Gnostic Sophia, who corresponds to the "alchemical mother." Her crossing of the sea to reach Apollo symbolises her function as a bridge to the wisdom of the collective unconscious. The apotheosis of the Sun as Apollo in bringing the self to consciousness simultaneously makes, in Jung's words, the "unconscious conscious" by rendering the anima visible (*MC* 355-56). Unlike the unconscious-dominated Endymion, who is led throughout his quest by Peona as the guiding anima, Apollo leaves his mother and his sister Diana to direct his own course, in compliance with Keats' vision that Apollo in contrast to Endymion be seen to be "a foreseeing god".

In Apollo and Mnemosyne's encounter, "Adam's Dream" again becomes the reality of the "dreams of Gods" by fusing inner and outer, waking and dreaming through the archetypal perception which characterises imaginative vision. Like Adam, Apollo dreams of the Goddess and awakens to find the dream to be not fact, but truth as the mythic reality in which he exists with the

golden lyre. Within the mythic imagination as a holistic mode of knowledge and existence, the birth of a new consciousness is universally empathised. In a synchronicity of humanity and Nature, the tension of the opposites - represented by "pain and pleasure" - is the ambiguous space in which the paradox of life's emergence from death occurs as the "new tuneful wonder" of "loveliness new born" through the perfecting of beauty (3.65-67, 79). Now the text becomes transparent to Keats' own trials of Soul-making as Apollo confesses to Mnemosyne:

> For me, dark, dark,
> And painful vile oblivion seals my eyes:
> I strive to search wherefore I am so sad,
> Until a melancholy numbs my limbs. . . .
>
> (3.86-89)

Whereas Blackstone tentatively suggests that had *The Fall of Hyperion* been completed, Keats may have eventually "merged with Apollo" (Blackstone 242), psychologically Keats has already become one with Apollo at this point in *Hyperion*. Herbert Read similarly fails to recognise the synthesis which is evident here by claiming that the "visions and actions of the deified Apollo could have been none other than the visions and actions of the future Keats."[31] The Apollo who struggles toward deification, in other words, is as much Keats in his individuating selfhood as is the ideal self that is continually deferred.

Apollo's words to Mnemosyne combine themes present in the 1819 Odes with ideas inherent in the Chamber of Maiden Thought letter. The Chamber of Maiden Thought has become darkened by a sharpened vision of pain and sadness through which the amoral "burden of the Mystery" replaces the straightforward concept of good and evil. Apollo's association of pain with numbness parallels the opening of "Ode to a Nightingale", where "a drowsy numbness pains" the poet's sense. Instead of exploiting - as Keats does in "Ode on Melancholy" - the positive potential inherent in the emotional ambivalence of melancholy, Apollo gravitates toward the negative oblivion that characterises the yearned for "nothingness" of "Ode on Indolence".

Apollo's emotional state mirrors the darkness, pain and melancholy of the fallen Saturn, yet also contains an opposing trend - the struggle for an understanding of himself. For just as the golden age of Saturn is to be deposed by the greater beauty of the new gods, so the idyllic Apollonian state is to be superseded by an advanced personal consciousness. The motif of striving - which occurs twice in four lines (3.85-88) - resonates with Keats' asking of his brother and sister-in-law in the Soul-making letter: "Do you not think I strive - to know myself?" (*L* 2:81, 19/3/1819) Yet Apollo represses self-knowledge here by lamenting his loss of the Apollonian innocence which in Keats' earlier poetry fostered escapism as a retreat from reality. Cursing the restraint imposed upon him by the demands of self-knowledge, Apollo seeks to avert the island isolation necessary to the initial phase of individuation as self-encounter. In craving an upward escapism toward a "silvery", that is, unconscious form of "bliss" (3.102), he hopes to return to the paradisal innocence of undarkened Maiden Thought rather than progress toward the "new blissful" golden state of his apotheosis.[32] By questioning the impending change that threatens to dispel his "ignorance" (3.107), Apollo echoes the resisting Titans. Yet the divinity which treads on the heels of his innocence as a "fresh perfection" is his own self: phylogeny has become ontogeny. The projected ideal is withdrawn, progressively humanised, just as phylogenically the gods become more human.

Keats as Apollo reads "A wondrous lesson" in Mnemosyne's "silent face: Knowledge enormous makes a God" of him (3.112-13). The lesson is that he can no longer seek beyond himself for understanding. Through the humanisation of the divine as the deification of self, his vision turns inward - as in "Ode to a Nightingale" - toward the sole self unfortified by projected ideals. Apollo elucidates the nature of his deification through which epic action is internalised:

> Names, deeds, gray legends, dire events, rebellions,
> Majesties, sovran voices, agonies,
> Creations and destroyings, all at once
> Pour into the wide hollows of my brain,

And deify me, as if some blithe wine
Or elixir peerless I had drunk,
And so become immortal.

(3.114-20)

In the same way that the phylogenic reascent to beauty entails a movement from the imprisonment of light in matter to the re-emergence of light in the gold of perfected consciousness, Apollo as the divine counterpart of the self awakens the soul spark from the Gnostic sleep of unconsciousness through knowledge as gnosis. That Apollo as the symbolic equivalent of Christ is the remembrance of an original unity throws light upon Keats' assertion that poetry should "appear almost a Remembrance" (*L* 1:238, to John Taylor, 27/2/1818). In the Gnostic "Apocryphon of John" Christ, as the awakener of the soul from "amnesia", therefore says: "I am the light which exists in the light, I am the remembrance of the Providence - that I might enter into the middle of darkness" (Churton 21, 23). Keats accordingly writes in the Soul-making epistle that he is "straining at particles of light in the midst of a great darkness" (*L* 2:80, 19/3/1819).[33]

Through Gnostic recollection as a hearing of Apollo's new bliss, Keats as Apollo is "in bliss . . . addressing the true Apollo on intimate terms" and is thereby "restored to health" through individuation (Churton 113). Keats' equating of "blithe wine" with the "elixir peerless" relates Apollo's apotheosis to the Dionysian principle of transformative agony. Eve's intoxicating fall in *Paradise Lost* is similarly self-deifying through "Experience" when she proclaims to the Tree of Knowledge: "I grow mature/In knowledge, as the Gods who all things know" (*PL* 9.803-04, 807). The "bright elixir peerless" is a synonym of the alchemical elixir of life, which is "a shining splendour" as the divine spark, in turn the symbolic equivalent of gold as the Sun of Apollo, and the panacea as the healing of dis-ease (*MC* 55, 318).

Apollo, in true Gnostic fashion, becomes the suffering self-redeemer who is resurrected in the midst of his own death:

Soon wild commotions shook him, and made flush

All the immortal fairness of his limbs;
Most like the struggle at the gate of death;
Or liker still to one who should take leave
Of pale immortal death, and with a pang
As hot as death's is chill, with fierce convulse
Die into life: so young Apollo anguish'd. . . .

(3.124-30)

Mythically, the Titans symbolise the death-in-life ambiguity of the archetypes in that, as has been mentioned, Dionysus is torn apart at their hands prior to his rebirth. Apollo's traumatic suspension between the opposites, as the enantiodromian aspect of the Christ-like self, effects an internalisation of the Titanic power of the gods. Within this transitional space, self-identity is extinguished through the sense of "being in the midst of non-being" as life in death, which is an attribute of Dionysus and hence also of the divine self whose godlikeness is won by confronting the gods. Through consciously identifying with the Dionysian Apollo as the paradoxical unity of the self, Keats experiences the self as a Christ-figure and thus "recognises in the transformation in which he himself is involved a similarity to the Passion" (*MC* 349).[34] Within the spontaneous reality of the Gnostic-alchemical drama, Apollo as Keats is not a mere imitator of Christ, but rather in an opposing manner assimilates to himself the Christ-image as the true inner self - the divine spark which is brought to consciousness through Soul-making. In the alchemical drama of the Titans' decline and the Olympians' ascent all this happens on a collective level; here the phylogenic law becomes the ambivalently disanointing poison of individuation - the Blakean marriage of Apollonian Heaven and Dionysian Hell as the death-like struggle to unify through the transcending of opposites.

Keats distinguishes between literal ("pale immortal") death and the enantiodromia of death as life which is consilient with the familiar alchemical contraries of hot and cold. The Hellish nature of Apollo's convulsive transformation parallels that of Lamia's conversion from her serpentine to human form. It is noteworthy, then, that she is likened to the demonic in seeming "Some demon's mistress, or the demon's self" (1.56), for she is

identical in form to Satan's daughter, Sin, who significantly springs from the left side of Satan's head, thereby indicating his function as the sinister, dark side of the God archetype (*PL* 2.755). Apollo's traumatic suspension between the opposites is represented in *Paradise Lost* by the storm-ravaged, frozen continent of Hell, which torments through the fierce dispute of heat and cold. For here

> the parching Air
> Burns frore, and cold performs th'effect of Fire.
> Thither by harpy-footed Furies hal'd,
> At certain revolutions all the damn'd
> Are brought: and feel by turns the bitter change
> Of fierce extremes, extremes by change more fierce,
> From Beds of raging Fire to starve in Ice
> Their soft Ethereal warmth, and there to pine
> Immovable, infixt, and frozen round,
> Periods of time, thence hurried back to fire.
>
> (*PL* 2.594-603)[35]

In contrast, Hell's river Lethe, symbolic of unconscious oblivion, is an escape from the tense paradox of "joy and grief, pleasure and pain" (*PL* 2.586), the immanent potential for life which Keats rejects in "Ode on Indolence" yet affirms in "Ode on Melancholy" through forcefully rejecting Lethe.

Alchemically, the death-life ambiguity of the divine self is its ability to be both poison and panacea (*MC* 551). The central challenge of the individuation quest is therefore to convert the poison inherent in the dis-eased state of paradox into the healing transcendence of conflict. Although in "Ode on Melancholy" the "wakeful anguish of the soul" is confronted as an averment of life, "aching Pleasure" as the ambivalence of melancholy turns to poison. In "Ode to a Nightingale" the outcome remains hanging in the balance: at the opening of the Ode Keats likens the enantiodromia of pain and happiness to a self-poisoning drinking of hemlock. As an affirmation of life, the eventual acceptance of the sole self remains muted by the Ode's ironic juxtaposition of loss and gain, ideal and real, with the result that a funereal tone persists throughout the poem. At the conclusion of *Hyperion*, however, Keats portrays

the panacea of individuation as a dying into life, the theme which he is to pursue in greater detail in *The Fall of Hyperion*.

Through the unifying function of Apollo and the mediation of archetypal feminine figures, the overall developmental trend of the *Hyperion* poems is the progressive merging of personal and collective dimensions of individuation. The collective evolution of consciousness which in *Hyperion* entails the familiar mythic pattern of descent from and reascent to unity, unfolds more fully in *The Fall* as the pattern of Keats' own individuation quest. Superimposed on this relatively autonomous process of integration are associated concerns which render the text and any extended exegesis of it unavoidably complex. In *The Fall* reasoned questions of self-doubt relating to Keats' status as a poet surface and remain unresolved, as does the distinction which he attempts to formulate between the "poet", the "dreamer", and the "fanatic". Nonetheless, the spontaneous motivation of individuation overrides Keats' conscious intent with the result that the text as self-creation achieves a synthesis which the poet perhaps did not fully appreciate, and it is this synthesis which the remainder of this thesis aims to explore.

The Fall commences where *Hyperion* leaves off - within the autobiographic perspective evident from the start in the poem's subtitle: *A Dream*. It is true, as Pierre Vitoux claims, that in order to retain the epic idiom "Apollo's inner experience and deification must result not in simple vision, but in real action."[36] On the other hand, Apollo's apotheosis coincides with Keats' conscious identification with the god as his own inner self. The poem's subtitle, after all, validates Keats' recognition of its origin within the human psyche, such that to have imitated the detached stance of the epic author would have been psychologically inapt. Keats' preliminary hope that the "fore-seeing" Apollo in *Hyperion* will shape his *actions* therefore proves to be, as Keats himself suggests (*L* 1:207, to B. R. Haydon, 23/1/1818, emphasis added),

too confident an anticipation in that the poet's conscious intent is subsumed by the stronger motivation of the individuation quest in which epic war as outer action progressively becomes inner conflict. To claim, then, that Keats' task is to objectify by transforming Apollo's inner crisis into action is to assume that Keats remained unaware of the psychological significance of his evolutionary scheme. Yet I believe that one of the reasons for Keats' failure to complete the *Hyperion* poems was his growing awareness that the gap between epic consciousness, which objectifies mythic event, and the Romantic internalisation of myth could not be bridged by sustaining the epic form. Since in *Hyperion* epic action is realised internally through the "Knowledge enormous" of Apollo's deification, a reversion to the epic idiom would have been developmentally regressive.[37]

In *The Fall* Keats introduces a new note into his vision through a didactic attempt to differentiate between the "poet" and "fanatic", and by implication between the fanatic's "dream" and that of the poet. In the poem's opening lines metaphors of ascent and decline, as well as the escapism attributed to "fanatics", recall states of mind common in Keats' early poetry, namely, the ascent to the paradisal Apollonian dream-world, which in its sectarian isolationism remains disconnected from the harsh realities of life, and the negative Dionysian "sleep" as the downward escape into unconsciousness. When Keats claims, therefore, that "Poesy alone can tell her dreams" (1.8), he is implying a distinction between Apollonian escapist dreaming and the kind of dream which the poem as the waking dream of the imagination attempts to realise. The notion of a paradisal dream alludes simultaneously to the Christian doctrine of salvation, denounced by Keats in his Soul-making letter as "misguided and superstitious", in which the world "is 'a vale of tears' from which we are to be redeemed by a certain arbitary interposition of God and taken to Heaven." In contrast, *The Fall* imaginatively explores the "vale of Soul-making" in order to allow poetry to work out its own salvation.

In *The Fall*, as in *Endymion*, metaphors of ascent and descent image the simultaneous heightening and lowering of consciousness which accompanies personal individuation. In the opening scene of the dream, relics of a past Edenic feast suggest a lost innocence from which Keats has fallen into the experience of an enhanced critical self-awareness as godlike knowledge (1.28-40). The synaesthetic imagery in which "noise/Soft showering" and "the touch/Of scent" is associated with "vines" (1.22-26), is symptomatic of Keats' immersion in the Dionysian sensual mode. In the second stanza of "Ode to a Nightingale" Keats advocates escapism through intoxication with a similar synaesthesia. Here, however, he exploits Dionysian ambivalence through an enantiodromia in which the positive potential of the Dionysian state turns intoxication into inspiration. His drinking from the "vessel of transparent juice" induces the following transformation:

> No poison gender'd in close monkish cell
> To thin the scarlet conclave of old men,
> Could so have rapt unwilling life away.
> Among the fragrant husks and berries crush'd,
> Upon the grass I struggled hard against
> The domineering potion; but in vain:
> The cloudy swoon came on, and down I sunk
> Like a Silenus on an antique vase.
> How long I slumber'd 'tis a chance to guess.
> When sense of life return'd, I started up
> As if with wings. . . .
>
> (1.49-59)

In the Orphic mysteries the vessel of inspiration is related to the "cup of Dionysus", while Plato believes that by drinking from the divine cup as the mixing-vessel of creation "the Soul is dragged back into a body, hurried on by new intoxication, desiring to taste a fresh draught of the overflow of Matter, whereby it is weighed down and brought back to earth."[38] Here the subsequent reversion of descent to ascent is a comparatively untraumatic prelude to the later titanic struggle to ascend.

Like Saturn, Keats is powerless to resist the ambiguous "poison" which in *Hyperion* is essential to the complementary rise of the new gods.[39] Unlike

the resisting Saturn, however, the poet yields to the necessary pattern of progressive change. His personal development mirrors the phylogeny of the gods when the disanointing descent alternates to a renewal in which the return to life "As if with wings" recalls the ascendancy of the Olympian gods as "eagles golden-feather'd". In the same way as the "blithe wine/Of bright elixir peerless" deifies Apollo in *Hyperion* through a baptismal death into life, so Keats as the divine self internalises the double movement of the gods toward both decline and ascent.

Characteristically, the ascent achieves a psychological descent as Keats encounters "an old sanctuary" as the realm of the collective unconscious, whose domed shape symbolises the spherical World Soul as the locus of timeless, divine wisdom (1.61-80).[40] Significantly, the many regal and sacred objects lie "All in a mingled heap confus'd" (1.78), and it is Keats' task as the individuating self to impose order upon this chaos through the archetype of the self as the autonomous centre of the collective unconscious (von Franz 87).[41] The imagery, likened to "sunk realms" which recall Saturn's sunken state in *Hyperion*, again implies the internalisation of the gods' disanointing. Just as the evolutionary scheme in *Hyperion* moves from chaos through the division into opposites toward the reunified beauty of the new gods, Keats is to progress in *The Fall* through the ambivalent space of self-division toward the vision of a unified self, and it is this quest which the remainder of the poem delineates.

The scene for Keats' sacrificial ascent is set within a sobering perspective from which the poet looks upward in anticipation of a task through which with "patient travail" he must "count with toil the innumerable degrees" (1.91-92). A similar psychological challenge is anticipated in the 1817 sonnet "On Seeing the Elgin Marbles", which portrays "an indescribable feud" between the limitations of mortality and the imagined sense of godlike omnipotence which the poet in one sense yearns for, yet is also glad to forego. The poem opens from the perspective of mortality with:

> My spirit is too weak - mortality

> Weighs heavily on me like unwilling sleep,
> And each imagined pinnacle and steep
> Of godlike hardship tells me I must die
> Like a sick eagle looking at the sky.[42]

Within these few lines are themes and symbols which come to feature in Keats' mature poetry: the eagle as the victory of beauty - the vision of unity - over the "dizzy pain" of the "undesirable feud" of opposites; the motif of heaviness representing the Gnostic "sleep" as imprisonment in the world, and sickness as the self-division which must be transcended in order to attain the ascent.

Through the transforming fire of psychic energy, Keats in *The Fall* gives himself over to the sacrificial suspension between the opposites through which he enacts the Dionysian aspect of Christ as the divided self-redeemer. The "fierce dispute" precipitates a series of intensely emotive polarities, fuelled by the fire of psychic energy, wherein the positive role of the Blakean "Contraries", through which each pole imaginatively generates its opposite, sustains dis-ease as the condition of the "sick eagle" - the necessary prelude to a unified self. In the description of the altar flame, Keats parallels the destructive-creative ambivalence of fire with the enantiodromia of sickness to health, cold to heat, and death to life:

> When in mid-May the sickening east wind
> Shifts sudden to the south, the small warm rain
> Melts out the frozen incense from all flowers,
> And fills the air with so much pleasant health
> That even the dying man forgets his shroud;
> Even so that lofty sacrificial fire,
> Sending forth Maian incense, spread around
> Forgetfulness of every thing but bliss. . . .
>
> (1.97-104)

The voice Keats then hears is that of Moneta, mother of the Muses and goddess of Memory, whose name - not mentioned until 1.226 - is the Roman equivalent of Mnemosyne. She warns him that death cannot be avoided in that he must choose between death as the refusal to realise the divine self, and symbolic death which as the godlike hardship of ascent is the only means to life. Overriding his conscious reservation and indecision, the underlying

spontaneous motivation of the self comes to his aid by forcing a response through the enantiodromia of heat to severe cold (1.121-25). Instinctively Keats accepts the Soul-making challenge in which only the paradox of the Dionysian condition is conducive to progress. In contrast to Lamia, who through her power to "unperplex bliss from its neighbour pain" induces Lycius' regression to the blissful innocence of Apollonian dreaming, Keats endorses the necessary fall into dis-ease which earlier in *Hyperion* makes the Titan Clymene "sick/Of joy and grief at once" (2.288-89). In "Ode to Psyche" it is similarly "pleasant pain" as the spontaneous growth of the inner self which causes "branched thoughts" to emerge "In some untrodden region" of the poet's mind. Through Keats' understanding of the self-regulating laws of psychic life, he displays a significant advance in wisdom by striving to gain not, as in the early poetry, a high ideal, but instead the lowest step of the altar stairway. The accompanying shriek echoes that of Apollo at the end of *Hyperion* when through his painful apotheosis he dies into life.

Since suffering in the Gnostic sense results from the separation of the divine spark from its source, the ascent is a metaphor of the Soul-spark's efforts to return from its intoxicated immersion in the heaviness of matter to its divine origin. Keats' struggle to ascend thus symbolises his striving after the gnosis of self-knowledge through which the holy is displaced from transcendence to immanence, from an outer to an inner holiness as the holistic goal of individuation, wholeness. The pattern of the mythic hero, enacted in *Endymion* through symbolic death and rebirth as descent and reascent, is compressed in *The Fall* into a more intense imaginative journey in which the archetypal Christ is synonymous with the inner self, who by being "consumed in the fire" of self-redemption is like the phoenix resurrected through his own power. Moneta as the veiled "Holy Power" accordingly informs Keats:

> "Thou hast felt
> What 'tis to die and live again before
> Thy fated hour. That thou hast power to do so
> Is thy own safety. . . ."

