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SPECIAL FEATURE

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SPECIAL FEATURE INTRODUCTION

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Mark A. Pedreira

*T*he quest for metaphor in early modern British literature is comically portrayed in Butler's *Hudibras* as the master trope typifying tropological madness: "For rhetorick he could not ope / His mouth, but out there flew a trope." Yet Butler's satiric portrayal of Restoration era disputants, wrangling over politics, theology, and love, merely reenacts contemporary critical scrutiny on this trope, which frequently questions its general function in human reasoning (Locke thought metaphor, at best, an epistemological helpmate; at worst, a "perfect cheat") and its specific place in poetry and

rhetoric. If Socrates viewed metaphor suspiciously for its irresistible power in poetry and rhetoric (meanwhile outwitting all others in its use in dialectical contexts), it is no wonder that writers from Dryden to Pope revive the debate about metaphor. As our contributors to this critical debate point out, metaphor might sometimes appear as quixotic madness, as figured, for instance, in Butler's marriage debate between Hudibras and the Lady; or, as figured by Swift, it might, with its vast Erasmian resources, amplify and deflate its satirical subject, as masterfully displayed in Swift's mock elegy on himself, "Verses." But whatever metaphor's function and power, its lasting place in poetry and criticism, our contributors persuasively show, ultimately rests with what Dryden and Pope, leading critical authorities, thought of as its connection with literary memory (a faculty, for Dryden, animated by past critical voices) and with the rhetorical humanism, shaped, in part, by what Pope thought of as the laughter and music found in the "comedy of his criticism."

Though the debate on metaphor in the Restoration and eighteenth-century is sometimes interpreted by scholars as "old wine in new wine skins" (with more evolutionary thought on metaphor credited to post-Romantic thought), the detractors to critical viewpoints on metaphor in the long eighteenth century ignore certain salient facts about early modern rhetorical culture. Histories of rhetoric discussing figurative rhetoric in the early modern era (like Wilbur Samuel Howell's largely unchallenged work on rhetoric and logic in eighteenth-century Britain)¹ sometimes emphasize classical and 'neo-classical' theories of rhetoric, while ignoring the literary tradition that empowers rhetorical culture. Whatever is "new" about the modern rhetoric of this era is, in fact, as much shaped by its major writers (Dryden, Butler, Swift, and Pope) as it is by the handbook tradition of rhetoric, which later, in the age of Johnson, would experience a groundswell of change, and even redefinition, motivated by these same literary authorities.

This special feature on metaphor attempts to rectify this historical imbalance, reexamining the writings of Dryden, Butler, Swift, and Pope for their thoughts on metaphor and their metaphorical craft. It has long been known, as queried, for instance, by T. S. Eliot, that Dryden and his critical successors, Pope and Johnson, question the complex relation-

¹ Wilbur Samuel Howell, *Eighteenth-Century British Logic and Rhetoric* (Princeton: Princeton University Press), 1971; reprinted, *Eighteenth-Century British Logic and Rhetoric* (London: Thoemmes Continuum), 2004.

ship, in rhetorical theory, between invention, style, and memory, with metaphor itself being a border-crosser within these traditional Ciceronian canons of rhetoric. But just as Eliot remained endlessly curious about how Dryden understands the power of poetry (or, as he put it, "the happiness of the poet"),² and its vast metaphorical powers of invention, or discovery, in human thought, so, too, today's critics wonder at the cognitive power, musical pleasure, and the collective memory at work in poetic metaphor. The contributors to this special feature argue persuasively that without the writings of Dryden, Butler, Swift, and Pope, our understanding of poetic metaphor in the long eighteenth century would be distorted.

This special feature on metaphor includes four essays on various aspects of metaphorical craft and poetic culture in the long eighteenth century, examining some of the representative poets and critics of this era. In "Translating Memory: Dryden, Oldham, and Friendship," Greg Clingham, citing the work of Christopher Ricks and others, writes about the "poetics of friendship" between Dryden and Oldham, a concept that concerns (in Ricks' words) "true poetic lineage manifested in the art of allusion."³ Clingham's essay situates the rhetorical art of Dryden's elegy, "To the Memory of Mr. Oldham," in the context of his work during the years 1684–85, the period in which he translated Horace, Lucretius, and Virgil. Drawing a parallel between how Dryden's poetic translations develop a sensibility that "transform[s] what he engages" and how his elegy on Oldham similarly discovers literary "responsiveness" to his source, Oldham's own poems, Clingham, in his detailed study of Dryden's elegy, explores what he calls "some basic ideas about translation and memory." To this end, Clingham broadens our definition of poetic translation, claiming that in "To the Memory of Mr. Oldham," Dryden's poetic craft—his "harmony of numbers"—transforms (or metamorphoses) the literary allusions found in his highly intertextual poem, resulting in what he calls "translating memory": a work, or "poetics of friendship," that shows indebtedness to Oldham yet "appropriate[s] and translate[s] Oldham's words into a new work."

