

A pet-lamb in a sentimental farce!⁵

55 Fade softly from my eyes, and be once more
In masque-like figures on the dreamy urn;

Farewell! I yet have visions for the night,
And for the day faint visions there is store;

60 Vanish, ye phantoms, from my idle spirit,^o
Into the clouds, and never more return!

spirit

Spring 1819

1848

Lamia In a note printed at the end of the poem, Keats cited as his source the following story in Robert Burton's *Anatomy of Melancholy* (1621):

One Menippus Lycius, a young man twenty-five years of age, that going betwixt Cenchreas and Corinth, met such a phantasm in the habit of a fair gentlewoman, which, taking him by the hand, carried him home to her house, in the suburbs of Corinth. . . . The young man, a philosopher, otherwise staid and discreet, able to moderate his passions, though not this of love, tarried with her a while to his great content, and at last married her, to whose wedding, amongst other guests, came Apollonius; who, by some probable conjectures, found her out to be a serpent, a lamia; and that all her furniture was, like Tantalus's gold, described by Homer, no substance but mere illusions. When she saw herself descried, she wept, and desired Apollonius to be silent, but he would not be moved, and thereupon she, plate, house, and all that was in it, vanished in an instant: many thousands took notice of this fact, for it was done in the midst of Greece.

In ancient demonology a lamia was a monster in woman's form who preyed on human beings. Several passages of Keats's romance seem, however, to call on readers to sympathize with this monster, as one might with Coleridge's Geraldine or Landon's Fairy of the Fountains. In the contest between Lamia and Apollonius it is hard to know what side to take.

The poem, written between late June and early September 1819, is a return, after the Spenserian stanzas of *The Eve of St. Agnes*, to the pentameter couplets Keats had used in *Endymion* and other early poems. Keats's friends Charles Armitage Brown and Richard Woodhouse commented in letters on how *Lamia* was influenced by the characteristic meter of the Restoration poet John Dryden.

Lamia

Part I

Upon a time, before the faery broods
Drove Nymph and Satyr¹ from the prosperous woods,
Before King Oberon's bright diadem,
Sceptre, and mantle, clasp'd with dewy gem,
5 Frighted away the Dryads and the Fauns
From rushes green, and brakes,^o and cowslip'd lawns,² thickets

5. In a letter of June 9, 1819, Keats wrote: "I have been very idle lately, very averse to writing; both from the overpowering idea of our dead poets and from abatement of my love of fame. I hope I am a little more of a Philosopher than I was, consequently a little less of a versifying Pet-lamb. . . . You will judge of my 1819 temper when I tell you that the thing I have most enjoyed this

year has been writing an ode to Indolence."
1. Nymphs and satyrs—like the dryads and fauns in line 5—were minor classical deities of the woods and fields, said here to have been driven off by Oberon, king of the fairies, who were supernatural beings of the postclassical era.
2. Cowslips are primroses, here blooming amid the grass.

The ever-smitten Hermes³ empty left
His golden throne, bent warm on amorous theft:
From high Olympus had he stolen light,
10 On this side of Jove's clouds, to escape the sight
Of his great summoner, and made retreat
Into a forest on the shores of Crete.
For somewhere in that sacred island dwelt
A nymph, to whom all hoofed Satyrs knelt;
15 At whose white feet the languid Tritons⁴ poured
Pearls, while on land they wither'd and adored.
Fast by the springs where she to bathe was wont,^o accustomed
And in those meads where sometime she might haunt,
Were strewn rich gifts, unknown to any Muse,
20 Though Fancy's casket were unlock'd to choose.
Ah, what a world of love was at her feet!
So Hermes thought, and a celestial heat
Burnt from his winged heels to either ear,
That from a whiteness, as the lily clear,
25 Blush'd into roses 'mid his golden hair,
Fallen in jealous curls about his shoulders bare.⁵

From vale to vale, from wood to wood, he flew,
Breathing upon the flowers his passion new,
And wound with many a river to its head,
30 To find where this sweet nymph prepar'd her secret bed:
In vain; the sweet nymph might nowhere be found,
And so he rested, on the lonely ground,
Pensive, and full of painful jealousies
Of the Wood-Gods, and even the very trees.
35 There as he stood, he heard a mournful voice,
Such as once heard, in gentle heart, destroys
All pain but pity: thus the lone voice spake:
"When from this wreathed tomb shall I awake!
When move in a sweet body fit for life,
40 And love, and pleasure, and the ruddy strife
Of hearts and lips! Ah, miserable me!"
The God, dove-footed,⁶ glided silently
Round bush and tree, soft-brushing, in his speed,
The taller grasses and full-flowering weed,
45 Until he found a palpitating snake,
Bright, and cirque-couchant⁷ in a dusky brake.