(1.141-44)

In this death-life struggle the poet emulates Milton's Satan, who through enduring the "hateful siege of contraries" undertakes in *Paradise Lost* a reascent to the light equivalent in principle to the return of the Gnostic spark to its original condition of unfallen bliss. Satan knows, therefore, that "long is the way/And hard, that out of Hell leads up to Light. . ." (*PL* 2.432-33).

As the "High Prophetess," the wisdom of the maternal anima, Moneta regulates a dilation of consciousness beyond the confines of the personal self. She enlightens Keats regarding the necessity of an outward-oriented awareness of human suffering to the quest for self-realisation, for now he is ready to move into a mature stage of individuation which realises the social context of the self through the responsibility implicit in self-knowledge. Marie-Louise von Franz summarises this attitude as follows:

> The first stage shows the process of the inner unification of the personality in the individuation process. The second stage, however, has reference to a special process that always accompanies individuation in the single person: namely, the development of relatedness to certain fellow human beings and to mankind as a whole, a relatedness that proceeds not from the ego but from a transcendental inner center, the Self (174, 177).[43]

In *Endymion* what von Franz calls "reciprocal individuation" is foreshadowed in the "fellowship with essence" passage, which concerns the "fellowship divine" of those who share a common longing to render conscious the divine spark of the true self. At this point in *The Fall* Keats is entering the more detached, paradoxical awareness of the "I" in the midst of the "not I" of the wider human situation, of the self as simultaneously everything and nothing, a state which he readily embraces through the negative capability of his own instinctive empathy with others.

As early as 1816 in "Sleep and Poetry" Keats anticipates the sobering burden of this increased responsibility toward humanity. Although in his early poetry he is predisposed "on the wing of poesy [to] upsoar" in order to "Fly from all sorrowing far, far away",[44] in "Sleep and Poetry" he confronts his idealism by

foreseeing a future need to progress toward "a nobler life" wherein he might "find the agonies, the strife/Of human hearts. . ." (122-25). In the accompanying vision of Apollo as the foreseeing "charioteer", the god thus appropriately descends, wheeling his chariot earthward in order to counteract the ideal with the real (127-34). Yet although Apollo's earnest ambition for individuation is evident in his "awfully intent" attitude and "forward bent" stance (151-52), Keats cannot sustain the vision, for developmentally he is not yet ready to take upon himself the burden of humanity's suffering. The vision consequently relinquishes its anchorage to reality and reverts to an upward ascent, with the result that the real becomes depreciated to the status of a "muddy stream" which mediates "nothingness" (155-59). The desirability of Apollonian idealism then reasserts itself in a regressive longing for "the high/Imagination" to "freely fly/As she was wont of old", to "Paw up against the light, and do strange deeds/Upon the clouds" (162-67).

Later in the poem the schism between the ideal and the real is amplified through a dichotomy between poetry as a "drainless shower/Of light" and the dark side of life as the "fallen" state of death and suffering, from which poetry is able to "lift" humanity (235-47). Rejecting the necessity of the psychological fall into inner turmoil, the poet yearns for an undisturbed Edenic tranquillity (248-64). In contrast with Satan's courageous resignation to hardship in *Paradise Lost*, summarised in his defiant statement: "Farewell happy Fields/Where Joy for ever dwells: Hail horrors, hail/Infernal world" (*PL* 1.249-51), Keats with false optimism proclaims: "All hail delightful hopes!" before boldly stating what is antagonistic to his Soul-making philosophy: "And they shall be accounted poet kings/Who simply tell the most heart-easing things" (264, 267-68). In principle these "poet kings" are synonymous with the "Fanatics" who with the deceiving "dreams" of escape from suffering "weave/A paradise for a sect" at the opening of *The Fall*.

Keats' understanding of what constitutes the true poet changes radically between the time of his early and mature poetry, for *The Fall* in contrast to

"Sleep and Poetry" is heart dis-easing through the necessary disjunction which precedes self-realisation. Having confronted the inner conflict of the opposites in the altar ascent, Keats must now face the *apparent* conflict - inferred in the last words of the following passage - between personal individuation and self-denying humanitarianism:

> "None can usurp this height," return'd that shade,
> "But those to whom the miseries of the world
> Are misery, and will not let them rest.
> All else who find a haven in the world,
> Where they may thoughtless sleep away their days,
> If by chance into this fane they come,
> Rot on the pavement where thou rotted'st half." -
>
> (1.147-53)

Keats' being "half in love with easeful Death" reflects in "Ode to a Nightingale" an indecision between the ambiguity of death-in-life and the easy escapism of literal death, and here, too, the poet's uncertainty of his personal status is implicit in the conflict between a gradually rotting "easeful Death" as a refusal of the life-in-death altar ascent, and the Soul-making challenge of an "uneaseful death" which transcends the tension of the opposites. Clearly, however, since Keats has ascended the altar he belongs to the first category of beings as one "to whom the miseries of the world/Are misery," yet not to the second, those who, remaining unconscious and therefore ignorant of the individuation quest, reside in a "thoughtless" Gnostic sleep through their undemanding immersion in the world.

From this point on the different meanings of "dream", which have caused considerable critical confusion, come into play. Much of the controversy has centred around attempts to distinguish various categories of being in the poem, namely, the fanatic, the dreamer and the poet. However, there is, I believe, an inner consistency to Keats' argument grounded in his recognition of a need to transcend the extremes of an exclusively personal individuation, and the altruistic self-denial of those who exclude the necessary self-consciousness of the individuation quest. For those who commendably "feel the giant agony

of the world" and are "slaves to poor humanity" are nonetheless deaf to the inner call to the isolating demands of personal self-realisation (1.157-58). Since they are not "vision'ries" and therefore have "no thought to come", they therefore cannot ascend the altar steps of self-redemption, and Keats finds himself there alone (1.160-61, 165).

Moneta condones the humanitarian simplicity of those who with a healthful lack of dis-ease "seek no wonder but the human face" and "No music but a happy-noted voice" (1.163-64). As such they are contrasted by her with the less esteemed "dreamers weak," with whom Keats is classified as those who are exclusively solipsistic. Here, then, a secondary meaning of "dream" is implied, for if the earlier dream of "fanatics" is the idealistic escape from the demands of Soul-making, the weakness of *this* dreaming is its total immersion in introspective suffering to the exclusion of the simple, unambiguous joy and pain of life. Moneta thus challenges and exhorts Keats by asking:

> What benefit canst thou do, or all thy tribe,
> To the great world? Thou art a dreaming thing;
> A fever of thyself - think of the earth;
> What bliss even in hope is there for thee?
> What haven? Every creature hath its home;
> Every sole man hath days of joy and pain,
> Whether his labours be sublime or low -
> The pain alone; the joy alone; distinct:
> Only the dreamer venoms all his days,
> Bearing more woe than all his sins deserve.
>
> (1.167-76)

Whereas the "haven" of "thoughtless sleep" is earlier decried, here Moneta condones the legitimate haven of respite from self-induced anguish. In other words, she suggests there to be some value in being able to "unperplex bliss from its neighbour pain", not as in *Lamia* to allow a regression into idealistic dreaming, but rather in order to accept with a detached simplicity what life brings as readily as one accepts - when necessary to personal development - the anguish of inner conflict. Only the dreamer venoms *all* his days; the one who

is neither solely dreamer nor simple humanitarian can live with and without the venom of self-conscious dis-ease.

Moneta's admonition that Keats, rather than be a "fever" of himself, should "think of the earth" in this respect infers a distinction between the straightforward joy and pain of circumstance, and the self-induced dreaming feverishness of imaginary suffering. The latter is "the fever" associated in the second stanza of "Ode to a Nightingale" with the tiring pessimism of fear and anxiety - a state which Keats identifies as the place "Where but to think is to be full of sorrow/And leaden-eyed despairs. . . ." In *Isabella* selfishness is accordingly opposed to the selflessness of love when Isabella frets over Lorenzo's absence and hangs "Upon the time with feverish unrest" (241, 244).[45] Similarly, the 1819 sonnet "On Fame" opens with the following lines:

> How fever'd is the man who cannot look
> Upon his mortal days with temperate blood,
> Who vexes all the leaves of his life's book. . . .

The one who "vexes all" parallels the dreamer who "venoms all his days," and the sonnet proceeds to denounce through analogues in Nature the masochism of self-induced suffering.

Keats' letters written during his writing of *The Fall of Hyperion* display the same decrial of the self-venoming dreamer. He writes to Charles Brown in September:

> Imaginary grievances have always been more my torment than real ones. You know this well. Real ones will never have any other effect on me than to stimulate me to get out of or avoid them. This is easily accounted for. Our imaginary woes are conjured up by our passions, and are fostered by passionate feeling; our real ones come of themselves, and are opposed by an abstract exertion of mind. Real grievances are displacers of passion. The imaginary nail a man down for a sufferer, as on a cross; the real spur him up into an agent (*L* 2:181, 23/9/1818).[46]

Since Keats' understanding of "abstract" will be discussed a little further on, it is worth noting its use here in the context of personal detachment, as occurs earlier in a letter to Reynolds, when Keats writes of his escape from the "threatening sorrow" of his brother Tom's impending death into "the feverous

relief of Poetry" as "those abstractions" which he sees as his "only life" (*L* 1:370, 22(?)/9/1818).

There exists no autograph of *The Fall* and the earliest (1856) printed text omits 1.187-210, an omission which according to Woodhouse reflects Keats' own intention to cancel these lines. The retention of this passage is, however, invaluable for the light it throws upon Keats' struggle to come to terms with a crisis of self-doubt. Here we witness his effort to resolve an indecisiveness grounded in a perceived need to bridge the dissociation between the "sole self" of Romantic self-consciousness and a selfless concern for the world. Keats' affirmation of his own altruism is obvious in the following cancelled lines (between 1.166-67) of Woodhouse's transcript: "Mankind thou lovest: many of thine hours/Have been distempered with their miseries."[47] Yet although in the letter to Brown Keats disparages being like Christ nailed "down for a sufferer, as on a cross", it is not only, as he infers, imaginary grievances which induce the crucifixional suspension between the opposites. For as the poet himself knows, having imaginatively endured Apollo's anguished apotheosis and the demanding altar ascent, the self-creative tension of dis-ease is an essential prelude to the imagination's struggle to unify. Keats is striving, then, to reconcile an apparent contradiction, for it is only through the paradox of inner wounding as healing that he in turn can become a poet-physician to humanity.

Keats' burden as one aspect of this wounding is the leaden weight of an intense self-consciousness through which the latent spark of the self strives to ascend to divinity. The poet's ontogeny in this respect reiterates the succession of the Greek gods as an instance of the merging of personal and collective individuation. In the poem's earlier reversion of descent to ascent at the altar Keats thus experiences in the gaining of the "lowest step" the saturnine archetype, which as numbing, cold, deadening and heavy expresses the nature of Saturn as equivalent to the initial phase of the alchemical process (1.127-34) (*MC* 445, 493).[48] Correspondingly, the eagle as a symbol of the superior beauty of

Jupiter's more perfected consciousness represents the transformation of the self-divided "sick eagle" into a unified self. Keats consequently acknowledges his own eagle-like aspiration to transcend inner dis-ease and recognises the healing potential of such sickness to both himself and humanity in general. Accordingly, he responds to Moneta:

> By such propitious parley medicin'd
> In sickness not ignoble, I rejoice,
> Aye, and could weep for love of such award."
> So answer'd I, continuing, "If it please,
> Majestic shadow, tell me: sure not all
> Those melodies sung into the world's ear
> Are useless: sure a poet is a sage;
> A humanist, physician to all men.
> That I am none I feel, as vultures feel
> They are no birds when eagles are abroad.
>
> (1.182-92)

This inner dialogue with the archetypal feminine is the "propitious parley" of unifying atonement as an "at-one-ment" which promotes healing self-knowledge.

Keats' concern with healing is prominent throughout the poem and indicates how completely he has subjectified the god of medicine, Apollo. Indeed, the poem's pattern of development is dominated throughout by the archetype of the Wounded Healer as the paradoxical union of Dionysus and Apollo in the self. When Keats asks Moneta "What am I then? Thou spakest of my tribe:/What tribe?" he is needlessly uncertain of where to place himself in respect to both "dreamers weak" and humanitarians. For although he has been accused of being a dreamer who "venoms all his days," he has also, by being "medicin'd/In sickness not ignoble" endured the legitimate dis-ease of individuation. Thus while the self-tormenting dreamer bears "more woe than all his sins deserve" (1.176), Keats through the enlightening pain of Soul-making endures what he must in order to erase the Gnostic sin of ignorance.

Moneta's refusal to answer Keats' questions definitively reflects, however, his own persistent uncertainty regarding his status as a poet. What she *does* make clear is that:

> ["]The poet and the dreamer are distinct,
> Diverse, sheer opposite, antipodes.
> The one pours out a balm upon the world,
> The other vexes it."
>
> (1.199-202)

Although Keats has already doubted his healing ability as a poet, he nonetheless vehemently dissociates himself from the "dreamer" category by invoking the dark aspect of Apollo to retaliate with "pestilence" against all "large self worshipers,/And careless hectorers in proud bad verse" (1.204-08). Some months after the completion of *The Fall* Keats restates in a letter to his sister-in-law his denunciation of such self-worshippers: "The worst of Men are those whose self interests are their passion - the next those whose passions are their self-interest" (*L* 2:243, 15/1/1820). Yet passion as the Christ-like suffering inherent in Soul-making is unavoidable.

The forlorn cry to "Apollo! faded, far flown Apollo!" is iconoclastic in rendering the innocent idealism of Keats' early poetry, through which he addressed the god as a projected deity, past.[49] In the 1815 poem "To George Felton Mathew", Keats praises those poets who, in his opinion, have selflessly striven "with the bright golden wing/Of genius, to flap away each sting/Thrown by the pitiless world" (63-65). Now, however, his view of the poet as one who ideally "pours out a balm upon the world" has been tempered by the equal necessity of the inner condition of dis-ease.

At this point I shall diverge momentarily toward a consideration of matters of style. If one bears in mind that Apollo is the god of detached, calm distance, the emphasis in *The Fall* upon abstraction and the corresponding discouragement of imaginative proximity is further indication of the integration of Apollonian and Dionysian principles. In *The Fall* the narrator's stance is removed and resembles the detached mode of "To Autumn" as what

one could call an "objective subjectivity", which resists a self-annihilating immersion in sensual reality. The narrative, in other words, is itself subsumed by the Apollonian archetype experienced *as* the self rather than, as in the early poetry, depicted in terms of an objectively independent ideal.

Keats' self-distancing in *The Fall* has led some critics to mistake the poem's "abstract" style for the impersonality of detached intellect.[50] Certainly the analytic bent, evident in the attempt to resolve rationally the distinction between poet and dreamer, counteracts what Keats is normally most at home with - the synthetic mode of the intuitive imagination. Yet this enhancement of reason manifests an expected outcome of individuation, namely the development of a hitherto "inferior function" of the personality, in Keats' case the relatively unconscious "thinking function" (previously mentioned in Chapter Four) as the least differentiated of the "four functions". Hand in hand with this process goes what began in *Endymion* - the counterbalancing of the dominant attitude of introversion by an extraverted awareness of outer reality - which in *Endymion* was encouraged by Peona and is now urged by Moneta.

The abstract style of *The Fall* is, however, not primarily an intellectual, that is, rational quality, and the two tendencies need to be distinguished. The poem's abstractness relates, rather, to Keats' apprehension of beauty through his "love of beauty in the abstract" (*L* 1:373, to J. A. Hessey, 8/10/1818).[51] His own use of the term is certainly not in the context of reasoned artificiality.[52] Indeed, when inviting Reynolds' appraisal of *Hyperion* he is concerned that his friend distinguish "the false beauty proceeding from art" from "the true voice of feeling" (*L* 2:167, 21/9/1819). Similarly, Keats' annotation to *Paradise Lost* (1.318-21) in which he speaks of "Delphic Abstraction" as distancing into "a Mist" implies a movement away from both the personal and the rational.[53] During the northern walking tour with Brown, Keats writes to his brother Tom of the "countenance or intellectual tone" of the Lake District scenery, and with alchemical allusions elaborates the idea as follows:

> I shall learn poetry here and shall henceforth write more than ever, for the abstract endeavor of being able to add a mite to that mass of beauty which is harvested from these grand materials, by the finest spirits, and put into etherial existence for the relish of one's fellows (*L* 1:301, 27/6/1818).

Here "abstract" is clearly not synonymous with "rational", but rather expresses the Neoplatonic idea of perceiving the essence or innermost nature of a thing as its shaping idea or principle, whereby "intellectual tone" occurs with Shelley's sense of the word in his Platonic "Hymn to Intellectual Beauty". Toward the end of his life Keats thus confesses to "have lov'd the principle of beauty in all things", for such abstract beauty as the Platonic "eternal Being, the Principle of Beauty",[54] is dispersed throughout Nature in the sparks of divinity that inhabit all life. "The mighty abstract Idea" which Keats confesses to having "of Beauty in all things", and through which "shapes of epic greatness" fill his imagination (*L* 1:403, to the George Keatses, 24/10/1818), is therefore the archetypal experience of beauty as a universal principle informing all sublime conceptions.[55]

In the *Hyperion* poems Keats transcends the naive aestheticism of *Endymion* to embrace a broader understanding of beauty as the latent divine spark. As a reflection of the poet's more detached yearning for the Platonic "real," the claustrophobic detail evident in his early poetry - notably *Endymion* - is superseded in the *Hyperion* poems by a sense of generalised form which suggests not only self-distancing, but also absence of detail in accord with the Platonic notion of Form as the *possibility* of content - the archetypal Idea to which particulars conform.[56] Understandably, then, Keats describes the pleasure he derives from seeing a "beautiful" blank wall through his window at Winchester, thereby showing evidence of the more "thoughtful and quiet power" attained at a time when he is unassertively concerned with conveying in his poetry particular sensations rather than concrete ideas.[57] Such self-emptying is closely allied with "disinterestedness" as an attribute Keats had always admired, and which he sees as essential to the maturity that inspires "a pure desire of the benefit of others" (*L* 2:79, to the George Keatses, 19/3/1819).[58]

In *The Fall* Keats aims to balance the solipsism of Romanticism, epitomised by Wordsworth, with the disinterested apprehension of abstract beauty through which the "more naked and grecian Manner" of *Hyperion* is realised as epic detachment (*L* 1:207, to B. R. Haydon, 23/1/1818). In part, Keats' struggle to reconcile both tendencies arises from his confessed "uncertainty whether Wordsworth has in truth epic passions, and martyrs himself to the human heart, the main region of his song." Yet a few pages later Keats considers Wordsworth to be "deeper than Milton" because of his automatic subservience to the "gregarious advance of intellect" (*L* 1:278-79, 281, to J. H. Reynolds, 3/5/1818).[59] Keats is therefore, I suggest, aiming for a higher synthesis of both tendencies as a reflection of the systole and diastole of the "grand march" of consciousness, which as well as effecting a progressive internalisation of myth, oscillates between extraverted objectivity and introverted subjectivity.

For Keats there is in *The Fall* no escaping the heart as the main region of *his* song in that he has himself ordained this boundary by inscribing - as he reminds us in 1.465 - the entire poem within the limits of the psyche. It must not be forgotten that *The Fall* as dream subsumes even the detached objectivity of its style, such that from start to finish "All deities reside in the human breast." In this respect Moneta, the Titan goddess of Memory, as the "priestess" of Saturn's "desolation" is the mediatrix of the collective memory of humanity experienced as an aspect of personal consciousness. From the perspective of personal development the *Hyperion* poems have therefore progressed from an epic objectification of myth, to its subjectification in Apollo, thence to the higher synthesis of both in the subjective experience of the objective psyche (or collective unconscious). At this point the archetypes of the self and the anima merge as Keats experiences through the mediation of the maternal feminine the fall of the Titans as a memory within the collective unconscious. Through spherical adjectives in the reference to "my globed brain" and Moneta's "sphered words" (1.245, 249), Keats infers the experiential fusion of self and

anima and obliquely alludes to the holistic mode of knowledge and existence that is earlier imaged as the eternal dome of collective wisdom.

