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STRUCTURE AND MEANING IN ENDYMION

by

G. Brian Sullivan

A THESIS

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G. B. S.

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CHAPTER ONE

INTRODUCTION

Keats's Endymion (1818) has from the very beginning been the subject of controversy. In a letter from Benjamin Bailey to John Taylor, the printer of Endymion, Keats's close friend reveals his fears that the poet's first important poem was to be unfairly attacked. Bailey writes (August 29, 1818). "I fear Endymion will be dreadfully cut up in the Edinburgh Magazine (Blackwood's)."¹ The expected attack--clever, contemptuous, and unscrupulous--did appear in Blackwood's Magazine (August, 1818), the work of John Gibson Lockhart, or John Wilson, or both. It amounted to a scathing denunciation of Keats's failings in versification.² It was followed a month later by a review written by John Wilson Crocker, equally caustic, and attacking the poem for its incoherence and lack of meaning.³

The opposite extreme in the contemporary reception of Endymion is represented by Richard Woodhouse, who compared the poem to Shakespeare's earliest work, and expressed his conviction that Keats, "during his life . . . will rank on a

¹The Keats Circle, ed. Hyder E. Rollins (Cambridge, Mass.: Harvard University Press, 1948), II, 34.

²"Cockney School of Poetry," Blackwood's Magazine, III (August 1818), 519-524.

³"Endymion: A Poetic Romance," The Quarterly Review, No. 37 (April 1818), 204-208. This issue did not appear until September 1818.

level with the best of the last or of the present generation; and after his death will take his place at their head."⁴

This was written before the composition of the great odes and before Keats had established a name for himself as a poet. Yet the confusion about Endymion continued. As late as 1853 we find such an acute critic and admirer of Keats as Matthew Arnold writing, "Endymion although undoubtedly there blows through it the breath of genius, is yet as a whole so utterly incoherent, as not strictly to merit the name of a poem at all."⁵

A modern summary of critical opinion on Endymion reveals that the same perplexity has remained: "But the poem as a whole has proved baffling, and critics have invariably dismissed it as an inferior youthful product."⁶ In general two lines of criticism have developed, one arguing that it is a Neoplatonic or transcendental allegory, the other treating the poem as an essentially erotic romance, compounded naively of delicious imagery. In the 1920's the allegorical interpretations of Sir Sidney Colvin, Ernest de Selincourt, and Robert Bridges became the standard interpretation: "a vital, subtly involved and passionately tentative spiritual parable of the poetic soul in man seeking

⁴Keats Circle, I, 56.

⁵"Preface" (1853) to Poems (of Matthew Arnold) (Boston: Ticknor and Fields, 1856), p. 20.

⁶M. A. Goldberg, "Keats' Endymion, I, 1-35," The Explicator, No. 8 (May 1957), XV, No. 49.

communion with the spirit of essential Beauty in the world."⁷ The first to reject the fashionable allegorical interpretation was Amy Lowell; she was later joined by E. C. Pettet and Newell Ford in a three-pronged attack against the whole validity of the allegorical approach. The three were in essential agreement that Endymion's quest for Phoebe represents only an "idealization of sexual love."⁸

Neither of these two lines of interpretation is completely satisfactory, because the first usually forces the meaning in difficult places or ignores important passages, and the second entirely dismisses the problem of structure, which seems central to any reading. I agree with Miss Lowell's objection to the Colvin group's attempt to read

⁷Sir Sidney Colvin, John Keats: His Life and Poetry, His Friends, Critics, and After-Fame (London: Macmillan, 1926), p. 205; The Poems of John Keats, ed. Ernest de Selincourt (London: Methuen and Co., Ltd., 1926), pp. xl-xli, 428, 443-445; Robert Bridges, "A Critical Introduction to Keats," Collected Essays Papers &c. of Robert Bridges (London: Oxford University Press, 1929), IV, 85-93. This interpretation received a Neoplatonic bent through Claude Lee Finney who declared that "the theme . . . is the neo-Platonic quest of immortality" (The Evolution of Keats's Poetry [Cambridge, Mass.: Harvard University Press, 1936], I, 298, and Clarence D. Thorpe (The Mind of John Keats [New York: Oxford University Press, 1926], pp. 57-62) who showed the relation of this general argument to Keats's mental development. Somewhat nearer to the transcendental vein, but still not divergent from the traditional reading, John Middleton Murry said that Endymion is the quest of "something between the perfect type and archetype of Beauty" (The Mystery of Keats [London: P. Nevill, 1949], p. 144).

⁸Amy Lowell, John Keats (Boston and New York: Houghton Mifflin Co., 1925), I, 318; E. C. Pettet, On the Poetry of John Keats (Cambridge [England]: University Press, 1957), pp. 123-202; Newell F. Ford, The Prefigurative Imagination of John Keats (Stanford: Stanford University Press, 1951), pp. 39-86.

abstract transcendental patterns into Endymion. It was not likely that Keats would have been interested in such constructs so early, and the obvious emotional drive of the poem belies any such intellectual concern. On the other hand, the erotic interpretations are often too strained and far-fetched. Ford, for example, analyses the poem in terms of fidelityth-and infidelity-in-love, but admits that his approach has certain holes in it: namely, "the troublesome Glaucus and Scylla episode" and "the ambiguous role of the Indian maiden," in other words, most of books three and four.

Dissatisfied by the confusion produced by these conflicting critical views, one asks for an analysis that answers the questions concerning structure and meaning and concentrates on what the poem offers, rather than rejecting it as the confused product of a confused pen. The problem is to find a coherent, meaningful interpretation of the poem. I intend to show that Endymion is not a confused medley of several artificial minor plots strung together, but a unified legend whose structure is that of the individuation myth. This is my own term derived from the study of Carl Jung's theory on the maturation of the personality. In individuation the center of the personality moves from an identification with the ego and the conscious system to the formation of a new center in the self, the totality of the individual. The myth of individuation is, briefly, the projection of this process into mythological form. This projection most generally takes on the attributes of the hero-myth, in which the

hero is symbolic of the ego, moving by a series of ascending stages through the processes of differentiation and integration to a new synthesis of the conscious and unconscious systems in the totality of the self. My hypothesis is that in Endymion the mythological pattern of the work is consistent with this process of psychic development or individuation.

There is no need for anyone to assume that Keats was consciously writing poetry of the unconscious, nor must I presuppose that he set out intentionally to write such a myth of individuation as I will trace. An explanation of Keats's sustained presentation of the precise patterns adopted more than a hundred years later by Jung's analytical psychology is that the poet precedes the psychologist. The highest truths of civilization were first revealed to man through the myth-maker and the prophet. With this in mind, I hold that Keats by the exigencies of his being and by the intentions of his art constructed a meaningful legend, the complexity and completeness of which can be assessed, I submit, by the methods of my analytical criticism.

The reading I propose approaches Endymion as a psychological myth, almost as an allegory in which the hero's quest is a mythological form of a psychological reality or process that promotes the creative unity of the living organism. The poem works towards its own unity that reflects the oneness which is the goal of individuation. This movement creates or necessitates what I call the unitary experience of the work of art wherein all the characters, patterns, situations, motifs,

are seen to contribute to the one cumulative effect with events and personalities overlapping and combining until the composite is a unity. Such a reading provides the key to a structural unity that all other interpretations have failed to uncover.

My analytical method is near in principle to the recent mytho-Jungian approaches to Endymion by Bernard Blackstone and Robert Harrison.⁹ While these critics supply a welcome precedent for the interpretation I propose, they do not cope with the problems of structure and meaning with even the success of the allegorical school. Blackstone treats Endymion less as a consecutive narrative than as a "storehouse of ideas and images";¹⁰ and though Harrison employs Joseph Campbell (The Hero with a Thousand Faces, 1949) to the best advantage throughout most of his study, he, like Blackstone falls apart in his analysis of book four.

The reading of Endymion I propose is in accord with the two central assumptions of the Colvin group: first, Endymion is an allegory, and second, it shows the quest of a transcendental reality. Beginning with Mrs. F. M. Owen, who laid the groundwork for the traditional interpretation, it was thought of Keats that "the idea which underlies his poetry

⁹Bernard Blackstone, The Consecrated Urn (London and New York: Longmans, Green, 1959), pp. 116-203; Robert Harrison, "Symbolism of the Cyclical Myth in Endymion," Texas Studies in Literature and Language, I (1960), 538-554.

¹⁰Blackstone, p. 116.

most deeply is that of the oneness of all true life."¹¹
 Applying this thought specifically to Endymion, De Selincourt writes that the hero's quest is the development of the poet's soul towards a complete realization of itself.¹² Margaret Sherwood talks about Keats's sense in Endymion of the organic harmony of the universe, the "oneness of life in all things."¹³ Murry says similarly that Endymion's pursuit of essential beauty leads to "communion with the One."¹⁴

My interpretation, like these, is allegorical; it traces a consecutive quest through stages of human development to the attainment of an ideal. My approach is not, however, in the social or moral sphere but on the level of psychology. My conclusion about the meaning of Endymion is very close to what these critics say, especially De Selincourt, whose statement is nearly identical to what I assert. The basic difference between my use of such terms as "self-realization" or "oneness" and the usage of these critics is that they are speaking of a transcendental postulate that exists somewhere outside the man and that he attains to, while I am concerned with a personal and individual reality that man attains in himself, and with the artist's portrayal of such a process.

¹²De Selincourt, p. xl.

¹³Undercurrents of Influence in English Romantic Poetry (Cambridge, Mass.: Harvard University Press, 1934), p. 244.

¹⁴Studies in Keats (Oxford: Oxford University Press, 1930), p. 59.

The Mythological Projection of the Individuation Process

The theoretic basis of the myth of individuation is in the fact that in art, as in religion, folklore, and mythology of all times and in all nations, occur symbols of an archetypal character, consisting of images and perceptible patterns, which have taken on innumerable forms as recurrent motifs, ranging from the most remote conceptions of the primitive to the religious concepts of all civilizations and cultures, including even the dreams, visions, and artistic production of modern individuals. These projections invariably depict the centralizing process or creative production of the new center that Jung calls self, the goal of individuation. The most generally recurring symbols are the shadow, the wise old man, the anima, the animus, the child, and the mother. Combinations of these archetypes are constellated, or represented through projection in visions, works of art, and myths, and produce what I have chosen to call the myth of individuation.

It was Jung who identified the hero with the psychic life-force or libido and showed that the cosmic characteristics of the hero-myth derived from its similarities to the path of the sun, which now stands high at the zenith and then is plunged into deepest night, to rise again in new splendor. The hero's wandering symbolizes the primordial urge for return to the lost mother, a drama enacted daily in the sun's unerring return to the womb of night. Psychologically, the hero represents consciousness, and the dangers that beset the

ego in its development are the fabulous forces that the hero encounters in the underworld; these represent the unconscious that would engulf the heroic espouser of light on his mysterious adventure. Hence, the myth-maker and poet who use myth give voice to an archetypal world; their poems and their myths express the collective unconscious through symbols and symbolic patterns that dramatize the successive transformations which culminate in the teleios anthropos, the complete man. The finest expression of this high-point of existence is in the story of the hero where art and myth have fused the eternal and the ephemeral to depict the creative evolution of the self.

The myth of individuation is characterized by the stages of the transformation process, organized into two parts. In the first part of the individuation myth, differentiation, the hero (ego) separates himself from the devouring embrace of the underworld (mother archetype). First, he submits to a long and blissful period of beatific surrender to the uroboric Good Mother. But this stage in the myth is succeeded by the advent of the instinct of fear which signifies the awakening of the conscious principle in the youthful hero, who must now actively confront the powers of the underworld that threaten to envelop him. In the second part of the individuation myth, integration, the hero, having met and successfully overthrown the underworld forces, must combine with the positive element he has freed. A positive female component is built into the evolving ego by the hero's combination with the captive

princess (anima) now freed from the domination of the mother archetype. The hero's apotheosis and the marriage of the divine pair symbolize the conjunction of the opposites (consciousness and the unconscious) in the higher hermaphroditic unity of the self .

Rudiments of Individuation in the Letters of Keats

The structural pattern of Endymion follows in mythological form the pathway of the evolution of consciousness and the development of personality in the individual, that is, the pattern of differentiation and integration in the individuation myth. This means that Endymion is a form of the "system of Spirit-creation," Keats spoke about in the vale of soul-making letter (April 21, 1819).¹⁵ It implies also that the meaning behind the long and exhaustive wanderings of Endymion is the "grand march of intellect" produced by a "mighty providence [that] subdues the mightiest Minds to the service of the time," which Keats speculates about in the chamber of maiden-thought letter (May 3, 1818--1,282). Additionally, Endymion has the purpose Keats was speaking of in the letter to Shelley (August 16, 1820--11, 322) where he said, "A modern work . . . must have a purpose, which may be the God--an artist must serve Mammon--he must have 'self-concentration' selfishness perhaps."

Though these letters all were written after Endymion their pertinence is secure because they are scientifico-philosophical statements of what Endymion represents mythologically. The assertions in the letters embody in a rational

¹⁵The Letters of John Keats, ed. Hyder E. Rollins (Cambridge, Mass.: Harvard University Press, 1958), II, 102-104. References by volume and page number to this edition are hereafter included in parentheses within the text. To prevent confusion, lower case roman numerals are used to designate volume numbers of the Letters, and capital roman numerals designate references by book number to Endymion.

formula what the poem strives to express in myth. In short, the letters compare to the poem as scientific formulation to myth. The letters probably could not have been conceived before the myth, because the thoughts contained in them seem to have been solidified in the working out of the poem.

Partial justification for the application of my analytical approach to Endymion is in the letters. One of them in particular, the vale of soul-making letter (see appendix), I would like to single out to show the natural compatability between Keats's thought and the aspects of this analysis.

The passage in question is vastly significant for my point of view in this analysis because it shows that Keats had an awareness of essentially the same process that I say is operative in Endymion. Several reasons support my assertion that soul-making for Keats is what analytical psychology understands today as individuation. Keats saw his idea as belonging to a system of thought that reached far back into history: "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"

This historical idea of redemption Keats is discussing is equivalent to the ancient doctrine of the anima mundi which Jung has shown to have relation to his theory of the unconscious. The first hint of this doctrine in the letter on soul-making comes in the distinction Keats makes between Soul and Intelligence. He says, "There may be intelligences or sparks

of divinity in millions--but they are not Souls . . . till they acquire identities, till each one is personally itself." He is concerned with a system of redemption by which the unrealized intelligence becomes a soul, but the intelligence is a "spark of divinity"; in its pure and unwrought form, before it becomes a Soul, the intelligence is, for Keats, God. This notion of the soul enmeshed in matter, of the intelligence that must gain an identity, of the God in man that man himself must redeem, is the doctrine of the anima mundi, which can also be found in Plato's Timaeus, in Plautinus and in Virgil. Sir Herbert Warren thinks that Keats may have adapted his views from "the ancient doctrine of the Anima Mundi expounded by Virgil in the Sixth Aeneid."¹⁶

The modern individuation theory of Carl Jung and the speculations of Keats in the vale of soul-making letter both have their philosophical antecedent in the ancient doctrine of the anima mundi. Keats talked about the process of gaining an identity and he explained what he meant by a simple parable about the operation of the heart, the world, and the intelligence upon one another to make a soul.

I will call the world a School instituted for the purpose of teaching little children to read--I will call the human heart the horn Book used in that school--and I will call the Child able to read, the Soul made from that school and its hornbook.

(11, 102)

¹⁶Sir Herbert Warren, "Keats' Vale of Soul-Making," Nineteenth Century, XCII (1923), 63-69.

This then is the way that one achieves the "bliss peculiar to ones individual existence," and the process by which an intelligence acquires an identity and becomes "personally itself." Soul-making is the same as self-realization, and it is clear that Keats's concern in this letter was with the nature of the process by which an individual becomes aware of his self; hence, his idea is equivalent to Jung's theory of individuation.

There are two other things supporting this contention. The first is Keats's point about the interaction of mind, world, and heart in the formation of an identity which was explained in the school-hornbook parable. Reasoning along similar lines Keats continued:

Do you not see how necessary a world of Pains and troubles is to school an Intelligence and make it a soul? A place where the heart must feel and suffer in a thousand diverse ways! Not merely is the Heart a Hornbook, It is the Minds Bible, it is the Minds experience, it is the test 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.

(11, 102-103)

For a modern statement of the same idea, Erich Neumann in The Origins and History of Consciousness says that the goal of individuation is self-formation the "building up and filling out of a personality which, as the nucleus of all life's activities, uses the objects of the inner and outer worlds as building material for its own wholeness."¹⁷ Keats's heart-

¹⁷trans. R. F. C. Hull (New York: Pantheon Books, 1954), p. 298--hereafter cited as Origins.

hornbook and world-school are the building materials used in soul-making; they are the inner and outer worlds to which the self becomes the center.

