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Metaphorical Imagery in the Prose Works of Sir Thomas Browne.

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METAPHORICAL IMAGERY IN THE PROSE WORKS OF
SIR THOMAS BROWNE.

Louisiana State University and Agricultural and Mechanical
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METAPHORICAL IMAGERY IN THE PROSE WORKS OF SIR THOMAS BROWNE

A Dissertation

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in

The Department of English

by

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I should like to thank the members of my committee, Drs. William J. Olive, Lawrence A. Sasek, and John H. Wildman, for helpful guidance in the preparation of this dissertation. Special thanks are extended to my major advisor, Dr. Esmond L. Marilla, whose scholarly advice and kindly patience have been of inestimable worth in enabling me to realize this study in its initial stages and in its final form. And, finally, my appreciation goes to the typist, Mrs. Edith Radusch, who, having received the manuscript at the last moment, applied herself diligently in order that it might meet the deadline.
PREFACE

The study of imagery has, in recent years, become an area of interest which has served to add another dimension to the analysis of an author's style. The purposes and aims of such studies have varied, ranging from biographical and psychological interests to analyses focusing on structural and functional values of such usage.¹ But all of such studies have displayed a recognition of the fact that this kind of investigation has merit in throwing new light on the understanding of an author's total artistic achievement.

To my knowledge, no comprehensive study of Sir Thomas Browne's imagery has been made, though many have touched upon it in an incidental and cursory fashion. This fact has been the motivation in my choice of study. The following pages do not so much endeavor to classify the various uses to which Browne's metaphorical imagery may be put, as it does to analyze and interpret such images as they relate to the major and underlying themes in his works. Particular interest has been focused upon the functions of the images, as well as upon their general nature. As a rule, I have employed the method of grouping them by first listing what I found to be underlying themes in the various works and then sorting out those images which are used by Browne to support these themes. The chief value, then, of this kind of study resides as much in the discussion of particular works as in any conclusions that may have been reached.

¹See below, pp. 53-63.
Because of the multi-dimensional nature of imagery itself, and because the detecting of imagery depends so much on the perceptiveness of the individual making the study, I believe that no two readers of a given work will find the same number of images or will place the same value upon those discovered. Many of the subtler images may escape notice. Also, because metaphor which has reached the fossil stage, the faded image, no longer strikes us as metaphorical, may even be regarded as literal, any attempt to include a study of such images would be inadvisable. This study, then, makes no attempt to cipher out such metaphors, but concentrates on those which are still "alive" and full of vitality, and thus are still within the scope of the rhetorician rather than the grammarian or etymologist.

In general, the above description gives the gist of the main body of this study, found in chapters three to five, in which analyses of the following works occur: Religio Medici; A Letter to a Friend; Hydriotaphia, or Urne-Buriall; The Garden of Cyrus, or The Quincunx; and Christian Morals. These are generally considered to be his purely literary works, best demonstrating his "poetic prose" style. Chapters One and Two serve to present valuable background material. The first chapter consists of an extended analysis of terms, careful distinctions being made between "imagery" and "metaphorical imagery." In this discussion I have presented a survey of a wide assortment of critical opinions and scholarly judgments on the subject. Chapter Two places Browne within his own chronological and intellectual milieu, reviewing the seventeenth century
from the point of view of its attitude towards the use of metaphorical imagery in written discourse.

Since I have made no attempt to catalogue Browne's imagery, no such mathematical tabulation appears anywhere in this study. I collected my data for each work individually and organized such data in the manner that seemed most appropos for the work under consideration. From this material my discussion grew organically, with my endeavoring at all times to relate the images to each other and to the internal and overall structure of the work itself. Such, then, has been the purpose, aim, and method of my treatment of metaphorical imagery in the prose works of Sir Thomas Browne.
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ABSTRACT

Sir Thomas Browne may be regarded as an outstanding prose stylist of the seventeenth century. One important aspect of his style resides in his use of metaphorical imagery; that is, imagery which is used in a figurative or non-literal sense. A definition of "imagery" may perhaps best be approached through a survey of critical judgment on the subject. For the purposes of this study the term "metaphor" embraces the five principal tropes: metaphor, simile, personification, metonymy, and synecdoche.