According to Clingham, Dryden's achievement in "To the Memory of Mr. Oldham" is his success, metaphorically speaking, in *translating*

² T. S. Eliot, *The Use of Poetry and the Use of Criticism* (London: Faber and Faber, 1933), 55.

³ See Christopher Ricks, "The Poet as Heir," especially "Dryden and Pope," in *Allusion to the Poets* (Oxford: Clarendon Press, 2002), 9–42.

Oldham's words, as well as those of others, and making them his own through a "harmony of numbers." Throughout his essay, Clingham, mining a vast network of literary associations that constitute Dryden's poetic lineage (including Oldham), shows how this harmony of numbers "creat[es] the memory for Oldham that Oldham is unable to create for himself." As Dryden's elegy is prefixed to Oldham's *Remains in Verse and Prose* (1684), his successful appropriation of, and even refinement upon, Oldham's own metaphors about poetic craft and poetic legacy (such as Oldham's thoughts on Ben Jonson) achieves a beautiful "harmony of numbers"—which, given the inferiority of Dryden's source, may be seen as "an audacious act of translation." For Clingham, Dryden's "translating memory" stands as his "expansive" commentary on his friendship with Oldham, as well as his assessment of poetic achievement within temporal limitations: their poetic legacy troped as a "race" against time and toward death (in Dryden's Virgilian words, "Thus *Nisus* fell upon the slippery place, / While his young Friend perform'd and won the Race"). In various parts of Dryden's elegy, Oldham is figured as *Nisus*, and elsewhere as the "*Marcellus* of our Tongue," creating an historical lineage that gains Oldham a lasting, even if minor, place in literary history.

Metaphorically speaking, "translating memory," for Clingham, means that Dryden takes conventional metaphors of poetic discourse (poetic *ripeness*, "abundant store," *shining wit* and *rugged lines*) and (to use Christopher Ricks's words) revitalizes, or reawakens, them, as well as casting them in an improved harmony of numbers.⁴ In this process, readers feel Dryden's power to make Oldham present, though not fully present, and thereby enjoy the hopeful yet sad tribute given by a great poet to a lesser poet, who was "early ripe," and whose legacy was therefore uncertain even if he had lived longer. For instance, in lines drawing on Oldham's own poem, *Upon the Works of Ben Jonson* (1678), Dryden revises Ben Jonson's "abundant store" to question Oldham's own: "O early ripe! To thy abundant store / What could advancing Age have added more?" Such metaphors of poetic maturation suggest, for Clingham, a mood of temporality that not only defines poetic elegy but also Dryden's specific humanistic tribute to Oldham as poet and friend. Empowered by this poetic inheritance and friendship, Dryden's

⁴ See Ricks, "Samuel Johnson: Dead Metaphors and 'Impending Death,'" in *The Force of Poetry* (Oxford: Clarendon Press, 1984), 80-88.

metaphorical craft gives memorable images of poetic legacy, friendship, and death, which reshaped, or translated, by his forceful imagination and metrical art produces one of the great elegies in English literary history.

In "A Lock Without a Key: Satiric Metaphor in Samuel Butler's *Hudibras*," Jaclyn Geller reexamines the marriage debate in *Hudibras*, arguing that Butler uses "strikingly literal metaphor" drawn from numerous source domains (chivalry, theology, politics, economics, and law) to satirize Hudibras's attempts to win Trulla, the warrior Lady. Without ignoring or devaluing earlier studies, Geller goes beyond traditional accounts of *Hudibras* as Menippean satire or "anti-Puritan diatribe." In a more rhetorically based and historically sensitive approach to *Hudibras*, Geller shows the modernity and metaphorical artistry of Butler's satiric poem. As she persuasively argues, both the political environment of the civil wars and the contemporary shifts in literary culture (epitomized in the heteroglossic nature of *Hudibras*) shape Butler's satiric mockery of the traditional values, theological, political, and legal, motivating the poem's marriage debate. In Butler's satiric view, marriage, despite its idealization in classical and early modern literature, does not escape the political, theological, and legal wrangling of Restoration literary culture.