The second point that supports my contention about the similarities between Keats's thought and individuation is the stress he places here on the individual nature of the goal of soul-making. He says in the passage just quoted that, as various as the lives of men are, so their souls have what makes them distinct from another, and in this way the world is made up of individual beings. Individuation is the same thing; it also calls for a "coming to selfhood" or "self-realization" for the sake of a complete orientation of personality that makes one individual.

A pertinent reference to this notion of human life as a process of maturation appears in the introductory preface to Endymion:

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, the ambition thick-sighted:¹⁸

In the same preface Keats said that he was fitting himself for verses fit to live. In short, Endymion is the poet's legend of man's psychic striving, his myth of individuation.

What has been posited of the poem to this point will be demonstrated in the remainder of this study through a close

¹⁸ The Poetical Works of John Keats, ed. H. W. Garrod (Oxford: Clarendon Press, 1958), p. 64.

appraisal of the text. My purpose is to elucidate structure and meaning by a systematic disclosure of just how form and content reflect the one overruling pattern of death-rebirth in the individuation myth.

In the chapters that follow, the general outline of my thesis will proceed chronologically according to the four books of the poem. My analysis will strive to show how the pattern of the individuation myth unfolds in Endymion; how the symbolic color is a reflection of the strengthening of consciousness and the evolution of the self; and how the constant forecast and the eventual achievement is wholeness. The two main divisions of the individuation myth are differentiation and integration. Book one is the point of departure; it is as germinal to the individuation myth as the darkness that precedes the making of light is to the creation myth. Books two and three are treated under differentiation. Book four enters into the final part of the discussion of differentiation, but it is discussed for the most part in chapter four with integration.

CHAPTER TWO
THE THOUGHTLESS BEGINNING

Prologue

I submit the following brief summary of Endymion to refresh the reader's memory and facilitate my discussion of the poem. Endymion is a narrative poem of four thousand lines divided equally into four books. The action of book one takes place in Endymion's shepherd kingdom, beginning with a charming pastoral sacrifice to Pan. For most of the first book, Endymion is with his sister, Peona, in her island bower where he tells her his dreams of an unknown goddess. At the end of book one, Endymion sets out on his heroic quest.

The action of book two takes place in the underworld, where Endymion encounters strange wonders and follows a path of gold that directs him to a myrtle chamber containing Adonis. Then follows the Venus-Adonis episode, in which Venus descends to the subterranean bower and conveys Adonis back to earth. Endymion continues on his quest until he is carried by Jove's eagle to a jasmine bower where he meets his unknown goddess. Left alone after her departure, Endymion journeys further and encounters Alpheus and Arethusa before he leaves the underworld at the end of book two.

The action of book three is beneath the sea where Endymion meets the old man Glaucus. Together they perform certain magic tasks and Glaucus tells the story of his love for Circe; this is the Circe-Glaucus sequence. When the tasks

are accomplished, Glaucus becomes a young god and rejoins Scylla who is brought back to life. At the conclusion of the third book, Endymion learns that he is destined for immortality and union with his goddess.

The action of the fourth book returns to the human sphere. Endymion encounters the Indian Maiden and Phoebe, the moon goddess, who both win his love. A starry ride on a black winged horse carries Endymion to the Cave of Quietude; and, descending again to earth, he finds Peona who tries to get him to return to the shepherd kingdom, but he refuses. At the end of the poem the Indian Maiden is transformed into Phoebe and Endymion is spiritualized.

In the original Greek legend of Endymion, the reader will remember, the hero is a beautiful youth loved by Selene (the moon). Authorities vary greatly on how the story is told. Depending on the source, Endymion is described as a king, as a shepherd on Mount Latmos, and as a hunter. The best known story relates that Selene gained perpetual youth and everlasting sleep for Endymion so that her visits to him might be undisturbed. This eternal sleep of Endymion in the original myth becomes the somnambulant condition that Keats's hero displays in the first book. The original myth did not represent more than the original situation, but Keats saw in it the ideal starting point for his first great poem. Keats used the ancient story only as the point of departure for his telling of the whole myth of individuation.

This point of departure is the situation that prevails before the psychic systems are differentiated (i.e. conscious-

ness from the unconscious), and it is symbolized by the uroboros, which is an ancient Egyptian hieroglyph interpreted as the unformed universe, embracing heaven, earth, and stars in embryo. The writings of Paracelsus contain an excellent illustration of this concept.

This common matter of all things is the Great Mystery. Its comprehension could not be prefigured or shaped by any certain essence or idea, neither could it incline to any properties, seeing that it was free at once from colour and from elementary nature. Wherever the ether is diffused, there also the orb of the Great Mystery lies extended. This Great Mystery is the mother of all the elements, and at the same time the spleen of all the stars, trees, and carnal creatures. As children come forth from the mother, so from the Great Mystery are generated all created things, both those endowed with sense and those which are destitute thereof, all things uniformly.¹

The Great Mystery is the same as the uroboros; it is the Great Round, the symbol of the primordial unity containing the opposites. Hence, the uroboros is the most appropriate symbol of the early psychic state in which consciousness is not yet distinct from the unconscious. I call this state the original situation, when to the slumbering ego the world is experienced as all-embracing. At this stage the infantile ego is feebly developed, easily tired, and, from time to time, lifted like an island out of the ocean of the unconscious only to sink back again.

The same primitive stage is depicted by Keats in his famous chambers of life letter (May 3, 1818), where he compares life to a "Mansion of Many Apartments" (1, 275-283). The

¹The Hermetic and Alchemical Writings of Aureolus Philippus Theophrastus Bombalt, of Hohenheim, called Paracelsus the Great. ed. Authur Edward Waite (London: J. Elliott and Co., 1894), II, 294.

first chamber, called the "infant or thoughtless Chamber," approximates the uroboros of pre-consciousness.

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 we are at length imperceptibly impelled by the awakening of this thinking principle within us--

(1, 280-281)

I compare this first chamber to the first book of Endymion. It is an excellent instance of the ego-lessness that lies at the beginning of life. The suggested darkness, the indolence, the reluctance to part with the thoughtless beginning, all contribute to this picture of the original situation. It is the time before the birth of the ego, before the beginning of hero's adventure out into the world. The chamber is dark; it is a place of sleep that precedes the "awakening of this thinking principle"; and it is free from suffering, such as the "Misery and Heartbreak, Pain, Sickness and oppression" confronted in the chamber of maiden-thought. Endymion in book one is in this "infant or thoughtless" chamber, which is the precondition or original situation of the individuation myth.

Aye, even as dead still as a marble man,
Frozen in that old tale Arabian.

(I, 397-399; 403-406)

He is a marble man frozen into stone; he is like "one who on the earth has never stept." This can mean that Endymion is like an unborn embryo. The state of being like "one who on the earth has never stept" is symbolic of the stage when the ego germ is contained in the unconscious. It is the pre-condition of the individuation myth when the hero, who represents the ego, has not yet begun his quest.

While Endymion rests in the island bower with his sister, Peona, he tells about his dreams. These dreams or visions have induced Endymion's listless condition and made him heartsick with love for the goddess who appeared in them:

my head was dizzy and distraught.
Moreover, through the dancing poppies stole
A breeze, most softly lulling to my soul;
And shaping visions all about my sight
Of colours, wings, and bursts of spangly light;
The which became more strange, and strange, and dim,
And then I fell asleep.

(I, 564-572)

The eyes of Endymion, besides his sleep and idleness, symbolize his undeveloped state. Here the visions whirl about him, fade, become more dim, then disappear as he is engulfed in sleep. There is a gradual diminishing of sight, which notably represents the sinking level of consciousness. In another passage Endymion tells how he was smothered in a shower of flowers when his goddess was nearby.

There come upon my face in plenteous showers
Dew-drops, and dewy buds, and leaves, and flowers,
Wrapping all objects from my smothered sight,
Bathing my spirit in a new delight....

(I, 899-902)

Eyes signify consciousness; they tell us what degree of awareness a person has. Endymion's "smothered sight" is here indicative of unconsciousness. Endymion is possessed by the unconscious; his eyes are blinded by the flowers which, as vegetative symbols, are emblematic of the earthly, maternal unconscious.

Earlier in the poem, during the discussion on the after-life, Endymion does not participate, because he is off in a swoon and his eyes are closed.

Thus all out-told
Their fond imaginations,--saving him
Whose eyelids curtain'd up their jewels dim,
(I, 392-394)

Again the significance is that his eyes are curtained up, just as the nascent ego consciousness is contained in the unconscious before it begins its developmental process.

In the moments preceding Endymion's first dream of his goddess (I, 572f) he was assailed by visions which fade and become dimmer until they are lost in an indistinct whirl (I, 571). Following the dream he is gripped by a grim mood that makes everything dark and sickening:

--all the pleasant hues
Of heaven and earth had faded: deepest shades
Were deepest dungeons; heaths and sunny glades
Were full of pestilent light; our taintless rills
Seem'd sooty, and o'er-spread with upturn'd gills
Of dying fish.

(I, 691-696)

Nature's most innocent creatures seem "missioned to knit/My soul with under darkness" (I, 700-701). The sunlight and the crystal streams appear as "pestilent light" and soot-clouded water to the weakened Endymion. By this clever manipulation of images, Keats produces the impression of a low level of

consciousness in his hero. Endymion is unaware of the world; a trance holds him by bands he is too weak to break.

What I have been demonstrating thus far is how the character of the imagery and the nature of the hero in the first book of Endymion correspond to the condition of the infantile ego's original situation. Next, I will continue to develop this same idea in my analysis of the relationship between Endymion and Peona.

Beatific Surrender to the Uroboric Good Mother

In the first book, Peona is the uroboric Good Mother, a projection of the elementary character of the mother archetype.⁴ Endymion's relationship to Peona, his sister, is a beatific surrender to the Good Mother. This is a reflection of the ego's dependence on the unconscious in the uroboric stage. Neumann calls this phenomenon "uroboric incest," meaning the ego's tendency to dissolve back into the unconscious.⁵

The maternal aspect of Peona is evident from when she first appears.

Who whispers him so pantingly and close?
Peona, his sweet sister; of all those,
His friends, the dearest. Hushing signs she made,
And breath'd a sister's sorrow to persuade
A yielding up, a cradling on her care.
Her eloquence did breathe away the curse:
(I, 407-412)

She arrives suddenly, as out of nowhere; she whispers and makes hushing gestures. She resembles a mother who dutifully hurries to the needs of her child. She persuades Endymion to

⁴Great Mother, p. 37-38. The mother archetype has two characters--elementary and transformative. The characters are conceptions of the reflecting consciousness, having their foundation in the symbolism of the mother archetype. They are ordering principles of consciousness and correspond to psychic trends. When I speak of the elementary character, I am referring to that tendency of the unconscious which seeks to dissolve the ego and consciousness. The transformative character (anima), on the other hand, fascinates but does not obliterate the nascent ego; it sets the personality in motion, produces change and ultimately transformation. We can see this in the effect of Phoebe, who is an anima figure, upon Endymion. It is she who draws him on through all the trials of the underworld to his ultimate transformation.

⁵Origins, p. 277.

yield to her assistance, and in comparison he is no more than a small child or an infant who passively accepts a "cradling on her care." He docilely follows her to the island bower or is led, rather, as one who could not find his own way.

She led him like some midnight spirit nurse
Of happy changes in emphatic dreams,
Along a path between two little streams,--
Guarding his forehead, with her round elbow,
From low-grown branches, and his footsteps slow
From stumbling over stumps and hillocks small;
Until they come to where these streamlets fall, . . .
Into a river, clear, brimful, and flush
With crystal mocking of the trees and sky. . . .
Peona guiding, through the water straight,
Towards a bowery island opposite;
Which gaining presently, she steered light
Into a shady, fresh, and ripply cove,
Where nested was an harbour, overwove
By many a summer's silent fingering;

(I, 413-419; 421-422;
427-432)

Endymion's entry into Peona's bower is symbolic of the hero's surrender to the Good Mother; it is uroboric incest; it is regression on the part of a still weak and undeveloped ego; it is the original situation which obtains before the start of the individuation myth. Peona leads Endymion carefully along a forest path between two streams which fall eventually into the deep river. There is a symbolic connection between the two rills and Endymion and Peona. The streams provide an image of the regression or return of Endymion to the mother:

these streamlets fall,
With mingled bubblings and a gentle rush,
Into a river, clear, brimful, and flush....

(I, 419-421)

Peona and Endymion together constitute a hermaphroditic combination of the two elements, unconscious and consciousness, with the unconscious predominating. Seen correctly, they are

a single image of the undeveloped psyche, which like these two streams, is pursuing a regressive course.

The island itself is a womb, surrounded by water and containing Endymion who slumbers there in pleromatic bliss. The description of the bower is profuse in vegetation imagery which links it to the uroboric phase.

So she was gently glad to see him laid
Under her favourite bower's quiet shade,
On her own couch, new made of flower leaves,
Dried carefully on the cooler side of sheaves
When last the sun his autumn tresses shook,
And the tann'd harvesters rich armfuls took.
(I, 436-441)

Endymion is passive; he is laid beneath the quiet shade; he does not lay himself down. The couch is Peona's own and it is made of flower leaves. The associations with the harvest heighten the vegetation imagery, and the fact that it is Peona's own couch makes it a telling symbol of uroboric incest.

There is another important vegetation image in this passage describing Endymion's visit to the bower. Peona is likened to a tree, which is an unmistakable mother-symbol.⁶

And as a willow keeps
A patient watch over the stream that creeps
Windingly by it, so the quiet maid
Held her in peace!

(I, 446-449)

The picture presented here reminds me of the Egyptian goddess Nut who is sometimes represented as a tree, but she is also commonly shown as an all embracing figure that hovers over and contains the diminutive pharaoh.⁷ Similarly, Peona is a maternal figure who, like a willow, leans over and shelters the

⁶ Great Mother, p. 48.

⁷ For an example of this, see illus. 92 in Great Mother, which shows a sarcophagus lid stone from the xxx dynasty.

sleeping Endymion.

This vegetation imagery emphasizes the uterine character of Peona's couch and bower. The arbor which contains them is nested in a shady cove (I, 430). This characteristic element of containment is again emphasized by the fact that the island is surrounded by water, that the cove is within the island, that the arbor is nested within the cove, and that the couch on which Endymion lies is in a bower that is overwoven by vines and leaves that shade and shelter him in his drowsiness.

From the moment when Peona encounters Endymion (I, 407), to the point where he falls asleep in her bower (I, 442), Endymion is in every respect the symbol of the primitive ego wrapped in the watery abyss of the unconscious. His own psychosomatic state reflects it and the helplessness of his condition suggests the infantile stage.

Soon was he quieted to slumbrous rest;
But, ere it crept upon him, he had prest
Peona's busy hand against his lips,
And still, a sleeping, held her finger-tips
In tender pressure.

(I, 442-446)

"Busy hand" suggests the mother taking care of her baby, and Endymion, pressing Peona's fingers to his lips is like the infant fondling his mother's hand. The phrase "tender pressure" and Endymion's exceedingly passive condition (sleep "creeps upon him"; he does not "fall asleep") are also indications of the uroboric phase. Later, Peona's couch is called a "bowery nest" (I, 539) which suggests Endymion's infantilism and the archetypal nature of the bower which contains, shelters, and protects him as though he were an egg in a nest. Similarly,

the following lines imply the maternal nature of Peona. She is compared to a dove whose wings beautifully embrace and cover Endymion.

He said: 'I feel this thine endearing love
All through my bosom: thou art as a dove
Trembling its closed eyes and sleeked wings
About me.

(I, 466-469)

Securely enveloped in this infant contentment, Endymion sleeps quietly, and, like a mother, Peona keeps watch over him.

Endymion is contained in the great womb of sleep in the same way that, before thought, consciousness was held slumbering in the great sea of the unconscious.

O magic sleep! O comfortable bird,
That broodest o'er the troubled sea of the mind
Till it is hush'd and smooth!

(I, 453-455)

This sleep marks the ego's complete surrender to the unconscious. Sleep is a "comfortable bird" whose sheltering wing contains the sleeper:

who, upfurl'd
Beneath thy drowsy wing a triple hour,
But renovates and lives?

(I, 461-463)

The reader recalls that the same metaphor was applied to Peona (I, 467) who is the dove embracing Endymion with her wings. Peona and Sleep are fundamentally the same reality or different aspects of the same reality; both are the Good Mother who retains the slumbering ego in the depths of the unconscious. Peona hangs above the sleeping Endymion while he rests and she weeps over him. Refreshed and changed by sleep, he has become docile to Peona's suggestions. Her love has drawn him away from his dream of an immortal love. Her "sisterly affec-

tion" and tender tearfulness have won him over.