Keats' instinctive alchemy surfaces in his connection between the brain and the sphere. The brain was of special interest to the alchemists, who regarded it as the realm of the divine aspect of the self, indeed as synonymous with the self through the shared symbolism of the sphere. As the locus of understanding, the enclosing skull as the *corpus rotundum* represents the alchemical "vessel of transformation" - the "round vessel" in which unity is generated (*MC* 434-35, 513-14). The alchemical correlation of the brain with the Moon and with baptism as a rite of transformation through death accords with its connection with the lunar alchemical mother, Moneta (*MC* 140, 436). Like the Moon, the *rotundum* is round and is prefigured by the feminine unconscious - the realm from which wholeness symbolically emerges. Moneta's eyes, which beam "like the mild moon" thus symbolise the inner enlightenment of the unconscious which mediates wholeness in that her spherical wisdom, as the lunar complement of the Sun of Apollo, corresponds to the totality of the self and to the union of the self with the world (*MC* 356).[60] Her eyes are therefore turned inward and seem blind to "all external things", while her "hollow brain" or "skull" as the alchemical womb of evolutionary change enspheres "high tragedy" as the internalisation of the Titans' fall (1.267-68, 276-79).[61] In *Hyperion* an alchemical connotation is similarly implicit in the ascription of the liquid metaphor "Pour" to the introjection of epic passion during Apollo's deification through the filling of the "wide hollows" of his brain (3.113-18).

The experiential identity of Keats and Moneta is visually affirmed through the unveiling of her face, a gesture which signifies that her collectively unconscious wisdom has been rendered conscious. Keats describes her face as "wan", yet

> Not pin'd 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 pass'd
> The lily and the snow. . . .
>
> (1.256-62)

In this passage the poet alludes to his own deathwards progression toward life through the altar ascent as the transitional space of dis-ease. This "immortal sickness" is not, then, the self-venoming of "dreamers weak" but rather a necessary wounding, which through its personification in Moneta as the benign comforter, turns outward in healing empathy with humanity and in doing so realises Keats' ideal of the poet as sage, humanist and physician.

Moneta is the life-imparting catalyst of Keats' immersion in the wider Soul-making endeavour of humanity. As such she represents the positive qualities that emerge from the splitting of the life/death, light/dark ambivalence of the anima archetype. At this stage of his development Keats still retains what is earlier evident in *Endymion*, namely the tendency to divide the image of the feminine into its polarities of sensual and spiritual, helpful and harmful. The apotheosis of the self goes hand in hand with the exaltation of the anima from the status of a possessive temptress, who induces "blind moods" and "compulsive entanglements" (*MC* 380), to a soul-guide who mediates an expansive growth of wisdom inwardly and socially. Yet in terms of the chronology of Keats' poetry, Moneta exists concurrently with the archetypal "Veil'd Melancholy" of "Ode on Melancholy", through whom the enantiodromia generated by emotional excess causes "Joy's grape" to revert to "sadness". The associated reversion of "aching Pleasure" to "poison" is, however, more in line with the self-venoming of the dreamer than is Moneta's comparatively benevolent life-death ambivalence. Unlike Moneta, "Melancholy" is morally ambiguous, for although she provides spiritual sustenance, the soul of her worshipper degeneratively becomes one of her captive "trophies". In this connection Moneta/Mnemosyne coexists as well with "La belle dame sans merci", the negative pole of the anima which induces the emotional etiolation characteristic of spiritual death. In "La Belle Dame

sans Merci", written in April 1819, the mirroring unity of mind and Nature conveys the opposite of Apollo's experience in *Hyperion* through the knight's sense of death as a regressive sleep which isolates him in a negative way from a social context.[62]

The destructive or harmful anima represents domination *by* the unconscious rather than, as occurs in *The Fall*, co-operation with it.[63] A secondary axis of polarity of the anima is thus formed by Moneta as the Apollonian spiritual/heavenly aspect - the revealer of sublime truth - and Lamia as the sensual Dionysian temptress and weaver of illusion.[64] Lamia's plea to Lycius: "And will you leave me on the hills alone?" parallels the knight's dreaming in "La Belle Dame sans Merci" "On the cold hill's side" and similarly hinders individuation by inducing Lycius' "Orpheus-like" turning backward (1.245-48).

In *The Fall* the experiential union of Moneta and Keats is imaged as their standing side by side within the reiterated opening scene of *Hyperion*, "Deep in the shady sadness of a vale. . ." (1.292-94). From hereon Keats subjectively relives the evolution of consciousness through the mediation of Moneta as a bridge to the "Deep" recesses of the collective memory. Again the merging double movement of evolution - the mortalisation of gods and deification of self - surfaces in the synchronising of Saturn's disanointing with Keats' own immortalisation (1.301-04).[65] In *Hyperion* Apollo's deifying "Knowledge enormous" occurs when he empathises the phylogeny embodied in the myth of the Titans' fall. In *The Fall* this dual movement recurs and is depicted in terms of a complete introversion of myth through which Keats acquires a godlike "power within" and is thus able to "take the depth/Of things as nimbly as the outward eye/Can size and shape pervade" (1.303-06).

As an archetypal figure, Saturn has now implicitly become an aspect of Keats' personal psychology; yet the poet does not stop here, but immediately proceeds to relive Jupiter's ascent symbolically when, like the Olympian "eagles golden-feather'd" of *Hyperion*, he sets himself "Upon an eagle's watch" in an

effort to advance his own wisdom. At this stage there is not much more that Keats can do with the original mythic material now that he has transposed the entire tragedy into personal dream.[66] The text therefore continues (up to 1.387) to restate, mostly word for word, the opening lines of *Hyperion* (up to 1.88). Keats acknowledges his self-deifying introjection of the entire mythic process when as the "sole self" he confesses:

> Without stay or prop
> But my own weak mortality, I bore
> The load of this eternal quietude,
> The unchanging gloom, and the three fixed shapes
> Ponderous upon my senses a whole moon.
> For by my burning brain I measured sure
> Her silver seasons shedded on the night. . . .
>
> (1.388-94)

The last two lines of this passage compactly image several recurrent alchemical principles: the fire - first visualised externally at the altar ascent - which heats the vessel of transformation as the brain; the connection of transformation as enlightenment with the lunar wisdom of the feminine "shedded on the night" of ignorance; and the union of masculine and feminine, conscious and unconscious, personal and collective through the subjective identity of the poet's brain with the fermentative brain of Moneta (1.289-90). In "Ode to Psyche" Keats similarly recognises the introversion of myth as a sign of the times when "With the wreath'd trellis of a working brain" and with his "own eyes inspired" he sees "even in these days so far retir'd/From happy Pieties" the "lucent fans" of Psyche within the waking dream of the imagination.[67]

Indeed, in *The Fall* Keats has so strongly identified with the archetype of Saturn that he even re-enacts Saturn's negative conservatism by resisting the necessary disanointing poison of change through craving literal death as an escape from the vale of Soul-making. For now Saturn's "vale/And all its burthens" has become one with the personal setting of the struggle to ascend to divinity (1.396-99). In the same way as the Olympians symbolically ascend in *Hyperion* from the vale of Saturn's relatively unconscious condition toward a

reclaiming of the Gnostic spark as the alchemical gold, the One of beauty, Keats must remain in the vale if his personal individuation quest is to be achieved. His challenge, then, is to choose between a more complete realisation of the divine self and a regression into narcissism, stagnancy, or the reinstatement of an objectified epic detachment. This crisis of indecision is echoed in Saturn's acknowledgment of the necessity and ambiguity of death as life, through which the autonomy of Nature sustains itself in the evolution of all life, biological and psychic (1.422-24).

Perhaps uncertain of where to go from here, Keats confines the text to a partially revised account of Saturn's futile resistance. The poet nevertheless avoids the potential regressive pitfalls by resolutely remaining as subjective persona within the vision of Saturn's defiant stance, therein empathising the god's impending humanisation by comparing him to "some old man of the earth/Bewailing earthly loss. . ." (1.440-41). At the end of Canto One, several symbols of Saturn's disanointing constellate into the image of Thea and Saturn's alchemically melting decline into the dark "midnight" sea of the unconscious, where "roof'd in by black rocks" the Titans are similarly constrained to yield to progress (1.457-63). Keats, through an appropriate reversal of Saturn's retreat, now tentatively chooses to advance "Onward from the antichamber of this dream," and in order to do so turns in Canto Two toward a deeper understanding of the significance of Hyperion's disanointing.

From line 7 onward the text restates *Hyperion* (from 1.158) with a significant modification: the replacing of the past with the present tense. This shift of perspective, through which myth is transposed from objectified event into the eternal present of the collective memory, arises from Moneta's humanising internalisation of mythic event. Other minor alterations reflect allied shifts of emphasis. Thus while in *Hyperion* "in other realms big tears were shed" (1.158), in *The Fall* this becomes: "In melancholy realms big tears are shed" (2.7), a change which highlights the alchemy of melancholia as Hyperion's necessary darkening "depression" or descent toward obsolescence

(*MC* 320, 350, 422, 510). Similarly, the old Sun god, who in *Hyperion* is "one of the whole mammoth-brood" (1.164), becomes in *The Fall* "one of our whole eagle-brood" (2.13), an alteration which foregrounds human empathy with Hyperion as the "sick eagle" who must endure the death, decay and suffering necessary to Keats' impending vision of a unified self. For the sick Hyperion represents not only a waning phylogenic phase of consciousness, but is also Keats' immature self as the melancholic, anxiously self-venoming dreamer.[68]

At this point the archetype of the Wounded Healer comes to the fore as the ambivalent self whose disanointed aspect is the self-poisoning essential to the healing of dis-ease through the Apollonian self. In *Hyperion*, while darkness encroaches into the fading Sun god's realm, Apollo "in the morning twilight" wanders forth "ankle-deep in lilies of the vale" (3.33-35). Alchemically, the lunar illumination of the unconscious personified in Moneta announces the rising Sun of Apollo as the dawning consciousness of the self (*MC* 229). In alchemy the dark *nigredo* phase as melancholy transforms to the light *albedo* phase corresponding to Apollo, and in *The Fall* the sunset of Hyperion accordingly synchronises with the dawning of Keats' own enlightenment (2.47-49) (*MC* 77, 197, 204). The poet has now fully identified with and therefore displaced Apollo in the culmination of the imagination's struggle to unify: the attainment through anamnesis of Apollo as what Nietzsche refers to as "the eternal goal of the original Oneness."[69] *The Fall* therefore turns out to be not a dream of the fanatic, but the poet's healing dream of beauty.

In order to appreciate the psychological achievement of the *Hyperion* poems as a continuous and evolving vision, it is vital to note how the ending of *The Fall* inverts the opening of *Hyperion*. The importance of this inversion and its accompanying uniting symbol have been overlooked in critical discussions, since their combined significance has not been understood in the light of the poems' underlying quest for unity, nor in the context of Keats' personal and creative development. Since the final passage of *The Fall* forms

the basis for a tying together of this entire thesis, a discussion of it warrants the beginning of the next and final chapter, and so "Thither we tend."

Chapter Seven:

THE GOAL OF CONSCIOUSNESS: THE QUEST FOR UNITY

The consensus of critical opinion is that *The Fall of Hyperion* is an unsuccessful attempt to resolve the various questions it poses. Evaluations of both *Hyperion* poems as failed visions stem from misunderstandings related to one or more of the following: the significance of beauty, the poems' abstract style, the merging of Keats with Apollo, and the connection between Apollo and Hyperion.[1] The exegesis in Chapter Six is diametrically opposed to this view and contends that in *Hyperion* and *The Fall of Hyperion* Keats ultimately gives voice to the Gnostic urge to penetrate life's tragedy and so unite inner and outer through the realisation of the divine self.

In the context of an alchemical pattern of refinement, the individuation process unfolds in the poems as a progress toward beauty which is effected through increased inner and social harmony. The poet struggles to transcend the disease of inner division through the imagination's recreative unification. To summarise and integrate the main arguments in the previous two chapters: Apollo and Hyperion as the fraternal archetypes integral to the dynamics of individuation personify the simultaneous anointing and disanointing, panacea and poison of the paradoxical self. Through the merging of his own experience of individuation with the fall of Hyperion, Keats in his healing dream attempts to transcend the extremes of narcissism and altruism to become the self-healing physician of humanity.

In *The Fall* Keats becomes increasingly concerned with self-knowledge and the responsibility it entails toward the collective human predicament. Between the opening of *Hyperion* and the aborted ending of *The Fall* a detached focus upon the collective psyche shifts progressively toward an integration of the personal and collective as a mature stage of individuation.

Keats thereby strives to reconcile, more fully than he did in *Hyperion*, myth as phylogeny with the ontogeny of his own individuation quest, to unite, therefore, the fall as the disanointing poison essential to both dimensions of evolution, with the regaining of a higher innocence, personified by Apollo as the self.[2]

The *Hyperion* poems delineate the heart of Gnosticism and alchemy: the reascent through Nature to the light of understanding. In the attainment of higher innocence the Sun symbolises consciousness as psychic daylight (*MC* 357). Gold, a symbolic equivalent of Apollo as the panacea of self-redemption, arises from the *opus circulatorium* of the Sun, which is imaged as the spiral ascent of the diamond path through the opposites toward the light as reclaimed unity. The same basic intuition, immanent in Oceanus' speech in *Hyperion*, occurs in Chinese alchemy: "When the light is made to move in a circle, all the energies of heaven and earth, of the light and the dark, are crystallised."[3]

As both a predisjunctive and re-collected wholeness, Apollo is aptly symbolised by gold as the beginning and end of the alchemical path of transformation. The god's quest for self-realisation occurs through self-knowledge as the gnosis of individuation which - as is implied in the conclusion of "Ode on a Grecian Urn" - centres upon the intuition of beauty as a unifying mode of truth which is potentially beneficient to humanity. In accordance with the goal of individuation, Apollo's function as the god of healing is implicit in the poet's striving to transcend inner division as well as in his effort to bridge the dissociation between self and the world. There is, therefore, no conflict between the evolutionary optimism of *Hyperion* and the tragic vision of *The Fall*, for in both poems suffering is necessary to the realisation of a more highly evolved and unified consciousness.[4]

What occurs through the saving knowledge of alchemy, Gnosticism and the Romantic imagination is precisely the Soul-making goal of *The Fall*: the realisation of the divine self within its universal context.[5] Through his

implicit Gnosticism Keats is concerned with redirecting the archetypal power inherent in *Paradise Lost* away from the domain of theological dogma toward the moral neutrality of energy. Recalling the poet's comparison of himself to a sick eagle, the awoken man will therefore, according to Gnostic teaching, "be in the 'Light' and in his spiritual being he will have wings" (Churton 20, 22, 169).[6]

The concluding scene of *The Fall* dramatises the culmination of an individuation quest which the overall mythic pattern of Keats' poetry expresses:

> Now in clear light I stood,
> Reliev'd from the dusk vale. Mnemosyne
> Was sitting on a square edg'd polish'd stone,
> That in its lucid depth reflected pure
> Her priestess-garments. My quick eyes ran on
> From stately nave to nave, from vault to vault,
> Through bowers of fragrant and enwreathed light,
> And diamond paved lustrous long arcades.
> Anon rush'd by the bright Hyperion;
> His flaming robes stream'd out beyond his heels,
> And gave a roar, as if of earthly fire,
> That scar'd away the meek ethereal hours
> And made their dove-wings tremble: on he flared

In discussing the final vision of *The Fall* it will be useful to highlight two of its important features: the creative juxtaposition of Apollonian and Dionysian modes of consciousness, and the uniting symbol which appears in the guise of the square edged stone.

The poem's point of closure is a moment of revelation which casts a retrospective light on the overall development and teleology of Keats' poetry as an intuitive autonomy of purpose. In this highly significant passage the psychological achievement of the *Hyperion* poems is evoked in terms of a contrast between stasis and process, between passivity and energy. The scene affirms nothing less than the attainment of a state of enlightenment as the conscious realisation of the self within the context of a tension between the Apollonian and Dionysian states. This dialectic between the enlightened Apollonian self and the anguished Hyperion occurs through a contrast

between serene light and Hyperion as the Dionysian energy of transformation. With dynamic images of rushing, the streaming of robes, fire and flaring - all of which resonate with Milton's depiction of Satan - Hyperion as the antithesis of the calm Apollo is appropriately depicted in the throes of movement toward an elusive goal - a goal which in the form of a uniting symbol Keats sees close at hand.

In *Hyperion* Apollo's apotheosis and anguish of transformation is, as has been discussed, Dionysian. In *The Fall*, however, through a reversal of perspective Keats identifies with the "clear light" of Apollo as psychic health. This change of autobiographic stance is highly significant, for it signals the poet's own arrival at the inner serenity which is similarly implicit in "To Autumn" and in the ending of "Ode on a Grecian Urn". [7] For Apollo has in the course of Keats' creative development evolved from distanced, undivided innocence through the self-redeeming fall into Dionysian paradox, thence to a healing reascent to Apollonian unity.

Keats employs the metaphor of the vale as the state from which he ascends to divinity, to Apollo as the self. As a movement toward personal enlightenment, the reversion of the fallen condition of Saturn ("Deep in the shady sadness of a vale") to the reclaimed Apollonian self ("Reliev'd from the dusk vale") fulfils, through the attainment of greater personal detachment and empathy with the tragic human condition, the quest for wholeness as a transcending of the anguished closure of the "vale of Soul-making".

As Apollo is the brother of Cynthia, the focus of Endymion's quest, so the conscious self as the complement of the feminine unconscious is the goal of *The Fall*. Keats' relief from the dark vale of Soul-making through his immersion in the light of Apollo's dawn, is metaphoric of this enlightened divinity of the self. Imagistically, the state of enlightenment is comparable to the optimism expressed in Keats' earliest poetry. Indeed, the first line of Keats' first poem evokes daylight not as a state of maturity, but as the unfallen condition of innocence: "Now Morning from her orient chamber came. . . ."

At this idealistic stage the Chamber of Maiden Thought has yet to be darkened by the necessary fall into darkness and inner division which Hyperion and Satan personify as manifestations of the Dionysian archetype.

Importantly, through the poet's transcending of the fall in his identification with the serene Apollo, the goal of consciousness which, as the diamond orb in *Endymion*, remains distant, is in *The Fall* now near at hand. As an expression of the basic paradigm of individuation, then, the development of Keats' poetry has in the *Hyperion* poems come full circle, but in the form of a spiral ascent: from daylight to daylight, from unity to unity, from Apollo to Apollo. Through anamnesis, Keats thus returns to Apollo knowing him for the first time as the remembered original unity of being. In relation to overall development, Apollo as the idealised, objectified god has evolved through the self-redeeming fall into paradox to a healing reascent to unity. This basic pattern of mythic descent and reascent is evident in a synopsis of the individuation process which incorporates the various perspectives that have been presented in this thesis. In terms of primary symbols of the self, the shift of focus from Apollo to Endymion to Apollo corresponds to the overall paradigm of the division and re-collection of unity. Developmentally this archetypal pattern is a movement from innocence to experience to a higher innocence of self-realisation; as mythic quest it is the inner journey from origin to fall to return; as Gnostic metaphor it is expressed as the darkening and reawakening of the light as unity.[8]

The Fall in principle restates the dialectic between the Apollonian diamond orb and the cyclic path of *Endymion*, but with a progressive shift of consciousness; it is the self-venoming Hyperion who remains on the diamond path of transformation, Apollo who stands in serene proximity to the goal of consciousness, the uniting symbol as yet another form of the Philosophers' Stone. Contrastingly symbolised by sunset, the falling Sun god as the antithetical dis-eased self whose "palate takes/Savour of poisonous brass and metals sick" (2.32-33), is in principle synonymous with Milton's Satan, who is

associated in *Paradise Lost* with darkened sunlight in the following passage (which Keats underlined in his notes on the poem):

> His form had not yet lost
> All her original brightness, nor appeared
> Less than Archangel ruined, and the excess
> Of glory obscured: as when the sun new-risen
> Looks through the horizontal misty air
> Shorn of his beams, or, from behind the moon,
> In dim eclipse, disastrous twilight sheds
> On half the nations. . . .
>
> (1.591-98)[9]

Keats also underlined parts of 1.53-75 in which the association of Satan and Hell with flames, burning, the darkening of light and the energy of continual movement is clear.[10]

The fall of Hyperion, in other words, effects the darkening of the Chamber of Maiden Thought; the relative immaturity of the latter is represented in Keats' early poetry by escapism and an orientation toward psychic daylight which is sustained by avoiding conflict and the shadow side of life.