Given its engagement of the domestic scene with the broader world of theology, politics, and law, Butler's *Hudibras*, Geller argues, anticipates similar engagements in the emergent tradition of the eighteenth-century novel. Butler's Trulla, in fact, can be seen as first feminist, whose rhetorical wit demonstrates Butler's satiric technique, satirically debasing contemporary ideals of marriage and mockingly reversing them. If Hudibras, for example, appears as a modern day Don Quixote, such chivalry is undercut (much as the Spenserian addresses of Hudibras are ironically deflated) by Trulla's exposure of his love complaints as nothing more than economic self-interest. Geller shows how Butler draws on his readers' Cervantean expectations of Hudibras's chivalry, or even of their similar expectation of Trulla as an "Amazonian," using "deflationary rhetoric" through absurd metaphors and similes that shows their ludicrous nature. For instance, in a simile that at once extolls and deflates, Butler's use of this comparative figure depicts Trulla in ostensibly Amazonian terms: "A bold *Virago*, stout and tall / As *Joan of France* or *English Mall*" (I, ii, 367). But as Geller unpacks the range of meanings in Butler's polysemous simile, we find that Butler

"turns the Amazon into something comical and common," amplifying not her Amazonian valor but her suggested promiscuity. Similarly, when Butler presents Hudibras and Ralpho—in one of the poems many images of conjugal (or mock-conjugal) *couplings* or *yokings*—as metaphorically "coupled in Incharnted Tether" (joined, more literally, by Hudibras's twisted leg), we find not the "complementary whole" of wedded union, but its "parodic rendition," metaphorically extended in a "congeries of body parts." Of Hudibras, the narrator states, "he sate upon his Rump, / His head like one in doleful dump"; and of his companion, he exclaims, "And by him, in another hole, / Afflicted Ralpho, cheek by Joul..." (II, i. 103-10).

Such reduction of heroic ideals, or of chivalric love, to brute physical imagery gives the visual effect of both union and disunion, which Geller sees as epitomizing the ironic "central, cautionary metaphor" in *Hudibras* that tropes wedlock as "a *Lock* without a *Key*." In the critical point of the marriage debate, Hudibras, in his dialogue with Trulla, states, "For *Wedlock* without love, some say, / Is but a *Lock* without a *Key*. / It is a kind of *Rape* to *marry* / One, that neglect, or cares not for yee: / For, what does make it *Ravishment*, / But b'ing against the *Mind's Consent*?" (II, i, 321-26). And Hudibras adds that such rape is worse "For being acted by a *Woman*." In her analysis of these lines, Geller astutely unpacks the subtle ironies of the metaphors found in the lines, "For *Wedlock* without love, some say, / Is but a *Lock* without a *Key*." Though her detailed analysis of this metaphor defies easy summary, Geller's argument essentially involves an explication of the obvious meaning of this image as conjugal disunion ("passionless marriage is "a *Lock* without a *Key*"), and the more subtle conceptual meaning, implied in this image, that, for a woman, such passionless marriage without the possibility of divorce is akin to a "prison sentence." To place Butler's "*Lock* without a *Key*" metaphor in historical context, Geller gives details from histories of marriage, pamphlets, and periodical literature—all of which underscore her interpretation of *passionless marriage* as a prison sentence. Overall, her analysis underscores the power of Butler's metaphorical style to reduce things sublime or metaphysical to the brute physicality of human existence.

In "Swift's Style, the Nakedness of the Houyhnhnms, and the Deceits of Rhetoric," David Venturo sees Swift as a "second generation Augustan" who, like Hobbes, Locke, and Butler before him, has scepticism (to use Locke's words) about the "perfect cheat" of rhetoric

yet finds its figurative tools enabling for his satirical art. Aligning Swift's figurative style with Butler's as found in *Hudibras*, Venturo claims that Butler's "deliberately debased figurative language" and his poetry's immersion "in the physical world of here and now" influence Swift's stylistic practices. In his broad survey of Swift's style, Venturo examines its range, both showing the satirist's appreciation of the simple style (in the words of one of Swift's interlocutors, "Proper words in proper places") and his subtle, and physically grounded, use of figurative rhetoric.