In this regressive stage, Endymion lets himself become dependent on Peona, and he resolves to remain identified with the group:

I will once more raise
My voice upon the mountain-heights; once more
Make my horn parley from their foreheads hoar:
Again my trooping hounds their tongues shall loll
Around the breathed boar: again I'll poll
The fair-grown yew tree, for a chosen bow:
And, when the pleasant sun is setting low,
Again I'll linger in a sloping mead
To hear the speckled thrushes, and see feed
Our idle sheep.

(I, 477-486)

These are the banal occupations of the shepherd nation and a way of life immeasurably beneath the epic journey "for the world's dusky brink" that leads him to immortality. To hunt and to tend for sheep is to ignore immortal longings. Though it appears manly and alive for Endymion to scale mountains and to follow the hunt, these actions only retain him in his shepherd kingdom, while his departure from such a course will make him a god. To allow himself to be temporarily blinded as he is by Peona, is part of Endymion's regression. By remaining a shepherd, he will be absorbed by the group. The individual's struggle to separate himself from the group is like the ego's struggle for differentiation.⁸ And by Endymion's eventual severance of himself from his sister and from the tribe, he becomes the symbol of the ego in battle for emancipation.

Peona is encouraging Endymion to be satisfied with collective wholeness (i.e. the shepherd nation or selflessness)

⁸Origins, p. 269.

and not to strive for individuality, which she calls a dream:

... 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?

(I, 757-760)

Such a dream as Endymion's, which seeks to possess an immortal love, or rather to possess his own immortal part, his own self, is a dream that is opposed to the will of the species because it is directed at becoming separate, at achieving an identity rather than remaining an undifferentiated part of the collective or an anonymous nonentity. Peona offers him "noble life" and "high-fronted honour" as if these were supreme goals, but if we analyse them, these are mere collective values and transitory, not individual and lasting. She speaks of the "entrusted gem of high and noble life," which, by the word "entrusted," suggests the predominance of the group and the temporality of these collective values, not the everlasting gem which symbolizes the permanence and immortality of self.

The wish of Peona to retain Endymion in the shepherd sphere is a source of conflict between Endymion and Peona that causes him to awaken from his lethargy. This conflict is the initial stage in the differentiation of the ego from the enveloping unconscious. In Keats's description Endymion manifests the awakening of the consciousness when he seems to grow suddenly awake and receive an influx of life.

Hereat the youth
Look'd up: a conflicting of shame and ruth
Was in his plaited brow: yet his eyelids
Widened a little
He seem'd to taste a drop of manna-dew,
Full palatable; and a colour grew
Upon his cheek, while thus he lifeless spake.

(I, 76-763; 766-768)

A Fellowship with Essence

While Endymion was going through the press, Keats realized that an explicit statement of theme was necessary. In a letter to his publisher, John Taylor (January 30, 1818), the author wrote:

You must indulge me by putting this in for setting aside the badness of the other, such a preface is necessary to the Subject. The whole thing must I think have appeared to you, who are a consecutive Man, as a thing almost of mere words--but I assure you that when I wrote it, it was a regular stepping of the Imagination towards a Truth. My having written that Argument will perhaps be of 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--
(11, 218-219)

Keats is referring to a revision that begins "Wherein lies happiness?" (quoted above). The writing of these lines, says Keats, ". . . will perhaps be the greatest Service to me of any thing I ever did." They were "a regular stepping of the Imagination towards a Truth," vastly more than a thing "of mere words." It is difficult to say exactly what Keats meant by "fellowship with essence," but it is clear by this letter that the passage was intended as the argument for Endymion and that the verses were very important to Keats, an importance that seems to extend beyond the poem.

If these lines were to be of the greatest service to Keats of anything he ever did, the likelihood is that they represent more than the working out of the key to a Neoplatonic allegory as Finney would have us believe. I suggest that "fellowship with essence" means the same as self-realization, or the discovery of the true meaning of one's existence. This is the

kernel of truth Keats had uncovered in his "regular stepping of the Imagination towards a Truth." The search for a "fellowship divine" is like the integration of the personality in individuation, which involves joining the ego with the "divine" component of the self. Fellowship with essence is equivalent to becoming "full-alehemiz'd, and free of space" (I, 780), Endymion says. This is perhaps the key, because the process of alchemy is analogous to individuation, as Jung has amply proved through a lifetime of research. The secret of alchemy is embedded in the accumulated symbolism centered on the lapis, or philosopher's stone, and "has a more or less direct relation to what we know in psychology as the process of individuation."⁹

To be "full alehemiz'd" means simply to become transformed. The myth of individuation is the record of the transformations man undergoes in his individual evolution of self. A close examination of the passage that follows Keats's reference to alchemy will reveal the clear projection of the image of self.

Behold
 The clear religion of heaven! Fold
 A rose leaf round thy finger's taperness,
 And soothe thy lips: hush, when the airy stress
 Of music's kiss impregnates the free winds,
 And with a sympathetic touch unbinds
 Aeolian magic from their lucid wombs:
 Then old songs waken from enclouded tombs;
 Old ditties sigh above their fathers grave;
 Ghosts of melodious prophecyings rave
 Round every spot where trod Apollo's foot;
 Bronze clarions awake, and faintly bruit,
 Where long ago a giant battle was;
 And, from the turf, a lullaby doth pass
 In every place where infant Orpheus slept.

⁹Carl G. Jung, The Integration of the Personality, trans. Stanley Dell (New York and Toronto: Farrar & Rhinehart, Inc., 1939), p. 268.

Feel we these things?--that moment have we stept
 Into a sort of oneness, and our state
 Is like a floating spirit's. But there are
 Richer entanglements, enthrallments far
 More self-destroying, leading, by degrees,
 To the chief intensity: the crown of these
 Is made of love and friendship, and sits high
 Upon the forehead of humanity.
 All its more ponderous and bulky worth
 Is friendship, whence there ever issues forth
 A steady splendour; but at the tip-top,
 There hangs by unseen film, an orb'd drop
 Of light, and that is love!

(I, 780-807)

The magical effect of music brings man "into a sort of oneness, and our state is like a floating spirit's" (I, 796-797).

Floating spirits are necessarily free of space. So to be full alchemized means to be like a floating spirit who steps into a "sort of oneness" (I, 796). It is clear then that fellowship with essence likewise means oneness, the objective of individuation.

The alchemical blending into a oneness is developed further by the visual impression of love expressed by Keats in this vastly significant passage. He describes a process of self-destroying enthrallments, leading to the chief intensity, which is visualized as an orb'd drop of light, which he calls love.

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.

(I, 810-815)

The meaning of "self-destroying" (I, 799) here is the destruction of the old self, which is ego-centered, for the sake of the new self which is self-centered. The notion of "self-

destroying" is equivalent to what is called in alchemy the separatio or solutio which means the decomposition of the original matter into elements.¹⁰ The solutio is at the beginning of the process, and it is followed by succeeding stages which culminate in the production of the lapis. Keats writes that these self-destroying entanglements lead by degrees to the chief intensity; the words "degrees" and "intensity" do actually suggest heat or flame, making it easy for me to draw parallels between the meaning here and ascension in the flame, or transmutation in the alchemical heat.

The climax or goal is two-fold: its more ponderous part is friendship, while love, the higher part, is more subtle and located at the tip-top. A "steady splendour" issues forth from friendship, but love is a radiant orb of light. This duality between lightness and heaviness, upper and lower, brighter and darker corresponds to the very nature of the lapis itself, which is compounded of two diverse elements and generally referred to as hermaphroditic in the sense that it is the unity of antinomies.¹¹

Love is a magnificent orbéd drop that is suspended by an unseen film, recalling the phrases "floating spirit" and "free of space," which add to this passage the alchemical associations I have pointed out before. Since the orb is a radiant drop that hangs in space, it is equivalent to what it

¹⁰Carl G. Jung, "Psychology and Alchemy," trans. R. F. C. Hull, The Collected Works of C. G. Jung, XII (New York: Pantheon Books, 1953), 250.

¹¹Ibid., 253.

is to "shine full alchemiz'd, and free of space." The related notion of oneness is inherent in the combination, the melting, and the blending with the orb that progresses until, in Endymion's words, "we blend, mingle, and so become a part of it" (I, 810-11).

He says that with nothing else can our souls interknit so "wingedly" (I, 813). This is a peculiar word: it sounds like "willingly," and this is probably part of Keats's meaning; but "wingedly" also reinforces the alchemical reading, because the wings with the orb of light combined is a lapis.¹² The combination nourishes "life's self" by its proper pith, "and we are nurtured like a pelican brood" (I, 814-815). By a series of self-destroying phases, the process that leads to the chief intensity, to the fellowship with essence, culminates in a self-nourishing climax which is dramatized fully in the individuation myth. Endymion's entry into the underworld in book two is a form of such self-destruction, as are the two mythological sequences upon Adonis and Glaucus, but, as I will demonstrate later, each of these self-destructions is accompanied by a corresponding rebirth or self-nourishing until the highest intensity is reached by Endymion at the end of book four in his apotheosis and union with the goddess of immortal life.

The sunset at the close of book one (I, 988) looks ahead to Endymion's own descent into the underworld and emphasizes the cosmic character of the heroic journey that lies before him. This is the beginning of the heroic night-sea journey or

¹²Ibid., 193. See figs. 22, 54, 208.

dark night of the soul that precedes illumination; and Endymion's departure from the island bower is a birth marking the ego's emergence from the pleroma of its early state.

CHAPTER THREE

DIFFERENTIATION

My discussion of the first part of Endymion viewed the book as the symbolic portrayal of the germinal ego's containment in the great round of the uroboros. Endymion's separation from the uroboros was the first act of the hero; now he is faced by a tortuous series of adventures in earth, air, and water that culminate in a fiery transformation to immortality. The theme of book one is the birth of the hero. The theme of the remainder of the poem is death and rebirth.

The beginning of the active struggle of the hero to rise above the dangerous powers that might engulf him is in the second book, and this part of the hero-myth is the dragon-fight, Neumann's term for the hero's descent to the underworld and confrontation of the dark powers there that seek to overthrow him. The hero experiences a kind of death by his descent into the netherworld, and a corresponding rebirth by his emergence therefrom. Hence, the three main components of the dragon-fight--hero, dragon, and treasure--each occupy stages in the overruling death-rebirth pattern. The completion of the pattern is in book four with the apotheosis of Endymion. This coincides with the end of the individuation myth.

In this section on the epic journey, I will attempt to demonstrate the unity that governs books two and three of Endymion, the most problematical portions of the poem, by examining each of the three components of the dragon-fight as

they relate to the individuation myth. My intention is to offer sufficient evidence to enable the reader to judge for himself the validity of the conclusions.

The Hero and Mandala Symbol

The first consideration of this section is the nature of Endymion--what kind of hero is he? The urge and compulsion to self realization is a natural law and thus of invincible power, even though its effect, at first, is insignificant and improbable.¹ In mythological projection these two qualities become the child hero whose invincibility and abandonment correspond to the inevitability of nature's law and the insignificance of the beginning of the individuation process. Endymion bears all of the essential features of the child-motif.² To demonstrate this, I will examine first the characteristics and functions of Endymion and then the symbolic color and imagery of the poem which support this contention.

When Endymion enters the underworld, his aloneness and isolation are pronounced:

he began to thread
All courts and passages, where silence dead
Rous'd by his whispering footsteps murmured faint:
And long he travers'd to and fro, to acquaint
Himself with every mystery, and awe;
Till weary he sat down before the maw
Of a wide outlet, fathomless and dim.

(II, 266-272)

He sits before the dark maw of a fathomless and dim outlet. The darkness lurking with shadows and wonders is a symbol of the unconscious. It is the horror vacui of the unconscious

¹ Carl G. Jung and C. Kerényi, Essays on a Science of Mythology, trans. R. F. C. Hull (New York: Pantheon Books, 1950), p. 124.

² The child-motif is discussed in "The Psychology of the Child-Archetype" and "The Special Phenomenology of the Child-Archetype," two excellent essays by Jung in Essays on a Science of Mythology.

that would readily swallow him up. Keats's use of the word "maw" clearly suggests the threat of being devoured. This isolation and abandonment is a principal characteristic of the child-motif.

Endymion's aloneness is pronounced throughout his quest in the underworld.

Ah, 'tis the thought,
The deadly feel of solitude: for lo!
He cannot see the heavens, nor the flow
Of rivers, nor hill-flowers running wild
In pink and purple chequer, nor, up-pil'd
The cloudy rack slow journeying in the west,
Like herded elephants; nor felt, nor prest
Cool grass, nor tasted the fresh slumberous air;
But far from such companionship to wear
An unknown time, surcharg'd with grief, away,
Was now his lot.

(IV, 283-293)

He is an "exil'd mortal" (II, 317) abandoned to strange and wild wonders.

So temper'd, out he stray'd
Half seeing visions that might have dismay'd
Alecto's serpents; ravishments more keen
Than Hermes' pipe, when anxious he did lean
Over eclipsing eyes: and at the last
It was a sounding grotte, vaulted, vast,
(II, 873-878)

In Jung's description sometimes the "child" looks more like a child-god, sometimes more like a young hero. Whatever his appearance, the characteristics of abandonment and threatening dangers are always present.³ The motifs of "insignificance," exposure, abandonment, and danger, try to show how precarious is the psychic possibility of wholeness, that is, the enormous difficulties to be met with in attaining this

³My discussion of the child-motif in this and the following paragraph is based on Jung and Kerényi (see note 1 above), pp. 117-122.

These thoughts on the past amplify the sense of loneliness and introduce a related feature of the child's abandonment. Since Endymion is evolving towards independence, he must detach himself from his origins. Hence, the abandonment he experiences is a necessary condition of his quest. My understanding and interpretation of his aloneness is that, as bringer of light or changer of consciousness, Endymion overcomes darkness, which is to say that he overcomes the earlier unconscious state. Higher consciousness, or knowledge going beyond what we are conscious of at the moment, is the equivalent of being all alone in the world. This loneliness expresses the conflict between every bearer of higher consciousness and his surroundings. Endymion's solitude is symptomatic of higher consciousness.

The child's abandonment symbolizes the early condition of the personality in its evolution towards the self. Keats's poetry in this section possesses a remarkably psychological element which is important to notice. At the beginning of his quest, the solitary wanderer, still amazed by the wonders that confront him, pauses.

And thoughts of self came on, how crude and sore
The journey homeward to habitual self!
A mad-pursuing of the fog-born elf,
Whose flitting lantern, through rude nettle-briar,
Cheats us into a swamp, into a fire,
Into the bosom of a hated thing.

(II, 275-280)

This might be the sudden announcement, at the beginning of the individuation myth, of the hero's search for self. The "mad-pursuing" of this "fog-born elf" leads Endymion through all the marvels and perils of his quest to culminate finally in his apotheosis and triumph which symbolize the attainment of the goal of self. Several lines later Keats continues,

What misery most drowningly doth sing
 In lone Endymion's ear, now he has raught
 The goal of consciousness? Ah, 'tis the thought,
 The deadly feel of solitude....

(II, 281-284)

The maturation process is implicit here. Endymion has "raught the goal of consciousness"; this is the initial differentiation of the ego from the unconscious. The phrases "goal of consciousness" and "journey homeward to habitual self" approximate the pattern of individuation. The goal of consciousness, achieved in its first stage in book one, will be pursued until differentiation is completed in book three; then the goal of life is beyond consciousness. The search for self is equivalent to the quest for immortality and the "journey homeward to habitual self" has its mythological equivalent in Endymion's pursuit of Phoebe and apotheosis. Whereas the separation from Peona and the successful emergence from the underworld is differentiation, the union with Phoebe and return to the Cave of Quietude is integration. This passage contains in germ the larger movement of the poem as a whole.

The next characteristic of the child-motif is the child's invincibility as manifested by Endymion. The wanderer is guided and protected throughout his adventures by a power that guarantees his triumph. He is shielded from dangers:

And down some swart abysm he had gone,
 Had not a heavenly guide benignant led
 To where thick myrtle branches, 'gainst his head
 Brushing, awakened:

(II, 376-379)

Venus tells him that a benevolent hand guides him.

Endymion! one day thou wilt be blest:
 So still obey the guiding hand that fends
 Thee safely through these wonders for sweet ends.
 (II, 572-574)

A magical vein of gold studded with diamonds leads him through
 the dark earth.

Aye, millions sparkled on a vein of gold,
 Along whose track the prince quick footsteps told,
 With all its lines abrupt and angular:
 Out-shooting sometimes, like a meteor-star,
 Through a vast antre; then the metal woof,
 Like Vulcan's rainbow, with some monstrous roof
 Curves hugely: now far in the deep abyss,
 It seems an angry lightning, and doth hiss
 Fancy into belief: anon it leads
 Through winding passages.