Browne, whose writings span the early seventeenth century, or late Renaissance period, may be regarded as the product of a milieu which knew divided loyalties in its adherents to prose style. Rumblings of the approaching era of "common sense," the Restoration Period, were manifested in vocalized hostility to the poetic metaphor. Thomas Sprat's objections as expressed in The History of the Royal Society are typical. He felt that abundant use of the metaphor in serious prose writing violated the principle of a "close, naked, natural way of speaking."

Fortunately for us, the writings of Sir Thomas Browne survived this atmosphere and have come down to us as relics of a mind that preserved the ingredients of the imaginative use of poetic style within the medium of prose. His "prose poems" have reproduced an infinite variety of metaphorical usages, shifting from individual words
impregnated with figurative suggestion to both short and long phrases and clauses, and to extended passages which reveal the ability to sustain a metaphorical idea. Not only is there variety in his application of metaphorical imagery, but there may also be seen a pattern of a few recurring images which become symbols of certain basic concepts.

The functions of Browne's imagery center around the thematic structures of the various works. These images, however, not only serve a structural function, but they become also an essential means of linguistic expression, reinforcing his ideas and giving depth and scope to his philosophical observations.

No progression in Browne's use of images may be noted; his earlier works show the same pattern and aptitude for expression as his final publication. This pattern may be seen not only in his use of shifting and sustained imagery, but also in his willingness to make use of the "stale" or unimaginative image in passages which also contain the imaginatively provocative image. One final observation to be noted here is that Browne literally "thinks" in terms of the poetic metaphor. The one fact that remains with the reader after an analysis of Browne's literary productions is that of the abundance of metaphor, making it impossible to undervalue the significance of this facet of his style in studying the techniques employed in the creations of his "prose poems."
CHAPTER I

IMAGERY

"A prose stylist of the seventeenth century" is a description that critics and biographers alike have often applied to Sir Thomas Browne. They have called attention to his rhythms, his imagery, the musical cadences and sweep of his language--the "ornate" style. I should like to concentrate on one feature: his imagery. Before turning to this study, however, I shall first take under consideration two important areas that will help to establish a background and point of view. The first is a discussion of the term "metaphorical imagery"--its definitions and implications, giving cognizance also to earlier important studies in the field. Secondly, I feel we should take a look at Browne's century, its intellectual milieu, with particular attention given to its attitude toward the use of metaphorical language.

When considering the terms "imagery" and "metaphor," one immediately makes an association, I believe, with poetic language. It is, however, of course within the realm of prose to employ metaphor. And the more one penetrates this area, the more one realizes the organic relationship that imagery has to language and even thought itself. Furthermore, the term "poetic prose," a phrase frequently applied to the writings of such men as Browne, Milton, and Burton, is not as paradoxical as it may at first appear. The one thing that these writers of "poetic prose"
unquestionably have in common is that they make extensive use of the metaphor.

Metaphorical imagery in English has had a varied career. Value placed upon its usage has ranged from exclamations on its essential nature bordering on the sublime to vehement denunciations insisting upon its eradication from the language. Let us turn now to a consideration of historical perspectives relative to this subject.

I. HISTORICAL PERSPECTIVES

One could reach back as far as Aristotle's much quoted encomium that

... by far the greatest thing is the use of metaphor. That alone cannot be learnt; it is the token of genius. For the right use of metaphor means an eye for resemblances.¹

Though it is not my intention to minimize the contributions of the medieval period to this topic of discussion, let us turn to the sixteenth century when literary criticism of art as a conscious form draws our attention to stylistic features. Just how rich this period was in the practice of figurative language has been shown in the valuable study made by Rosemond Tuve in her Elizabethan and Metaphysical Imagery.² The metaphorical exuberance of the Elizabethans, the "artificial" poem—which was a good