Like other critics, Venturo connects Swift's poetic style with his philosophy of style in *Gulliver's Travels*, which share in common the belief that speech and communication—no less poetry and rhetoric—are best served when stripped of artifice and grounded in the everyday world. If, as he notes, the Lilliputian style is ironically grander than its diminutive speakers and that of the Brobdingnagians' pitched to their gigantic size, the style of the Houyhnhnms—whose world is pre-Lapsarian and antihumanistic—is scaled, more moderately, to the dignity of their honest and pragmatic ways: perhaps most perfectly illustrating Swift's maxim, "Proper words in proper places." As Venturo points out, Pope proved a most astute interpreter of the range of Swift's style when he published *Verses on Gulliver's Travels* (1727). As both Swift presents it and Pope reimagines it, poetry in Houyhnhnmland—in contrast to the excesses of Lilliput and Brobdingnag (in Pope's parody, an oversized "Lilliputian Ode" and a weeping Brobdingnagian pastoral "Lamentation")—expresses itself in practical genres, being ultimately concerned with truth and the physical world. Swift, Venturo argues, identifies with the plain rhetorical style of Houyhnhnmland, while seeing the limitations of this style for his satiric craft.

In discussing Swift's poetic style, Venturo shows that Swift's metaphorical artistry frequently works much like Butler's "deliberately debased figurative language," achieving its ironic effect by "revising a metaphor," with the effect, quite Scriblerian-like, of calling attention to "its own fictiveness" and comically adjusting a scale of values. Two of Swift's "Progress" poems, "The Progress of Beauty" and "The Progress of Poetry," reveal Swift's metaphorical power as a satirist, who, with Erasmian (or Butlerian) skill, playfully exploits the scale of values in his poems with his ironic use of metaphors and similes.

In "The Progress of Beauty," for instance, Venturo explains how in this poem—as well as in others ("The Lady's Dressing Room" and

"A Beautiful Young Nymph Going to Bed")—Swift's style gives "parallel critiques of figurative language and cosmetics." Swift does this, in "The Progress of Beauty," by structuring his poem around a single conceit based on nature—the waxing and waning of the moon—which, when applied to the metaphorical domain of Celia's own progress "breaks" and exposes its unsustainable fiction. "Twixt early Femals and the Moon / All Parallels exactly run" (lines 9–10). Instead of *waxing* and *waning*, Venturo observes, Celia's face becomes, irreversibly, "a dynamic landscape subject to time, marked by flowing streams, rivers, and waterfalls." Here, and throughout much of Swift's poetry, the effect of revising a metaphorical conceit—exposing it divergent metaphorical applications (the cyclical progress, or *waxing* and *waning* of the moon, versus the irreversible progress of an aging prostitute)—results in "it break[ing] under the pressure of a reality different from poetic fiction."

In "The Progress of Poetry," Swift, according to Venturo, reveals a "simple, precise style"—ironically attuned to the kind of precise description and realistic figurative language extolled by the Houyhnhnms—that "helps degrade, rather than elevate, its subject." Here the metaphorical revision is more of "a minor adjustment to a common conceit," which "reveal[s] unflattering truths." Swift, in fact, structures his poem on the conventional simile that "likens poets to birds," yet ultimately, in a more "descendentalist" fashion, ends up "likening poets to geese." Because of the literal connection between poets using *quill* pens to write, and geese using their quill to fly, Swift's adjustment of the common conceit enables him to exploit its more comical potential. "Such is the Poet, fresh in Pay, / (The third Night's Profits of his Play;) / His Morning-Draughts 'till Noon can swill, / Among the Brethern of the Quill." By identifying the poet with "the Brethern of the Quill," Swift, says Venturo, "imagines a mock-metaphysical exaltation—a kind of literary rapture": "And up he rises like a Vapour, / Supported high on Wings of Paper; / He singing flies, and flying sings, / While from below all *Grub-street* rings." Uncovering the many details that make up this literary rapture, Venturo shows how Swift's "minor adjustment to a common conceit" results in a full scale metaphorical projection, in which high things (poetical inspiration), when reduced to everyday needs (eating, drinking, defecating), are satirically brought low.