She was a gordian⁸ shape of dazzling hue,
Vermilion-spotted, golden, green, and blue;
Striped like a zebra, freckled like a pard,^o leopard
50 Eyed like a peacock,⁹ and all crimson barr'd;

3. Or Mercury; wing-footed messenger at the summons of Jove (line 11), Hermes was notoriously amorous.
4. Minor sea gods.
5. I.e., the curls clung jealously to his bare shoulders. This line is the first of a number of Alexandrines, a six-foot line, used to vary the metrical movement—a device that Keats learned

occurring first in lines 61–63.
6. I.e., quietly as a dove.
7. Lying in a circular coil. Keats borrows the language of heraldry.
8. Intricately twisted, like the knot tied by King Gordius, which no one could undo.
9. Having multicolored spots, like the "eyes" in a peacock's tail.

And full of silver moons, that, as she breathed,
 Dissolv'd, or brighter shone, or interwreathed
 Their lustres with the gloomier tapestries—
 So rainbow-sided, touch'd with miseries,
 55 She seem'd, at once, some penanced lady elf,
 Some demon's mistress, or the demon's self.
 Upon her crest she wore a wannish^o fire
 Sprinkled with stars, like Ariadne's tiar:¹
 Her head was serpent, but ah, bitter-sweet!
 60 She had a woman's mouth with all its pearls² complete:
 And for her eyes: what could such eyes do there
 But weep, and weep, that they were born so fair?
 As Proserpine still weeps for her Sicilian air.³
 Her throat was serpent, but the words she spake
 65 Came, as through bubbling honey, for Love's sake,
 And thus; while Hermes on his pinions^o lay,
 Like a stoop'd falcon⁴ ere he takes his prey.

"Fair Hermes, crown'd with feathers, fluttering light,
 I had a splendid dream of thee last night:
 70 I saw thee sitting, on a throne of gold,
 Among the Gods, upon Olympus old,
 The only sad one; for thou didst not hear
 The soft, lute-finger'd Muses chaunting clear,
 Nor even Apollo when he sang alone,
 75 Deaf to his throbbing throat's long, long melodious moan.
 I dreamt I saw thee, robed in purple flakes,
 Break amorous through the clouds, as morning breaks,
 And, swiftly as a bright Phœbean dart,⁵
 Strike for the Cretan isle; and here thou art!
 80 Too gentle Hermes, hast thou found the maid?"
 Whereat the star of Lethe⁶ not delay'd
 His rosy eloquence, and thus inquired:
 "Thou smooth-lipp'd serpent, surely high inspired!
 Thou beauteous wreath, with melancholy eyes,
 85 Possess whatever bliss thou canst devise,
 Telling me only where my nymph is fled,—
 Where she doth breathe!" "Bright planet, thou hast said,"
 Return'd the snake, "but seal with oaths, fair God!"
 "I swear," said Hermes, "by my serpent rod,
 90 And by thine eyes, and by thy starry crown!"
 Light flew his earnest words, among the blossoms blown.
 Then thus again the brilliance feminine:
 "Too frail of heart! for this lost nymph of thine,
 Free as the air, invisibly, she strays

1. Ariadne's jeweled wedding crown, or tiara ("tiar"), was given to her by the god Bacchus, who took her as his wife after she was abandoned by her faithless mortal lover Theseus. The crown, transformed into a constellation of stars in the sky, is represented in Titian's *Bacchus and Ariadne*, which Keats had seen when the painting was exhibited in London in 1816. Keats's memories of this painting may also inform his reference to Bacchus's chariot and leopards in "Ode to a Nightingale" line 32.

2. "Pearls" had become almost a synonym for teeth in Elizabethan love poems.

3. Proserpine had been carried off to Hades by Pluto from the field of Enna, in Sicily.

4. *Stoop* is the term for the plunge of a falcon on his prey.

5. A ray of Phoebus Apollo, god of the sun.

6. Hermes, when he appeared like a star on the banks of Lethe, in the darkness of Hades. (One of Hermes' offices was to guide the souls of the dead to the lower regions.)

95 About these thornless wilds; her pleasant days
 She tastes unseen; unseen her nimble feet
 Leave traces in the grass and flowers sweet;
 From weary tendrils, and bow'd branches green,
 She plucks the fruit unseen, she bathes unseen:
 100 And by my power is her beauty veil'd
 To keep it unaffronted, unassail'd
 By the love-glances of unlovely eyes,
 Of Satyrs, Fauns, and blear'd Silenus⁷ sighs.
 Pale grew her immortality, for woe
 105 Of all these lovers, and she grieved so
 I took compassion on her, bade her steep
 Her hair in weird^o syrups, that would keep
 Her loveliness invisible, yet free
 To wander as she loves, in liberty.
 110 Thou shalt behold her, Hermes, thou alone,
 If thou wilt, as thou swearest, grant my boon!"
 Then, once again, the charmed God began
 An oath, and through the serpent's ears it ran
 Warm, tremulous, devout, psalterian.⁸
 115 Ravish'd, she lifted her Circean⁹ head,
 Blush'd a live damask,¹ and swift-lipping said,
 "I was a woman, let me have once more
 A woman's shape, and charming as before.
 I love a youth of Corinth—O the bliss!
 120 Give me my woman's form, and place me where he is."
 Stoop, Hermes, let me breathe upon thy brow,
 And thou shalt see thy sweet nymph even now."
 The God on half-shut feathers sank serene,
 She breath'd upon his eyes, and swift was seen
 125 Of both the guarded nymph near-smiling on the green.
 It was no dream; or say a dream it was,
 Real are the dreams of Gods, and smoothly pass
 Their pleasures in a long immortal dream.
 One warm, flush'd moment, hovering, it might seem
 130 Dash'd by the wood-nymph's beauty, so he burn'd;
 Then, lighting on the printless verdure, turn'd
 To the swoon'd serpent, and with languid arm,
 Delicate, put to proof the lythe Caducean charm.²
 So done, upon the nymph his eyes he bent
 135 Full of adoring tears and blandishment,
 And towards her step: she, like a moon in wane,
 Faded before him, cower'd, nor could restrain
 Her fearful sobs, self-folding like a flower
 That faints into itself at evening hour:
 140 But the God fostering her chilled hand,
 She felt the warmth, her eyelids open'd bland,³
 And, like new flowers at morning song of bees,
 Bloom'd, and gave up her honey to the lees.⁴