If we consider the development of *The Fall* in terms of the fourfold alchemical sequence of progressive refinement, the deposed Titans who in pain are "roof'd in by black rocks" represent the dark *nigredo* phase which, allied with suffering, sickness and wounding, transforms to the light *albedo* of Apollo. The as yet unmentioned red or *rubedo,* the third alchemical phase representing the integration of conscious and unconscious, surfaces in the description of Hyperion's palace as glaring "blood red" (*The Fall* 2.27). As Jung clarifies: "The redness *(rubedo)* of the sun's light is a reference to . . . the active burning principle, destructive in its effects" and affinitive with Keats' purifying "ellectric fire" of human nature as what the alchemist Dorn similarly refers to as the "elemental fire" of transformation (*MC* 99, 306).[11] The growing redness indicates the increase of light from the sun of consciousness which induces the union of opposites, in particular the basic alchemical contraries of Sol and Luna as the divine marriage (*MC* 229-30). The

fourth stage of the alchemical process is of course the gold of the new self, symbolised by the alchemical conjunction of Sun and Moon as Apollo and Mnemosyne/Moneta.

In ritualistically enacting the creative co-operation of conscious with collective unconscious, Apollo and Moneta are mature counterparts of Endymion and the Moon goddess in that the union of Apollo and Moneta orients the inner condition of wholeness outward in order to embrace the wider human situation.[12] The two protagonists constitute a highly evolved stage of the alchemical marriage and personify a developmental shift of focus from a condition dominated by the Moon of unconsciousness toward one in which the Sun of consciousness is foremost. Appropriately, then, at the conclusion of *The Fall* the diamond path has straightened out to become "diamond paved lustrous long arcades" which symbolise the straight path of *nirdvandva* upon which is attained the greater freedom from the tension of opposites that accompanies the alchemical *unio mentalis* of self-knowledge (*MC* 65, 223, 499)

Keats in the *Hyperion* poems heals himself through the imagination's dream of beauty from which he awakens into the truth of his own self. As the Wounded Healer who expresses the death-life ambiguity of the divine centre, Apollo becomes the sun uprisen over the chaos of his febrile counterpart, the self-venoming dreamer (*MC* 55, 318).[13] The epiphany of Apollo as the "healthy breath of morn" from which Saturn at the opening of *Hyperion* is estranged is offset by the disanointing poison of Hyperion, which represents the old self as well as the necessary fire of transformation. Because the counterbalancing of the opposites of Apollo and Hyperion expresses the enantiodromia of the self, the tension between both poles therefore persists until the end. In consequence, we never witness the actual fall of Hyperion; he remains as the necessary complement to Apollo in the same way that in *Paradise Lost* Satan is psychologically and therefore artistically essential to the Apollonian tranquillity of God and Christ. In other words, although the poet has attained

the light of self-knowledge, Hyperion as the necessary fallen condition of experience continues to dispel the innocence symbolised by the trembling of dove-wings which is induced by the waning Sun god's fiery presence. With reference to the metaphor of distance, therefore, the Gnostic ascent as an increasing approximation to unity always remains to some extent counteracted by the Dionysian fall into dividedness, with the result that wholeness *as the unattainable ideal* is perpetually deferred.

Since the seed of each pole of a duality is contained in its opposite, in the final passage of *The Fall* the Apollonian state predictably harbours a cell of energy which is evident in the ascription of the words "quick" and "ran" to the poet's otherwise tranquil perspective. Thus while the stationary Apollo watches, Hyperion as the continuing process of individuation flares onward until the very end. Yet because Hyperion, too, contains the seed of his opposite, in a complementary manner he remains connected with the straightened diamond path which symbolises Apollo's transcendence of the opposites. Far from being a failed vision, therefore, the revelation of recollected "clear light" images the attainment of balance between Apollo and Hyperion as the creative tension of wholeness. To put it simply, the poem as process has achieved its underlying goal of homeostasis and need proceed no further. Although grammatically aborted, the poem's ending is thus psychologically apt and conclusive.

The overall lesson of the *Hyperion* poems is that suffering cannot be eliminated but can be ameliorated, in a sense transcended through the attainment of inner peace and harmony with the wider reality of the cosmos. Although Keats shared the Gnostic attitude that a radical flaw is immanent in both the tragedy of the human condition and the "eternal fierce destruction" of Nature's cruelty,[14] by dignifying human suffering through self-redemption the poet affirms in *The Fall* the iconoclastic power of reality to dispel the idyllic dream of escapism. The final vision is quietly and modestly triumphant, the transition to final enlightenment an unobtrusive and

unassertive dawning of light in which the Philosophers' Stone appropriately reappears.[15]

The square edged Stone is nothing less than a Holy Grail of the imagination, the symbolic synonym of the orbed diamond which has been re-collected through the diamond path of reascent through the opposites - the paradoxical space from which the self emerges like the Phoenix.[16] The tension between the Apollonian and Dionysian modes of consciousness is compensated by the uniting symbol as the Stone of order "uprisen/O'er chaos." Indeed, to borrow a line from Keats' first poem, it is common for the unconscious, through its instinctive drive toward the "at-one-ment" of individuation, "In strife to throw upon the shore a gem. . . ."

Mention of the square edged stone has remained conspicuously absent from critical discussions of the poem, yet as a healing symbol which emerges in the midst of an inner crisis, its significance is crucial to an appreciation of the psychological achievement of the poem. Several critics have suggested that this passage derives from *Paradiso* 2:32 and *Purgatorio* 9:85-87, but as has been noted,[17] there is no evidence that Keats had read these works and it is therefore fair to suggest that the symbol arose autonomously.

In regard to Gnostic symbols of the self, the Naassenes of Hippolytus, like the later alchemists, laid emphasis upon fourfold geometric symbols which reflect the fourfold union of Nature and psyche that is first mentioned in Platonism (*A* 226). The complementarity of square and circle hearkens back to Platonic symbolism in which the union of circle and square symbolises the union of heaven and earth, the earth element being represented by a cube.[18] In Neoplatonic philosophy the soul possesses affinities with the sphere, since at its creation the "soul substance" is formed around the concentric spheres of the four elements of earth.[19]

The squaring of the circle and the resultant alternation between the two states was an important symbolic process in alchemy, the circle representing the dissolved identity of the opposites and the square their resolution (*A* 220,

239, 260, 264). Thus in alchemy the heart as the Philosophers' Stone is both square and round (*MC* 140), an ambiguity which, as has been noted, emerges in "Sleep and Poetry" with the image of the rolling "vast idea" - the ideal of unity which Keats compares with a cross and the four seasons. Synonymous with the Christlike self, the Stone "as the god who is quartered or torn asunder or crucified on the Four, represents and suffers the discord of the elements, and at the same time brings about the union of the Four and besides that is identical with the product of the union" (*MC* 422).[20] Similarly, in his archetypal capacity Christ is the Stone as the fourfold *lapis angularis* (*MC* 15), which is the cornerstone of Apollonian unifying stability.[21] The Stone is consequently the subjective parallel to Christ in the experience of wholeness as the divine self. In Gnosticism Christ is thus "the inner man who is reached by the path of self-knowledge. . ." (*A* 182, 203)

Since we know that as early as *Endymion* Keats recognises the orb as the goal of consciousness, it is not unreasonable to suggest that he understood the square edged stone to hold the same significance. In *Endymion* this goal is relatively unconscious and so as the dissolved identity of opposites appears as a distant sphere. By the time of *The Fall*, however, in a three-dimensional context the circle has alternated to the square, reflecting Keats' closer approximation to self-realisation as the aim of individuation. Psychologically, the division into four signifies a "reduction to order, through reflection" and a receptivity to personal wholeness (von Franz 161). As a healing symbol, the square edged stone mediates the union of opposites. Accordingly, in *The Fall* the stone symbolises the healthy tension between the Dionysian anguish of Hyperion and the Apollonian tranquillity which the poet has acquired.

The stone's reflection of Mnemosyne's garments symbolises its containment *as vision* of the wisdom of the collective unconscious which she as the Mother of the Muses mediates, and which the poet can now calmly observe through his transcending of narcissistic inner division. Characteristically, Keats does not delineate his final revelation in terms of

metaphysical or conceptual presence. Like the diamond orb as the sun uprisen over chaos, like the Grecian urn as the intuitive knowledge of beauty, the final point of truth images the gnosis of enlightenment as the uniting symbol, which cognitively expresses through Negative Capability the nature of Apollo as the alchemical *lapis invisibilitatis* (*PA* 243, 247, 343). Apollo is thus the "objective of the soul which aspires to perfect consciousness" and which with "transparent brightness" aims to be "to be simple up to the point of invisibility" (Kerenyi 52). The square edged stone also incorporates a universal dimension, a uniting of matter and spirit as a transcendent subtle reality, which Charlēs Williams, for instance, in his novel *Many Dimensions,* refers to as the "Unity", the "Repose of the End", and "The End of Desire".[22]

The therapeutic quality of myth derives from the power of the symbol. Through the unifying double movement of anointing and disanointing, in the *Hyperion* poems the autonomy of archetypal ideas, expressed symbolically, directs the unfolding of a new level of understanding of the Olympian myth. Since, in the words of Jung, "the symbol derives as much from the conscious as from the unconscious, it is able to unite them both, reconciling their conceptual polarity through its form and their emotional polarity through its numinosity" (*A* 180). The symbol visually incarnates a self-subsistent meaning and in so doing expresses the paradoxical *invenire* of the imagination in which many layers of significance work simultaneously to achieve an indefinitely extended meaning.

It cannot be too greatly stressed that the Romantic imagination as a mode of existence in which knowledge and being are inextricably one is an ontological and epistemological imperative that - like (of all things) modern quantum theory - subverts the reductionist "myth" of rational objectivity.[23] The imagination transcends reason through two integral characteristics of Romanticism: the pervasive dialectic between subject and object, and the synthesis of rational and irrational.[24] In its inevitable holistic context, then, the symbol is cognitively metalinguistic, since as "a token for the idea of

unity" it is "ultimately an assertion of meaning. . . ." [25] Furthermore, as Coleridge recognises, the cognitive nature of symbols is *sacramental* in that the symbol makes present the truth which it both mediates and represents. Clarifying the synecdochic function of symbol by distinguishing it from allegory, he therefore declares the symbol to be

> characterized by the translucence of the Special in the Individual or of the General in the Especial or of the Universal in the General. Above all by the translucence of the Eternal through and in the Temporal. It always partakes of the Reality which it renders intelligible; and while it enunciates the whole, abides itself as a living part in that Unity, of which it is the representative.[26]

Comparatively recent trends in Keats criticism display a shift away from the holism and transcendentalism of, for instance, Earl Wasserman and Middleton Murry toward the reductionism implicit in various schools of contemporary critical theory.[27] Certain critics, through espousing the postmodern assertion of the autonomy of textuality, remain determined to limit Romantic meaning to questions of linguistic signification. As a result a trend has emerged to promote "liminality" as a transitional space of uncertainty which expresses in Keats' poetry a Derridean infinite deferral of meaning. Such deferral does not, however, arise from an infinite chain of signification, but rather expresses a personal space of transition in which wholeness, not meaning, is deferred. Indeed, as this thesis has aimed to show, it is this transitional space which, as the locus of the synthesis of rational and irrational, finite and infinite, real and ideal, imparts meaning to the process and aim of personal development.

The square edged Stone mediates the gnosis of attained individuation which is the personal triumph of *The Fall*. In connection with the Stone's role in this regard, the refusal to relate the symbolism and mythic protagonists of the poem to human consciousness betrays a reluctance to view the poems as self-creation and a corresponding misunderstanding of the purpose of symbolic discourse. De Man, for instance, imposing a familiar historical distortion on Romantic consciousness, fails to appreciate the cognitive

function of the symbol and reductively construes the symbol to be merely a rhetorical or figurative gesture.[28] However, the Romantic foregrounding of symbol, far from being negatively defensive as an evasion of knowledge, is inextricably bound up with the ubiquitous dialectic between object and subject that characterises mythic consciousness.

Mark Edmundson, in attempting to relate the symbolism of *The Fall* to affirmations of uncertainty, introduces a similar distortion by imposing on the text a reductionist mentality that is alien to Keats as representative of Romantic holism.[29] Like De Man, Edmundson misunderstands the cognitive nature of the symbol which, as Jung and others have made clear, arises from its capacity to transcend reason. Thus although symbolic discourse occurs in a semantic context, it is grounded "in a nonsemantic order which imposes itself upon us as an experienced reality and, indeed, precisely as true reality."[30] Accordingly, Edmundson's notion that *The Fall* figuratively reflects on the status of its language is characteristic of those who analytically attempt to inscribe meaning within linguistic bounds, rather than transcend, as Romantic consciousness repeatedly aims to do, such limitations of knowledge and existence. Moneta's words are therefore not a detached "sequence of signs" (Edmundson 95, 101) but rather relate to the inner dialogue of the self in which as soul-guide she mediates between human and divine. Thus while Edmundson remains convinced that in *The Fall* an "interplay of veils" defers meaning, Keats is emphatically not "confined to the texture of signs" and "empty signifiers" (97). Likewise, in claiming the liminal space in the poem to be the locus of uncertainty, Edmundson claustrophobically reduces the significance of symbol to a textual gesture which merely signifies its own mode of signification. He consequently sees such linguistic narcissism, epitomised for him by Moneta's face in *The Fall* as "visionless entire" and "blank splendour" (1.267, 269), as an expression of "voids" which "represent the failure of the visionary quest" (95), a view which contends with an interpretation of her countenance as symbolic of the Negative Capability of

Gnostic certainty.[31] For as Thomas McFarland succinctly puts it: "The whole point of symbol is not to open itself to critical analysis but precisely to defy such analysis. . . ."[32]

What Edmundson sees, I suggest, is the emptiness of deconstruction itself, which can define only in terms of absence. In a related sense, far from being a Derridean "resistance to meaning" (Edmundson 96), the poet's stylistic abstraction as a displacement of focus from the concreteness of particulars toward "Beauty in the abstract" is an affirmation of gnosis as the intuited certainty which teases us out of thought, as does eternity. Keats' vision of Mnemosyne's reflected garments mirrors the poet's movement toward a detached, selfless appreciation of beauty in its broadest connotation as ideal, universal harmony. Herein beauty acquires a euphemistic significance, for the intense longing for abstract Beauty induces a pain peculiar to itself and therefore distinct from that evinced by self-venoming, morbid introspection.[33]

Keats' dramatic ambition was to depict in a Shakespearean fashion "the playing of different Natures with Joy and Sorrow" (*L* 1:219, to John Taylor, 30/1/1818),[34] As he confessed in his annotations to *Troilus and Cressida* (1.3.1-17): "The Genius of Shakespeare was an in[n]ate universality", that is, his "Conception of Ultimates",[35] a quality which Keats did not need to imitate, but possessed to an equal degree. While undoubtedly influenced by the Shakespearean view of tragedy, the vision which unfolds in the *Hyperion* poems is, however, optimistic in spite of its unavoidable anguish, for the poet allows his evolutionary paradigm of enlightenment to override the struggles attendant upon individual submission to the trials of Soul-making. [36]

Through the self-creative imagination Keats does not shun the disquieting reality of life, but gives voice to the heart-felt truths and profound simplicity of universal human experience in which the "burden of the Mystery" displaces the simplistic balance of good and evil. Just as the self is central to a circumferential whole that is ultimately universal, the square edged Stone as symbolic of the individuated self simultaneously embodies the

wider harmony that emanates from self-knowledge and incorporates the healing of humanity. The holism of the self is, then, like that of the symbol, itself synecdochic of universal unity.

Throughout this thesis my underlying contention has been that Keats' works as a whole form a coherent and evolving vision of individuation. Unlike the majority of critics I do not see the *Hyperion* poems as ultimately tragic, but rather as a triumphant assertion of the godlike individuality of the self.[37] In contrast, the tragedy of Shakespeare's tragic figures is surely that they fail to transcend their self-division and so never become free from the torments of intense inner conflict. Apollo, on the other hand, as the transcendent self continually progresses toward freedom from the ambiguous space of inner conflict. In this connection Milton's Satan metaphorically speaks the truth in claiming that "The mind is its own place, and in itself/Can make a Heav'n of Hell, a Hell of Heav'n" (*PL* 1.254-55).

In relation to the imagination's power to unify, a final word needs to be said concerning the role of the ideal in Keats' poetry. The pretensions to discard past ideologies presuppose all ideas to be merely a product of their time and therefore doomed to obsolescence. In contrast, a holistic perspective stresses that although the central themes of the "perennial philosophy" are articulated differently in every age, they remain fundamentally aligned with the same principles of knowledge and existence such that the difference is, as one contemporary Neoplatonist has put it, "itself a difference of consciousness", for it is "precisely the consciousness of the difference that allows a more pertinent insight into the affinities."[38] Thus the repudiation of certain ideas, regarded from a so-called "enlightened" perspective as naive or outdated, is unwarranted and betrays a lack of appreciation of the valid aspects of conservatism.

Ironically, then, in one sense the value of Jung's ideas lies precisely in their lack of originality, for in principle he restates the Gnostic, alchemical and Platonic lines of thought. What has been of vital significance throughout this

thesis, however, is Jung's unique location of the ideal within the context of individuation. For by restating the interaction between real and ideal in terms of the dynamics of the psyche, the ideal - without losing its sense of transcendence - is rescued from the critically outmoded domain of metaphysics and transposed into the realm of contemporary psychology.

The evaluation of Keats' idealism as simple aestheticism accordingly imposes a narrow connotation upon the ideal and leads to the assumption of a false dichotomy between the poet's idealism and the reality with which he is progressively reconciled. To restate Coleridge, the Romantic imagination struggles to idealise, and this characteristic coincides with its striving to unify. In Keats' most successful poetry the sustained tension between stasis and the momentum of change endows the text with its prospective quality, between spark and soul, individuating and individuated state, real and ideal. Viewed in this light, the disdain of certain contemporary critics for idealism *per se* seems to derive from an equating of it with naive optimism. However, while critics such as Stillinger and his Harvard associates remain determined to anchor Keats in the real to the desired exclusion of the ideal, Keats himself is prepared to sacrifice neither. For Keats nothing becomes real until it is experienced, and his experience of the ideal is an integral aspect of that lived reality.

The personalisation of the ideal is symptomatic of Romanticism as a transitional phase in the evolutionary tendency to introject the ideal by displacing it from the realms of religion and metaphysics. Jung as a contemporary Romantic brought this tendency to its ultimate conclusion - a conclusion which Keats standing "Upon the forehead of the age to come" with the foresight of genius - foresaw. In this regard he anticipates the challenge of modern consciousness which, ironically, has been refused by the poet's reductionist critics.[39] Keats possessed great insight into the need to reconcile the human and divine within self and society, and the full significance of his extraordinary feat of the imagination has yet to be appreciated in critical circles.

Throughout his short yet intensely lived life as poet and physician Keats displayed a temperamental affinity with the great Renaissance alchemist Paracelsus, to whom the art of alchemy as the "Universal Medicine" was essential to physicians and functionally directed to disease. Paracelsus thus recognised that "in the very best things a poison may lie hid;"[40] a chief purpose of the alchemical procedure was therefore the extraction of this poison, a process which in principle is mediated by the imagination in the *Hyperion* poems. Through this process of refinement the central essence of the diamond is formed under the pressure of creative intensity as an expression of that inner core of the self which needs to live with passion. It is my personal conviction, in conclusion, that the holistic consciousness of Keats, which seeks to reconcile all reality within one uniting truth, can be best appreciated from a corresponding holistic, rather than narrowly theoretical perspective.

Through this study I have aimed to shed some light on the unity and underlying motivation of Keats' creativity, which as a personal myth lived with unexcelled integrity progresses along the diamond path toward the "nothing" of its invisible centre point as it inscribes itself within the "everything" of its limitless bounds, an insight shared by Elizabeth Barrett Browning, who, evoking the archetypal centre and circumference of holistic thinking, describes Keats in her poem "Aurora Leigh" as

> The man who never stepped
> In gradual progress like another man,
> But, turning grandly on his central self,
> Ensphered himself in twenty perfect years
> And died, not young - (the life of a long life
> Distilled to a mere drop, falling like a tear
> Upon the world's cold cheek, to make it turn
> For ever).

Notes

Chapter One:

THE GENERAL AND GREGARIOUS ADVANCE OF INTELLECT: ROMANTICISM AND THE ARCHETYPE

[1] John Keats, *The Letters of John Keats, 1814-1821*, ed. Hyder Edward Rollins, 2 vols. (London: Cambridge UP, 1958) 2:81 (to George and Georgiana Keats, 19/3/1819). Subsequent references are to this edition, abbreviated in the text as *L* and identified by recipient and date. Keats' erratic spelling and punctuation will be retained.