Though Swift excels at revising metaphors and readjusting traditional conceits, he is equally known, notes Venturo, for his ironic Scriblerian style, particularly his "humor of disproportion." Frequently,

Swift's ironic humor uses metaphor to bring things (even friendship) into "perspective," such as in his poem "To Stella, Who Collected and Transcribed his Poems." As in many of his poems, Swift's poem to Stella (one of many) "balanc[es] compliment and truth." This particular poem "tests" Stella by pointing out her moral weaknesses, even while asking her to do the arduous task of transcribing his poems. Some of the metaphors are conventional, such as *reason* being a gateway that time, and cool emotions, opens: "Your Virtues, all suspended wait / Till Time hath open'd Reason's Gate" (ll. 95-96). As Venturo points out, Swift, however, can make his point about Stella's anger more humorously, amplifying famed temper with a "double mock-epic simile" that compares her anger to the eruption of Mount Etna (lines 105-8) and to Ajax's "suicidal rage" upon losing the contest for Achilles' armor to Odysseus (lines 119-26). Stella's anger, in other words, is like suicidal rage or *erupting things* (Swift's Etna metaphor being noteworthy): "Mix'd in a noble generous Mind; / And may compare to *Ætna's* Fire, / Which, tho' with Trembling, all admire; / The Heat that makes the Summit glow, / Enriching all the Vales below." Such tropological exaggeration, figuring *rage* as a "form of madness," "cuts [her anger] down to size." For Venturo, this kind of mock-amplification is ubiquitous in Scriblerian poetry and rhetoric, and Swift stands, along with Pope, as one of its most illustrious practitioners.

In "Not the History of Ideas: Laughter, Music and Metaphor in Pope's Definition of Criticism," Philip Smallwood counters readings of Pope's *An Essay on Criticism* that judge the poem's value by its "celebrated propositions and tags" rather than its holistic critical statement, which includes the "comedy, music, and 'performance of metaphor.'" In the long critical tradition on the *Essay*, Smallwood sees a dangerous critical trend, extending from the eighteenth century to the present, that falsely assumes "that the poem is in possession of 'content' separated from form, and that such denuded content is the mode of its contribution to history." Such an interpretive approach posing as intellectual history, of course, claims that the value of Pope's *Essay* consists in its "time-worn 'content' within a newly polished and temporary form," and even suggests that the *Essay*, as *old wine in new wine skins*, is partly plagiarized or at least "uninspiringly borrowed."

In an essay divided into six parts, Smallwood examines the *Essay's* critical "metamorphosis" of earlier debates on metaphor (particularly Bouhours on Aristotle and Homer), and its "critical enactment" of

"experienced poetic events" (such as "True Wit"), as well as Pope thoughts on simile and metaphor (especially "*What Metaphor is Not?*") and on "Metaphor in Shakespeare and Homer." Like other great eighteenth-century critics, such as Samuel Johnson, Pope does not advance what might be called a "theory of metaphor." Yet readers who desire to uncover Pope's thoughts on metaphor in the *Essay* must see how the *Essay* pushes criticism in a "new direction," linking his poem's auditory, or musical, power, with Dryden's second ode on St. Cecilia's day and its comical force with his Scriblerian writings, most strikingly, his later critical work, *Art of Sinking in Poetry* (1728). For Smallwood, the poetic force of the *Essay*, as well as its bathetical counterforce in *Art of Sinking in Poetry*, lies not in its propositional unity, but rather in the poem's metaphoric force as expressed in its music and its critical comedy (Erasmian in spirit) that provides laughter on the way to Pope's "definition of criticism." With this combined force of "laughter, music, and metaphor," Pope's *Essay* provides a "new kind of unity," a "cornucopia," or vast variety, of disparate ideas and images that have been transformed (or in Ovidian terms, metamorphosed) into timeless criticism. From this aesthetic perspective, criticism functions as an overarching conceptual metaphor that structures the whole of Pope's *Essay*, integrating its intellectual content with its music and critical comedy. In its impressive performance, Pope's *Essay*, as seen in Smallwood's "True Wit' and the Enactment of Precepts," balances his expansive definitions of *wit*—true and false (but especially "True Wit")—with the ever-present comedy of criticism, in which criticism comments, laughingly, on earlier critics (even the *critics* as *vultures*) and on the history of its discipline. If the *Essay* has memorable truths, they are *enacted* in a musical and comical form in which (as in many great poems) form is inseparable from content.