7. Satyr, a tutor of Bacchus, usually represented as a fat, jolly drunkard.

8. Either "like a psalm" or "like the sound of the psalter" (an ancient stringed instrument).

9. *Odyssey*.

1. The color of a damask rose (large and fragrant pink rose).

2. I.e., put to the test the magic of the flexible

145 Into the green-recessed woods they flew;
Nor grew they pale, as mortal lovers do.

Left to herself, the serpent now began
To change; her elfin blood in madness ran,
Her mouth foam'd, and the grass, therewith besprent,^o *sprinkled*
Wither'd at dew so sweet and virulent;
150 Her eyes in torture fix'd, and anguish drear,
Hot, glaz'd, and wide, with lid-lashes all sear,
Flash'd phosphor and sharp sparks, without one cooling tear.
The colours all inflam'd throughout her train,
She writh'd about, convuls'd with scarlet pain:
155 A deep volcanic yellow took the place
Of all her milder-mooned body's grace;³
And, as the lava ravishes the mead,
Spoilt all her silver mail, and golden brede;⁴
Made gloom of all her frecklings, streaks and bars,
160 Eclips'd her crescents, and lick'd up her stars:
So that, in moments few, she was undrest
Of all her sapphires, greens, and amethyst,
And rubious-argent:^o of all these bereft, *silvery red*
Nothing but pain and ugliness were left.

165 Still shone her crown; that vanish'd, also she
Melted and disappear'd as suddenly;
And in the air, her new voice luting soft,
Cried, "Lycius! gentle Lycius!"—Borne aloft
With the bright mists about the mountains hoar^o *white*
170 These words dissolv'd: Crete's forests heard no more.

Whither fled Lamia, now a lady bright,
A full-born beauty new and exquisite?
She fled into that valley they pass o'er
Who go to Corinth from Cenchreas' shore;⁵
175 And rested at the foot of those wild hills,
The rugged founts of the Pæran rills,
And of that other ridge whose barren back
Stretches, with all its mist and cloudy rack,
South-westward to Cleone. There she stood
180 About a young bird's flutter from a wood,
Fair, on a sloping green of mossy tread,
By a clear pool, wherein she passioned⁶
To see herself escap'd from so sore ills,
While her robes flaunted with the daffodils.

185 Ah, happy Lycius!—for she was a maid
More beautiful than ever twisted braid,
Or sigh'd, or blush'd, or on spring-flowered lea^o *meadow*
Spread a green kirtle^o to the minstrelsy: *gown*
A virgin purest lipp'd, yet in the lore

3. I.e., the yellow of sulfur (thrown up by a volcano) replaced her former silvery moon color.
4. Embroidery, interwoven pattern. "Mail": interlinked rings, as in a coat of armor.

5. Cenchrea (Keats's "Cenchreas") was a harbor of Corinth, in southern Greece.
6. Felt intense excitement.

190 Of love deep learned to the red heart's core:
Not one hour old, yet of sciential brain
To unperplex bliss from its neighbour pain;
Define their pettish limits, and estrange
Their points of contact, and swift counterchange;⁷
195 Intrigue with the specious chaos,⁸ and dispart
Its most ambiguous atoms with sure art;
As though in Cupid's college she had spent
Sweet days a lovely graduate, still unshent,^o *unspoiled*
And kept his rosy terms⁹ in idle languishment.

200 Why this fair creature chose so fairly
By the wayside to linger, we shall see;
But first 'tis fit to tell how she could muse
And dream, when in the serpent prison-house,
Of all she list,^o strange or magnificent: *wished*
205 How, ever, where she will'd, her spirit went;
Whether to faint Elysium,¹ or where
Down through tress-lifting waves the Nereids² fair
Wind into Thetis' bower by many a pearly stair;
Or where God Bacchus drains his cups divine,
210 Stretch'd out, at ease, beneath a glutinous pine;
Or where in Pluto's gardens palatine^o *palatial*
Mulciber's columns gleam in far piazzian line.³
And sometimes into cities she would send
Her dream, with feast and rioting to blend;
215 And once, while among mortals dreaming thus,
She saw the young Corinthian Lycius
Charioting foremost in the envious race,
Like a young Jove with calm uneager face,
And fell into a swooning love of him.