[2] C. G. Jung, *The Collected Works*, ed. Sir H. Read et al., trans. R. F. C. Hull (Princeton, NJ: Princeton UP, 1953-77), vol. 9.1, *The Archetypes and the Collective Unconscious* (1959) 3, 4, 42-43. In further references the *Collected Works* will be designated *CW*, and individual volumes will be abbreviated in the text, in this case as *ACU*.

[3] Jung, *CW* 9.2, *Aion: Researches into the Phenomenology of the Self*, 2nd ed. (1968) 179. Abbreviated in the text as *A*.

[4] Rollins notes that Keats may have had in mind *The Tempest* 1.1.70 f., "long heath, brown furze." He was most likely also recalling "th' Ethereal mould" of *Paradise Lost* 2.139.

[5] M. H. Abrams, *The Correspondent Breeze: Essays on English Romanticism* (New York: W. W. Norton, 1984) 40.

[6] Paul De Man, introduction, *John Keats: Selected Poetry* (New York: New American Library, 1966) 34.

[7] Jung, *CW* 15, *The Spirit in Man, Art, and Literature* (1966) 34. Abbreviated in the text as *SM*.

[8] Percy Bysshe Shelley, *A Defence of Poetry* (1821), rpt. in *Romantic Critical Essays*, ed. David Bromwich (Cambridge: Cambridge UP, 1987) 236 (text from *Works*, ed. Roger Ingpen and Walter E. Peck (1926-30) 7:109-40). Abbreviated in the text as *DP*.

[9] S. T. Coleridge, *The Complete Works*, ed. Kathleen Coburn, 16 vols. (Princeton, NJ: Princeton UP, 1983), vol. 7, *Biographia Literaria* 2:17. Subsequent references to this volume will be abbreviated in the text as *BL*.

[10] Thomas Taylor in his Introduction to the *Works of Plato* (1804) speaks of "great truths . . . which though they have been concealed for ages in oblivion, have a subsistence coeval with the universe, and will again be restored, and flourish . . . through all the infinite revolutions of time." See George Mills Harper, *The Neoplatonism of William Blake* (London: Oxford UP, 1961) 14. See also Jung, *SM* 61; Charles H. Kahn, *The Art and Thought of Heraclitus* (Cambridge: Cambridge UP, 1979) 147. Kathleen Raine, *From Blake to "A Vision"* (Dublin: Dolmen Press, 1979) 41-46 discusses Yeats' cones and gyres and Blake's male/female oscillation.

[11] Jung, *CW* 14, *Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy*, 2nd ed. (1970) 178-80. Abbreviated in the text as *MC*.

[12] Abrams 45-46.

[13] William Blake, letter to Revd Dr Trusler, 23 August 1799, *The Poetry and Prose of William Blake*, ed. David V. Erdman (New York: Doubleday, 1970) 702-03. Subsequent references to Blake are to this edition.

[14] Emile Rousseau, quoted in Lilian R. Furst, *Romanticism* (London: Methuen, 1969) 2.

[15] Brian Hepworth, introduction, *The Rise of Romanticism: Essential Texts* (Manchester: Carcanet New Press, 1978) 3.

[16] C. S. Lewis, *The Discarded Image: An Introduction to Medieval and Renaissance Literature* (Cambridge: Cambridge UP, 1971) 42. See also Owen Barfield, *Romanticism Comes of Age* (Connecticut: Wesleyan UP, 1967) 20 where he agrees that Romanticism represents "a permanent step forward in the evolution of consciousness."

[17] John Keats, *Complete Poems*, ed. Jack Stillinger, (1978, Cambridge, Mass.: Harvard UP, 1982) 36. All references to the poetry of Keats are to this edition. Keats' view here of the prospective awareness of the prophetically creative individual complements Shelley's retrospective metaphor in *DP* 243 which asserts that "Poets are the hierophants of an unapprehended inspiration, the mirrors of gigantic shadows which futurity casts upon the present."

[18] Ross Woodman, "Shaman, Poet, and Failed Initiate: Reflections on Romanticism and Jungian Psychology," *Studies in Romanticism* 19 (1980): 51-82, especially 54 and 74.

[19] Plato, *The Republic*, trans. Desmond Lee, 2nd ed. (London: Penguin, 1987) 261, 322. Further references will be given in the text.

[20] Jung, *CW* 8, *The Structure and Dynamics of the Psyche* (1960) 214. Abbreviated in the text as *SDP*.

[21] Tom Chetwynd, *A Dictionary of Symbols* (London: Granada, 1982) 387.

[22] Werner Beierwaltes, "Image and Counterimage? Reflections on Neoplatonic Thought with Respect to its Place Today," *Neoplatonism and Early Christian Thought*, ed. H. J. Blumenthal and R. A. Markus (London: Variorum Publications, 1981) 240-43.

[23] Jung, *Dictionary of Analytical Psychology* (London: Routledge and Kegan Paul, 1971) 118-19.

[24] J. M. Rist, *Plotinus: The Road to Reality* (Cambridge: Cambridge UP, 1967) 33. Further references will be given in the text.

Plotinus states that in the knowledge of unity "we must ascend to the Principle within ourselves; from many we must become one. . . ." See *The Enneads*, trans. Stephen MacKenna, 4th ed. (Oxford: Oxford UP, 1969) 6.9.3.

[25] Kathleen Raine and George Mills Harper, eds., *Thomas Taylor the Platonist* (London: Routledge and Kegan Paul, 1966) 18-19. Further references will be given in the text.

For a complete discussion beyond the scope of this thesis of the relationship between the Forms, Beauty, and the One, see Rist 21-37, 53-65. Plotinus' sometimes contradictory statements regarding the distinction between or identity of these ontological principles perhaps arises from his attempts to deal rationally with the transrational paradox of the self.

[26] Beierwaltes 246.

[27] Jolande Jacobi, *The Psychology of C. G. Jung*, 7th ed. (London: Routledge and Kegan Paul, 1968) 18-19. Further references will appear in the text.

[28] William James, *Pragmatism: A New Name for Some Old Ways of Thinking* (London and New York, 1911), quoted in Jung, *CW* 6, *Psychological Types* (1971) 300, abbreviated as *PT*. A certain correspondence is evident here between Eros and introversion, and Logos and extraversion, but it would be unwise to push the comparison too far, since extraversion and introversion are not correlated by Jung with "masculine" and "feminine".

[29] Immanual Kant, *Werke*, ed. Ernst Cassirer, 11 vols. (Berlin, 1912-22) 8:400; quoted in Jung, *PT* 309.

[30] Coleridge, *Collected Works* 14.1, *Table Talk* (July 1830), 172-73.

[31] Coleridge, *Table Talk* 173. Some confusion is evident here in that Coleridge classifies Kant as an Aristotelian, but this is on the basis of Kant's conceptual thinking, which is readily aligned with scientific objectivity. Kant's emphasis upon innate intuition is, however, temperamentally introverted, even though he formulates his ideas rationally; in other words, Kant, like Coleridge himself, is a *rationally-oriented introvert.*

[32] See also Coleridge, *Collected Works* 6, *Lay Sermons* 78.

[33] Editorial note on Kant by James Engell and W. Jackson Bate in Coleridge, *BL* 1:143.

[34] David Newsome, *Two Classes of Men: Platonism and English Romantic Thought* (London: John Murray, 1974) 4.

[35] Newsome 47.

[36] See, for example, Kathleen Raine, *The Inner Journey of the Poet* (London: Allen and Unwin, 1982) 14; Robert Gittings, *John Keats* (Harmondsworth: Penguin, 1971) 453.

[37] Raine, *Inner Journey* 157-58.

[38] Gittings, in *John Keats* 209, acknowledges an "unconscious Neo-platonism" in *Endymion*, and in 229 mentions Keats' "instinctive Platonism".

[39] Desmond King-Hele, *Erasmus Darwin and the Romantic Poets* (London: Macmillan, 1986) 1.

[40] Northrop Frye, *Anatomy of Criticism: Four Essays* (Princeton, NJ: Princeton UP, 1957).

[41] Marie-Louise von Franz, *Projection and Re-Collection in Jungian Psychology*, trans. William H. Kennedy (La Salle, Ill.: Open Court, 1980) 90. Further references will be given in the text. Keats in "Where's the Poet? Show him! show him" (1818) thus appropriately defines "the Poet" as one who, in harmony with Nature, "finds his way to/All its instincts. . . ."

[42] Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Basil Blackwell, 1983) 122.

Chapter Two:

ETHEREAL CHEMICALS:
ALCHEMY AND THE ROMANTIC IMAGINATION

[1] H. W. Piper, *The Active Universe: Pantheism and the Concept of Imagination in the English Romantic Poets* (London: Athlone Press, 1962) 157. A similar view is expressed by Leigh Hunt in

"Poems by John Keats", *The Examiner,* 1 June, 6 and 13 July 1817, rpt. in Bromwich, *Romantic Critical Essays* 131.

[2] Piper 160.

[3] Walter H. Evert, *Aesthetic and Myth in the Poetry of Keats* (Princeton, NJ: Princeton UP, 1965) 5.

[4] Bernard Blackstone, *The Consecrated Urn: An Interpretation of Keats in Terms of Growth and Form* (London: Longmans, Green, 1959) preface 14, text 77. Further references will be given in the text.

[5] James Land Jones, *Adam's Dream: Mythic Consciousness in Keats and Yeats* (Athens: U of Georgia P, 1975) 84.

[6] Douglas Bush, *Mythology and the Romantic Tradition in English Poetry* (Cambridge, Mass.: Harvard UP, 1937) 105.

[7] Jung, *CW* 12, *Psychology and Alchemy* (1968) 115. Abbreviated in the text as *PA*.

[8] Hermes Trismegistus, quoted in Titus Burckhardt, *Alchemy,* trans. William Stoddart (London: Vincent Stuart and John M. Watkins, 1967) 23. Further references to Burckhardt will be given in the text.

[9] Mircea Eliade, *The Forge and the Crucible: The Origins and Structure of Alchemy,* trans. Stephen Corrin (London: U of Chicago P, 1962) 8.

[10] P. A. T. Paracelsus, *Selected Writings,* trans. Norbert Guterman, ed. Jolande Jacobi (London: Routledge and Kegan Paul, 1951) 165.

[11] P. A. T. Paracelsus, *The Hermetic and Alchemical Writings of Paracelsus,* ed. Arthur Edward Waite, 2 vols. (London: James Elliott, 1894) 2:151.

[12] Paracelsus, *Hermetic* 2:156-57.

[13] Paracelsus, *Selected Writings* 323.

[14] The quotations are from alchemical texts cited in Jung, *PA* 241.

[15] Similarly, Wordsworth claims that the imagination "shapes and *creates*" by "consolidating numbers into unity, and dissolving and separating unity into number. . . ." See his "Preface to the Edition of 1815", from *Poetical Works* (London: 1849-50), rpt. in *The Prose Works of William Wordsworth,* ed. W. J. B. Owen and Jane Worthington Smyser, 3 vols. (Oxford: Clarendon Press, 1974) lines 277-80.

[16] Coleridge, quoted in Chetwynd, *Dictionary of Symbols* 390.

[17] W. B. Yeats, *Memoirs*, ed. Denis Donoghue (London: Macmillan, 1972) 283.

[18] Keats sees *King Lear* as exemplary in this respect and contextually is commenting on a painting by the American painter, Benjamin West. Significantly, Keats'(1818) sonnet, "On Sitting Down to Read *King Lear* Once Again", discusses his reading of the play in implicit alchemical terms, that is, as the "fierce dispute" which is finally resolved in the "phoenix" as a symbol of the Philosophers' Stone.

William Hazlitt similarly speaks of *Macbeth* as "a huddling together of fierce extremes." See *The Complete Works of William Hazlitt*, ed. P. P. Howe, 21 vols. (London: J. M. Dent, 1932) 4:191.

[19] Jung, *The Integration of the Personality*, trans. Stanley M. Dell (London: Kegan Paul, 1940) 239.

[20] Plotinus, *The Enneads*, trans. Stephen MacKenna, 4th ed. (Oxford: Oxford UP, 1969) 6.7.22.

[21] Coleridge is the most philosophically articulate of the Romantic poets concerning the relation of the One to the Many. In *BL* 2:232 he defines "the Beautiful" as the harmonising principle of Nature which reflects the synthetic power of the imagination. The Beautiful is accordingly

> that in which the many, still seen as the many, becomes one. Take a familiar instance . . . the frost on a window-pane has by accident crystallised into a striking resemblance of a tree or a seaweed. With what pleasure we trace the parts, and their relations to each other, and to the whole.

[22] Owen Barfield, *What Coleridge Thought* (Connecticut: Wesleyan UP, 1971) 35.

[23] Kahn, *The Art and Thought of Heraclitus* 14.

[24] Kahn 21, 23.

[25] Coleridge, *Collected Works* 12, *Marginalia* 1:568.

[26] For Paracelsus' equating of spirit, life and essence, which corresponds to the terminology used by all three poets, see Paracelsus, *Selected Writings* 241.

[27] Newsome, *Two Classes of Men* 44.

[28] Jung, commentary, *The Secret of the Golden Flower*, trans. Richard Wilhelm and Carl F. Baynes (London: Harcourt, 1962) 124.

[29] Jung, *CW* 13, *Alchemical Studies* (1967) 245. Abbreviated in the text as *AS*.

[30] Frederick Copleston, *A History of Philosophy: Volume 1, Greece and Rome: Part 1*, 2nd ed., 2 vols (New York: Image Books, 1962) 194, 203.

[31] W. K. C. Guthrie, *The History of Greek Philosophy*, 6 vols. (Cambridge: Cambridge UP, 1964) 2:169.

[32] Plotinus 1.6.5.

[33] Plato, quoted in Kathleen Raine, *The Inner Journey of the Poet* (London: Allen and Unwin, 1982) 24.

[34] Jung, quoted in James Olney, "The Esoteric Flower: Yeats and Jung," *Yeats and the Occult*, ed. G. M. Harper (London: Macmillan, 1976) 45-46.

[35] W. B. Yeats, *A Vision* (New York: Macmillan, 1961) 187.

[36] Jung, *CW* 18, *The Symbolic Life: Miscellaneous Writings* (1977) 180.

[37] Plotinus 6.9.8.

[38] Quoted in Robert Gittings, *John Keats* (Harmondsworth: Penguin, 1971) 209.

[39] Shelley, quoted in Evert 112.

[40] Dorothy Van Ghent, *Keats: The Myth of the Hero*, ed. Jeffrey Cane Robinson (Princeton, NJ: Princeton UP, 1983) 20.

[41] Joseph Campbell, quoted in Van Ghent 22.

[42] See also Woodhouse to Taylor, *L* 1:389 (about 27/10/1818).

[43] Blackstone would have been unaware of Jung's studies on alchemy, most of which were published after his own book.

[44] Katharine M. Wilson, *The Nightingale and the Hawk: A Psychological Study of Keats' Ode* (London: Allen and Unwin, 1964) 21. Further references will be given in the text.

Chapter Three:

A SPACE OF LIFE BETWEEN:
THE MYTHIC PATTERN OF *ENDYMION*

[1] Van Ghent, *Keats: The Myth of the Hero* 86.

[2] Charles I. Patterson, Jr., *The Daemonic in the Poetry of John Keats* (London: U of Illinois Press, 1970) 22; Claude Lee Finney, *The Evolution of Keats's Poetry*, 2 vols. (New York: Russell and

Russell, 1936) 1:291-301. I do not agree with Finney that Keats simply derived his Platonism from earlier and contemporary poets such as Spenser, Drayton, Shelley and Wordsworth.

See also Evert 115ff. The Neoplatonic/Platonic rationale is most common.

[3] Jung differentiates between two forms of the shadow yet employs the same term for both. The first form, the personal shadow, may be represented as a positive "alter ego" figure which expresses the underdeveloped aspects of the personality. The second form of the shadow belongs to the collective unconscious, but does not concern us here.

[4] Chetwynd, *Dictionary of Symbols* 311.

[5] Joseph Campbell, quoted in Robert Harrison, "Symbolism of the Cyclical Myth in *Endymion,*" *Texas Studies in Literature and Language* 1 (1960): 543.

[6] *The Manuscripts of the Younger Romantics: Vol. 2: Endymion,* ed. Jack Stillinger (New York: Garland, 1985) 71.

[7] Plotinus, *Enneads* 4.1.1, 4.2.1-2. Note also a poem by the 16th century poet, Katherine Fowler, quoted by Keats in *L* 1:163-65 (to J. H. Reynolds, 21/9/1817). The poem concerns the total union of kindred souls who are unrestricted by space. Her line: "Nor shall we be confin'd" suggests that Keats was also recalling her poem when he wrote *Endymion* 3.25-26 in which the word "unconfin'd" occurs.

[8] According to Paracelsus, *Hermetic* 1:74, 301 fire is the principal subject of alchemy, while the Phoenix is a synonym of the "living philosophical gold" of the Stone.

[9] Jung, quoted in von Franz, *Projection and Re-Collection* 177.

[10] See in contrast Finney 1:296. I do not agree that Keats, "influenced by Wordsworth and Shelley, fused his neo-Platonism with naturalism" and that in *Endymion* 2.709-73 he accordingly "confused a nympholeptic dream with a vision of ideal beauty."

[11] Paracelsus, *Selected Writings* 334.

[12] Plotinus, like Keats and Jung, combines the individual and social dimensions of individuation. Like Keats, Plotinus combines love and friendship into love as a principle inseparable from Beauty in that love, which permeates the universe, arises from those aspiring "to be knit in closest union" with the beautiful. Love is thus the source of the yearning toward the unity of love and beauty "in a kinship, in an unreasoned consciousness of friendly relation." Plotinus' emphasis, like that of Keats, is upon the interknitting or blending together of likeminded

"souls", whose foremost aspiration is toward the One of love as a universal condition. See *The Enneads* 3.5.1.

[13] Comparably, Laertes in *Hamlet* offers to "like the kind life-rend'ring pelican/Repast them with [his] blood" (4.5.146-47).

[14] Wilson displays a propensity to see symbols of the self where a more subtle interpretation is warranted, or where contextually - as in the case of Pan and also here - it is erroneous.

[15] Heraclitus, quoted in von Franz 130.

[16] Jung, *Memories, Dreams, Reflections*, ed. Aniela Jaffe, trans. Richard and Clara Winston (London: Fontana, 1983) 415.

[17] Jung, *Integration* 75.

[18] See also Chetwynd 151.

[19] On the alchemical living-inert dichotomy, see Jung, *MC* 475.

[20] Ovid, *Metamorphoses*, trans. Mary M. Innes (Harmondsworth: Penguin, 1955) 266-67. Further references will be given in the text.

[21] Michael Drayton, *Endimion and Phoebe*, ed. J. William Hebel (Oxford: Shakespeare Head Press, 1924) 42. Further references will be given in the text.

[22] Jung, *Memories* 416.

[23] Jung, commentary, *Golden Flower* 98, 124.

[24] Jung, commentary, *Golden Flower* 69.

[25] Jung, commentary, *Golden Flower* 49, 61. Frye, *Anatomy* 146 notes that alchemical floral symbolism occurs in the Buddhist "jewel in the lotus".

26 In Ovid 265-66 Cybele is crowned, while her car is driven by lions.

27 In *AS* 99 Jung decribes a matriarchal anima figure who, asssociated with the quaternity, also symbolises the self.

28 Paracelsus in *Hermetic* 1:22 Paracelsus mentions the alternation of "Red Lion" to "White Eagle".

[29] A. C. Bradley, who first attempted a verbal and thematic comparison of the two poems, concedes that although Keats was "affected" by his reading of *Alastor*, he wrote sections of Book One of *Endymion* "without any conscious recollection" of Shelley's poem. Furthermore, Bradley believes that resemblances between the two poems "are largely due to similarities in the minds

of the two poets. . . ." See A. C. Bradley, *Oxford Lectures on Poetry* (1909, London: Macmillan, 1963) 240-41.

[30] Robert Burton connects melancholy with the feminine in his "catalogue of passions" through declaring sorrow to be the "mother and daughter of melancholy" as well as its "epitome, symptome, and chief cause". See Robert Burton, *The Anatomy of Melancholy*, 2 vols. (1621, London, 1837) 1:262.

[31] Jung, *Integration* 76-77.

[32] Paracelsus, *Hermetic* 1:74-75. In 1:289 he also speaks of "the central and universal fire, which vivifies all things."

[33] Paracelsus, *Hermetic* 1:231.

[34] Paracelsus, *Hermetic* 1:293.

[35] Michael Stapleton, *A Dictionary of Greek and Roman Mythology* (London: Hamlyn, 1978) 33.

[36] On the helpful aspects of the Wise Old Man, e.g. as Virgil, see Chetwynd 193-94.