²(Chicago, 1961).
poem, its chief value being technical virtuosity—was not without detractors in the next century. The term "virtuosity" and "artificial" assumed a pejorative meaning. The using of "figures" (the term used by Elizabethans rather than "imagery") came to be thought of as "a sort of dishonest tampering with the truth."\(^3\)

The generation of writers following Shakespeare was by no means devoid of a fine appreciation of images, but the reaction against the sensousness of Elizabethan imagery carried the possibilities of metaphor to the opposite pole: the employment of sophisticated "conceits," the radical images of metaphysical poetry with their pronounced intellectual quality. The imagery of the Shakespearians—sensuous, passionate—became a clever, subtle play of the mind in the early seventeenth century.

The prose of the period, as well as the poetry, abounded in the use of metaphor. So disturbing was this use of metaphorical language to some contemporary thinkers that they came to distrust it. To Francis Bacon the study of words rather than things constituted "the first distemper of learning." Hobbes opposed the metaphor on the grounds that it was a product of the imagination which itself was nothing but "decayed sense." Thomas Sprat's famous exhortation for a "close, naked, natural way of speaking" in his History of the Royal Society was not without many followers in this mode of thought.\(^4\)

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4This area of discussion will be treated more fully. See below, Chapter II.
John Dryden, who admired Shakespeare, was critical of his use of imagery, feeling that it was at times "obscure," "unintelligible," and consequently one of Shakespeare's "failings":

. . . 'Tis not that I would explode the use of Metaphors from passion, for Longinus thinks "em necessary to raise it; but to use 'em at every word, to say nothing without a Metaphor, a Simile, an Image, or a description, is I doubt to smell a little too strongly of the Buskin.5

Though Dryden on other occasions praises Shakespeare's imagery, the expression quoted above is typical of the turn of mind that was to take place in the Neo-classical period, with its demand for clarity, precision, and restraint in the use of language.

With the Romantic period and the re-instatement of "feeling" and the "imagination" to a place of ascension, metaphorical imagery once again finds a prominent position in language and literature. If Wordsworth may be regarded as typical and as representative of this milieu, his words, taken from his "Preface to the Second Edition of 'Lyrical Ballads'," may be cited:

. . . if the poet's subject be judiciously chosen, it will naturally, and upon fit occasion, lead him to passions the language of which, if selected truly and judiciously, must necessarily be dignified and variegated, and alive with metaphors and figures. I forbear to speak of an incongruity which would shock the intelligent reader, should

5"Preface to Troilus and Cressida," 1670. Note, however, that Dryden says in his "Apology for Heroic Poetry" that "Imagery is, in itself, the very height and life of poetry."
the poet interweave any foreign splendor of his own with that which passion naturally suggests; it is sufficient to say that such addition is unnecessary. And surely it is more probable that those passages, which with propriety abound with metaphors and figures, will have their due effect, if upon other occasions where the passions are of a milder character, the style also be subdued and temperate.6

Our own century has given rise to numerous discussions and critical studies revealing an enthusiasm for this area as a rewarding field of research. A sampling of statements by persons who have taken the lead in this type of study will disclose the tenor of their thinking and will, I believe, justify my own interest in the subject. Herbert Read, for example, has noted that

. . . simile and metaphor renounce the mere love of indirectness; they denote a growth in poetic sensibility, and in the use of metaphor we have, indeed, one of the main agents in the growth of intelligence. It has been a main agent, too, in the growth of language, most words and idioms being in the nature of dead metaphors.7

This union between language and mind, between style and thought, is similarly expressed by John Middleton Murry: "Metaphor is as ultimate as speech itself, and speech as ultimate as thought."8 Stephen Brown states: "Imagery is a witness to the harmony between mind and matter, to the unity of all creation, and thus to the oneness of its author."9

7English Prose Style (London, 1949), p. 34.
Another interested critic makes this observation:

The small purpose of metaphor, that of relating two divergent elements, reflects the larger purpose of reading meaning into life. And this meaning represents an aesthetic need which has its origin in the impulse to survive.\(^\text{10}\)