(II, 226-235)

The pathway to self, according to Jung, is a longissima via. It is made up of fateful detours and wrong turnings. It is a snakelike path "that unites the opposites, reminding us of the gliding caduceus, a path whose labyrinthine twists and turns are not lacking in terrors."⁴ Endymion follows the diamond path (II, 608, 651) through the dangers that threaten him in the underworld; it adds to his invincibility. These supernatural forces that are allied for his success, point to the strength of the urge to self-realization. When Endymion faces his first task Glaucus says:

... first undo
 This tangled thread, and wind it to a clue.
 Ah, gentle! 'tis as weak as spider's skein;
 And shouldst thou break it--What, is it done so clean?
 A power overshadows thee!

(III, 755-759)

This invincibility and power is a mythological statement of the psychic fact that the drive for self-realization is so strong as to enforce an inability to do otherwise, because all

⁴"Psychology and Alchemy," Coll. Works, XII, 6.

of nature cries out for it, equipping one with all the natural and instinctive forces.⁵ The inevitability of nature's law in the drive for individuation is objectified in the mythic hero's supernatural power. Joseph Campbell writes:

The hero is covertly aided by the advice, amulets, and secret agents of the supernatural helper whom he met before his entrance into this region. Or it may be that he here discovers for the first time that there is a benign power everywhere supporting him in his super-human passage.⁶

There are two other characteristics of the child-motif, which, though present in Endymion, do not have the same prominence as the hero's abandonment and invincibility. These two are hermaphroditism and futurity. In this context, hermaphroditism means a psychological union of antinomies--i.e., the combination of consciousness and the unconscious. Mythologically this becomes the semi-divine figure, partly divine and partly human. I have already indicated this duality in Endymion. Another reference to it is when Endymion comes to the jasmine bower at the lowest depth of the underworld. He says:

shall I be left
So sad, so melancholy, so bereft!
Yet still I feel immortal!

(II, 684-686)

The two natures, divine and human, are in conflict; they do not have the balance and synchronism of the systems that is later achieved when Endymion reaches his goal.

The hermaphroditism of Endymion is symbolized by the Alpheus-Arethusa sequence (II, 916-1017). At the end of book

⁵Jung and Kerényi, p. 124.

⁶The Hero with a Thousand Faces. (New York: Pantheon, 1949), p. 97.

two a rushing torrent of water gushes near Endymion from the vault above. This stream is two; both Alpheus and his beloved Arethusa are intermixed in it and cascading deeper into the underworld. They represent obviously the symbolic blending of male and female which characterizes the hermaphrodite. Endymion's prayer for them to his goddess is a prayer for himself:

'I urge
Thee, gentle Goddess of my pilgrimage,
By our eternal hopes, to soothe, to assuage,
If thou art powerful, these lovers' pains;
And make them happy in some happy plains.'
(II, 1013-1017)

This signifies the urge to join the opposites in the totality of the self.

The child's futurity is not so much a characteristic of an attribute, as it is an explanation of what the child signifies. The occurrence of the child-motif in the myth of individuation signifies as a rule an anticipation of future developments. The child, it may be said, "paves the way" for a future change of personality. In the individuation myth it anticipates the figure that comes from the synthesis of conscious and unconscious elements in the personality. It is therefore called by Jung a unifying symbol which unites the opposites; "a mediator, bringer of healing, that is, one who makes whole."⁷ Because it has this meaning, the child-motif is capable of numerous transformations. It can be expressed by roundness, the circle or sphere, or else by the quaternity which is another form of wholeness. Jung calls the conscious-

⁷Jung and Kerényi, p. 115.

ness-transcending wholeness, that both the child and these symbols represent, self.⁸ The most perfect of all the symbols of self is the mandala. This is a comprehensive term for all circle, sphere, or quaternity symbols. "Mandala" means "circle," or "magic circle"; its original usage was in Lamaism and also in Tantric yoga as a yantra or aid to meditation.⁹ Its symbolism includes--to mention merely the most important forms--all concentrically arranged figures, round or square patterns with a center, also radial or spherical arrangements. Because of the emphasis placed on the center, the mandala image refers directly to the new center (i.e. self) as it comes into consciousness.¹⁰

The mandala does two things in Endymion; it amplifies the meaning of the child-motif, and even after the child takes on the archetypal forms of the hero-myth, which is the next development of the poem, the mandala continues to symbolize and predict the formation of the new center of personality that constitutes individuation.

The mandala recurs throughout Endymion, as an image of wholeness, and forms a cohesive pattern which aids in unifying the poem. In book four Endymion and the Indian Maiden sit beneath a tree, absorbed meditatively in a "hazle cirque of shedded leaves," which surrounds them (IV, 769). At the end of the third book "a sudden ring of Nereids" encircle the sleeping Endymion (III, 1013-1014). In book two his fancy

⁸Ibid.

⁹"Psychology and Alchemy," 91

¹⁰Ibid., 41.

carries him aloft in his goddess's chariot and he marvels, "How tremulous-dazzlingly the wheels sweep around their axle!" (II, 189-190). In book one Endymion describes the flowers he once brought Peona: "Like vestal primroses, but dark velvet edges them round, and they have golden pits" (I, 874-875). Near the end of the poem he revisits a place of his childhood where upon a tree: "A crescent he had carv'd, and round it spent his skill in little stars" (IV, 788-789).

A mandala that is intimately connected with the child-motif occurs in one of the most delicate and acutely gentle passages in the poem. Endymion had been wandering alone and he sits for ease beside a chill brook in the shade of wild roses:

a wild rose tree
Pavillions him in bloom, and 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,
For with wide eye he wonders, and smiles oft!
(II, 55-63)

Jung says that sometimes the child appears in the cup of a flower as the center of a mandala.¹¹ The golden butterfly is a form of the child archetype. Later in the poem, Endymion identifies himself with the butterfly; he says, "I have been a butterfly, a lord" (IV, 937), and several lines later repeats, "Ha! I said, king of the butterflies" (IV, 951-952). The meaning is that Endymion himself was held within the bud and his destiny now begins to unfold. His whole fate of birth, death, and rebirth is in the strange character he reads

¹¹ Jung and Kerényi, pp. 108-109.

on the butterfly which in Christian iconology symbolizes these transformations. The symmetrical rose with the butterfly in its center is a mandala, symbolizing self. The butterfly symbolizes the transformations that lead up to self. The identification of Endymion with the butterfly shows that he will be transformed and predicts the apotheosis which concludes the poem. The child-motif is implicit in the birth-like appearance of the butterfly from the rose. Hence, artistically, thematically, symbolically, and psychologically the butterfly-rose mandala is vastly significant even to the extent that one's efforts to estimate it are inadequate.

Every mandala listed above gave characteristic emphasis to the center: the center of the circle of leaves; Endymion in the ring of nereids; the wheels around the axle; the golden pit of the flower; and the crescent among the stars all stressed the center. These form part of a unifying chain of symbols predicting the formation of the new center of personality which is the self.

Additional mandalas are the sphere, the jewel, and the crown; these are more articulate as to the nature of the reality they symbolize. One of the most striking images in the poem is the appearance of the jewel as a symbol of the self shortly after Endymion enters the underworld. He follows the longissima via through several dim passages and suddenly:

Chilly and numb
His bosom grew, when first he, far away
Descried an orb'd diamond, set to fray
Old darkness from his throne: 'twas like the sun
Uprisen o'er chaos: and with such a stun

Came the amazement, that, absorb'd in it,
He saw not fiercer wonders-

(II, 243-249)

As Endymion earlier saw himself in the butterfly-rose mandala which forecasted the nature of his quest, so he now sees himself in the diamond mandala which forecasts the nature of the goal: its hardness stands for the indestructability of self, and the indissoluble fusion of the conjoined opposites. It predicts the ultimate joining of Endymion to his self.

The diamond is a projection of the child archetype; it is one of the parallel forms I noted above. It hangs utterly alone over the abyss, suggesting the isolation of the child; Endymion is absorbed in it, suggestion the identity of the two. The diamond is there "to fray old darkness from his throne." Endymion also will conquer darkness by his underworld struggle, and this is precisely the task of the child-hero, who, according to Jung, successfully "overcomes the monster of darkness: the long-hoped-for and expected triumph of consciousness over the unconscious."¹²

The comparison to the sun uprisen and alone over chaos suggests Endymion who is abandoned amid a chaos; his entire tale of wandering is comparable to the sun who wanders in his heaven, dies in the sea, and arises again reborn; every day repeating the pattern of birth, death, rebirth. Like the sun, in book two, Endymion wanders in the under-realm; in book three he is beneath the sea and seems to die (III, 1011-1013); and in book four he is reborn a god. I will discuss rebirth at length in the section that follows; here I would only point

¹²Jung and Kerényi, p. 119.

out that the comparison with the sun serves to link Endymion with the mandala, meaning that he and the diamond are the same. It is not surprising that this symbol of the accomplished goal appears at the beginning of the quest, because the symbols of wholeness frequently occur, according to Jung, at the beginning of the individuation process; indeed sometimes they belong to the first dreams of early infancy.¹³ In connection with this last point I must include Endymion's words near the conclusion: "I did wed myself to things of light from infancy" (IV, 957-958).

Another mandala is the palace of Neptune, described at the end of Endymion's term beneath the sea; it is said to form a great "golden sphere" (III, 887) by the reflection of the golden dome in its glass-like floor. "A light as of four sunsets" (III, 877) blazes from north, south, east, and west, forming a magnificent quaternity; and precious gems glitter everywhere:

diamond gleams, and golden glows
Of amber. . . .
still the splendour gradual swell'd.
Rich opal domes were seen, on high upheld
By jasper pillars, letting through their shafts
A blush of coral.

(III, 837-838; 840-843)

In the midst of all this splendor overwhelmed and contained, as it were, in an immense jewel is Endymion:

The palace whirls
Around giddy Endymion; seeing he
Was there far strayed from mortality,

(III, 1006-1008)

Immediately the nereids surround him (III, 1014), completing

¹³ Ibid., 116

the one splendid mandala focused on Endymion and with the golden globe encompassing all.¹⁴

The last of the examples I wish to offer appears at the transformation of Glaucus, who is changed into a beautiful youth by Endymion who frees him from the spell of Circe.

Endymion from Glaucus stood apart,
And scatter'd in his face some fragments light.
How lightning-swift the change! a youthful wight
Smiling beneath a coral diadem.
Out-sparkling sudden like an upturn'd gem....
(III, 773-777)

The diadem or crown is a mandala that symbolizes the new perfectness Glaucus has gained. Since, as I will show in the next section, Glaucus is a paradigm for Endymion, this transformation prefigures Endymion's apotheosis and binds the characters together. The gem comparison links this mandala with the diamond discussed earlier and the out-flashing of light is what in alchemy is called the illuminatio, which is explained by Jung as a sign that a "lighting up" of the unconscious is being prepared.¹⁵

¹⁴Jung says, "The self is by definition the centre and the circumference of the conscious and unconscious systems" ("Psychology and Alchemy," Coll. Works, XII, 196). It should also be noted that there are parallels between the palace of Neptune and the Holy Jerusalem described in the Book of Revelations (21: 10vv.). Keats's descriptions (III, 875-880; 884-887; 847-849; 835-838; 841-843) compare with Rev. 21: 10, 11, 18. The significance is that the Holy Jerusalem, according to Jung, is a symbol of self.

¹⁵The imagery of Endymion parallels descriptions of traditional image patterns disclosed by Neumann in his Origins. Compare the passage I have been discussing with the following: "We began with the ego in the womb of the parental uroboros dragon, curled up like an embryo in the sheltering fusion of inside and outside, world and unconscious. We end, as in an alchemical picture, with the hermaphrodite standing upon this dragon: by virtue of its own synthetic being it has overcome the primal situation, above it hangs the crown of the self, and in its heart glows the diamond" (*italics mine*), p. 418.

Preparation of the Hero and Transmutation

The dragon fight in Endymion is not in the form of an active confrontation of the real figure of a dragon. And the hero's feats are not of a magnificent and impressive character as they are, for example, in The Faerie Queene and Beowulf. The explanation is in the fact that Endymion is a child hero, and after the successive transformations by which the child-motif becomes the hero-myth, the theme of "mighty feats" is generally absent. But there are certain tasks required of the hero which he necessarily must perform to overcome the "dragon" of death and darkness. Before Endymion can complete his tasks, he must undergo a preparation. The record of the transformative stages through which he must pass is in the mythological sequences, which I call the Venus-Adonis episode and the Circe-Glaucus episode.

I have chosen the term transmutation to describe the phenomenon by which Adonis and Glaucus become Endymion. The term transmutation referred originally to the alchemical process of conversion of base metals into silver or gold. Applied to the characters in this poem it refers to the conversion of one character into another, or, more properly, the assimilation by Endymion of the levels of development indicated in the Venus-Adonis sequence and in the Circe-Glaucus sequence. Each of these sequences represent a different transformative stage, which is transmuted to Endymion upon whom the individuation myth focuses. This makes Endymion a cumulative figure who contains both Adonis and Glaucus. These three are really one,

with the actions of each contributing to the effect of an unfolding process.

Transmutation is a sound device both artistically and in terms of the individuation myth. Artistically it makes for a smooth transition from phase to phase and contributes variety to the plot. The progress of Endymion on his quest for self-realization is not made absurd by subjecting him to the carnival of experiences Adonis and Glaucus undergo. By dividing his hero into three parts, Keats very cleverly, if not unconsciously, shows the complete development of the hero from the earliest stage to the last. Most poems and myths show only part of the individuation myth, but by transmuting the characters, one into the other, the full extent of man's development is portrayed. Therefore, the Venus-Adonis and Circe-Glaucus episodes, which are like polished gems mounted in the center of the second and third books, are indeed vastly more precious than simple ornamentation such as poetic dilettantism in classic mythology. They are significant and necessary phases in a general pattern that becomes the individuation myth of Endymion.

The Venus-Adonis Episode

The story of Venus and Adonis is familiar enough to obviate repetition here. In Endymion Keats uses the traditional legend as background to his telling of Adonis's stay in the underworld, where he is held in a wintery sleep in an underground chamber and Venus visits him each summer to bring him back to life. This is essentially a vegetation myth:

it was decreed he should be rear'd
Each summer time to life.

(II, 477-478)

And for the remainder of the year he is held:

safe in the privacy
Of this still region all his winter-sleep.

(II, 479-480)

Venus was originally an Italic goddess of gardens and growth, and only at a comparatively late period became identified with the Greek goddess of love.¹⁶ True, the Venus-Adonis story was of Greek derivation, but Keats's handling of these figures suggests that he was combining Venus's Italic attributes with elements of the traditional legend. This description of the chamber, where Venus's guardian cupids keep watch over Adonis, is significant for the profusion of the vegetation imagery.

Above his head,
Four lilly stalks did their white honours wed
To make a coronal; and round him grew
All tendrils green, of every bloom and hue,
Together interwin'd and trammel'd fresh;

¹⁶J. Lemprière, Lemprière's Classical Dictionary of Proper Names mentioned in Ancient Authors, ed. F. A. Wright (London: Routledge & Kegan Paul limited, 1948), p. 656. Keats used one of the early editions of Lemprière.

The vine of glossy sprout; the ivy mesh,
 Shading its Ethiop berries; and woodbine,
 Of velvet leaves and bugle-blooms divine;
 Convolvulus in streaked vases flush;
 The creeper, mellowing for an autumn blush;
 And virgin's bower, trailing airily;
 With others of the sisterhood.

(II, 407-418)

Tendrils of ivy, woodbine, lilies and convolvulus, creepers, and flowers of all descriptions circle the sleeping youth. The walls of the chamber are covered with myrtle (II, 389). Besides the myrtle, the rose was also sacred to Venus,¹⁷ and there is a definite suggestion of the roseate in the description of Adonis. He lies on a "silken couch of rosy pride" (II, 392), and he has "a faint damask mouth/ To slumbry pout; just as the morning south/ Disparts a dew-lipp'd rose" (II, 405-407). Briefly, Venus is a form of the mother archetype which Neumann in The Great Mother calls the Lady of Plants.

Adonis is wholly passive; his existence and destiny are ruled by the natural turn of the seasons. He is a young, flower-like god of vegetation, reborn through the Good Mother, out of the fullness of her grace. Adonis takes no active role in the poem; Endymion discovers him asleep in his vernal chamber and sees him revived to life by Venus, who then takes him out of the underworld in her chariot. At no time does Adonis speak or do anything on his own. Concerning this mythological stage in the evolution of consciousness, Neumann says,

It is the stage of complete impotence against the uroboric mother and the overwhelming power of fate, . . . Masculinity and consciousness have not yet won to independence, and uroboric incest has given way to the matriarchal incest of adolescence. . . . symptomatic of an adolescent ego not

¹⁷ Ibid.

yet strong enough to resist the forces symbolized by the Great Mother.¹⁸

The uroboric incest or ego-lessness of Endymion in book one has been replaced by the matriarchal incest, or stage of low ego differentiation symbolized by Adonis. Plant symbolism is common to both sequences; this is because the unconscious or female principle in each case predominates over the conscious, male, principle, which belongs to the unconscious processes of growth that go ahead without the assistance of the ego. The myrtle walls that contain Adonis are Venus; he is within the mother, just as Peona, like a willow tree, became the uroboric Mother enveloping Endymion in the first book.