[37] See also Virginia Moore, *The Unicorn: William Butler Yeats' Search for Reality* (New York: Macmillan, 1954) 296

The "founts Protean" of Book Two anticipate the anthropomorphic form of the Wise Old Man as "Old Man of the Sea". See Jung, *A* 216.

[38] Frye 144 connects the significance of the Chinese "golden flower" with that of the blue flower in German Romanticism.

[39] The Old Man as tamer of the sea also brings to mind Prospero in *The Tempest*, a comparison discussed in Caroline Spurgeon's *Keats's Shakespeare: A Descriptive Study Based on New Material* (London, 1929). Her book, cited in R. S. White, *Keats as a Reader of Shakespeare* (London: Athlone Press, 1987) 19, was unavailable to me.

[40] Rhasis, "Opusculum autoris ignoti," *Artis Auriferae* (1593) 1:390, quoted in Jung, *MC* 10. See also *MC* 475, and *ACU* 38.

[41] On the self as older brother see Jung, *A* 225. Note that the opposites of motion and stillness, sound and silence, above and below, large and small are implicitly united in 3.203-07.

[42] Compare 3.494: "like the eye of a gordian snake" with *Lamia* 1.47: "She was a gordian shape of dazzling hue. . . ."

[43] The same Canto inspired the 1819 sonnet "As Hermes once took to his feathers light". See *L* 2:91 (to the George Keatses, 16/4/1819).

[44] White 156 notes that in his annotations to Shakespeare's *Troilus and Cressida* Keats underlines 1.3.100: "The unity and married calm of states."

[45] Eros is thus old and young, dark and light, sinister and benevolent. See a "prayer to Eros from late antiquity" quoted in von Franz 133-34. Note the ambivalence of Eros as "unseen light in darkness" and "delicious poisoner" in *Endymion* 3.986-87.

[46] Compare this with the opening passage from Plate 77 of Blake's *Jerusalem*:

> I give you the end of a golden string,
> Only wind it to a ball:
> It will lead you in at Heavens gate,
> Built in Jerusalems wall. ("To The Christians")

[47] Jung, *Symbolic Life* 752.

[48] For variants from the printed text of Song to Sorrow, see *L* 1:176-77 (to Jane Reynolds, 31/10/1817), and *L* 1:181 (to Benjamin Bailey, 3/11/1817).

[49] Paracelsus, *Hermetic* 1:297; Jung, *MC* 490; *AS* 217-18, 236-37.

[50] Chetwynd 206-07. Winged and wingless pairs of creatures are common in alchemy. See Jung, *MC* 5.

[51] Thus the unity of death and life arises "from a fire of fusion." See Paracelsus, *Hermetic* 1:292.

[52] Gittings, *John Keats* 245. See also Blackstone, *Consecrated Urn* 184 for a negative evaluation of the Cave. On the enantiodromian compensation of the opposites, see Jung, *A* 260.

[53] Accordingly, "Blake conveys with Beulah the archetype for revitalization." See K. P. and R. R. Easson, commentary, *Milton*, by William Blake (London: Thames and Hudson, 1979) 145.

[54] On the dual nature of the anima see Jung, *MC* 12-13, 25, 27, 132, 214, 310, 380; most significantly, in 425 Jung depicts the anima polarity of "Black Beloved" and "Heavenly Bride".

[55] See, for example, Knight, *Starlit Dome* 263; Blackstone 180; Wilson, *Nightingale and the Hawk* 52.

[56] Harold Bloom, *The Visionary Company: A Reading of English Romantic Poetry* (Ithaca: Cornell UP, 1971) 378 rightly claims that a "premature union" of "the real with the ideal" occurs at the (hurried) ending of *Endymion*.

[57] E. Zimmerman, *Dictionary of Classical Mythology* (New York: Harper, 1964) 94. See also J. Lempriere, *Classical Dictionary of Proper Names Mentioned in Ancient Authors* (1788, London: Routledge and Kegan Paul, 1948) 223.

On the general themes of Greek myths see G. S. Kirk, *Myth: Its Meaning and Functions in Ancient and Other Cultures* (London: Cambridge UP, 1970) 188-89.

[58] As far as I am aware, the only other study dealing with Keats' creativity from a Jungian alchemical perspective is an unpublished thesis by Brian G. Sullivan. Sullivan, with whose ideas I have very little in common, concentrates upon the individuation quest through Keats' identification with the mythic protagonists of *Endymion* and the *Hyperion* poems, and discusses the differentiation of the ego in terms of the hero myth as it is interpreted by Erich Neumann and Joseph Campbell. In spite of its alleged alchemical basis, the thesis has surprisingly little reference to alchemy, in a Jungian context or otherwise. Sullivan ignores almost entirely the central theme of alchemy - the union of opposites - and focuses instead on aspects of Neumann's *The Origins and History of Consciousness*, a work which is grounded in the dubious premise that the collective unconscious *per se* is exclusively feminine. By concentrating on such themes as the "child" and "incest" motifs, and on the liberation of the hero from the primitive feminine as the "Terrible" or "Good Mother" (with which he erroneously identifies Peona), Sullivan fails to appreciate the actively helpful aspects of the anima, an archetype which in agreement with Neumann he sees as either a negative influence from which the hero must free himself, or as that which passively endures rescue by the hero from its unconscious condition. Sullivan is wrong in claiming that at the end of *Endymion* the "hero's triumph" and "wedding feast", that is, the "conjunction of opposites" symptomatic of wholeness, is attained. See Brian G. Sullivan, *The Alchemy of Art: A Study in the Evolution of the Creative Mind of John Keats*, Diss., U of Nebraska 1967. On *Endymion* see especially 26, 77, 101, 111.

For a summary of psychocritical journal studies on Keats, including abstracts of papers with Freudian and "communication theory" perspectives, see Joseph Natoli and Frederik L. Rusch, *Psychocriticism: An Annotated Bibliography* (Westport, Conn.: Greenwood Press, 1984) 128-29.

[59] See John Spencer Hill, ed., introduction, *Keats: The Narrative Poems* (London: Macmillan, 1983) 15-16 for a summary of 19th and early 20th century approaches, namely Sidney Colvin's

biography, Claude Lee Finney, *The Evolution of Keats's Poetry* (1936), Middleton Murry, *Keats and Shakespeare* (1925), Ernest de Selincourt, *The Poems of John Keats* (1926).

Sperry's view of the poem as an allegory of the creative process implies a schism between poem and poet, creativity and self-creation, which did not exist in Keats' mind. See Stuart M. Sperry, "The Allegory of *Endymion*," *Studies in Romanticism* 2 (1962): 38-53, rpt. in *Keats the Poet* (Princeton, NJ: Princeton UP, 1973) 90-116; see especially 95, 112. Evert 106, 174 agrees the poem is allegorical. However, Robin Mayhead, *John Keats* (London: Cambridge UP, 1967) 28 suggests it is "probably a mistake to see *Endymion* as a consciously worked-out allegory. . . ."

On the distinction between symbolic and allegoric creativity, see Chetwynd 11-12.

Chapter Four:

SPARKS OF THE DIVINITY:
KEATS' GNOSTIC VISION OF SOUL-MAKING

[1] The Soul-making section is included in Keats' long journal-letter to his brother and sister-in-law in America (14/2-3/5/1819). The word "intelligence" occurs elsewhere in Keats' letters, firstly in relation to personal knowledge as a Neoplatonic "direct communication of spirit", and later with the connotation of intellectual ability when a letter from his brother George is described as "not of the brightest intelligenc[e]." See also *L* 2:5 (to the George Keatses, 16/12/1818), and 2:160 (to Fanny Brawne, 12/9/1819). In *L* 1:164 (to J. H. Reynolds, 21/9/1817) Keats quotes the 17th century poet Katherine Fowler in whose poem occurs the lines: "Nay should we never meet to sense/Our souls would hold intelligence." See Chapter Three, note 20 of this thesis.

Jos Van Meurs, *Jungian Literary Criticism, 1920-1980* (London: Scarecrow Press, 1988) 319 notes that the Jungian James Hillman borrowed his central concept of "Soul-making" from Keats.

[2] R. McL. Wilson, *Gnosis and the New Testament* (Oxford: Basil Blackwell, 1968) 142-43. Further references will be given in the text.

[3] Among Keats' friends, B. R. Haydon espouses the view that geniuses contain a "spark" of the Divinity. See *The Diary of Benjamin Robert Haydon*, ed. Willard B. Pope, 5 vols. (Cambridge,

Mass.: Harvard UP, 1960-63) 2:92. Leigh Hunt in his *Religion of the Heart* (London: Chapman, 1853) 82 also suggests that each person possesses a "divine particle".

The controversial Romantic critic Harold Bloom has incorporated aspects of historical (particularly Valentinian) Gnosticism into his critique of the Romantic visionary imagination in which he highlights the differing brands of Gnosticism in Blake and Yeats. I do not wish to engage in a lengthy debate with Bloom, but will make a few salient comments here. Bloom, who appropriates ideas from the Kabbalah and Freud and pays insufficient heed to the *central* principles of Gnosticism (as they have been stated here), fails to appreciate the paradox of Gnostic knowledge as an innate, absolute knowledge of the indefinable and instead regards the Romantic mythic quest as a self-alienating, existentialist anguish, that is, as the uncertainty of "faithless faith". See Harold Bloom, *The Visionary Company: A Reading of English Romantic Poetry,* (Ithaca: Cornell UP, 1971) prologue 1, and *Poetry and Repression: Revisionism from Blake to Stevens* (New Haven:Yale UP, 1976) 25. Bloom thus emphasises "negation" and "evasion" as aspects of Gnosticism, which he views to be ultimately an illusory fiction - a desire doomed to desperate and frustrated directionlessness.

For an excellent discussion of the limitations and merits of Bloom's theoretical stance, see David Fite, *Harold Bloom: The Rhetoric of Romantic Vision* (Amherst: U of Massachusetts Press, 1985), especially Chapter Three.

[4] A notable comparison exists in Shelley in the forequote to this thesis. See *Shelley's* Prometheus Unbound: *The Text and the Drafts,* ed. Lawrence John Zillman (New Haven: Yale UP, 1968) 134 where, significantly, the draft of line 83 contains the idea of the sun uprisen over chaos with: "To climb bright and golden/[Up] the pale vault of the dawn/Till the sun ride[s] thereon."

[5] Keats contrasts this intuitive certainty with the "seeming sure points of Reasoning" characteristic of Protestant "Dogmas" in *L* 1: 282 (to J. H. Reynolds, 3/5/1818). See also 1:223-24 (to J. H. Reynolds, 3/2/1818) in which the deceiving "false coinage" of philosophical speculation is epitomised for Keats by Wordsworth.

[6] Paul A. Cantor, *Creature and Creator: Myth-making and English Romanticism* (Cambridge: Cambridge UP, 1984) 10, 12. Further references will be given in the text.

[7] Blake, "Proverbs of Hell," *The Marriage of Heaven and Hell.*

[8] Blake, *Milton,* Book the Second, Plate 42.

[9] Blake, "The Voice of the Devil", *The Marriage of Heaven and Hell.*

[10] The identity of God and self is not a theological/ontological one. When Jung says that "God must be withdrawn from objects and brought into the soul" he is speaking of God as a psychodynamic state which is the locus of all absolutes. The ideal, or God-archetype, thus becomes an autonomous psychic factor which is experientially indistinguishable from the self. See Jung, *PT* 248.

[11] Hazlitt 9:36-38.

[12] Keats wrote in the margin of his copy of *Paradise Lost* (Book Three): "Hell is finer than this." See "Notes on Milton's *Paradise Lost*" in *The Poetical Works and Other Writings of John Keats,* ed. H. B. Forman, 4 vols. (London: Reeves and Turner, 1883) 4: 26.

[13] Jung, commentary, *Golden Flower* 31.

[14] Jung, commentary, *Golden Flower* 35.

[15] Hans Jonas, *The Gnostic Religion,* 2nd ed. (Boston: Beacon Press, 1958) 288. Further references will appear in the text.

[16] For the claim that the paradox of Gnostic writings does justice to the unknowable, see Jung, *CW* 11, *Psychology and Religion: West and East* (1959) 275. Similarly, the 14th century Western mystic Eckhart believes that "the more ourselves we are, the less self is in us", and that we must "bring the self down to nothing by means of self." See *Meister Eckhart: A Modern Translation,* ed. R. B. Blakney (New York: Harper, 1941) 17, 37.

[17] T. S. Eliot, *Selected Essays,* 3rd ed. (London: Faber and Faber, 1951) 18, 21.

[18] Jung remarks in*Psychology and Religion* 275 that the usurping hubris of reason "robs the mystery of its darkness" by setting it up as something exhaustively knowable.

[19] Jung, *Dictionary* 76-77.

[20] Jung, *Dictionary* 73.

[21] K. Wilson 79-80 likewise describes Keats as dominantly intuitive and numinously (unconsciously) sensual.

[22] In relation to the comparison of poetry with "an eagle" in "Where's the Poet? Show him! show him" (1818), the poet is one who "with a bird,/Wren or eagle, finds his way to/All the instincts. . . ." See also the rhetorical question in "What can I do to drive away" (1819): "What

sea-bird o'er the sea/Is a philosopher the while he goes/Winging along where the great water throes?"

For a discussion of the reason-poetry-philosophy debate in relation to the *Letters* passage, see David Pollard, *The Poetry of Keats: Language and Experience* (Sussex: Harvester Press, 1984) 114-15.

[23] See *L* 2:128 (to J. H. Reynolds, 11/7/1819) where Keats states regarding his writing of *Lamia*: "I make use of my Judgment more deliberately than I yet have done. . . ."

[24] See Hazlitt 5:9, where in a lecture early in 1818 he stated:

> It cannot be concealed . . . that the progress of knowledge and refinement has a tendency to circumscribe the limits of the imagination, and to clip the wings of poetry. The province of the imagination is principally visionary, the unknown and undefined: the understanding restores things to their natural boundaries, and strips them of their fanciful pretensions. Hence the history of religious and poetical enthusiasm is much the same; and both have received a sensible shock from the progress of experimental philosophy.

[25] Louis Dupré, *Transcendent Selfhood: The Loss and Rediscovery of the Inner Life* (New York: Seabury Press, 1976) 97.

[26] Plotinus, quoted in Dupré 96.

[27] The original manuscript in Keats' hand is not extant. The quoted text is in George Keats' copy, probably therefore the nearest to Keats' original draft. Stillinger in *Complete Poems* has: "'Beauty is truth, truth beauty,' - that is all/Ye know on earth, and all ye need to know." This is how the text appears in the first (Oxford, 1820) published version, but the quotation marks render it uncharacteristically argumentative through making the final words a comment on the urn's utterance. As Gittings, defending George Keats' version, points out: "the poet, true to his own often expressed philosophy, has withdrawn himself, and attempted no excursion into the type of didactic utterance he himself condemned in others." See *The Odes of Keats and their Earliest Known Manuscripts* (London: Heinemann, 1970) 70.

White, *Keats as a Reader of Shakespeare* 18, accepting Stillinger's version of the text as authoritative, suggests that Keats at the time "did not entirely believe the sentiment" and was therefore "in the middle of a personal debate about it." However, I see nothing to support this claim in any of Keats' texts, in spite of White's contention that in *Lamia* Apollonius and Lamia, as representative of "truth" and "beauty" respectively, are deficient in these qualities. Such an

interpretation limits "beauty" to an aesthetic connotation and in so doing ignores its contextual significance in "Ode on a Grecian Urn" as a principle of *knowledge*.

For a history of the poem's publication and variations in punctuation of the last two lines see Nathaniel Teich, "Criticism and Keats's 'Grecian Urn'," *Philological Quarterly* 44 (1965): 496-502.

[28] Jung, *Memories* 416-17.

[29] Miriam Allott's synopsis in *The Complete Poems,* by John Keats (London: Longman, 1970) 538. For a Platonically oriented contrast to the analytic approach to the beauty-truth equivalent, see Martha Hale Shackford, "The 'Ode on a Grecian Urn'," *Keats-Shelley Journal* 4 (1955): 7-13. See also Hazlitt's comments in Chapter Six, note 55 of this thesis.

[30] Richard Harter Fogle, introduction, *John Keats: Selected Poetry and Letters* (London: Holt, Rinehart and Winston, 1969) 6.

[31] Kenneth S. Calhoon, "The Urn and the Lamp: Disinterest and the Aesthetic Object in Mörike and Keats," *Studies in Romanticism* 26 (1987): 9.

[32] Alexander W. Crawford, *The Genius of Keats: An Interpretation* (New York: Russell and Russell, 1932) 74.

Other critics propose similar oppositions. See, for example, Norman Talbot, *The Major Poems of John Keats* (Sydney: Sydney UP, 1968) 44, 66, 86; Graham Hough, *The Romantic Poets,* 3rd ed. (London: Hutchinson, 1967) 177; John Barnard, *John Keats* (Cambridge: Cambridge UP, 1987) 107-08. Cleanth Brooks considers the aphorism to be an "enigmatic, final paradox" in *The Well Wrought Urn: Studies in the Structure of Poetry* (London: Dennis Dobson, 1949) 151.

[33] Jones, *Adam's Dream* 71.

[34] See *Love's Labour's Lost* 4.3.334: "the tender horns of cockled snails. . . ."

[35] William Henry Marquess, *Lives of the Poet: The First Century of Keats Biography* (London: Pennsylvania State UP, 1985) 33. See also 51-52 and 86 for a summary of evaluations of early biographers, R. M. Milnes (1848), W. M. Rossetti (1887) and Sidney Colvin (1917).

Aileen Ward, *John Keats: The Making of a Poet* (London: Secker and Warburg, 1963) displays a Freudian bent in regard to Keats' personality development.

[36] Robert M. Ryan, *Keats: The Religious Sense* (Princeton, NJ: Princeton UP, 1976) 178. Further references will be given in the text.

[37] H. E. Rollins, ed., *More Letters and Poems of the Keats Circle* (Cambridge, Mass.: Harvard UP, 1965) 117.

[38] H. E. Rollins, ed., *The Keats Circle: Letters and Papers, 1816-1878* (Cambridge, Mass.: Harvard UP, 1965) 1:181.

[39] *The Keats Circle* 1:181.

[40] Tobias Churton, *The Gnostics* (London: George Weidenfeld and Nicolson, 1987) 56. Further references will occur in the text.

[41] *The Keats Circle* 2:91.

[42] Thus "the Gnostic . . . has a universe within himself." See Churton 25.

[43] An abridged version of this chapter (incorporating elements of Chapters Five and Six) was published as "Sparks of the Divinity: Keats' Gnostic Vision of Soul-making," *Journal of Myth, Fantasy and Romanticism* 1.3 (1992): 131-41 (as part of the Proceedings from the Eighth International Conference of the Mythopoeic Literature Society of Australia).

Chapter Five:

A FINE EXTREME:
THE APOLLONIAN-DIONYSIAN POLARITY

1 Karl Kerenyi, *Apollo: The Wind, the Spirit, and the God*, trans. Jon Solomon (Dallas: Spring Publications, 1983) 61, 58. Further references will appear in the text.

[2] De Man, introduction, *John Keats* 12.

[3] Friedrich Nietzsche, quoted in Jung, *PT* 506-07.

[4] Robert E. Bell, *Dictionary of Classical Mythology* (Oxford: Clio Press, 1982) 307.

[5] Bell 364, 308. Judith Hubback, "Tearing to Pieces: Pentheus, the Bacchae and Analytical Psychology," *Journal of Analytical Psychology* 35 (1990): 8. On the psychological significance of Dionysus see also Bettina L. Knapp, *A Jungian Approach to Literature*, (Carbondale: Southern Illinois UP, 1984) 7-13; Helene Deutsch, *A Psychoanalytic Study of the Myth of Dionysus and Apollo* (New York: International Universities Press, 1969) 10-60; and Gary Astrachen, "Dionysos in Thomas Mann's Novella, *Death in Venice*," *Journal of Analytical Psychology* 35 (1990): 59-78.

[6] Nietzsche, quoted in Russell S. King, "Mussett: The Poet of Dionysus," *Studies in Romanticism* 13 (1974): 328.

[7] C. Savitz, "The Burning Cauldron: Transference as Paradox," *Journal of Analytical Psychology* 35 (1990): 48.

[8] Jung, *CW 7*, *Two Essays in Analytical Psychology*, (1953) 72. Frye, *Anatomy* 36 notes that tragic tales of dying gods such as Orpheus, Balder and Christ, are Dionysian.

[9] Nietzsche, *The Birth of Tragedy*, trans. William A. Haussmann (Edinburgh and London, 1909), quoted in Jung, *PT* 138.