Recognizing the aesthetic value of imagery, and emphasizing an understanding of its many facets Rosemond Tuve notes that "... figurative writing is a hundred times more pleasurable when we recognize every nuance of significance."\(^\text{11}\) Thus the high esteem in which the image is held by most writers, promulgating the prominent place it occupies in stylistic research, is noted by Stephen Ullman, who also states:

If we consider, with Flaubert and Proust, that style is primarily a personal and idiosyncratic mode of vision ... then imagery holds a key position in style, for human language is made in such a way that it is through images that this vision can be communicated in the most direct, most original and most memorable form.\(^\text{12}\)

However, the twentieth century, too, has its detractors, persons who feel that too much to-do is made about poetic imagery and that its importance is over-stated. This point of view is expressed by Louis P. DeVries:


\(^\text{12}\)Language and Style (Oxford, 1964), p. 201. Ullman also includes the following interesting quotations in his book: "metaphor alone can give a kind of eternity to style" (Marcel Proust); "it is better to present one image in a lifetime than to produce voluminous works" (Ezra Pound).
When . . . it is suggested that good poetry must produce imagery, we find ourselves again confronted with a really felt need in the lover of poetry, but which has found an unsatisfactory expression.  

Imagery, he goes on to say, "plays a subsidiary role in the experience of poetic literature."  

II. DEFINITIONS OF TERMS  

With these introductory statements giving perspectives and points of view, let us now turn to a consideration of the definitions of terms. Such an undertaking, as noted by both John Middleton Murry and Una Ellis-Fermor, might occupy a volume within itself. But we can "accept a general basis from which such a discussion . . . can proceed." Perhaps it would be best to start with the most obvious source, a dictionary or a handbook, and then proceed to record definitions or descriptions given by various writers, each from his particular point of view.  

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14 Ibid. Also in this same vein, Ullman (p. 175) quotes Andre Gide as saying: "There is no worse enemy of thought than the demon of analogy . . . . what could be more tiresome than the mania of certain literary men who cannot see an object without immediately thinking of another." Ullman observes, however, that such criticism was directed solely against idle, artificial, or ornamental imagery rather than against "functional" images which "are part of the fabric of a literary work."  
First I should like to consider the term "imagery." The older view restricted the use of this term to figurative language. A more recent handbook calls attention to the fact that the term applies to both figurative and literal descriptions. Thus, to see imagery on one level, we may think of the various figures of speech: metaphor, simile, metonymy, synecdoche, and personification—those tropes in which a comparison is made or implied, or in which a substitution of one term for another takes place. On another level the term "imagery" may be defined as the sensory content of a literary work. Thus images involve any sensation: such as sight, hearing, for instance, as well as heat and pressure which aid the writer in literal description. Note the adoption of this point of view by Brooks and Warren when they define the image as "the representation in poetry of any sense experience." Likewise John Ciardi thinks of imagery as "the total sensory suggestion of poetry."

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18Ibid.

19Quoted by Frazier, p. 149.

By far most of the literary critics whom I consulted assumed the older "figurative" definition, focusing their interest on the imaginative, stylistic uses to which figures of speech were put. Such has been the concern, for example, of Stephen Brown in his The World of Imagery. The term as used in this work, he points out, has to do with words or phrases denoting a sense-perceptible object, used to designate not the object but some other object or thought belonging to a different order or category of being. The image is momentarily substituted for the object. This substitution may involve a comparison or it may not.21

Though Brown excludes the element of comparison as a requirement in his understanding of an image, this element becomes a necessary ingredient in Ullman's definition. In his study, he insists that a figure of speech should express some similarity or analogy and furthermore that the resemblance should have a concrete and sensuous quality. This definition would eliminate a comparison between two abstract items "however acute and illuminating it or they may be" which "does not constitute a real image."22

A similar point of view is set forth by Richard Fogle, who emphasizes the element of comparison between the abstract and the concrete:

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The principle of poetic imagery lies not in the sensuous, which is part of the poetic experience, but in comparison, which subsumes the whole poetic experience. . . .