220 Now on the moth-time of that evening dim
He would return that way, as well she knew,
To Corinth from the shore; for freshly blew
The eastern soft wind, and his galley now
Grated the quaystones with her brazen prow
225 In port Cenchreas, from Egina isle
Fresh anchor'd; whither he had been awhile
To sacrifice to Jove, whose temple there
Waits with high marble doors for blood and incense rare.
Jove heard his vows, and better'd his desire;
230 For by some freakful chance he made retire
From his companions, and set forth to walk,
Perhaps grown wearied of their Corinth talk:
Over the solitary hills he fared,

7. I.e., of knowledgeable ("sciential") brain to disentangle ("unperplex") bliss from its closely related pain, to define their quarreled-over ("pettish") limits, and to separate out ("estrange") their points of contact and the swift changes of each condition into its opposite. Cf. Keats's "Ode on Melancholy," lines 21–26 (p. 982).
8. I.e., turn to her own artful purpose the seeming ("specious") chaos.

9. The terms spent studying in "Cupid's college."
1. Region inhabited by the virtuous after death.
2. Sea nymphs, of whom Thetis (line 208, the mother of Achilles) was one.
3. I.e., columns made by Mulciber (Vulcan, god of fire and metalworking) gleam in long lines around open courts (piazzas).

Thoughtless at first, but ere eve's star appeared
 235 His phantasy was lost, where reason fades,
 In the calm'd twilight of Platonic shades.⁴
 Lamia beheld him coming, near, more near—
 Close to her passing, in indifference drear,
 His silent sandals swept the mossy green;
 240 So neighbour'd to him, and yet so unseen
 She stood: he pass'd, shut up in mysteries,
 His mind wrapp'd like his mantle, while her eyes
 Follow'd his steps, and her neck regal white
 Turn'd—syllabbling thus, "Ah, Lycius bright,
 245 And will you leave me on the hills alone?
 Lycius, look back! and be some pity shown."
 He did; not with cold wonder fearingly,
 But Orpheus-like at an Eurydice;⁵
 For so delicious were the words she sung,
 250 It seem'd he had lov'd them a whole summer long;
 And soon his eyes had drunk her beauty up,
 Leaving no drop in the bewildering cup,
 And still the cup was full,—while he, afraid
 Lest she should vanish ere his lip had paid
 255 Due adoration, thus began to adore;
 Her soft look growing coy, she saw his chain so sure:
 "Leave thee alone! Look back! Ah, Goddess, see
 Whether my eyes can ever turn from thee!
 For pity do not this sad heart belie⁶—
 260 Even as thou vanishest so I shall die.
 Stay! though a Naiad of the rivers, stay!
 To thy far wishes will thy streams obey:
 Stay! though the greenest woods be thy domain,
 Alone they can drink up the morning rain:
 265 Though a descended Pleiad,⁶ will not one
 Of thine harmonious sisters keep in tune
 Thy spheres, and as thy silver proxy shine?
 So sweetly to these ravish'd ears of mine
 Came thy sweet greeting, that if thou shouldst fade
 270 Thy memory will waste me to a shade:—
 For pity do not melt!"—"If I should stay,"
 Said Lamia, "here, upon this floor of clay,
 And pain my steps upon these flowers too rough,
 What canst thou say or do of charm enough
 275 To dull the nice⁷ remembrance of my home?
 Thou canst not ask me with thee here to roam
 Over these hills and vales, where no joy is,—
 Empty of immortality and bliss!
 Thou art a scholar, Lycius, and must know
 280 That finer spirits cannot breathe below

betray

4. I.e., he was absorbed in musing about the obscurities of Plato's philosophy.

5. As Orpheus looked at Eurydice in Hades, Orpheus was allowed by Pluto to lead Eurydice back to Earth on condition that he not look back at her, but he could not resist doing so and hence lost her once more.

6. One of the seven sisters composing the constellation Pleiades. The lines that follow allude to the ancient belief that the planets traveled inside crystalline spheres whose movements produced heavenly music.