[10] Erich Neumann, *The Origins and History of Consciousness*, trans. R. F. C. Hull (London: Routledge and Kegan Paul, 1954) 411.

[11] Several symbols are common to both Christ and the Devil. The ambiguous serpent, for example, represents both and is predictably associated with Apollo and Dionysus. Paradoxically, Apollo slays at Delphi his archetypal enemy, the chthonic, wingless serpent "Python" with the winged serpent that forms the spiritual arrow shot from his golden bow. Interestingly, the double-spiralled caduceus, given to Hermes by his half-brother, Apollo, is still used as a medicinal symbol of the healing of Dionysian "dis-ease" through the Apollonian transcendent function of the uniting symbol. See Jung, *A* 72; Kerenyi 26, 37, 39; Bell 364.

[12] Thus in *Paradise Lost* Christ is to return at the conclusion of the redemptive process in order

> to dissolve
> Satan with his perverted world, then raise
> From the conflagrant mass, purg'd and refin'd,
> New Heav'ns, new Earth. . . .
>
> (12.546-49)

[13] Dorothy Van Ghent, "Keats: The Myth of the Hero," *Keats-Shelley Journal* 3 (1954): 7.

[14] Van Ghent, *Keats-Shelley Journal* 8.

[15] Morris Dickstein, *Keats and his Poetry: A Study in Development* (Chicago: U of Chicago P, 1971) 26, 29. Frye 321 mentions but does not discuss an Apollonian "above" and Dionysian "below" in *Hyperion*.

[16] The chronological relationship of the letter and poem is uncertain, the Ode therefore possibly being written after 19 March.

[17] In this respect the complementary opposites of "Lethe's weed and Hermes' feather" in "Welcome joy and welcome sorrow" (1818) represent the ambivalent "spiritual sensation" of the Dionysian archetype. This entire poem delineates a series of archetypal dualities, most of which amplify the Apollonian-Dionysian polarity.

[18] Gittings, *Odes* 60.

[19] Nietzsche, quoted in King 330.

[20] Helen Vendler, "The Experiential Beginnings of Keats's Odes," *Studies in Romanticism* 12 (1973): 596.

[21] Vendler 596; Gittings, *Odes* 77. The rejected stanza reads:

> Though you should build a bark of dead men's bones,
> And rear a phantom gibbet for a mast,
> Stitch creeds together for a sail, with groans
> To fill it out, blood-stained and aghast;
> Although your rudder be a dragon's tail
> Long sever'd, yet still hard with agony,
> Your cordage large uprootings from the skull
> Of bald Medusa, certes you would fail
> To find the Melancholy - whether she
> Dreameth in any isle of Lethe dull.

[22] Vendler 597.

[23] Jack Stillinger, introduction, *Complete Poems* 16-17. Further references will be given in the text.

[24] Walter Jackson Bate, *John Keats* (New York: Oxford UP, 1966) 511.

[25] Roy Arthur Swanson, "Form and Content in Keats' 'Ode on a Grecian Urn,'" *College English* 23 (1962): 302.

[26] Gene Bernstein's belief that the urn is a mandala representing the "potential unity of the self" is thus a narrow evaluation which underdetermines the significance of the urn as a uniting symbol. It is difficult to see how the urn's figures form a "fourfold square" as the mandala's natural division, while its existence as a "friend to man" transcends its being "a projection of the integrated self." Furthermore, Bernstein proposes a conscious/unconscious opposition as the awareness of transience versus the unconscious yearning for immortality. However, the dramatic tension arises from the *conscious* awareness of both extremes through which the ego alternately identifies with the real and ideal dimensions of individuation.

See Gene M. Bernstein, "Keats's 'Ode on a Grecian Urn': Individuation and the Mandala," *Massachusetts Studies in English* 4 (1973): 24-30, especially 24, 26-27.

Appropriately, Charles Williams, using a spherical metaphor in reference to "great art", states that "its significance mingles with other significances; the stillness gives up kindred meanings, each in its own orb. . . ." See his novel, *Descent into Hell* (1937, Michigan: William B. Eerdmans, 1985) 180.

27 A striking correspondence exists in Blake's *Milton*, Book the First, Plate 14, where Milton's "real and immortal Self", similar to Adonis, is likened in its "Shadow" form to "a Polypus that vegetates beneath the deep" in "Eden", where it appears as "One sleeping on a couch/of gold. . . ."

28 H. E. Rollins, ed., *The Keats Circle: Letters and Papers, 1816-1878*, 2nd ed. (Cambridge, Mass.: Harvard UP, 1965) 2:65.

29 Keats refers to the poem as "Ode to the nightingale" in *L* 2:243 (to Georgiana Keats, 15/1/1820). Rollins notes that "In three early transcripts and in the first printed version the title is '*the* Nightingale'."

30 James O'Rourke, "Persona and Voice in the 'Ode on a Grecian Urn'," *Studies in Romanticism* 26 (1987): 44. John Donne, "Meditation XVII" from *Devotions upon Emergent Occasions* (1624).

31 Charles Williams, *Many Dimensions* (London: Faber and Faber, 1943) 54.

32 In *L* 2:56 (1/5/1819) Keats commends to Fanny Keats the possession of "a contented Mind", and later writes: "In the midst of the world I live like a Hermit." See *L* 2:186 (to the George Keatses, 17/9/1819).

33 Gittings, *Odes* 58. Keats also rejected this because of its similarity to a line he admired in Chatterton's "Aella": "with his gold hand gilding the fallen leaf."

34 Paracelsus, *Hermetic* 1:299, 234.

35 David Wiener, "The Secularization of the Fortunate Fall in Keats's *The Eve of St. Agnes*," *Keats-Shelley Journal* 29 (1980): 121.

36 Jack Stillinger, "The Hoodwinking of Madeline: Skepticism in *The Eve of St. Agnes*," *Studies in Philology* 58 (1961): 533-55, rpt. in *The Hoodwinking of Madeline and Other Essays on Keats's Poems* (London: U of Illinois Press, 1971) 77. In view of the archetypal correspondence between Dionysus and Satan, Keats need not have recalled - as Stillinger claims he *must* have - *Paradise*

Lost 9.463-65 in which Eve's innocence (like that of Madeline) temporarily restrains Satan's evil intent.

[37] M. H. Abrams, *Natural Supernaturalism: Tradition and Revolution in Romantic Literature* (New York: W. W. Norton, 1971) 122, 217.

For a view of the awakening of Madeline as an instance of the "sleeping-beauty" motif, see Baldwin Peter, "*The Eve of St. Agnes* and the Sleeping-Beauty Motif," *Keats-Shelley Memorial Bulletin* 12 (1971): 1-6. The archetypal pattern in alchemy is identical: Jung, *AS* 216 notes, for instance, that "in the *Chymical Wedding* of Christian Rosencreutz the central mystery is his visit to the secret chamber of the sleeping Venus."

[38] Paracelsus, *Hermetic* 1:86. In Keats' epistle "To My Brother George" (August 1816), "the lily, and the musk-rose" as "emblems true of hapless lovers" (88-90) correspond to red and white as the male and female components of the alchemical *hierosgamos*.

[39] For a contrasting view, see Louise Z. Smith, "The Material Sublime: Keats and *Isabella*," *Studies in Romanticism* 13 (1974): 102. Smith sees the "material sublime" of the epistle "Dear Reynolds" as a juxtaposition rather than fusion of "romance and realism", in spite of the contextual association of the term with the union of sleep and waking as the dreaming truth of imagination.

[40] See also Chetwynd, *Dictionary of Symbols* 383-84; Moore, *The Unicorn* 297.

[41] See the epistle "Dear Reynolds" (March 1818) where "The doors all look as if they oped themselves,/The windows as if latch'd by fays and elves. . ." (49-50), and "When they were come unto the Faery's court" (April 1819) where "the door full courteously/Opened" (71-72).

[42] Stillinger, commentary, *Complete Poems* 475.

[43] Lamia thus seems "Some demon's mistress, or the demon's self" (1:56).

Chapter Six:
A DISANOINTING POISON:
KEATS' HEALING DREAM OF BEAUTY

[1] Cantor, *Creature and Creator* 156-80 discusses *Hyperion* and *The Fall of Hyperion* as a Gnostic inversion of *Paradise Lost*. I find his discussion inadequate in that Cantor does not relate his

ideas to the implicit Gnosticism of Keats' life and poetry as a whole. Furthermore, Cantor views the presence of Gnostic thinking in Romantic poetry in general as a deliberately adopted form, rather than as an innately introverted predisposition. In this connection, it is highly unlikely that Keats was directly aware of Gnosticism as a spiritual movement. Like Harold Bloom, who has discussed Gnosticism and Romantic myth as a literary pursuit of novelty, Cantor sees Gnosticism as essentially a system of belief rather than a mode of knowledge.

[2] By 18 December 1818, as stated in *L* 2:12, Keats had begun what he refers to as "the fall of Hyperion", which he alludes to again in *L* 2:14 (22/12/1818). In *L* 2:18 (31/12/1818) Keats mentions having "scarce began" his "large poem", while in *L* 2:21 (2/1/1819) he refers to *Hyperion* as "my Poeem". Keats writes to his brother and sister-in-law on 14 February 1819, that he has "not gone on with Hyperion", but by 14 August he is working on *Lamia* and *The Fall of Hyperion,* and by 21 September has "given up" the latter. See *L* 2:139, 167.

[3] That Keats abandoned *The Fall of Hyperion* at the end of 1819 (October or later) is based on Brown's information that the revision of *Hyperion* was in progress while Keats was writing "The Jealousies". Brown remarks: "In the evenings, at his own desire, he was alone in a separate sitting-room, deeply engaged in remodelling his poem of 'Hyperion' into a 'Vision.'" See *The Keats Circle* 2:71-72.

[4] Neumann, *Origins and History of Consciousness,* introduction 24. He states: "It is necessary for the structure of the personality that contents originally taking the form of transpersonal deities should finally come to be experienced as contents of the human psyche."

[5] William Sharp, *The Life and Letters of Joseph Severn* (1892) 29, quoted in Ian Jack, *Keats and the Mirror of Art* (Oxford: Oxford UP, 1967) 83.

[6] On the killing of the Divine King at the end of a fixed term or because of his sickness, weakening or ageing, see J. G. Frazer, *The Golden Bough*, abridged ed. (London: Macmillan, 1922) 349-50, 361.

[7] Graham Hough, *The Romantic Poets,* 3rd ed. (London: Hutchinson, 1967) 183 agrees that *Hyperion* is "a poem of evolution, of the supersession of lower forms by higher."

[8] Jung in *MC* 334 thus states that "the King constantly needs the renewal that begins with a descent into his own darkness, an immersion in his own depths. . . ."

[9] In Medieval astrology Saturn, a "black" star and "maleficus", is the realm of the devil. On the relativisation of good and evil, see Jung, *A* 41-55, and 61 on Saturn's correspondence to Boehme's and Blake's "wrath-fire" of God.

[10] *Poetical Works*, ed. Forman, 4:29.

[11] *Paradise Lost* 9.181; *The Eve of St. Agnes* 244, 282.

[12] *Paradise Lost* 9.263; *The Eve of St. Agnes* 300-01.

[13] Gertrude Jobes, *Dictionary of Mythology, Folklore and Symbols*, 2 vols. (New York: Scarecrow Press, 1962) 2:896-97. Further references will be given in the text.

[14] Dante Alighieri, *The Vision of Hell*, trans. Henry Francis Cary (London: Cassell, Petter, and Galpin, 189-) 14.18-24. This is the translation Keats used. Dante's melancholy forest (at the beginning of the same Canto) surrounding a lifeless plain is a setting similar to that of the opening of *Hyperion.*

[15] See also Saturn's "Druid locks" in *Hyperion* 1.137. On Keats' visit to the Druid Stones, two miles east of Keswick, see *L* 1:306 (to Tom Keats, 29/6/1818), and Brown's detailed account in *L* 1:430-32 (1840).

[16] Keats' background reading for *Hyperion* included - along with *Paradise Lost* and *Inferno* - a major mythographic source used by the English Romantic poets: Edward Davies' *Celtic Researches* (1804, New York: Garland Publishing, 1979). Keats owned a copy of the book, in which Davies explores the link between British Druidism and Greek mythology. In his account of ancient Druidism, Davies 168-70 refers to "Tydain", or "Titan", a figure related to poetic inspiration who is identified with the Greek "Titan" and "Apollo". Likewise the Druidic "Plennydd", who represents light and harmony, corresponds to the "Sun", or "Apollo."

[17] Blake's Urizen, representative of the "seeming sure Points of reasoning" which Keats in *L* 1:282 denounces in favour of the certainty of the heart, is therefore appropriately depicted in *Milton*, Plate 15 as Moses carrying the Tablets of the Law which symbolise Milton's own Puritan morality. Blake accordingly recognises in *The Marriage of Heaven and Hell* that "The reason Milton wrote in fetters when he wrote of Angels & God, and at liberty when of Devils & Hell, is because he was a true Poet and of the Devil's party without knowing it."

Jung, *A* 178 shares Keats' and Blake's attitude toward the "palpable intent" of Christian dogma in stating that in contrast to the inner certainty of gnosis, "The bridge from dogma to the

inner experience of the individual has broken down. Instead, dogma is 'believed'; it is hypostatized, as the Protestants hypostatize the Bible, illegitimately making it the supreme authority. . . ."

[18] *Poetical Works*, ed. Forman, 4:19-20, 26.

[19] In comparison see Nancy M. Goslee, "Plastic to Picturesque: Schlegel's Analogy and Keats's *Hyperion* Poems," *Keats-Shelley Journal* 30 (1981): 120-21. Goslee employs the premise that Keats' evolutionary scheme as central to *Hyperion* is primarily "aesthetic" in order to discuss the influence of developmental theories of art - notably those of Schlegel - on the *Hyperion* poems. Yet as Goslee herself admits, there is no evidence that Keats was aware of these ideas.

For a similarly narrow (i.e. aesthetic) interpretation of the significance of beauty in *Hyperion* see Anne K. Mellor, "Keats's Face of Moneta: Source and Meaning," *Keats-Shelley Journal* 25 (1976): 74. Mellor argues that "In *Hyperion,* as in many other poems, Keats wrestled with the question: can art or beauty effectively alleviate or eliminate human suffering?" She then proceeds to argue that Keats' depiction of Apollo fails through the absence of a physical description of Apollo's superior beauty, yet it is precisely this lack which reinforces the broader significance of beauty first inferred in *Hyperion.*

In addition, see John Jones, *John Keats's Dream of Truth* (London: Chatto and Windus, 1969) 102. Jones similarly sees Keats' scheme as mere "philanthropic idealism" and goes on to state: "It was no use pretending that human beings suffer so that beauty may prevail."

See also Evert 239.

[20] Cantor therefore seems to dismiss the importance or possibility of inner transformation and quotes from *L* 2:101 (21/4/1819) a passage immediately preceding the famous "Soul-making" section to back up his claim:

> Mankind may be made happy - I can imagine such happiness carried to an extreme - but what must it end in? - Death - and who could in such a case bear with death - the whole troubles of life which are now frittered away in a series of years, would the[n] be accumulated for the last days of a being who instead of hailing its approach, would leave this world as Eve left Paradise - But in truth *I do not believe in this sort of perfectibility - the nature of the world will not admit of it* - the inhabitants of the world will correspond to itself - Let the fish philosophise the ice away from the Rivers in winter time and they shall be at continual play in the tepid delight of summer. Look at the Poles and at the Sands of Africa, Whirlpools and volcanoes - Let men exterminate them and I will say that they may arrive at earthly Happiness (emphasis added).

Keats is obviously discussing here perfectibility in the context of outer circumstance.

[21] Paracelsus, *Hermetic* 1:290.

[22] Paracelsus, *Hermetic* 1:4.

[23] Plotinus, *Enneads* 6.9.5.

[24] Paracelsus, *Hermetic* 2:160.

[25] Paracelsus, *Hermetic* 1:24.

[26] Paracelsus, *Hermetic* 2:381.

[27] George Woodcock, *William Godwin* (London: Porcupine Press, 1946) 244. Further references will be given in the text.

[28] Gittings' comment in *John Keats* 259 that Keats "was unwilling to admit the Godwinian premise" of improvement through the exercise of rationality is too extreme. Godwin conceded that humanity "has a natural tendency toward progress" and advocated an overriding "standard of eternal truth" as well as the development of "independent judgment" by the individual. See Woodcock 59.

[29] Note in "Imitation of Spenser" the symbolism of "emerald" as a synonym of the alchemical Stone, and "silver" as the water of the feminine unconscious in the lines: "It seem'd an emerald in the silver sheen/Of the bright waters. . .(25-26)."

[30] Woodhouse believed that *Hyperion* "if completed, would have treated of the dethronement of Hyperion . . . by Apollo - and incidentally of Oceanus by Neptune, of Saturn by Jupiter &c and of the war of the Giants for Saturn's reestablishment. . . . In fact, the incidents would have been pure creations of the Poet's brain." See *Complete Poems*, ed. Stillinger, commentary 463.

[31] Herbert Read, *The True Voice of Feeling: Studies in English Romantic Poetry* (London: Faber and Faber, 1948) 72. Jack 189 similarly believes that had *Hyperion* been completed, "Apollo would have emerged as an almost Christ-like figure. . . ."

[32] Keats' lapse into the luxuriantly sensual style (of 3.7-22) which reverts to that of *Endymion*, may therefore be deliberately regressive as appropriate to Apollo's resistance to individuation. It is perhaps unfair, then, for Barnard in *John Keats* 66 to regard this lapse as a stylistic inadequacy on Keats' part.

[33] In Churton, *Gnostics* 21 the Gnostic allegory of "the darkened room" is harmonious with Keats' Maiden Thought simile of life, as well as with his seeing in the epistle "Dear Reynolds" into the "eternal fierce destruction" of Nature:

> For the Gnostic, the darkened room is the world - the 'world' of man's experience without the 'Light.' The nature of *this* world is dark and heavy. It changes and is full of uncertainty. It is a world of gross matter, subject to decay and death. It is a theatre of war, of domination and destruction. It is a world full of illusions, of false promises and pain. It is a world where men and women go hungry while animals consume each other. It is characterised by fatigue and distress.

[34] Thus, according to Nietzsche, Dionysus "ascends the stage in the likeness of a striving and suffering individual" and "experiences in his own person the pains of individuation. . . ." See Friedrich Nietzsche, *The Birth of Tragedy and the Genealogy of Morals*, trans. Francis Golffing (New York: Doubleday, 1956) 66.

[35] See also Canto 5.31-40 of Dante's *Inferno* where the whirling storms of Hell are the torment of "carnal sinners".

[36] Pierre Vitoux, "Keats's Epic Design in *Hyperion*," *Studies in Romanticism* 14 (1975): 177.

[37] See Cantor 168-69 for a similar view. For reasons unstated, Vitoux 183 infers the Romantic "symbolic poem" - which *Hyperion* increasingly becomes - to be an inferior "substitute for the epic."

[38] Quoted in John Matthews, *The Grail: Quest for the Eternal* (London: Thames and Hudson, 1981) 9.

[39] Similarly, in *Isabella* "Even bees . . ./Know there is richest juice in poison-flowers" (103-04). Note also *L* 2:112-13 (to Sarah Jeffrey, 31/5/1819) where Keats writes: "I have the choice as it were of two Poisons (yet I ought not to call this a Poison) the one is voyaging to and from India for a few years; the other is leading a fevrous life alone with Poetry."

[40] However, there is no need to infer that the domed image is derived. One need only recall Coleridge's "pleasure dome" in "Kubla Khan" as an instance of a dome encountered in a dream.

Mellor 71-73 states that Keats' "domed Monument" recalls engravings and descriptions of the Parthenon by Plutarch and others. She also suggests that the difficult altar ascent may "reflect Keats's knowledge of the actual physical conditions of the Parthenon." In view of its strongly archetypal nature, I see no need to propose sources for the imagery.

Keats quotes *Hyperion* 1.61-86 in *L* 2:171-72, and 1.1-11 in 172 (to Richard Woodhouse, 21/9/1819).

[41] As has been discussed, the same ordering of chaos by the self occurs in Book Three of *Endymion.*

[42] The accompanying sonnet, "To Haydon with a Sonnet Written on Seeing the Elgin Marbles" has the following line: "Forgive me that I have not eagle's wings -"

For a discussion of the sonnet's ambiguities and of how the text subverts itself, see William Crisman, "A Dramatic Voice in Keats's Elgin Marbles Sonnet," *Studies in Romanticism* 21 (1987): 49-58. I do not agree, however, with Crisman's concluding remarks that "The poem is a character study of an observer who is 'too weak' in the sense that he can barely see the Marbles themselves through his own posturing self-inspection." This comment attributes an uncharacteristic egoism - not borne out in the text as I read it - to Keats.