Comparison, however, is not only a putting together of object and object, or concept and concept. It also brings into close relationship object with concept, explains the material by an abstraction and an abstraction by a concept still more abstract. It realizes and objectifies a feeling or mood by placing it beside natural phenomena. . . .

And finally, defining "imagery" in terms of figurative language, I refer to that given by Caroline Spurgeon.

An image is . . . the little word-picutre used by a poet or prose writer to illustrate, illuminate and embellish his thought . . . a description or an idea, which by comparison or analogy, stated or understood, with something else, transmits to us through the emotions and associations it arouses something of the "wholeness," the depth and richness of the way the writer views, conceives, or has felt what he is telling us. The image thus gives quality, creates atmosphere and conveys emotion in a way no precise description, however clear and accurate can possibly do.

In addition to the two categories above—an image as that which is sensuous and an image as that which is figurative—Frazier notes a third category: an image as that which is particularly meaningful. Hugh Kenner (Art of Poetry) offers this definition: an image is "what the words actually name"; it is "a thing the writer names and introduces because its presence in the piece of writing will release and clarify meaning."
Before turning to a discussion of the term "metaphor," I should like to call attention to the valuable and informative article by Frazier which traces the development of the term "image" as used in English literature from the Renaissance to the twentieth century. The term "imagery," he notes, was not used by the Renaissance poet. Though the work of this period was full of imagery, the writer thought of himself as using "figures"—the techniques of expression. For example, the poem's structure was one figure; its logical progression, another; its sentence structure, a third; and its phrasing, language, and spelling constituted a fourth figure.  

After 1660 hostility toward rhetoric, figures, and especially metaphor necessitated the coining of a new term to fill the vacuum. Hobbes' sensationalist theory, we are told, brought the term "image" into common use and "magnified its importance in the creative process and the aesthetic experience..." To Hobbes the image was the connecting link between experience and knowledge. In *The Leviathan* (Chapters I and II) Hobbes emphasized the sense origin of all knowledge. Sensations were registered in the mind in "images." It was Dryden, however, according to Frazier, who first employed the figurative meaning of image when he used the term to describe Cowley's metaphorical practice. The term was then slowly picked up by other critics.

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27 Frazier, p. 154.

28 "Apology for Heroic Poetry and Poetic License," 1674. This was two years earlier than Hobbes' use of the term.
The use of the term as either literal or figurative description, in the long course of its development, seems to have shifted back and forth. In summary, Frazier notes this progression:

1. To the Renaissance poet there is an explicit relationship seen between the image and idea logically explained.

2. Through the Neoclassical period the term shifts from references to descriptive picture-making to metaphorical usage.

3. With the Pre-romantic and his extended "nature" poetry (Cooper's Hill, Windsor Forest, The Seasons, Night Thoughts) the descriptions keep getting larger. Though still explicit, the poet is not merely using imagery for some logical purpose, but celebrating it or his own sensitive response to it. Joseph Warton disparaged Pope, but praised Thompson for "new and original images" which "were painted from nature herself."

4. Finally, the twentieth century Imagists (Pound and Lowell) saw the imagistic poem as containing only the image (picture).29 With this item we might add Ezra Pound's now famous statement in which he insists that the image is not a pictorial representation merely, but as "that which presents an intellectual and emotional complex in an instant of time," a "unification of a disparate idea."30

Thus we see that the term "imagery" is a complex of many variations and requires more than simple or obvious definition in order to fit it into the framework of the present study.

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29 This is the gist of Frazier's article, op. cit., pp. 149-161.

Let us turn now to a look at the word "metaphor" or "metaphorical." My study of Browne will, of course, be concerned with figurative imagery, but it will not be limited to a "closed" definition of the term "metaphor." This term, too, I have discovered, has many faces. The term "metaphorical" may at first appear to be the simple adjectival form of the noun. Yet they do not quite overlap. The noun carries a slightly more limited use, while the adjective can, and according to my interpretation of the term, will overlap definitions of four other tropes: simile, personification, synecdoche, and metonymy. It is for this reason that I should like to treat each of these five tropes for definitive purposes, and then subsequently use the term "metaphoric" to apply to any one of them.