7. Detailed, minutely accurate.

In human climes, and live: Alas! poor youth,
 What taste of purer air hast thou to soothe
 My essence? What serener palaces,
 Where I may all my many senses please,
 285 And by mysterious sleights a hundred thirsts appease?
 It cannot be—Adieu!" So said, she rose
 Tiptoe with white arms spread. He, sick to lose
 The amorous promise of her lone complain,
 Swoon'd, murmuring of love, and pale with pain.
 290 The cruel lady, without any show
 Of sorrow for her tender favourite's woe,
 But rather, if her eyes could brighter be,
 With brighter eyes and slow amenity,⁸
 Put her new lips to his, and gave afresh
 295 The life she had so tangled in her mesh:
 And as he from one trance was wakening
 Into another, she began to sing,
 Happy in beauty, life, and love, and every thing,
 A song of love, too sweet for earthly lyres,
 300 While, like held breath, the stars drew in their panting fires.
 And then she whisper'd in such trembling tone,
 As those who, safe together met alone
 Throughout her palace
 For the first time through many anguish'd days,
 Use other speech than looks; bidding him raise
 305 His drooping head, and clear his soul of doubt,
 For that she was a woman, and without
 Any more subtle fluid in her veins
 Than throbbing blood, and that the self-same pains
 Inhabited her frail-strung heart as his.
 310 And next she wonder'd how his eyes could miss
 Her face so long in Corinth, where, she said,
 She dwelt but half retir'd, and there had led
 Days happy as the gold coin could invent
 Without the aid of love; yet in content
 315 Till she saw him, as once she pass'd him by,
 Where 'gainst a column he leant thoughtfully
 At Venus' temple porch, 'mid baskets heap'd
 Of amorous herbs and flowers, newly reap'd
 Late on that eve, as 'twas the night before
 320 The Adonian feast;⁸ whereof she saw no more,
 But wept alone those days, for why should she adore?
 Lycius from death awoke into amaze,
 To see her still, and singing so sweet lays;
 Then from amaze into delight he fell
 325 To hear her whisper woman's lore so well;
 And every word she spake entic'd him on
 To unperplex'd delight⁹ and pleasure known.
 Let the mad poets say what'er they please
 Of the sweets of Fairies, Peris,¹ Goddesses,
 330 There is not such a treat among them all,

pleasure

8. The feast of Adonis, beloved by Venus.

9. I.e., delight not mixed with its neighbor, pain

(see line 192).

1. Fairylike creatures in Persian mythology.

325 Haunters of cavern, lake, and waterfall,
 As a real woman, lineal indeed
 From Pyrrha's pebbles² or old Adam's seed.
 Thus gentle Lamia judg'd, and judg'd aright,
 335 That Lycius could not love in half a fright,
 So threw the goddess off, and won his heart
 More pleasantly by playing woman's part,
 With no more awe than what her beauty gave,
 340 That, while it smote, still guaranteed to save.
 Lycius to all made eloquent reply,
 Marrying to every word a twinborn sigh;
 And last, pointing to Corinth, ask'd her sweet,
 If 'twas too far that night for her soft feet.
 345 The way was short, for Lamia's eagerness
 Made, by a spell, the triple league decrease
 To a few paces; not at all surmised
 By blinded Lycius, so in her comprized.³
 They pass'd the city gates, he knew not how,
 So noiseless, and he never thought to know.
 350 As men talk in a dream, so Corinth all,
 Throughout her palaces imperial,
 And all her populous streets and temples lewd,⁴
 Mutter'd, like tempest in the distance brew'd,
 To the wide-spreaded night above her towers.
 355 Men, women, rich and poor, in the cool hours,
 Shuffled their sandals o'er the pavement white,
 Companion'd or alone; while many a light
 Flared, here and there, from wealthy festivals,
 And threw their moving shadows on the walls,
 360 Or found them cluster'd in the corniced shade
 Of some arch'd temple door, or dusky colonnade.
 Muffling his face, of greeting friends in fear,
 Her fingers he press'd hard, as one came near
 With curl'd gray beard, sharp eyes, and smooth bald crown,
 365 Slow-stepp'd, and robed in philosophic gown:
 Lycius shrank closer, as they met and past,
 Into his mantle, adding wings to haste,
 While hurried Lamia trembled: "Ah," said he,
 "Why do you shudder, love, so ruefully?
 370 Why does your tender palm dissolve in dew?"—
 "I'm wearied," said fair Lamia: "tell me who
 Is that old man? I cannot bring to mind
 His features:—Lycius! wherefore did you blind
 Yourself from his quick eyes?" Lycius replied,
 375 "'Tis Apollonius sage, my trusty guide
 And good instructor; but to-night he seems
 The ghost of folly haunting my sweet dreams."

2. Descended from the pebbles with which, in Greek myth, Pyrrha and Deucalion reseeded the earth after the flood.

3. Bound up, absorbed.

4. Temples of Venus, whose worship sometimes involved ritual prostitution. The city of Corinth was notorious in antiquity as a site of commerce and prostitution.

While yet he spake they had arrived before
 A pillar'd porch, with lofty portal door,
 380 Where hung a silver lamp, whose phosphor glow
 Reflected in the slabbed steps below,
 Mild as a star in water; for so new,
 And so unsullied was the marble hue,
 So through the crystal polish, liquid fine,
 385 Ran the dark veins, that none but feet divine
 Could e'er have touch'd there. Sounds Æolian⁵
 Breath'd from the hinges, as the ample span
 Of the wide doors disclos'd a place unknown
 Some time to any, but those two alone,
 390 And a few Persian mutes, who that same year
 Were seen about the markets: none knew where
 They could inhabit; the most curious
 Were foil'd, who watch'd to trace them to their house:
 And but the flutter-winged verse must tell,
 395 For truth's sake, what woe afterwards befel,
 'Twould humour many a heart to leave them thus,
 Shut from the busy world of more incredulous.