And as a willow keeps
A patient watch over the stream that creeps
Windingly by it, so the quiet maid
Held her in peace /over the sleeping Endymion⁷.
(I, 445-448)

Peona's patient watch compares to Venus's embrace of Adonis.

Queen Venus leaning downward open arm'd:
Her shadow fell upon his breast, and charm'd
A tumult to his heart, and a new life
Into his eyes.

(II, 526-529)

The shadow is symptomatic of the predominance of the unconscious, and the open arms denote the containing mother. Unlike Peona Venus is unmistakably Adonis's lover. Like Attis, Tammuz, and Osiris of Near Eastern mother-cults, Adonis is loved, slain, buried, and bewailed by Venus. For each time that Adonis is brought to life by Venus there is a return to the tomb of his winter sleep that must follow. Thus Venus not only loves Adonis and brings him rebirth: she also kills him and buries him deep in the earth.

¹⁸Origins, p. 88.

The basic difference between Peona and Venus is that Peona wishes to retain Endymion and keep him, as it were, asleep in her bower or linked to the shepherd nation, while Venus, on the other hand, brings Adonis back to life and conveys him to earth in annual resurrections. Endymion in Peona's bower symbolizes the very beginning, infant or embryonic phase of uroboric incest; the phase Adonis symbolizes is the immediately succeeding stage in the mythological evolution of consciousness. And while plant symbolism and maternal containment are common to both, Adonis goes beyond to the level where he is the androgynous son-lover who almost becomes the partner of the maternal unconscious but is not yet strong enough to counterbalance the superior mother archetype.¹⁹ This is because the elementary character of the mother archetype still has supremacy over the transformative character. Adonis is a "thing of a season," and far from being independent, he symbolizes the early stage in the evolution and unfolding of personality when the ego is still largely governed by processes in which the unconscious plays a more prominent role than the ego.

¹⁹See Origins, p. 46.

The Circe-Glaucus Episode

Because Glaucus takes an active role in Endymion in addition to the role he plays in the Circe-Glaucus sequence, he must be considered from two separate points of view. The first is a comparison between the Circe-Glaucus sequence of book three and the Venus-Adonis sequence of book two; the second is an explication of the role of Glaucus in the plot.

Briefly, what happens in the Circe-Glaucus episode is that Glaucus, after failing to win Scylla, whom he loves, seeks consolation from Circe. He is seduced by the beautiful witch and forgets completely his former life. Before long, he discovers the danger that threatens him in Circe, who transforms men into beasts. He tries to escape but she catches him and dooms him to a living death of a thousand years.

The introduction of Circe into the story is an important turning point in the pattern of differentiation; she embodies the transformative character of the mother archetype, that aspect of the Feminine which induces change and transformation, whereas hitherto the Archetypal Feminine was dominantly expressed in the elementary character, as Peona and Venus, who retarded positive development by barring the hero from the adventures of the soul.

What is the meaning of the Circe-Glaucus episode? Like the Venus-Adonis episode, it is under the general heading of differentiation in the individuation myth. The hero is still subordinate to the mother archetype, but he is nearer to inde-

pendence. Glaucus represents a more advanced level of differentiation over Adonis. To demonstrate this I will treat first of the nature of Circe, and second of Glaucus.

Circe is a Terrible Mother and represents a new aspect of the mother archetype, called by Neumann in the Great Mother the Lady of Beasts, because she changes men into animals. The elementary character was predominant in the form of the Good Mother; now the transformative character begins to predominate in the form of the Terrible Mother. These two aspects of the mother archetype are not antithetical from the start, but in psychic development the transformative character is first dominated by the elementary character.²⁰ As the personality is differentiated and emerges from pure unconsciousness, the transformative character becomes independent.

Another name for the transformative character is "anima."²¹ The relation of the male to the anima is a prototype of the relation of consciousness to the transformative character. In the first two stages of differentiation seen so far, the ego (hero) was dependent on the unconscious (mother), and the transformative character was contained in the elementary character; the transformative processes--like that of embryonic life--flowed on without conflict as if decreed by nature or fate. This was Endymion in Peona's bower and Adonis in Venus's chamber; but when the masculine ego comes into con-

²⁰ Great Mother, p. 29.

²¹ Neumann writes: "The anima is the vehicle par excellence of the transformative character. It is the mover, the instigator of change, whose fascination drives, lures, and encourages the male to all the adventures of the soul and spirit, of action and creation in the inner and outward world" (Great Mother, p. 33).

flict with the transformative character of the Feminine, it would seem--mythologically speaking--as if the Feminine were determined to retain the ego-hero as a mate. Circe by her curse is the anima confronting the hero with a "trial" that he must withstand.²² When a personality is assailed by the transformative character, as Glaucus is by Circe, and comes into conflict with it, this means psychologically that its ego consciousness has already achieved a certain independence.

The detachment of the transformative character from the elementary determines the stages of transformation which constitute the individuation myth. The phases of transformation rise from the ego's containment in the totality of the Great Round, then to the natural plane, from thence ascending to the cultural level, and concluding in spiritual transformation. The resultant mythological projection of this development leads from the Great Goddess as Great Round, to the natural plane where a bond is made between the Great Goddess and the world of plant and animal life. Next there is a rise to the cultural plane and ultimately to a climax and turning point in spiritual transformation.²³ The first two phases correspond to differentiation and the latter two are associated with integration. I demonstrated how book one represents containment in the Great Round of the uroboros, and how Adonis belongs to the natural plane controlled by the Great Goddess of Plants. Now I will show that Glaucus is on the natural plane

²²See Great Mother, p. 34.

²³Great Mother, p. 211.

of the Mistress of Beasts, which characterizes the achievement of a higher level of differentiation. Complete differentiation is accomplished only in Endymion who is the victor in the dragon fight and becomes, through his spiritual transformation, integrated with the self.

As the activity of ego consciousness develops, that is, in the later stages of differentiation, the mother archetype may reveal traits of the Terrible Mother with a predominance of the transformative character. In Glaucus's description of Circe, she is the Terrible Mother.

Fierce, wan,
And tyrannizing was the lady's look,
As over them a gnarled staff she shook.
Oft-times upon the sudden she laugh'd out,
And from a basket emptied to the rout
Clusters of grapes, the which they raven'd quick
And roar'd for more; with many a hungry lick
About their shaggy jaws. Avenging, slow,
Anon she took a branch of mistletoe,
And emptied on't a black dull-gurgling phial:
Groan'd one and all, as if some piercing trial
Was sharpening for their pitiable bones.
She lifted up the charm: appealing groans
From their poor breasts went suing to her ear
In vain; remorseless as an infant's bier
She whisk'd against their eyes the sooty oil.
(III, 506-521)

Her power to change men into animals is one sign of the transformative character. The grapes, the mistletoe, and the black phial are instruments of transformation and attributes of the negative anima or young witch. Circe is the Great and Terrible Mother, the sorceress who transforms men into animals. She is mistress of wild beasts, who sacrifices the male and rends him. Indeed, the male serves her as an animal and no more, for she rules the animal world of the instincts. She stands over the orgiastic spectacle like a horrible

goddess of death.

Increasing gradual to a tempest rage,
 Shrieks, yells, and groans of torture-pilgrimage;
 Until their grieved bodies 'gan to bloat
 And puff from the tail's end to stifled throat:
 Then was appalling silence: then a sight
 More wildering than all that hoarse affright;
 For the whole herd, as by a whirlwind writhen,
 Went through the dismal air like one huge Python.
 (III, 523-530)

The image of the whirling Python is the sign of the uroboros (snake biting its own tail). What this means is the dissolution of the personality in the unconscious. The mistletoe, "whisk'd against their eyes" (III, 521), is also a symbol of the darkening of consciousness. The dissolution of personality and individual consciousness pertains to the sphere of the Terrible Mother who rends, devours and destroys, in contrast to the Good Mother who soothes, protects, and nourishes. But were Circe a death goddess alone, her resplendent image would lack something that makes her perhaps even more terrible, and yet at the same time irresistible. Her exceeding beauty first enslaves before it destroys; the youth burns with desire even when threatened with death. Glaucus was completely enthralled by Circe's beauty and amorous loveliness:

The fairest face that morn e'er look'd ^{anon} upon
 Push'd through a screen of roses.
 (III, 423-425)

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: nor would thence
 Have mov'd, even though Amphion's harp had woo'd
 Me back to Scylla.

(III, 457-462)

Circe, sovereign enchantress, is both the goddess who drives

mad and fascinates, and the seductress and bringer of delight.

The Terrible Mother is associated with a relatively independent ego, and her appearance may introduce a positive development in which the ego is driven towards masculinisation and the fight with the dragon, that is, positive development and transformation. The Good Mother, on the other hand, was associated with an infantile ego and held typical for a negative development situation. This is the basic difference between Venus and Circe: though the curse of Circe appears negative it ultimately brings Glaucus to rebirth; and though Venus appears to be benevolent to Adonis, she actually holds him in a continual round of death and rebirth.

Circe embodies the anima that is not yet wholly separate from the mother archetype; this accounts for her negative attributes. The complete separation of the anima from the mother is the goal of the dragon fight in which Endymion engages. The Circe-Glaucus sequence is important because it manifests the emergence of the transformative character, which means that the ego consciousness has already achieved a certain independence.

Besides the emergence of the transformative character in Circe, other signs in the Circe-Glaucus sequence indicate this advance in the pattern of the individuation myth. The adoption of a negative attitude to the mother archetype and what I call the sphere of active incest are important characteristics of this higher stage.

Plant symbolism amplified Adonis's submission to the matriarchate and linked him to the unconscious processes of

growth that go ahead without the assistance of the nascent ego. Animal imagery permeates the entire Circe-Glaucus sequence; Glaucus is free to roam the woods, like the animals that surround him.

And I was free of haunts umbrageous;
Could wander in the mazy forest-house
Of squirrels, foxes shy, and antler'd deer,
And birds from coverts innermost and drear
Warbling for very joy.

(III. 467-471)

He is not possessed to the degree that Venus possessed Adonis.
The language of many of the passages connotes the animal phase.

With tears, and smiles, and honey-words she wove
A net whose thralldom was more bliss than all
The range of flower'd Elysium. (III 426-428

(III. 426-428)

Glaucus is like an animal snared in this net, and later he becomes a hunted beast chased through the forest for three days by the huntress, Circe (III, 566). He compares himself to a "new fledg'd bird" (III, 388) and speaks of casting off his "serpent's skin of woe" (III, 240). He is trapped like a beast at bay by Circe:

truth had come
Naked and sabre-like against my heart.
I saw a fury whetting a death-dart;
And my slain spirit, overwrought with fright,
Fainted away in that dark lair of night.

(III, 556-560)

The animal phase is amplified in the imagery.

'One morn she left me sleeping: half awake
I sought for her smooth arms and lips, to slake
My greedy thirst with nectarous camel-draughts:'
(III, 477-480)

Glaucus is like a living, active animal. The symbolism indicates a new and heightened level of ego consciousness, because as conscious activity increases, the vegetation symbolism is

followed by the animal phase.²⁴ The masculine ego is no longer vegetative and passive: Glaucus is active and desirous, as his pursuing of Scylla shows.

Timid thing!

She fled me swift as sea-bird on the wing,
Round every isle, and point, and promontory,
From where large Hercules wound up his story
Far as Egyptian Nile. My passion grew
The more, the more I saw her dainty hue
Gleam delicately through the azure clear:
Until 'twas too fierce agony to bear.

(III, 403-410)

The instinct of fear coincides with the animal phase and is a sign of the adoption of a negative attitude of resistance towards the mother archetype. Glaucus is shaken by fear when he learns that Circe, who had seduced him, is an enchantress who changes men into animals:

and I soon was near

A sight too fearful for the feel of fear:

(III, 495-496)

disgust and hate,

And terrors manifold divided me
A spoil amongst them. I prepar'd to flee
Into the dungeon core of that wild wood:
I fled three days--

(III, 562-566)

In the activity of the hero, the first sign of individuation, of self-formation, of ego stability is fear. Neumann calls this stage the youth's fear of the devouring Terrible Mother. The fear expresses itself in various forms of flight and resistance, as Glaucus clearly exemplifies. The ego now has adopted a negative attitude to the mother archetype, but this resistance is futile because the hero is still not strong enough to confront the Great Mother. Instead, she overpowers him and brings about his dissolution by a curse.

²⁴Origins, p. 307.

"Mark me! Thou hast thews
 "Immortal, for thou art of heavenly race!
 "But such a love is mine, that here I chace
 "Eternally away from thee all bloom
 "Of youth, and destine thee towards a tomb.
 "Hence shalt thou quickly to the watery vast;
 "And there, ere many days be overpast,
 "Disabled age shall seize thee; and even then
 "Thou shalt not go the way of aged men;
 "But live and wither, cripple and still breathe
 "Ten hundred years! which gone, I then bequeath
 "Thy fragile bones to unknown burial.

(III, 588-599)

The withering and loss of strength are symbolic of loss of libido, or psychic energy, from the masculine ego, not yet strong enough to retain it or withstand the onslaught of the Terrible Mother. Important to note, however, is the fact that a new level of differentiation was attained, manifested in the animal imagery, the instinct of fear and the resistance of Glaucus.

Another aspect of this third stage of the individuation myth is, in contrast to the passive incest of the two earlier stages, what I call the hero's active incest. The forms of incest reviewed so far were essentially passive: uroboric incest (Endymion-Peona), in which the germinal ego was extinguished, and matriarchal incest (Venus-Adonis), in which the son is seduced by the mother into a continual round of death and rebirth. But the third form is an essentially active incest, in which the male (ego) makes deliberate, conscious exposure of himself to the dangerous influence of the female (unconscious). This is what distinguishes the hero as hero, and it is precisely what Glaucus does when he chooses to go to Circe's island.

And in that agony, across my grief
 It flash'd, that Circe might find some relief--

Cruel enchantress! So above the water
 I rear'd my head, and look'd for Phoebus's daughter.
 (III, 411-414)

This shows that he actively sought out Circe, unlike Adonis who was pursued by Venus. Glaucus is not led as Endymion was by Peona to her island bower, nor is he bound in utter helplessness as Adonis was to Venus. Earlier Glaucus's deliberate plunge into the sea "for life or death" (III, 380) was a symbolic form of the active incest in the Circe-Glaucus relationship. The sea surrounds Glaucus, threatens him with death in the same way that Circe envelops him and binds him to herself, threatening later to destroy him. The sphere of active incest, by which I mean Glaucus's willful exposure of himself to Circe, characterizes the ego's higher stage of conscious activity.

My final point about the Circe-Glaucus sequence is that, though it denotes the attainment of a new level of ego development, it also recapitulates and contains the earlier stage that was represented by Adonis. The two stages are combined and intermingled transmutatively by the intermingling of plant and animal symbolism, especially at the beginning of Glaucus's encounter with Circe.

'When I awoke, 'twas in a twilight bower;
 Just when the light of morn, with hum of bees,
 Stole through its verdurous matting of fresh trees.
 . . . and anon
 The fairest face that morn e'er look'd upon
 Push'd through a screen of roses.
 With tears, and smiles, and honey-words she wove
 A net whose thralldom was more bliss than all
 The range of flower'd Elysium.'

(II, 418-420; 423-428)

The trees and roses set up a pattern of plant imagery, but the word "net" introduces a suggestion of hunting; it is an unmistakable animal symbol, but delicately combined with the

plant symbolism because it is a net "whose thralldom was more bliss than all the range of flower'd Elysium."

Glaucus recapitulates the subjection of Adonis to Venus in his total infatuation for Circe.

'Who could resist? Who in this universe?
She did so breathe ambrosia; so immerse
My fine existence in a golden clime.
She took me like a child of suckling time,
And cradled me in roses.'

(III, 453-457)

Glaucus is cradled in roses, just as Endymion in book one was cradled on Peona's care (411), and Adonis in the second book slept on a "silken couch of rosy pride" (392). And as Peona watched over Endymion (I, 445), and Venus leaned "downward open arm'd" above Adonis (II, 526), so Circe "hover'd over" Glaucus bewitchingly (III, 446). By thus suggesting the situations of the hero in books one and two, Keats transmutes the earlier stages into the later, imparting a special kind of unity to his poem.

I have discussed the mythological stages of the evolution of consciousness, which began with the ego contained in the unconscious, and have been leading up to a situation of independence. I have so far discussed the first three stages of differentiation, roughly corresponding to the first three books of Endymion. Endymion, Adonis, and Glaucus each was confronted by the mother archetype, and they all represented stages in the development of ego consciousness away from uroboric self-destruction to adolescent resistance. There was a steady increase of ego activity in its differentiation from the unconscious, which was originally experienced as a paradise,

then as fascination and danger, finally as its enemy. Now the focus shifts from the preparation of the hero and the accompanying stages to Endymion's conquest of the mother archetype, or the dragon fight.