To connect Pope's thoughts on metaphor in his *Essay* with his other critical works, Smallwood examines Pope's "commitment to metaphorical austerity" (or metaphorical simplicity and precision) in his edition of Shakespeare and to his expansive "reflections on the imagery" of Homer. Smallwood achieves this end by analyzing one of Pope's memorable textual emendations on Shakespeare (textually unsound, yet poetically evocative), as well as one of the poet's insightful comments, in his notes to *The Iliad*, on the imagination. In one of the most memorable emendations in early eighteenth-century textual criticism, Pope, as one great poet correcting another, emends the second part of

Shakespeare's line, "Here lay Duncan, / His silver skin laced with his golden blood..." to "His silver skin laced with his 'goary blood.'" Samuel Johnson—whose own edition of Shakespeare (as Smallwood notes) "maintained a critical dialogue with Pope"—acknowledges that Pope tries "to improve" Shakespeare's lines, yet in his own critical edition resists emendation, based on his belief "that he who could on such occasion talk of 'lacing the silver skin' would 'lace it' with 'golden blood.'" Though Johnson's own well known resistance to conjectural emendation largely motivates his editorial decision, he has further reasons, as Smallwood astutely notes, "to hypothesize a dramatic motivation"—namely, that, as Johnson puts it, "these forced and unnatural metaphors...show the difference between the studied language of hypocrisy, and the natural outcries of sudden passion." In short, Pope's silent emendation (his "improving" the lines without comment) is motivated by aesthetic considerations, sometimes known in eighteenth-century criticism as "Taste"; whereas, Johnson's resistance to Shakespearean emendation, though acknowledging Pope's taste as a poet and critic, reveals a different critical sensibility.

Ultimately, Smallwood's aligning of Pope's critical thought in the *Essay* with the critic's editions of Shakespeare and Homer reveals a truth about metaphor that has slowly evolved from classical thought to the present. The power of metaphor (and simile, its sibling figure) resides in the imagination: the cognitive faculty that enables the mind to see things differently—or even, in Pope's words, in to give a "better" view—because the mind's powers of observation and language are projected onto human experience to gain new perspectives. In Pope's words found in his *Iliad*, as Smallwood notes, the critic states, "it is with the Eye of the Imagination as it is with our corporeal Eye, it must sometimes be taken off from the Object in order to see it the better." Smallwood shows how Pope, in "An Essay on Homer's Battels," draws on this critical viewpoint on figurative language and the imagination to justify Homer's contested use of similes—particularly, the charge that (in Pope's summary of the opposing viewpoint) "[Homer's] Similes are too much alike, and art too often derived from the same Animal." Pope answers this charge—of Homer, "compar[ing] the same Man always to the same Animal"—by defending the imaginative power of similes (and metaphor): "And to say Truth, it is not so much the Animal or the Thing, as the Action or Posture of them, that employ our Imagination..." Thus, for Pope in his Homeric criticism as in his *Essay*,

it is, as Smallwood suggests, the full imaginative context of observed detail and auditory experience, not just the conventional figurative borrowing, that gives a simile or metaphor its power. Hence, if the Homeric character is critically reduced by the charge, "'tis always a Lion," the contextual question concerning his specific "Action or Posture"—involving the unified force of scene, imagery, and poetic rhythms—must be addressed. For Pope, the critical truth of his *Essay* is that of his larger critical thought: poetic metaphor, whether discovered by a poet or enjoyed by an audience, must be interpreted within an imaginative domain that encompasses all the pleasures, conceptual and auditory, involved in reading poetry. Metaphor, in other words, is fundamentally imaginative.

The study of metaphor in the long eighteenth century encompasses virtually everything, yet the study of metaphor in the poetry and criticism in this era opens up new insights into the human imagination. In this special feature, our contributors have probed the thoughts of Dryden, Butler, Swift, and Pope to examine how metaphor, through a broadened sense of imaginative translation, creates memory and poetic lineage; how it structures poetic debate, even satirically, about domestic concerns; how it provides the satirist with tools, even while calling into question the truths motivating them; and, finally, how it helps structure a unified poetic criticism, when presented through the critic's music and "comedy of criticism." In the long eighteenth century, poetic metaphor empowers a broad range of humanistic and critical thinking, and some of its most accomplished practitioners, Dryden, Butler, Swift, and Pope, give some of the most memorable performances.