Part 2

Love in a hut, with water and a crust,
 Is—Love, forgive us!—cinders, ashes, dust;
 Love in a palace is perhaps at last
 More grievous torment than a hermit's fast:—
 5 That is a doubtful tale from faery land,
 Hard for the non-elect to understand.
 Had Lycius liv'd to hand his story down,
 He might have given the moral a fresh frown,
 Or clench'd it quite: but too short was their bliss
 10 To breed distrust and hate, that make the soft voice hiss.
 Besides, there, nightly, with terrific glare,
 Love, jealous grown of so complete a pair,
 Hover'd and buzz'd his wings, with fearful roar,
 Above the lintel of their chamber door,
 15 And down the passage cast a glow upon the floor.

For all this came a ruin: side by side
 They were enthroned, in the even tide,
 Upon a couch, near to a curtaining
 Whose airy texture, from a golden string,
 20 Floated into the room, and let appear
 Unveil'd the summer heaven, blue and clear,
 Betwixt two marble shafts:—there they reposed,
 Where use had made it sweet, with eyelids closed,
 Saving a tythe which love still open kept,
 25 That they might see each other while they almost slept;
 When from the slope side of a suburb hill,
 Deafening the swallow's twitter, came a thrill

5. Like sounds from the wind harp (Aeolus is god of winds), which responds musically to a current of air.

Of trumpets—Lycius started—the sounds fled,
 But left a thought, a buzzing in his head.
 30 For the first time, since first he harbour'd in
 That purple-lined palace of sweet sin,
 His spirit pass'd beyond its golden bourn⁶
 Into the noisy world almost forsworn.
 The lady, ever watchful, penetrant,
 35 Saw this with pain, so arguing a want
 Of something more, more than her empery⁷
 Of joys; and she began to moan and sigh
 Because he mused beyond her, knowing well
 That but a moment's thought is passion's passing bell.⁸
 40 "Why do you sigh, fair creature?" whisper'd he:
 "Why do you think?" return'd she tenderly:
 "You have deserted me;—where am I now?
 Not in your heart while care weighs on your brow:
 No, no, you have dismiss'd me; and I go
 45 From your breast houseless: ay, it must be so."
 He answer'd, bending to her open eyes,
 Where he was mirror'd small in paradise,
 "My silver planet, both of eve and morn!⁶
 Why will you plead yourself so sad forlorn,
 50 While I am striving how to fill my heart
 With deeper crimson, and a double smart?
 How to entangle, trammel up and snare
 Your soul in mine, and labyrinth you there
 Like the hid scent in an unbudded rose?
 55 Ay, a sweet kiss—you see your mighty woes.
 My thoughts! shall I unveil them? Listen then!
 What mortal hath a prize, that other men
 May be confounded and abash'd withal,
 But lets it sometimes pace abroad majestic,
 60 And triumph, as in thee I should rejoice
 Amid the hoarse alarm of Corinth's voice.
 Let my foes choke, and my friends shout afar,
 While through the thronged streets your bridal car⁹
 65 Wheels round its dazzling spokes."—The lady's cheek
 Trembled; she nothing said, but, pale and meek,
 Arose and knelt before him, wept a rain
 Of sorrows at his words; at last with pain
 Beseeching him, the while his hand she wrung,
 To change his purpose. He thereat was stung,
 70 Perverse, with stronger fancy to reclaim
 Her wild and timid nature to his aim:
 Besides, for all his love, in self despite,
 Against his better self, he took delight
 Luxurious in her sorrows, soft and new.
 75 His passion, cruel grown, took on a hue
 Fierce and sanguineous as 'twas possible
 In one whose brow had no dark veins to swell.

6. The planet Venus, which is both the morning and the evening star.

7. Playfully: "You see how great your troubles were!"

Fine was the mitigated fury, like
 Apollo's presence when in act to strike
 80 The serpent—Ha, the serpent! certes, she
 Was none. She burnt, she lov'd the tyranny,
 And, all subdued, consented to the hour
 When to the bridal he should lead his paramour.
 Whispering in midnight silence, said the youth,
 85 "Sure some sweet name thou hast, though, by my truth,
 I have not ask'd it, ever thinking thee
 Not mortal, but of heavenly progeny,
 As still I do. Hast any mortal name,
 Fit appellation for this dazzling frame?
 90 Or friends or kinsfolk on the citted earth,
 To share our marriage feast and nuptial mirth?"
 "I have no friends," said Lamia, "no, not one;
 My presence in wide Corinth hardly known:
 My parents' bones are in their dusty urns
 95 Sepulchred, where no kindled incense burns,
 Seeing all their luckless race are dead, save me,
 And I neglect the holy rite for thee.
 Even as you list¹⁰ invite your many guests;
 But if, as now it seems, your vision rests
 100 With any pleasure on me, do not bid
 Old Apollonius—from him keep me hid."
 Lycius, perplex'd at words so blind and blank,
 Made close inquiry; from whose touch she shrank,
 Feigning a sleep; and he to the dull shade
 105 Of deep sleep in a moment was betray'd.