Endymion and the Dragon Fight

The dragon fight proper never occurs until the hero has gained sufficient strength to withstand the forces of darkness. Endymion achieves the sufficient level requisite to overcome death by the transmutation of Glaucus into him. When Endymion first meets Glaucus beneath the sea, he reacts negatively. Glaucus is seated on a weeded rock; his white hair is streaming wildly in the water; he seems frozen in the cold concave of the sea (III, 191). Fearsomely the wanderer asks:

'What lonely death am I to die
In this cold region? Will he let me freeze,
And float my brittle limbs o'er polar seas?
Or will he touch me with his searing hand,
And leave a black memorial on the sand?
Or tear me piece-meal with a bony saw,
And keep me as a chosen food to draw
His magian fish through hated fire and flame?
O misery of hell! resistless, tame,
Am I to be burnt up?'

(III, 258-267)

Endymion is "resistless, tame," too weak to undertake the tasks that face him until the reconciliation between them when Glaucus says,

'Arise, good youth, for sacred Phoebus' sake!
I know thine inmost bosom, and I feel
A very brother's yearning for thee steal
Into mine own: for why? thou openest
The prison gates that have so long oppress
My weary watching.'

(III, 292-297)

This is the reconciliation; they are brothers. Later, Endymion cries,

'We are twin brothers in this destiny!
Say, I intreat thee, what achievement high
Is, in this restless world, for me reserv'd
What! if from thee my wandering feet had swerv'd
Had we both perish'd?'

(III, 713-717)

This is the transmutation through which Endymion combines in himself the level of differentiation achieved by Glaucus. And, in the same way that Glaucus recapitulated the stage of Adonis but extended the development one step further, Endymion occupies the level of Glaucus by the fear and combativeness he manifests (III, 280; 281-282) and by wearing Glaucus's cape which was covered with animal forms (III, 751). The cloak was described earlier:

A cloak of blue wrapped up his aged bones,
 O'erwrought with symbols by the deepest groans
 Of ambitious magic: every ocean-form
 Was woven in with black distinctness; storm,
 And calm, and whispering, and hideous roar,
 Quicksand, and whirlpool, and deserted shore,
 Were emblem'd in the woof; with every shape
 That skims, or dives, or sleeps, 'twixt cape and cape.
 The gulphing whale was like a dot in the spell,
 Yet look upon it, and 'twould size and swell
 To its huge self; and the minutest fish
 Would pass the very hardest gazer's wish,
 And show his little eye's anatomy.
 Then there was pictur'd the regality
 Of Neptune; and the sea nymphs round his state,
 In beauteous vassalage, look up and wait.
 (III, 197-212)

The two are identified when Glaucus removes his cloak and places it on Endymion (III, 751). It shows that Endymion has become Glaucus, as earlier the words of Glaucus merged the two into one figure:

'I saw thee, and my blood no longer cold
 Gave mighty pulses: in this tottering case
 Grew a new heart, which at this moment plays
 As dancingly as thine. Be not afraid,
 For thou shalt hear this secret all display'd
 Now as we speed towards our joyous task.'
 (III, 304-309)

They share in the task as they seem to share in each other's life. This is, of course, perfect evidence of transmutation.

They act as a unit up to a point: half the test is worked by Glaucus and half by Endymion, so that at the end they are called the "two deliverers" (III, 801).

It is Endymion, however, who primarily does the work of the dragon fight, because it is he who must extend the frontier of personality to a new phase. In Glaucus's magic book it reads: "The youth elect/Must do the thing, or both will be destroy'd" (III, 710-711). The dragon fight is met unflinching by Endymion, who performs each task as if overshadowed by an invincible power. Glaucus begins:

'Let us commence,'
Whisper'd the guide, stuttering with joy, 'even now.'
He spake, and, trembling like an aspen-bough,
Began to tear his scroll in pieces small,
Uttering the while some mumblings funeral.
He tore it into pieces small as snow
That drifts unfeather'd when bleak northerns blow;
And having done it, took his dark blue cloak
And bound it round Endymion: then struck
His wand against the empty air times nine.--
'What more there is to do, young man, is thine:
But first a little patience; first undo
This tangled thread, and wind it to a clue.
Ah gentle! 'tis as weak as spider's skein;
And shouldst thou break it--What, is it done so clean?
A power overshadows thee! O, brave!
The spite of hell is tumbling to its grave.
Here is a shell; 'tis pearly blank to me,
Nor mark'd with any sign or character--
Canst thou read aught? O read for pity's sake!
Olympus! we are safe! Now, Carian, break
This wand against yon lyre on the pedestal.'

'Twas done: and straight with sudden swell and fall
Sweet music breath'd her soul away, and sigh'd
A lullaby to silence.--'Youth! now strew
These minced leaves on me, and passing through
Those files of dead, scatter the same around,
And thou wilt see the issue.'

(III, 745-771)

This is the conquest of death, which is the principal achievement of the hero by the dragon fight. Endymion overthrows

darkness and implements the death of death, at which Glaucus says joyously, "The spite of hell is tumbling to its grave" (III, 760). Endymion frees the lovers, who were drowned at sea, from the grip of death, so that:

Death felt it to his inwards: 'twas too much:
Death fell a weeping in his charnel-house.
The Latmian persever'd along, and thus
All were re-animated.

(III, 787-790)

This recalls the orbed diamond seen by Endymion at the beginning of the quest; it was: "set to fray old darkness from his throne" (II, 245-246).

Endymion revives thousands of dead souls whom Glaucus had preserved in an undersea cave. And when he scatters some magic fragments upon Glaucus, the old man becomes a youth (III, 775). Then Scylla, whom Circe had murdered, is brought to life and reunited with Glaucus. Keats's poetry is rhapsodic at this point:

'Mid the sound
Of flutes and viols, ravishing his heart,
Endymion from Glaucus stood apart,
And scatter'd in his face some fragments light.
How lightning-swift the change! a youthful wight
Smiling beneath a coral diadem,
Out-sparkling sudden like an upturn'd gem,
Appear'd, and, stepping to a beauteous corse,
Kneel'd down beside it, and with tenderest force
Press'd its cold hand, and wept,--and Scylla sigh'd!
Endymion, with quick hand, the charm applied--
The nymph arose: he left them to their joy.

(III, 771-782)

Scylla is Glaucus's Phoebe and his transformation points ahead to Endymion's. The transformation of Glaucus through the dragon fight is a transfiguration, a glorification, an apotheosis, the central feature of which is the birth of a

higher mode of personality. Glaucus is a "new born god" (III, 808); he has been reborn. The conclusion of the third book points to the end of the fourth book. The meaning is that now the hero has overcome the sway of the Great Mother, and as Campbell says, "The effect of the successful adventure of the hero is the unlocking and release again of the flow of life into the body of the world."²⁵ This leads me to the discussion of my next point, the treasure.

²⁵p. 40.

The Treasure

The treasure the hero claims through his conquest of death in the underworld is life; it is the discovery of his own life principle, the reality of the soul. Endymion overthrew death in the dragon fight and gained the treasure of life symbolized by the transformation of Glaucus, which prefigures his own, and by the freeing of Scylla and the lost lovers from death. Endymion has won immortal life for himself and an immortal bliss for his goddess, announced to him in words of star-light at the end of book three.

Dearest Endymion! my entire love!
How have I dwelt in fear of fate! 'tis done--
Immortal bliss for me too hast thou won.
Arise then! for the hen-dove shall not hatch
Her ready eggs, before I'll kissing snatch
Thee into endless heaven. Awake! awake!
 (III, 1022-1027)

In the individuation myth the appearance of the treasure is the maiden in distress or the captive princess. In Endymion the treasure is symbolized by Scylla, the Indian Maiden, and Phoebe, who are anima figures, complementary aspects of the archetype of life, or of the soul. If we consider the sequence of Peona, Venus, Circe, Scylla, Phoebe and the Indian Maiden, a progression is noticeable away from the overpowering and transpersonal Great Mother to the clear, personal image of the anima as the freed captive, who is a human creature, a partner with whom Endymion can unite himself personally. The female embodiment of the unconscious is freed from the overpowering and terrible aspects of the mother goddess and becomes a companion and partner with whom the hero can unite personally.

Scylla was a captive to death; by the dragon fight she was freed and joined at last with Glaucus. The treasure that Glaucus gains in Scylla is symbolized by his diadem crown (III, 776) and the palace of Neptune, which, as Glaucus and Endymion approach it, is glorious with

diamond gleams, and golden glows
Of amber 'gainst their faces levelling.
Joyous, and many as the leaves in spring,
Still onward; still the splendour gradual swell'd.
Rich opal domes were seen, on high upheld
By jasper pillars, letting through their shafts
A blush of coral.

(III, 837-843)

This diamond, gold, opal, and jasper palace has the characteristics common to the treasure in folk tales, legend, and poetry. The gold and precious stones, but, particularly, diamonds and pearls are usual forms of the treasure.

Phoebe also was a captive; she was held prisoner by her fear of fate and her reluctance to be discovered in love with a mortal by the other gods. The treasure character of Endymion's achievement is symbolized by the star-light writing which has the appearance of diamond gleams (III, 1019-1027). The message in star-light announces to Endymion at the end of the third book that he has won his treasure of immortality.

The nature of the treasure, in terms of the myth of individuation, is the discovery of the reality of the soul. Neumann calls this part of the myth the crystallization of the anima, which is the archetype of the soul, or of life. By the freeing of the captive, the primordial creative powers of the unconscious are freed from their transpersonal confusion and paradoxicality, and at last apprehended humanly in the form of

the captive, which symbolizes the most intimate part of man's personality, his soul.

The discussion of the captive-motif of the treasure extends into book four. The introduction of the captive-motif is at the end of book three with the rescue of Scylla and Phoebe, but its whole amplification is not until the fourth book where all the characteristics of this feature of the individuation myth are focused on the Indian Maiden. Structurally, this serves to bind books three and four by a common theme.

The Captive Maiden

The captive and the treasure are the same; the former is only a personalized rendering of the latter. But, as we have already seen with Scylla and Phoebe, the captive is often associated with a treasure of gold or precious gems. The same is true of the Indian Maiden who is herself described in terms of a treasure by Endymion who looking into her eyes remarks about

that affectionate light, those diamond things,
Those eyes, those passions, those supreme pearl springs,
Shall be my grief, or twinkle me to pleasure.
(IV, 717-719)

Diamonds and pearls are the most common form of the treasure and here their identification with the Indian Maiden is vastly significant.

True to the nature of the captive, the Indian is sad and lost (IV, 51); she indicates this by a mournful monologue that opens the fourth book. In this soliloquy she reveals that she had been carried from her native Ganges and now is held a miserable prisoner of Sorrow, to whom she addresses a beautiful lay telling how she was swept away by the bacchic mania and suffered to witness the vinous orgies of Bacchus. She cries out to be rescued and is answered by Endymion who overhears her plea.

'Is no one near to help me? No fair dawn
Of life from charitable voice? No sweet saying
To set my dull and sadden'd spirit playing?
No hand to toy with mine? No lips so sweet
That I may worship them? No eyelids meet
To twinkle on my bosom? No one dies
Before me, till from these enslaving eyes
Redemption sparkles!'

(IV, 44-51)

She wants to be set free and redeemed; this is the reality of

the soul (anima) calling out to be realized. The maiden, like every captive, requires that Endymion, like every hero, liberate the slumbering and enchanted woman in her, so that he can embrace his own feminine side, his soul. To do this he must rescue her from the joyless depression she voices in the tender Song of Sorrow.

'O Sorrow,
 Why dost borrow
 The natural hue of health, from vermeil lips?
 To give maiden blushes
 To white rose bushes?
 Or is't thy dewy hand the daisy tips?
 (IV, 146-151)

The Indian Maiden is rescued through the love of Endymion and, consistent with the nature of the captive, she becomes his companion and partner. Endymion calls her his "companion fair" (IV, 870), and earlier the maiden herself says,

Methinks 'twould be a guilt--a very guilt--
 Not to companion thee, and sigh away
 The light--the dusk--the dark--till break of day!"
 (IV, 134-136)

The Indian Maiden offers Endymion a human and an equal love. He bids adieu to the entire transpersonal realm and would now rest content with this earthly love, but grief and fears still cling to him from the gorgon-world of the mother archetype, forcing upon him "a thirst to taste oblivion" (IV, 123-124). The maiden senses his unrest and makes haste to calm him.

'Why must such desolation betide
 As that thou speak'st of? Are not these green nooks
 Empty of all misfortune? Do the brooks
 Utter a gorgon voice? Does yonder thrush,
 Schooling its half-fledg'd little ones to brush
 About the dewy forest, whisper tales?--
 Speak not of grief, young stranger, or cold snails
 Will slime the rose to night.'

(IV, 126-133)

Keats's use of the word "gorgon" is significant because Gorgon is the Terrible Mother who is now overthrown and replaced by the "higher femininity" of the anima.²⁶ The experience of the captive marks out, within the threatening monstrous world of the unconscious ruled by the Mothers, a quiet place where the soul, the anima, can take shape as the feminine complement of the hero and as the counterpart of his ego consciousness. The anima is a symbolic and archetypal figure; she is made up of magical, alluring, and dangerously fascinating elements which bring madness as well as wisdom. I have already spoken of the negative attributes of the anima in the discussion of Circe. The ego is driven to seek its own reality by the negative anima; it finds its own reality in the positive anima, which assumes the mythological guise of the freed captive or the "treasure hard to attain."

It is Endymion's love of the Indian Maiden that frees her from her desolation.

I've no choice;
I must be thy sad servant evermore:
I cannot choose but kneel here and adore.
Alas, I must not think--by Phoebe, no!
Let me not think, soft Angel! shall it be so?
Say, beautifullest, shall I never think?
O thou could'st foster me beyond the brink
Of recollection! make my watchful care
Close up its bloodshot eyes, nor see despair!
Do gently murder half my soul, and I
Shall feel the other half so utterly!--

(IV, 300-310)

Endymion wants to be led beyond the brink of recollection (consciousness) so that he can join himself to the other half

²⁶Neumann writes: "Familiarity with this "higher" aspect of woman helps man to overcome his terror of the fanged and castrating womb, the Gorgon who bars the way to the captive, i.e., prevents entry into the creative, receptive womb of a real woman" (Origins, p. 203).

of his soul, thereby forming the creative totality of the self, which is always latent in the unconscious. The only truly effective link with the unconscious is through the anima, the soul herself with whom the masculine ego forms a new relation. It is the Indian Maiden who, as the hero's companion, will lead Endymion beyond the brink of recollection and stay with him until the "break of day" (IV, 136). This is the new direction of the individuation myth, integration, which has begun to carry the hero towards his mergence with the self. It is a movement away from the ego-centricity of differentiation towards the formation of the new center of the personality, combining the integrated consciousness and the unconscious in the creative totality of the self. The path is towards transformation and creativity, a creativity that is the product of the meeting between the masculine world of ego consciousness and the feminine world of the soul.²⁷ Phoebe's release from heaven and fate, like Scylla's release from death, and later, the rescue of the Indian Maiden symbolize the crystallization of the anima which marks the end of differentiation. This is the great turning point of the poem; the new direction of the individuation myth is towards the integration of consciousness and the unconscious.

The meaning of the first part of the individuation myth, differentiation, is best summarized by Keats himself in his often quoted letter to Hessey (October 9, 1818). In the passage I refer to, Keats makes it clear that he felt the creative nature of the process he was projecting into poetry.

²⁷Origins, p. 355.

The Genius of Poetry must work out its own salvation in a man: It cannot be matured by law and 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 quick-sands, & the rocks, than if I had stayed upon the green shore, and piped a silly pipe, and took tea & comfortable advice.

(11, 374)

The key phrase is: "That which is creative must create itself." Keats saw this as the means by which the Genius of Poetry had to work out its salvation in a man. The Genius of Poetry is the poet's self, latent in the unconscious and awaiting its salvation. The course creativity follows moves away from one-sided emphasis on the ego-centered world of law and precept, tea and comfortable advice, and it drives toward the meeting between the masculine world of ego consciousness and the feminine world of the soul. Keats puts this into the words, "I leaped headlong into the Sea"; the sea is the feminine realm of "sensation and watchfulness," with which the poet must join for the salvation of his Genius of Poetry. In *Endymion* the poet traces the process of creation which must create itself.

CHAPTER FOUR

INTEGRATION

The fourth book of Endymion is occupied with the last stage of the individuation myth, integration. Following the differentiation of the ego and the crystallization of the anima, integration begins, and it proceeds in three different dimensions: the first is the hero's outward adaptation to the world and things, called "extraversion" in psychological terminology; the second is the hero's adaptation or "introversion" to the inside world (the collective unconscious and the archetypes), which I have earlier shown to be symbolized by the heaven and gods of mythology; the third is "centroversion" or the hero's self-formative and self-centering adaptation to himself, a process which takes place within the psyche independently of extraversion and introversion.¹

In this final chapter, I shall consider the phenomenology of extraversion, introversion, and centroversion by examining the relationships between the main characters of the fourth book.