[43] See also Neumann 399; Jung, *MC* 223.

[44] Oh! how I love on a fair summer's eve" (1816) line 12; "To My Brother George" (epistle, August 1816), line 20.

[45] In *Hyperion* Keats remarks that through a sickness of heart "the laden heart/Is persecuted more, and fever'd more" (2.101-04). Likewise, "fever" is connected in "La Belle Dame sans Merci" with "anguish" (10). Note also *Endymion* 2.319, and in the "Preface" to *Endymion* Keats' description of the "manner" of the poem's composition as having arisen from "great inexperience, immaturity, and every error denoting a feverish attempt. . . ." See also the connection of "passion" with "fever" in Saturn in *Hyperion* 1.135-38. In *L* 1:277 (to J. H. Reynolds, 3/5/1818) emotional "fever" is associated with carrying "the Burden of the Mystery. . . ."

[46] A few days earlier he writes in *L* 2:185-86 (to the George Keatses, 17/9/1819): "I have pass'd my time in reading, writing and fretting - the last I intend to give up and stick to the other two." A little further on he states: "I feel I can bear real ills better than imaginary ones" On the need to avoid "imaginary griefs" see also *L* 2:113 (to Sarah Jeffrey, 13/5/1819) and 2:210 (to the George Keatses, 21/9/1819).

[47] See *L* 1:387 (to Richard Woodhouse, 27/10/1818) where Keats confesses: "I am ambitious of doing the world some good: if I should be spared that may be the work of maturer years. . . ."

[48] Canto 24 of Dante's *Inferno*, which Keats had read closely, describes a similar difficult ascent of a ruined bridge, after which Virgil admonishes Dante:

> vanquish thy weariness
> By the mind's effort, in each struggle form'd
> To vanquish, if she suffer not the weight
> Of her corporeal frame to crush her down
> A longer ladder yet remains to scale.
>
> (51-55)

[49] Keats has come a long way since his repenting of the blasphemy enacted against Apollo when he and Leigh Hunt crowned themselves with laurel leaves. See the sonnet, "On Receiving a Laurel Crown from Leigh Hunt", and "God of the golden bow" 31-36 (both 1816 or early 1817).

[50] The relatively recent consensus of opinion has been that Keats develops toward the objectively dramatic and away from the personal. For a concise selection of views espoused since the 1950's, see Crisman 49.

[51] Keats' reference to "a very abstract poem" in *L* 2:132 (to Fanny Brawne, 25/7/1819) is probably to *Hyperion.*

[52] See, in contrast, John Jones 102-04. Jones, who throughout his book seems obsessed with confining Keats' creative ability to the realm of feeling and sensation, resents the poet's loss of "his creative innocence" and unfairly evaluates his increased reasoning ability as a lapse into "bloodless abstraction". Similarly, Cantor 159 complains that *Hyperion* is "too literary a production." See also Evert, *Aesthetic and Myth* 242; Bate, *John Keats* 604.

[53] *Poetical Works,* ed. Forman, 4:21.

[54] *L* 2:263 (to Fanny Brawne, Feb.(?) 1820), and 1:266 (to J. H. Reynolds, 9/4/1818).

[55] Hazlitt similarly relates "abstract" to a Platonic evaluation of the visual arts through what is exemplified in "Ode on a Grecian Urn" - a detached receptivity to the truth of beauty. Concerning Raphael, Titian and others he writes:

> We are abstracted to another sphere . . . we live in time past, and seem identified with the permanent forms of things. The business of the world at large, and even its pleasures, appear like a vanity and an impertinence . . . when compared with the solitude, the silence, the speaking looks, the unfading forms. . . . Here is the mind's true home. The contemplation of truth and beauty is the proper object for which we were created, which calls forth the most intense desires of the soul, and of which it never tires (10:7-8).

[56] See Paul D. Sheats, "Stylistic Discipline in *The Fall of Hyperion,*" *Keats-Shelley Journal* 17 (1968): 75-88. Sheats 80, note 19, mentions Keats' "Abstract" uses of "form" and "kinds" in *Hyperion* 1.34, 443. His entire article is an excellent discussion of the stylistic aspects of Keats' use of form.

[57] *L* 2:141 (to Fanny Brawne, 16/8/1819), and 2:189, 201, 212 (to the George Keatses, 18, 20, 24/9/1819).

[58] In *L* 1:293 (to Benjamin Bailey, 10/6/1818) Keats describes such lack of egoism as an "extraordinary" quality which he attributes to his sister-in-law. He similarly commends the "disinterested character of Brown" in *L* 2:279 (to Fanny Brawne, March (?) 1820).

[59] In *Letters* 2:115 (to Sarah Jeffrey, 9/6/1819) Keats compares the 15th century Italian poet Boiardo, "a noble poet of Romance", to the typical English writer who is "a miserable and mighty Poet of the human Heart."

[60] James Land Jones, *Adam's Dream* 198 agrees with Middleton Murry that Moneta is Keats' "vast idea" - the holistic intuition which occurs in "Sleep and Poetry" as the goal of poetry.

[61] In contrast, Mellor 66 suggests that Keats' depiction of Moneta evokes the Parthenon statue, the "Athena Parthenos", although there is no evidence that Keats knew of it.

With regard to Moneta's attitudinal introversion it is worth noting that, according to Robert Haydon, Keats had "the face of a young God" and "an *inward look* perfect divine like a Delphian priestess who had visions" (emphasis added). See *The Keats Circle* 2:157.

[62] See the following lines in Keats' draft of the poem in *L* 2:95 (to the George Keatses, 21/4/1819): "I see (death's) lilly on thy brow" and "And on thy cheeks (death's) fading rose"

For a Jungian discussion of the poem see Edward C. Jacobs, "Further Reflections on 'La Belle Dame sans Merci' as Anima Archetype," *Journal of Altered States of Consciousness* 4 (1978-79): 291-97. See also Edwin R. Clapp, "'La Belle dame' as Vampire," *Philological Quarterly* 27 (1948): 89-92.

The history of the text is discussed in Jack Stillinger, *The Texts of Keats's Poems* (Cambridge, Mass.: Harvard UP, 1974) 232-34.

[63] The association of the negative anima with coldness, pallor and darkness occurs in *Endymion* when through "Deeper and deeper sinking" Endymion metaphorically drowns by being, like the knight in "La Belle Dame sans Merci", "in thrall" when he fails to see "the two maidens, nor their smiles,/Wan as primroses gather'd at midnight/By chilly finger'd spring. 'Unhappy wight!'"(4.967-71). The "wan" nature of these maidens is, in other words, not the healing sickness of Moneta's wan countenance.

Gittings in *John Keats* 445 mentions the "Jungian claim that she [La belle dame] represents the 'false' poetry, from which he was now turning away towards philosophy. . . ." This,

however, seems to me a rather *un*-Jungian claim, and Gittings does not cite an appropriate reference.

64 On the ambivalence of the anima, see von Franz, *Projection and Re-Collection* 123; Emma Jung, *Animus and Anima* ([New York]: Analytical Psychology Club of New York, 1972) 64, 76, 78; Jung, *A* 11,13, and *MC* 256-357. On the schismatic power of the anima, see James Hillman, *Loose Ends: Primary Papers in Archetypal Psychology* ([New York]: Analytical Psychology Club of New York, 1975) 92-93.

See also Keats' poem "What can I do to drive away" (written probably in 1819) where he speaks of a time in his life "When every fair one that I saw was fair,/Enough to catch me in but half a snare,/Not keep me there. . . "(7-9).

65 Evert 294, note 2 considers the role of Mnemosyne to be opposite to that of Moneta in that Moneta mediates Apollo's deification, whereas Moneta retains the memory of Saturn's reign. These factors are, however, not opposed but complementary, as this discussion aims to clarify.

66 Several critics agree that Keats' focus upon Apollo in *Hyperion* renders the significance of the Titans' later appearance questionable. Sheats 87, note 33 suggests the possibility that the Titans' fall could have provided "an opportunity to demonstrate the possibility of disinterestedness under tragic circumstance", but this seems to me an unlikely development in view of the Titans' significance in *Hyperion*, their representation, that is, of a less evolved consciousness preceding the Romantic self-consciousness of Apollo; just as this, in turn, precedes the transcending of self-consciousness through greater detachment. In other words, the depiction of the Titans as highly evolved would have reversed the evolutionary scheme of *Hyperion*. In this respect there is some justification for the claim by Goslee 118 that Apollo's "Knowledge enormous" indicates his inability to shape the action of the poem. However, she seems to regard Apollo's (in *Hyperion*) and Keats' (in *The Fall*) loss of faith in a transcendent divinity as deficient rather than progressive in terms of the evolution of consciousness.

Barnard, *John Keats* 65 agrees that further development of the action of *Hyperion* beyond Apollo's deification would have been impossible in that "The struggle between Apollo and the Titans is really an inner one. *Hyperion*'s drama could not survive Apollo's attainment of godhead since there was no way of disguising the correspondence between Keats's own aspirations and Apollo's symbolic role."

On Hyperion as an inner struggle see also Ward, *John Keats* 218; Gittings, *John Keats* 365.

[67] See also the reference to "my teeming brain" in "When I have fears that I may cease to be", and "Such dim-conceived glories of the brain" in "On Seeing the Elgin Marbles".

[68] For a similar view, see Gittings, *John Keats* 277.

[69] Nietzsche 33.

Chapter Seven:

THE GOAL OF CONSCIOUSNESS:
THE QUEST FOR UNITY

[1] See, for example, Stuart M. Sperry, *Keats the Poet* (Princeton, NJ: Princeton UP, 1973) 311, 326, 333-35. Sperry sees Apollo as inadequate and the inner debate of the poems as inconsistent and unresolved. I see no justification for his view of the poems as an allegory of Keats' life based on a Christian view of the fall. See also Robin Mayhead, *John Keats* (Cambridge: Cambridge UP, 1967) 102, 111; Cantor, *Creature and Creator* 59, 163, 168; Bush, *Mythology and the Romantic Tradition* 119; Blackstone, *Consecrated Urn* 240-41; Ward, *John Keats* 313; Evert, *Aesthetic and Myth* 240-42, 287, 296; Warren U. Ober and W. K. Thomas, "Keats and the Solitary Pan," *Keats-Shelley Journal* 29 (1980) 96-119, especially 106, and 117 where they claim that Moneta is "incapable of enabling the narrator/poet to see the balance of good and evil. . . ." The latter is unlikely to be Keats' goal of development when in the Maiden Thought allegory of life he infers the shift from this moralistic stance toward feeling the "burden of the Mystery" to be progressive.

Vitoux, "Keats's Epic Design in *Hyperion*" 183 argues that Apollo fails to integrate suffering with beauty, while Bate, *John Keats* 604 unfairly equates "abstract" with the "analytic" idiom.

For the extreme view that the ascent in *The Fall* ranges from being "irrelevantly abstract" to "ludicrously concrete", see John Jones, *John Keats's Dream of Truth* 102.

[2] In this respect, Ian Jack, for instance, in stating that Keats' conception of Apollo is inadequate in *Hyperion,* fails to appreciate the expanded significance of Apollo which incorporates the tragic necessity of Soul-making. He thus mistakenly believes that Keats' portrayal of Apollo regresses "to the Realm of Flora and old Pan." See Jack, *Keats and the Mirror of Art* 189-90.

[3] *Secret of the Golden Flower* 30.

[4] For a contrasting view, see Barnard, *John Keats* 129, where the presence of suffering in *Hyperion* is denied.

[5] Harold Bloom, *Figures of Capable Imagination* (New York: Seabury Press, 1976) 41 claims that in true art we "celebrate and lament our intolerably glorious condition of being mortal gods." See also Jung, *Two Essays* 226 where he states: "Individuation does not shut one out from the world, but gathers the world to one's self."

[6] The Gnostic equating of light with "perfection" accords with the enlightening ascent to perfection in *Hyperion*. As well, in Codex One (the "Jung Codex") of the Gnostic Nag Hammadi texts, St. Paul's request that Christ redeem his "eternal light-soul and spirit" corresponds to Keats' use of "Soul" and "Spirit" as the divine light-spark in the Soul-making letter.

[7] In *L* 2:106 (to the George Keatses, 30/4/1819) Keats mentions the "peacable and healthy spirit" in which he wrote "Ode to Psyche".

[8] Apollo is thus the god of three steps who goes down, treads in darkness and rises again. See Jobes, *Dictionary of Mythology* 1:110.

[9] *Poetical Works*, ed. Forman, 4:23.

[10] *Poetical Works*, ed. Forman, 4:20.

[11] See Chetwynd, *Dictionary of Symbols* 8 for a summary of the fourfold sequence of the alchemical *opus*. Significantly, the black phase is associated with lead, which symbolises Saturn.

[12] Sullivan, *The Alchemy of Art* 215, note 132, confusingly claims that Hyperion represents the marriage of Apollo and Mnemosyne, sun and moon.

[13] Van Ghent, *Keats-Shelley Journal* 8 agrees Apollo takes on Dionysian qualities, but is wrong in claiming that the Titans represent the Apollonian unity which the Dionysian hero must become. Sullivan 162-81 also misunderstands the significance of Hyperion in identifying him with the unifying figure of Mercurius. Thus in 174 he states that the Sun god mediates the "reconciliation of the differences between all the Titans" by becoming "the center of a wheel of four Titans."

[14] This view was shared by Schopenhauer, as noted in Stephan A. Hoeller, *The Gnostic Jung and the Seven Sermons to the Dead* (Wheaton, Ill.: Theosophical Publishing House, 1982) 17.

[15] The Apollonian epiphany is represented by the gold of sunrise. See Kerenyi, *Apollo* 35.

[16] My alternation in the text between "Stone" and "stone" is intentional.

An entire treatise could be written on thematic and symbolic parallels between Romanticism and Holy Grail literature from an alchemical perspective focussed on the quest to unify. Thus, for instance, the permanent wounded state of the Fisher King corresponds to the self-venoming of Hyperion as an expression of the Dionysian archetype.

Matthews, *Grail* 93 notes how the Grail, like the Philosophers' Stone, heals and unites human and divine. Also, he includes a picture from Basilius Valentinus, *Les Douze Clefs de la philosophie* (Paris, 1659) of the Stone as a cube which unites Sun and Moon in the forms of Mercurius and the Phoenix.

[17] Gittings, *John Keats* 499, note 10.

[18] Joan Helm, "Did Plato believe in Fairies?: Platonic Fantasia in Arthurian Romance," *Journal of Myth, Fantasy and Romanticism* 1.2 (1992): 35.

[19] Olney, "The Esoteric Flower" 49.

[20] Jobes 1:330 thus notes that Christ mythically possesses a four-fold body.

[21] A notable comparison is Blake's mirroring of microcosm and macrocosm in the Fourfold Human and in the Four Universes as the Four Zoas, while his city of Golgonooza is the "spiritual Fourfold London eternal". As expressions of the unity of the Apollonian archetype, the Four in *Milton* unite into "one Sun" and as "One Man". See *Milton* Book the First, Plate 4, Plate 19; Book the Second, Plate 35.

As an instance of the correspondence between Christ and Apollo, early Christian mosaics beneath the Vatican depict Christ in a Sun god chariot, wearing a radiating crown. As well, Apollo's sacred number, like Christ's, is 4 and his chariot is drawn by four horses See Jobes 1:111, 330-31; *Endymion* 1.549-52.

[22] Quoted in Chapter Five, note 31 of this thesis. In this spiritual thriller, the cubic Stone is imprinted with the fourfold Name of God as the Hebrew Tetragrammaton.

Interestingly, Jung late in life was sent a block of stone to be used as a cornerstone for his Tower at Bollingen. Apparently by error (though from Jung's point of view through synchronicity), the stone was cut into a cube rather than oblong (as ordered). Rather than return

it, Jung kept it and spent much time engraving alchemical symbolism onto it. See his autobiography, *Memories, Dreams, Reflections* 253.

[23] For a discussion of the parallels between the basic themes and principles of Romanticism and quantum theory, see Maureen B. Roberts, "Romanticism, Science and Synchronicity," *Journal of The Inner Ring: The Mythopoeic Literature Society of Australia* 8.2 (1991): 48-54.

[24] On the holism of myth see Harold H. Oliver, "Relational Ontology and Hermeneutics," *Myth, Symbol, and Reality,* ed. Alan M. Olson (Notre Dame, Ill.: U of Notre Dame Press, 1980) 69-85. This excellent discussion of symbolic discourse focuses on the essential quality of mythic consciousness as the identity of subject and object within an atemporal immediacy of intuitive experience. In 79 Oliver states: "In contrast to signs, symbols re-present the power of what is present to announce itself." The sign, on the other hand, signals what is absent, since the dichotomising of experience through reflection generates a distance between sign and signified.

[25] Thomas McFarland, "Involute and Symbol in the Romantic Imagination," *Coleridge, Keats, and the Imagination: Romanticism and Adam's Dream: Essays in Honour of Walter Jackson Bate,* ed. J. Robert Barth and John L. Mahoney (Columbia: U of Missouri Press, 1990) 46-47, 57.

[26] Coleridge, *Lay Sermons* 30. In contrast, allegory is "a translation of abstract notions into a picture-language which is itself nothing but an abstraction from objects of the senses. . . ." In 6:29 Coleridge notes that symbols are "consubstantial with the truths, of which they are the *conductors*."

On the differences between sign, allegory and symbol, see von Franz, *Projection and Re-Collection* 82. See also Jacques Waardenburg, "Symbolic Aspects of Myth," *Myth, Symbol, and Reality* 41-88, especially 42-43 where he distinguishes symbol from both sign and metaphor.

[27] John Baker examines the supersession of idealist readings by the more reductionist views of (e.g.) Helen Vendler in "Dialectics and Reduction: Keats Criticism and the 'Ode to a Nightingale'," *Studies in Romanticism* 27 (1988): 109-28. James O'Rourke discusses the dominant trend of distancing Keats from idealism in "Persona and Voice in the 'Ode on a Grecian Urn'," *Studies in Romanticism* 26 (1987): 27-48.

[28] McFarland 46-48.

[29] Mark Edmundson, "Keats's Mortal Stance," *Studies in Romanticism* 26 (1987): 95. Further references will be given in the text.

[30] Paul Ricoeur's idea, as discussed in Waardenburg 43.

[31] Thus Edmundson 95 sees Moneta's veil as signifying "the prevailing mode of poetic signification." On the precariousness of liminality, deferral and suspension, see also Patricia Parker, *Inescapable Romance: Studies in the Poetics of a Mode* (Princeton, NJ: Princeton UP, 1979) 201.

Harold Bloom relates the poetic negative evasion of knowledge to his understanding of Gnosticism in *Agon: Towards a Theory of Revisionism* (Oxford: Oxford UP, 1982) 56, 59.

[32] Thomas McFarland, *Originality and Imagination* (Baltimore: John Hopkins UP, 1985) 186-87.

[33] Keats recognises the distinction in a sonnet of July 1818, "On Visiting the Tomb of Burns" when he mentions the pain that is allied with the appreciation of "The real of Beauty. . . ." For a discussion of the syntactical uncertainties of this sonnet, see J. C. Maxwell, "Keats's Sonnet on the Tomb of Burns," *Keats-Shelley Journal* 4 (1955): 77-80. Maxwell contrasts "Cold beauty" with "the real of beauty," but in view of the correlation between coldness and Apollonian ideal beauty in "Ode on a Grecian Urn", "As Hermes once took to his feathers light", and "Bright Star", it is more consistent to interpret the two as contextually synonymous.

[34] See also White, *Keats as a Reader of Shakespeare* 17, 206-08.

[35] *Poetical Works*, ed. Forman, 4:14.

[36] White 17. Furthermore, the outcome of the poems is transitional, not, as White claims it to be, static.

[37] White 210 unfairly sees the ascendancy of Apollo as a regression to the Chamber of Maiden Thought, but the god's agony of transformation surely qualifies him as having moved beyond this. As well, the essence of the poem is transformation, not, as White claims, "the suffering of stasis" to which the fall is incidental and inessential.

[38] Beierwaltes, "Image and Counterimage?" 237.

[39] Keats' achievement in the *Hyperion* poems has, however, come to light in artistic circles, namely in Dan Simmons' monumental science fiction works, *Hyperion* (New York: Doubleday, 1989), and the sequel, *The Fall of Hyperion* (London: Headline, 1991). In these novels, in which Keats represents superior human wisdom, a central theme is the amoral Gnostic redemption of the poet through pain.

[40] Paracelsus, *Hermetic* 2:157, 160.

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