It was the custom then to bring away,
 The bride from home at blushing shut of day,
 Veil'd, in a chariot, heralded along
 By strewn flowers, torches, and a marriage song,
 110 With other pageants: but this fair unknown
 Had not a friend. So being left alone,
 (Lycius was gone to summon all his kin)
 And knowing surely she could never win
 His foolish heart from its mad pompousness,
 115 She set herself, high-thoughted, how to dress
 The misery in fit magnificence.
 She did so, but 'tis doubtful how and whence
 Came, and who were her subtle servitors.
 About the halls, and to and from the doors,
 120 There was a noise of wings, till in short space
 The glowing banquet-room shone with wide-arched grace.
 A haunting music, sole perhaps and lone
 Supportress of the faery-roof, made moan
 Throughout, as fearful the whole charm might fade.
 125 Fresh carved cedar, mimicking a glade
 Of palm and plantain, met from either side,
 High in the midst, in honour of the bride:
 Two palms and then two plantains, and so on,
 From either side their stems branch'd one to one

130 All down the aisled place; and beneath all
 There ran a stream of lamps straight on from wall to wall.
 So canopied, lay an untasted feast
 Teeming with odours. Lamia, regal drest,
 Silently paced about, and as she went,
 135 In pale contented sort of discontent,
 Mission'd her viewless^o servants to enrich *invisible*
 The fretted⁸ splendour of each nook and niche.
 Between the tree-stems, marbled plain at first,
 Came jasper pannels; then, anon, there burst
 140 Forth creeping imagery of slighter trees,
 And with the larger wove in small intricacies.
 Approving all, she faded at self-will,
 And shut the chamber up, close, hush'd and still,
 Complete and ready for the revels rude,
 145 When dreadful^o guests would come to spoil her solitude. *terrifying*

The day appeared, and all the gossip rout.
 O senseless Lycius! Madman! wherefore flout
 The silent-blessing fate, warm cloister'd hours,
 And show to common eyes these secret bowers?
 150 The herd approach'd; each guest, with busy brain,
 Arriving at the portal, gaz'd amain,^o *intently*
 And enter'd marveling: for they knew the street,
 Remember'd it from childhood all complete
 Without a gap, yet ne'er before had seen
 155 That royal porch, that high-built fair demesne;^o *estate*
 So in they hurried all, maz'd, curious and keen:
 Save one, who look'd thereon with eye severe,
 And with calm-planted steps walk'd in austere;
 'Twas Apollonius: something too he laugh'd,
 160 As though some knotty problem, that had daft^o *baffled*
 His patient thought, had now begun to thaw,
 And solve and melt:—'twas just as he foresaw.

He met within the murmurous vestibule
 His young disciple. " 'Tis no common rule,
 165 Lycius," said he, "for uninvited guest
 To force himself upon you, and infest
 With an unbidden presence the bright throng
 Of younger friends; yet must I do this wrong,
 And you forgive me." Lycius blush'd, and led
 170 The old man through the inner doors broad-spread;
 With reconciling words and courteous mien^o *appearance*
 Turning into sweet milk the sophist's^o spleen. *scholar's*

Of wealthy lustre was the banquet-room,
 Fill'd with pervading brilliance and perfume:
 175 Before each lucid pannel fuming stood
 A censer fed with myrrh and spiced wood,

8. Adorned with fretwork (interlaced patterns).

Each by a sacred tripod held aloft,
 Whose slender feet wide-swerv'd upon the soft
 Wool-woofed^o carpets: fifty wreaths of smoke *woven*
 180 From fifty censers their light voyage took
 To the high roof, still mimick'd as they rose
 Along the mirror'd walls by twin-clouds odorous.
 Twelve sphered tables, by silk seats insphered,
 High as the level of a man's breast rear'd
 185 On libbard's^o paws, upheld the heavy gold *leopard's*
 Of cups and goblets, and the store thrice told
 Of Ceres' horn,⁹ and, in huge vessels, wine
 Come from the gloomy tun with merry shine.
 Thus loaded with a feast the tables stood,
 190 Each shrining in the midst the image of a God.

When in an antichamber every guest
 Had felt the cold full sponge to pleasure press'd,
 By minist'ring slaves, upon his hands and feet,
 And fragrant oils with ceremony meet^o *suitable*
 195 Pour'd on his hair, they all mov'd to the feast
 In white robes, and themselves in order placed
 Around the silken couches, wondering
 Whence all this mighty cost and blaze of wealth could spring.

Soft went the music the soft air along,
 200 While fluent Greek a vowel'd undersong
 Kept up among the guests, discoursing low
 At first, for scarcely was the wine at flow;
 But when the happy vintage touch'd their brains,
 Louder they talk, and louder come the strains
 205 Of powerful instruments:—the gorgeous dyes,
 The space, the splendour of the draperies,
 The roof of awful richness, nectarous cheer,
 Beautiful slaves, and Lamia's self, appear,
 Now, when the wine has done its rosy deed,
 210 And every soul from human trammels freed,
 No more so strange; for merry wine, sweet wine,
 Will make Elysian shades not too fair, too divine.

Soon was God Bacchus at meridian height;
 Flush'd were their cheeks, and bright eyes double bright:
 215 Garlands of every green, and every scent
 From vales deflower'd, or forest-trees branch-rent,
 In baskets of bright osier'd¹ gold were brought
 High as the handles heap'd, to suit the thought
 Of every guest; that each, as he did please,
 220 Might fancy-fit his brows, silk-pillow'd at his ease.