¹Neumann uses "centroversion" as a synonym for "individuation." I use "centroversion" to refer to that part of individuation that deals with the actual formation of the new center of personality. "Centroversion" refers to the concluding part of the process, namely, the conjunction of the opposites or mythologically, the hieros gamos.

Endymion and the Indian Maiden: Extraversion

In the first portion of book four the action passes to the human sphere where Endymion comes to terms with the real things of the outer world. Through the Indian Maiden, Endymion becomes extraverted; he establishes his living relation to the "you," to the world at large. The Indian Maiden draws Endymion back from his lofty flight:

 young angel! fairest thief!
Who stolen hast away the wings wherewith
I was to top the heavens.

(IV, 108-110)

Through the maiden, Endymion returns to earth; his love for her removes him from his subjective concern with his own fate and fixes him on the objective world.

Scowl on, ye fates! until the firmament
Outblackens Erebus, and the full-cavern'd earth
Crumbles into itself. By the cloud girth
Of Jove, those tears have given me a thirst
To meet oblivion.

(IV, 120-124)

He turns his back on the starry regions and the dark caverns, and his earlier, subjective concern for immortality is consumed in his love for the mortal maiden.

'Dear lady,' said Endymion, 'tis past:
I love thee! and my days can never last.
That I may pass in patience still speak:
Let me have music dying, and I seek
No more delight--I bid adieu to all!"

(IV, 137-141)

The realization of his finiteness and mortality is part of Endymion's adaptation to the real world where men die and beautiful maidens do shed tears. Endymion begins to move again in the human sphere; he has emerged from the ocean and underworld to ascend to the cultural level and an earthly

relation with a real woman. His love for the maiden is a human love that reacquaints him with the world.

This cannot be thy hand, and yet it is;
And this is sure thine other softling--this
Thine own fair bosom, and I am so near!
Wilt fall asleep? O let me sip that tear!
And whisper one sweet word that I may know
This is this world....

(IV, 315-320)

The hand of the maiden is a human hand, and her bosom, her tear, and her whispering voice let him know "this is the world." In the descriptions of the Indian Maiden, the accent is on her humanness, which implements Endymion's return to the real world.

Behold her panting in the forest grass!
Do not those curls of glossy jet surpass
For tenderness the arms so idly lain
Amongst them? Feelest not a kindred pain,
To see such lovely eyes in swimming search
Dovelike in the dim cell lying beyond
Their upper lids?

(IV, 59-66)

It is the "kindred pain" Endymion feels for the maiden that leads him to "bid adieu to all" (IV, 141), that is, to all but the maiden and her love.

In every aspect of his relationship to the Indian Maiden at the beginning of the fourth book, Endymion is extraverted, that is, he is adapted to a relationship with the outer world. Jung defines extraversion as "an outward-turning of the libido."² The result is always, as Endymion reveals, a manifest relatedness of subject to object in the sense of a positive movement of subjective interest towards the object, creating

² Psychological Types, trans. H. Godwin Baynes (New York: Harcourt Brace and Co., 1924), p. 542. My discussion of both extraversion and introversion is based largely upon Jung's observations in this volume.

also the subject's positive dependence upon the object.
 Endymion implores the maiden, "Be thou my nurse" (IV, 117),
 and after her Song of Sorrow vows,

I've no choice;
 I must be thy sad servant evermore:
 I cannot choose but kneel here and adore.
(IV, 300-302)

This is the extrovert's characteristic dependence upon the object. Endymion has personally surrendered himself wholly to the outer world, symbolized by the Indian Maiden.

This one-sided adaptation to the external world cannot continue without hindering the unity of the living organism. Hence, in the midst of Endymion's surrender to the world, a solitary cry moans through the forest:

Woe! Woe to that Endymion! Woe! Where is he?
(IV, 320-321)

Like the voice of God the Father which sought out Adam in his shame after the Fall, the claims of the soul find their way to the man who has surrendered himself to the external world. The soul consists of two parts, one part belonging to the individuality and the other adhering to the object. Endymion says,

I have a triple soul! O fond pretence--
 For both, for both my love is so immense,
 I feel my heart is cut for them in twain.
(IV, 95-97)

Keats speaks of a "triple soul" and a heart divided "in twain." The Indian Maiden is the part of the soul that adheres to the object (i.e., the outside world), and Phoebe is the part of the soul that adheres to the individuality (i.e., the inside world). Endymion himself is the third part; he experiences that his

heart (soul) is "in twain." When he is drawn to the maiden, this is extraversion and conscious orientation; when he is drawn to Phoebe, it is introversion and unconscious orientation.

Endymion and Phoebe: Introversion

Introversion, or man's inner adaptation to the objective psyche is symbolized by Endymion's heavenly flight on the winged black horse, his dream of heaven in Morpheus's cloud, and his love for Phoebe. Immediately after Endymion's impassioned avowal of love, ending: "This is the world--sweet dewy blossom!" the mysterious cry wailed through the dark forest: "Woe! woe! to that Endymion! Where is he?" (IV, 320-321). This is the voice of Phoebe, the other half of Endymion's soul, calling out to be realized. He had no sooner made his adaptation to the world by his love for the Indian Maiden when this voice calls him to a reconciliation with heaven and the gods, symbolizing introversion. Phoebe is the representative of heaven, which is the objectification of the collective unconscious because it transcends Endymion and because it is the realm of spirit and eternal life, notions that have their basis in the nature of the collective unconscious. The voice of Phoebe comes from this spiritual side and calls Endymion back to her.

Soon after the voice, Mercury appears; he touches his wand to the earth and two winged, black horses emerge from the ground. They symbolize the force (libido) which has been liberated from the Great Mother and now is to draw Endymion upward in the direction of spiritualization. The color of their wings is blue, the color of ascending spirit; their bodies are black, linking them to the chthonic world of Gorgon--the realm of instinct and nature. Mercury performs the rites of transformation.

Foot-feather'd Mercury appear'd sublime
 Beyond the tall tree tops; and in less time
 Than shoots the slanted hail-storm, down he dropt
 Towards the ground; but rested not, nor stopt
 One moment from his home: only the sword
 He with his wand light touch'd, and heavenward
 Swifter than sight was gone--even before
 The teeming earth a sudden witness bore
 Of his swift magic. 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.
 (IV, 331-344)

His actions have a sacral character whose symbolic purpose is to abolish the separation between Endymion (the conscious mind) and Phoebe (the unconscious), the real source of life, and to affect the reunion between Endymion and the native soil of his inherited, instinctive make-up. This is why Mercury touches the ground, and the horses, symbolic of instinct, are black and come out of the earth, symbolic of man's earthly, instinctual component.

Endymion and the maiden ride the horses wide and far until they reach a dark cloud containing Morpheus, the god of sleep, who is on his way to the marriage of Endymion and Phoebe. The horses fly into the cloud and all fall asleep. Endymion dreams and discovers a heaven in his sleep.

Behold! he walks
 On heaven's pavement; brotherly he talks
 To divine powers: from his hand full fain
 Juno's proud birds are pecking pearly grain:
 He tries the nerve of Phoebus' golden bow,
 And asketh where the golden apples grow:
 Upon his arm he braces Pallas' shield,
 And strives in vain to unsettle and wield
 A Jovian thunderbolt: arch Hebe brings
 A full-brimm'd goblet, dances lightly, sings
 And tantalizes long; at last he drinks,
 And lost in pleasure at her feet he sinks,
 Touching with dazzled lips her starlight hand.
 (IV, 407-419)

The cloud of Morpheus, purplish and deep, is symbolic of the unconscious which Endymion enters through his sleep. He walks in heaven and is familiar with the gods and goddesses. This denotes his adaptation to the inner world just as earlier the Indian Maiden brought him into the outer world. The dream is an inward turning and clearly indicative of introversion.

Amid this scene his goddess appears, rising majestically like the moon.

He looks, 'tis she,
His very goddess: good-bye earth, and sea,
And air, and pains, and care, and suffering;
Good-bye to all but love! Then doth he spring
Towards her, and awakes--and, strange, o'erhead,
Of those same fragrant exhalations bred,
Beheld awake his very dream: the gods
Stood smiling; merry Hebe laughs and nods;
And Phoebe bends towards him cresented.

(IV, 430-438)

Now Endymion seems to have gone fully to the other extreme; he has apparently forgotten the Indian Maiden and would reject "earth, and sea, and air, and pains, and care, and suffering" (IV, 431-432), everything that belongs to the world. But at the next moment he turns back to fall in love again with the earthly beauty of the maiden.

Ah, what perplexity! Ah, well a day!
So fond, so beauteous was his bed-fellow,
He could not help but kiss her: then he grew
Awhile forgetful of all beauty save
Young Phoebe's, golden hair'd; and so 'gan crave
Forgiveness: yet he turn'd once more to look
At the sweet sleeper the maiden,--all his soul was shook,--
She press'd his hand in slumber; so once more
He could not help but kiss her and adore.
At this the shadow Phoebe wept, melting away.

(IV, 447-456)

Endymion has reached what is called "the mid-point of personality,"³ that is, he is between consciousness and unconscious,

³Carl G. Jung, "Two Essays on Analytical Psychology," trans. R. F. C. Hull, Coll. Works, VII (New York: Pantheon, 1953), 219.

earth and heaven, extraversion and introversion. Both systems are balanced but neither is sufficient in itself; they are precariously split apart and the process of development calls out for their joining. One moment Endymion reaches for the resplendent Phoebe, the next he submits blindly to the Indian Maiden; he is torn and perplexed between them. Endymion now stands between the two worlds. Inner and outer worlds must be joined, because neither heaven nor earth alone, introversion nor extraversion, can offer the wholeness meant by individuation. This is why, when Phoebe melts tearfully away because of Endymion's perplexity, he exclaims,

Yet did she merely weep--her gentle soul
Hath no revenge in it: as it is whole
In tenderness, would I were whole in love!
(IV, 470-472)

The goal is the oneness that results from the fusion of consciousness and unconscious, making Endymion the master of both worlds.

Phoebe turns away because she alone cannot redeem Endymion, and the Indian Maiden warns him for a similar reason that she cannot love him.

Believe, believe
Me, dear Endymion, were I to weave
With my own fancies garlands of sweet life,
Thou shouldst be one of all. Ah, bitter strife!
I may not be thy love: I am forbidden--
Indeed I am--thwarted, affrighted, chidden,
(IV, 748-753)

Like Endymion's wish that he were "whole in love," here again an alternative is offered; the maiden hopes that he become "one of all."

The growth of individuality is threatened from within by

the "perils of the soul," and from without by the "perils of the world." Poised between them, Endymion is in danger of dissolution.

What is this soul then? Whence
 Came it? It does not seem my own, and I
 Have no self-passion or identity.
 Some fearful end must be: where, where is it?
 By Nemesis, I see my spirit flit
 Alone about the dark--

(IV, 475-480)

This "loss of self-passion" and "identity" is the danger: beckoned now by the inner world now by the outer, the ego is forced to keep its distance from each "until it finally reaches a point where it becomes detached even from itself."⁴

The growing isolation of the systems is dramatized by a happening that leaves Endymion alone beneath the moon and above the earth, apart from Phoebe and the Indian Maiden. He and the Indian Maiden were still together in swift flight after parting from the cloud of Morpheus when, with the sudden uprising of the moon, a sudden change takes place.

Slowly she rose, as though she would have fled,
 While to his lady meek the Carian turn'd
 To mark if her dark eyes had yet discern'd
 This beauty in its birth--despair! despair!
 He saw her body fading gaunt and spare
 In the cold moonshine. Straight he seiz'd her wrist;
 It melted from his grasp! her hand he kiss'd
 And, horror! kiss'd his own--he was alone.
 Her steed a little higher soar'd, and then
 Dropt hawkwise to the earth.

(IV, 503-512)

Phoebe is far above Endymion in the form of the moon, and he is now equally remote from the maiden by her return to earth. Before she departed, Endymion reached to kiss her hand but in a moment she was gone, and he kissed his own. The fact that

⁴Origins, p. 358.

he kisses himself is symbolic; it means that now he begins towards an increased self-awareness.

Now the systems are split apart; Endymion is alone and poised between two worlds--heaven above and the earth below. Endymion is in a perilous situation, because he can turn neither way. If he were to embrace Phoebe to the exclusion of the maiden, he would be out of touch with the world, and if he were to take the alternative he would be earth bound and finite.

There is a third alternative--centroversion. Endymion's entry into this dimension of the developmental process is symbolized by the kiss he gives himself, and dramatized by his entry into the Cave of Quietude.

The Cave of Quietude and Centroversion

The Cave of Quietude is described in a short passage mid-way through the fourth book; it coincides with the last stage of the integration of personality, which I have called centroversion. The primary function of centroversion is synthesis, and this corresponds to the nature of the Cave of Quietude where the divided systems are symbolically joined. Endymion enters the Cave of Quietude when he is alone after both the Indian Maiden and Phoebe have parted from him. The cave is not a physical cave, but closer to a psychological reality, as Keats's description shows.

There lies a den,
Beyond the seeming confines of the space
Made for the soul to wander in and trace
Its own existence, of remotest glooms.
Dark regions are around it, where the tombs
Of buried griefs the spirit sees, but scarce
One hour doth linger weeping, for the pierce
Of new-born woe it feels more inly smart:
And in these regions many a venom'd dart
At random flies; they are the proper home
Of every ill: the man is yet to come
Who hath not journeyed in this native hell.

(IV, 513-523)

"The space made for the soul to wander in and trace/Its own existence" is consciousness, or the ego complex, and the den of remotest glooms, dark regions, and buried griefs is the unconscious.

What occurs in the Cave of Quietude is the same as what Neumann calls the synthetic function of the ego.⁵ This means that the ego is enabled to build a new whole out of the "decomposed" parts by the assimilation of previously broken

⁵See Origins, pp. 356-360.

down material. Endymion, perilously alone through the separation of the systems, enters the Cave of Quietude to achieve the integrative synthesis of centroversion.

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.

(IV, 537-545)

In his Cave of Quietude Endymion "saves the whole." The synthetic process that takes place there operates by virtue of the soul "Pregnant with such a den to save the whole/ In thine own depth." The whole-making tendency of centroversion actualizes suddenly:

Enter none
 Who strive therefore: on the sudden it is won.
 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 quaff
 In her maternal longing!

(IV, 531-537)

Endymion drinks the water of life; it flows from melting ice, suggesting activity and transformation. The water of life is an attribute of the anima. It is from the mother, the unconscious, who pours it freely into the basin belonging to the anima, who is the link between the ego and the source of life. By drinking the saving waters, Endymion achieves the synthesis of centroversion. He assimilates the anima; that is he comes to terms with his soul. The mana, or numinous power, that the anima formerly bore is newly accommodated to the ego and re-

sults in a balance between the two worlds.

The whole-making tendency of centroversion, symbolized by the drinking of the water of life, is also suggested by the paradoxes Keats uses in his description of the Cave of Quietude. It is a "happy gloom" (IV, 537), a "dark paradise" (IV, 558), where the bloom of health is faded (IV, 538-539), where the dreariest silence is the most articulate (IV, 539-540), where hopes infest (IV, 540), and the brightest eyes are closed in long, dreamless sleep (IV, 541-542). The reconciliation of opposites and the formation of a new whole by synthesis is linguistically mimed by these paradoxes.

It will be remembered that there was a manifest desperation in Endymion from the tension he was held in between Phoebe and the Indian Maiden--first one predominant and then the other. The continuation of this tension threatened Endymion with destruction. Hence, he cried out for wholeness: "Would I were whole in love!" (IV, 472). It was this "grievous feud" (IV, 547) that led Endymion to the Cave of Quietude, where he found a "content" which had not visited him from the beginning of his quest:

never since thy griefs and woes began,
Hast thou felt so content: a grievous feud
Hath led thee to this Cave of Quietude.

(IV, 546-548)

While the first half of the individuation myth tended to differentiation and ever-increasing tension at the expense of wholeness, the integration process tends now towards increased stability and a lowering of tension as it approaches wholeness. A new balance and harmony is imparted by the strife for

wholeness. The synthesizing function of centroversion binds psyche and physis into a unity that produces the calm of the Cave of Quietude.

There anguish does not sting; nor pleasure pall:
 Woe-hurricanes beat ever at the gate,
 Yet all is still within and desolate.
 Beset with painful gusts, within ye hear
 No sound so loud as when on curtain'd bier
 The death-watch tick is stifled.

(IV, 526-531)

This is not the calm of death but the calm of new-life.

Aye, his lull'd soul was there, although upborne
 With dangerous speed: and so he did not mourn
 Because he knew not whither he was going.
 So happy was he, not the aerial blowing
 Of trumpets at clear parley from the east
 Could rouse from that fine relish, that high feast.
 (IV, 549-554)

The Cave of Quietude is the locus of centroversion, characterized by ego-stability and the lessening of tensions. At this point in the individuation myth, the systems are in harmony; the decrease of tension between the opposites points to the agreement and synchronism of the forces, and the stability of the ego is no longer, on the one hand, a question of accentuation of consciousness at the expense of the unconscious, or the predominance, on the other hand, of Phoebe over the Indian Maiden. The two are reconciled and the tension between them assimilated into a higher unity. The conscious mind gains a new strength and integrity, a stability and positiveness of individuality that refuses to let itself be duped by the demands of the unconscious or of the world. This is undoubtedly the explanation for what Endymion says to the Indian Maiden when he leaves the Cave of Quietude and returns to earth:

Let us aye love each other; let us fare
 On forest-fruits, and never, never go
 Among the abodes of mortals here below,
 Or be by phantoms duped

(IV, 626-629)

The choice to "never go among the abodes of mortals," and refusal ever to be "by phantoms duped" is Endymion's rejection of both the collectivity of the world of real things and the inner world of the collective unconscious. He is done with his airy quest for Phoebe:

I have clung
 To nothing, lov'd a nothing, nothing seen
 Or felt but a great dream! O I have been
 Presumptuous against love, against the tie
 Of mortals each to each, against the blooms
 Of flowers, rush of rivers, and the tombs
 Of heroes gone! Against his proper glory
 Has my own soul conspired! . . .

No never more
 Shall airy voices cheat me to the shore
 Of tangled wonder, breathless and aghast.
 Adieu, my daintiest Dream!

(IV, 636-644; 653-656)

It is precisely this growing reflectiveness, self-criticism, and desire for truth and objectivity, manifested by Endymion, that enables him to give better and more adequate representation to what he must seek and the positions he opposes. The attainment of ego-stability and the lessening of tensions through the centroverson in the Cave of Quietude has made it possible to disengage the ego from all its entanglements with the world and the collective unconscious. He sees that he has conspired against the proper glory of his own soul (IV, 643-644). The Indian Maiden and Phoebe represented only half-choices; they split his soul in two as he indicated earlier in book four when he experienced his love for both of

them simultaneously.

For both, for both my love is so immense,
I feel my heart is cut for them in twain.
(IV, 96-97)

This new wholeness and stability, which allows Endymion to reject Phoebe, stands by him when Peona returns to the story and offers Endymion the chieftain kingship once more. He refuses:

those deceptions which for pleasure go
'Mong men, are pleasures real as real may be:
But there are higher ones I may not see,
If impiously an earthly realm I take.
(IV, 851-854)

Just as his single seeking of Phoebe conspired against the proper wholeness of his soul, so Peona's offer would keep him from seeing beyond his earthly realm. His decision is rather to become a hermit and live apart from mankind, visited from time to time by Peona to whom he will confide wonders and through her impart health to the shepherd realm (IV, 860-864).

The hermit's life is Endymion's second choice of the simple life since leaving the Cave of Quietude: the first is his doubtful decision to live in isolation with the Indian Maiden (IV, 626-629). The Indian Maiden is, however, no longer a deterrent to wholeness; she says, "I may not be thy love: I am forbidden" (IV, 752). She tells Endymion that he should rather be "one of all" (IV, 751), this is a directive to the self, which is a unity transcending the mistaken decision for the simple life that Endymion had painted so prettily:

Honey from out the gnarled hive I'll bring,
And apples, wan with sweetness, gather thee,--
Oresses that grow where no man may them see,
And sorrel untorn by the dew-claw'd stag!
(IV, 682-685)

Endymion's temptation to renounce all and console himself with the simple life can be compared to the false advice Mephisto offers Faust, who is sick of the "madness of magic," like Endymion who is sick of the lonely caverns "and air of visions, and the monstrous swell of visionary seas!" (IV, 652-653).

Mephisto's advice is:

Right, There is one way that needs
No money, no physician, and no witch.
Pack up your things and get back to the land
And there begin to dig and ditch;
Keep to the narrow round, confine your mind,
And live on fodder of the simplest kind,
A beast among the beasts; and don't forget
To use your own dung on the crops you set.⁶

Jung's comment on these lines is applicable to the whole of Endymion's long, passionate overflow (IV, 626-721) in which he tries by diving into the joy he seeks (IV, 690) to convince himself and the maiden to submit to the simple life. The maiden's answer to Endymion corresponds to what Jung says of Faust:

his soul laughs at the deception. Only what is really
oneself has the power to heal.⁷

The maiden tells Endymion that she cannot be his love because for him there is something higher (IV, 749-753).

The explanation of Endymion's rejection of Phoebe and of Peona's offer, and the strange behavior of the Indian Maiden lies in the Cave of Quietude where Endymion came to terms with his soul, and the anima in turn became a function of the relationship between the conscious and the unconscious instead

⁶Quoted from "Two Essays," Coll. Works, VII, 165-166. It is L. Mac Niece's translation of Goethe's Faust (London, 1951), p. 283. (Part II, Act V).

⁷Ibid., 166.

of drawing Endymion one-sidedly either to an inner adaptation to the objective psyche by introversion or to an outer adaptation to the world and things by extraversion. Rather, centroversion facilitates, through its synthetic function, a self-objectivation and finally, at the climax causes Endymion to give up his ego-centeredness, allowing himself to be integrated by the totality of the psyche, the self. This is symbolized by Endymion's dying into life and apotheosis at the end of the poem. By the metamorphoses of the Indian Maiden into Phoebe, the self is brought to the center of the personality, with all the accompanying phenomena that are to be discussed in the final section.

The Goal

Endymion's decision to become a hermit (IV, 860) is a turn in the direction of self-knowledge and individuation. His words were: "A hermit young, I'll live in mossy cave." This might be an echo of the Cave of Quietude, or an attempt by Endymion to resume the peace and balance he felt there. Somehow he knows that this is not the answer. Aloneness and isolation are far from the fellowship with essence that he seeks. Not seeing the solution at once, however, he says to the maiden and Peona:

'Are not our fates all cast?
Why stand we here? Adieu, ye tender pair!
Adieu!' Whereat those maidens, with wild stare,
Walk'd dizzily away. Pained and hot
His eyes went after them, until they got
Near to a cypress grove, whose deadly maw,
In one swift moment, would what then he saw
Engulph for ever.

(IV 001-008)

(IV, 901-908)

He saw the Indian Maiden, whom he had rescued, sinking back into the black captivity of the unconscious, which awaits with its black maw ready to engulf her forever. He stops them:

'Stay!' he cried, 'ah, stay!
Turn, damsels! hie! one word I have to say.
Sweet Indian, I would see thee once again.'
(IV, 908-910)

(IV, 908-910)

She will return, and in the interim Endymion waits the passing of time:

His hands against his face, and then did rest
 His head upon a mossy hillock green,
 And so remain'd as he a corpse had been
 All the long day.

(IV. 916-920)

The word "corpse" introduces the theme of death that is developed in Endymion's beautiful lament.

'Why such a golden eve? The breeze is sent
 Careful and soft, that not a leaf may fall
 Before the serene father of them all
 Bows down his summer head below the west.
 Now am I of breath, speech, and speed possess,
 But at the setting I must bid adieu
 To her for the last time. Night will strew
 On the damp grass myriads of lingering leaves,
 And with them shall I die; nor much it grieves
 To die, when summer dies on the cold sward.
 Why I have been a butterfly, a lord
 Of flowers, garlands, love-knots, silly posies,
 Groves, meadows, melodies, and arbour roses;
 My kingdom's at its death, and just it is
 That I should die with it: so in all this
 We miscall grief, bale, sorrow, heartbreak, woe,
 What is there to plain of: By Titan's foe
 I am but rightly serv'd.'

(IV, 927-944)

The passing away of Endymion's mortality is the displacement of the center of the personality from the ego to the self. Mortality is the province of ego consciousness, but self partakes of immortality. This lament captures the moment of transition; this is the inmost experience of the individuation process where the ego is seen as finite and ephemeral. Endymion's mortality identifies with the situation of ego-centeredness that must pass away as the self is brought to the center of the personality. I am using the word "personality" now with reference to Endymion alone, but the term is widened in its application by the developments at the end of the poem. When the Indian Maiden is transformed into Phoebe and Endymion is made immortal with her, there is only one personality. All is combined in the unity of the hieros gamos that symbolizes the individuated personality that is one with the self. I call this the unity experience of the work of art.

Though he realizes his death is approaching, Endymion

moves along in a "sort of deathful glee: laughing at the clear stream and the setting sun" (IV, 945-946). This bond between Endymion and the setting sun is the most appropriate metaphor Keats could have selected. At the setting of the sun Endymion will die, but every sunset means a sunrise will follow. And Endymion's death is likewise a dying into life. The setting sun is a symbol of mortality, and Endymion's immortality and apotheosis is the sunrise. His former kingdom, his former life, had been identified with consciousness with the ego at its center. Now the center of personality shifts to the totality of the psyche with the self at its center. Endymion's mortality slips easily away at the advent of the new center of the personality. Only now, when the division of personality into two systems has been outgrown, is the unity of the psyche restored through the synthetic work of integration. The visionary goal of the dragon fight--immortality and lastingness--is now at hand. The personality is no longer attached solely to the ephemeral ego, but experiences its partial identity with the self, which is symbolized by the transformed goddess who contains in herself both worlds. The experience of this new identity takes the form of "godlikeness."⁸

In Endymion the culmination of the individuation myth has all the features of the apotheosis of the hero and the hieros gamos. The spiritual transformation that these signify begins with the Indian Maiden's metamorphoses into Phoebe. She tells Endymion that he has succeeded and then, before his eyes, she is transformed.

⁸Origins, p. 359.

And as she spake, into her face there come
 Light, as reflected from a silver flame:
 Her long black hair swell'd ampler, in display
 Full golden; in her eyes a brighter day
 Dawn'd blue and full of love. Aye, he beheld
 Phoebe, his passion! joyous she upheld
 Her lucid bow.

(IV, 982-988)

The luminescent goddess, containing light and dark, heaven and earth, upper and lower, within and without, conscious and unconscious in perfect balance and unity, is the self. Jung's words are the most appropriate at this point:

The self could be characterized as a kind of compensation for the conflict between inside and outside. This formulation would not be unfitting, since the self has somewhat the character of a result, of a goal attained, something that has come to pass very gradually and is experienced with much travail. So too the self is our life's goal, for it is the completest expression of that fateful combination we call individuality.⁹

This goddess is the self, the goal of individuation. She represents the synthesis of conscious and unconscious, the Indian Maiden and Phoebe combined. Endymion is neither opposed nor subjected to her, but merely attached by the hieros gamos or marriage of the divine pair, symbolizing the conjunction of the ego with the self. Endymion falls silent at the last; only Phoebe speaks:

'Drear, drear
 Has our delaying been; but foolish fear
 Withheld me first; and then decrees of fate;
 And then 'twas fit that from this mortal state
 Thou shouldst, my love, by some unlook'd for change
 Be spiritualiz'd.

(IV, 988-993)

These are the words of the self, signifying that the goal has been attained; the integration of the ego with the self con-

⁹"Two Essays," Coll. Works, VII, 238.

cludes the individuation myth.

Even as a person casts off worn-out clothes and puts on others that are new, so the embodied Self casts off worn-out bodies and enters into others that are new. Weapons cut It not; fire burns It not; water wets It not; the wind does not wither It. This Self cannot be cut nor burnt nor wetted nor withered. Eternal, all-pervading, unchanging, immovable, the Self is the same for ever."

Bhagavad Gita (2:22-24)

CHAPTER FIVE

CONCLUSION

When Endymion is read as a myth of individuation, a structural unity, a symbolic cohesion, and a thematic sameness are apparent which give the poem the organic quality that contributes to what I have called the unitary experience of the work of art. This can be defined as the aesthetic perception of an artistic phenomenon, produced consciously or unconsciously by the author with devices of structure, symbol, and theme, imparting to the reader or viewer the impression of singleness and cohesion, even to the extent that the thing becomes what it represents.

The structural unity of Endymion derives from the quest pattern of the individuation myth. I have shown that the birth-death-rebirth schema molds the hero's fate according to the succeeding stages of differentiation and integration. The hero passes through a series of ascending transformative phases until he reaches the completion of his quest in the spiritual transformation which means self-realization.

The symbolic cohesion of Endymion is constituted by the network of mandala symbolism and symbolic motifs which express self-realization. I have shown that the mandala is a symbol of self, and like the child-motif, it predicts and prepares for the goal that Endymion achieves when he reaches his divine fellowship with the chief intensity, which is announced in the first book and achieved in the fourth. Between these two poles, a regular pattern of circles, quaternities, and spheres amplify

the poem's meaning; even the fourfold division of the poem into equal books of a thousand lines is a quaternity symbol for the self-making fellowship with essence Endymion finally gains. The effect of this incremental combination of symbols is a coherence between the parts of the poem within a framework that in itself is a symbol of self.

The transmutative combination of several figures into one in Endymion results in a thematic unity, within which separate episodes reenact and amplify a common theme. Such a thematic parallelism is evident in the Adonis and Glaucus sequences, in the repetition of the captive-motif in Scylla, Phoebe, and the Indian Maiden, and in the metamorphoses of the Indian Maiden into Phoebe. The effect of these transmutations is to form all the female characters into one, namely Phoebe, and to form all the male characters into one, namely Endymion. The combination of these two brings the whole poem to a climactic unity expressive of the same theme of rebirth and transformation that was individually expressed in the separate episodes all through the poem.

My purpose in this investigation was to penetrate to the nature of Endymion. The use of the methods of analytical psychology provided a meaningful reading of the poem, a fresh approach to the problem of meaning and structure. I have not attempted to psychoanalyze the poet, nor do I wish to imply that Keats anticipated Jungian psychology as such. The poet perceives and enacts what later students of man describe. To call Endymion a myth of individuation is simply to say of it what Neumann has said of world mythology as a whole:

In Western culture, and partly also in the Far East, we can follow the continuous, though often fitful, development of consciousness over the last ten thousand years. Here alone was the canon of stadial development, collectively embodied in mythological projections, become a model for the development of the individual human being; . . . The individual is the bearer of this creative activity of the mind and therefore remains the decisive factor in all future Western developments.¹

What I have said is that for Keats and for his time and for us who read it today, the poem embodies a coherent pattern that contains a most intimate aspect of human experience. It is both general and particular: individuation includes the stages through which all men pass on their journey to self, and yet, for our more proximate concern with the artistic characteristics of the poem, it is a particular embodiment of a process, also generally observable in world mythology, in an individual work of art. The archetypal elements provide the frame, the skeleton, the substrata upon which the poet builds. The artist's synthesizing intellect fuses the archetypal pattern or action with the purely aesthetic or strictly artistic aspects of the poem. The archetypal elements are expressed in emotionally, symbolically, artistically, and thematically charged language, making the two really inseparable in the one dynamically stable work of art.

¹Origins, p. xviii-xix

APPENDIX

The Vale of Soul-Making Parable

Call the world if you Please "The Vale of Soul-making" Then you will find out the use of the world (I am speaking now in the highest terms for human nature admitting it to be immortal which I will here take for granted for the purpose of showing a thought which has struck me concerning it) 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 (the) till they acquire identities, till each one is personally itself. I(n)telligences 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 chryst(e) ain religion--or rather it is a system of Spirit-creation--This is affected 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. I can scarcely express what I but dimly perceive--and yet I think I perceive it--that you may judge the more clearly I will put it

in the most homely form possible--I will call the world a School instituted for the purpose of teaching little children to read--I will call the human heart the horn Book used in that School--and I will call the Child able to read, the Soul made from that school and its hornbook. Do you not see how necessary a World of Pains and troubles is to school an Intelligence and make it a soul? A Place where the heart must feel and suffer in a thousand diverse ways! 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--I am convinced that many difficulties which christians labour under would vanish before it--There is one which even now Strikes me--the Salvation of Children--In them the Spark or intelligence returns to God without any identity--it having had no time to learn of, and be altered by, the heart--or seat of the human Passions--It is pretty generally suspected that the Christian scheme has been copied from the ancient persian and greek Philosophers. Why may they not have made this simple thing even more simple for common apprehension by introducing Mediators and Personages in the same manner as in the hethen mythology abstractions are personified--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 the palpable and named Mediator and saviour, their Christ their Oromanes and their Vishnu--If what I have said should not be plain enough, as I fear it may not be, I will but 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 are circumstances?--but touchstones of his heart--? and what are touch stones?--but proofings of his heart?--and what are proofings of his heart but fortifiers or alterers of his nature? and what is his altered nature but his soul?--and what was his soul before it came into the world and had These proofings and alterations and perfectionings?--An intelligences--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?--

(11, 102-104)

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