What wreath for Lamia? What for Lycius?
 What for the sage, old Apollonius?

9. The horn of plenty, overflowing with the products of Ceres, goddess of grain.
 1. Plaited. An "osier" is a strip of willow used in weaving baskets.

Upon her aching forehead be there hung
 The leaves of willow and of adder's tongue;²
 225 And for the youth, quick, let us strip for him
 The thyrsus,³ that his watching eyes may swim
 Into forgetfulness; and, for the sage,
 Let spear-grass and the spiteful thistle wage
 War on his temples. Do not all charms fly
 230 At the mere touch of cold philosophy?⁴
 There was an awful^o 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,
 235 Conquer all mysteries by rule and line,
 Empty the haunted air, and gnomed mine⁵—
 Unweave a rainbow, as it erewhile made
 The tender-person'd Lamia melt into a shade.

By her glad Lycius sitting, in chief place,
 240 Scarce saw in all the room another face,
 Till, checking his love trance, a cup he took
 Full brimm'd, and opposite sent forth a look
 'Cross the broad table, to beseech a glance
 From his old teacher's wrinkled countenance,
 245 And pledge^o him. The bald-head philosopher
 Had fix'd his eye, without a twinkle or stir
 Full on the alarmed beauty of the bride,
 Brow-beating her fair form, and troubling her sweet pride.
 Lycius then press'd her hand, with devout touch,
 250 As pale it lay upon the rosy couch:
 'Twas icy, and the cold ran through his veins;
 Then sudden it grew hot, and all the pains
 Of an unnatural heat shot to his heart.
 "Lamia, what means this? Wherefore dost thou start?
 255 Know'st thou that man?" Poor Lamia answer'd not.
 He gaz'd into her eyes, and not a jot
 Own'd^o they the lovelorn piteous appeal:
 More, more he gaz'd: his human senses reel:
 Some hungry spell that loveliness absorbs;
 260 There was no recognition in those orbs.
 "Lamia!" he cried—and no soft-toned reply.
 The many heard, and the loud revelry
 Grew hush; the stately music no more breathes;
 The myrtle⁶ sicken'd in a thousand wreaths.
 265 By faint degrees, voice, lute, and pleasure ceased;
 A deadly silence step by step increased,
 Until it seem'd a horrid presence there,

2. A fern whose spikes resemble a serpent's tongue.

3. The vine-covered staff of Bacchus, used to signify drunkenness.

4. In the sense of "natural philosophy," or science. Benjamin Haydon tells in his *Autobiography* how, at a hard-drinking and high-spirited

dinner party, Keats had agreed with Charles Lamb (to what extent jokingly, it is not clear) that Newton's *Optics* "had destroyed all the poetry of the rainbow by reducing it to the prismatic colors."

5. Gnomes were guardians of mines.

6. Sacred to Venus, hence an emblem of love.

And not a man but felt the terror in his hair.
 "Lamia!" he shriek'd; and nothing but the shriek
 270 With its sad echo did the silence break.
 "Begone, foul dream!" he cried, gazing again
 In the bride's face, where now no azure vein
 Wander'd on fair-spaced temples; no soft bloom
 Misted the cheek; no passion to illume
 275 The deep-recessed vision:—all was blight;
 Lamia, no longer fair, there sat a deadly white.
 "Shut, shut those juggling⁷ eyes, thou ruthless man!
 Turn them aside, wretch! or the righteous ban
 Of all the Gods, whose dreadful images
 280 Here represent their shadowy presences,
 May pierce them on the sudden with the thorn
 Of painful blindness; leaving thee forlorn,
 In trembling dotage to the feeblest fright
 Of conscience, for their long offended might,
 285 For all thine impious proud-heart sophistries,
 Unlawful magic, and enticing lies.
 Corinthians! look upon that gray-beard wretch!
 Mark how, possess'd, his lashless eyelids stretch
 Around his demon eyes! Corinthians, see!
 290 My sweet bride withers at their potency."
 "Fool!" said the sophist, in an under-tone
 Gruff with contempt; which a death-nighing moan
 From Lycius answer'd, as heart-struck and lost,
 He sank supine beside the aching ghost.
 295 "Fool! Fool!" repeated he, while his eyes still
 Relented not, nor mov'd; "from every ill
 Of life have I preserv'd thee to this day,
 And shall I see thee made a serpent's prey?"
 Then Lamia breath'd death breath; the sophist's eye,
 300 Like a sharp spear, went through her utterly,
 Keen, cruel, percent,^o stinging: she, as well
 As her weak hand could any meaning tell,
 Motion'd him to be silent; vainly so,
 He look'd and look'd again a level—No!
 305 "A Serpent!" echoed he; no sooner said,
 Than with a frightful scream she vanished:
 And Lycius' arms were empty of delight,
 As were his limbs of life, from that same night.
 On the high couch he lay!—his friends came round—
 310 Supported him—no pulse, or breath they found,
 And, in its marriage robe, the heavy body wound.

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7. Deceiving, full of trickery.