A simple dictionary definition of the metaphor will tell us that it is "a figure of speech in which one object is likened to another by speaking of it as if it were that other." Herbert Read defines it as "... the synthesis of several units of observation into one commanding image; it is expression of a complex idea, not by analysis, nor by abstract statement, but a sudden perception of an objective relation."

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31 This grouping has been suggested to me by Stephen Brown, p. 26: "... the name metaphor is meant to cover the figures known to grammarians and rhetoricians as metaphor proper, simile, metonymy, synecdoche, and personification."


According to Ciardi it is "basically a way of speaking of the unknown in terms of the known."\(^{34}\) Kenneth Burke idiomatically says it is a "device for seeing something in terms of something else. It brings out the thinness of a that, and the thatness of a this."\(^{35}\) Henry Wells considers that no strict definition of metaphor is possible, but suggests that as a working test metaphor is "the recognition of one concept by another dissimilar in kind but alike in some strong ungeneric characteristic." He provides the following example: If fancy is called "dream footed as the shadow of a cloud," fancy and the cloud are recognized as generically distinct, but alike in ineffectual fleetness.\(^{36}\)

Furthermore, Wells makes a distinction between what he terms "metaphor" and "poetic metaphor." "The sky is as gray as lead": this is metaphor, he says, but not poetic metaphor. On the other hand, if one likens a drooping flag to the corpse of a brilliant bird, his image becomes "poetic." What is the difference? According to Wells, "In every poetic metaphor there must be a subjective element." The second example above carries a suggestion of sadness or even death in the listless flag hanging about its pole. "The poetic image may be called sympathetic or prejudicial."\(^{37}\)

\(^{34}\)Op. cit., p. 867.


\(^{37}\)Ibid., p. 23.
In summary, then, the definitions given above include such items as: comparison (stated or implied), synthesis, substitution, description invoking a picture or image—but an image which is conceptual rather than actual. "The fact that the picture is conceptual," notes Ciardi, "rather than actually drawn can only serve to underline the power of such pictorial suggestion." 38

When we move from the realm of the metaphor specifically to other and closely related metaphorical images, we find ourselves making comparisons and distinctions. Metaphor and symbol, for example, seem to be closely related, yet with important differences. The same may be said of the similarities and contrasts between metaphor and simile. While the distinction between a metaphor and a symbol cannot be rigidly drawn, basically the symbol is more general in meaning, more obscure, perhaps, and yet more concrete, more difficult to pin down, and more expansive when considering the total context of the work in which it occurs; thus it is recurrent in usage.

A symbol, says Ciardi, "tends to stand for a more expansive area of meaning of experience . . . whereas a metaphor tends to be more specific and rather sensory than conceptual. What is basic is the 'metaphoric sense.'" 39 According to Wellek and Warren, a metaphor

39 Ibid., p. 866.
becomes a symbol when its vehicle[^40] is "concrete-sensuous" and when it is recurrent and central.

The difference is... in the recurrence and persistence of the "symbol." An "image" may be invoked once as a metaphor, but if it persistently recurs, both as presentation and representation, it becomes a symbol may even become part of a symbolic (or mythic) system[^41].

This emphasis on the recurrence of the image relegating it to the realm of symbolism is restated by Ullman, noting that the symbol thus expresses "in a memorable form, one of the main themes of a literary work."[^42]

Furthermore, the symbol is in the sphere of things what metaphor is in the sphere of speech. Whereas "metaphorical" applies to expression, "symbolical" is an attribute of objects and actions[^43].

**Simile**

The relationship between the metaphor and the simile becomes more obvious. Yet the distinctions in reality transcendent the obvious. The point often made is that the simile is explicit while the metaphor is implicit. Stress is placed upon the syntactical difference in which such words as "like," "as," "than," or a verb such as "resembles" introduce the simile.[^44] Such a distinction is superficial, or as E. Jordon notes, [...]

[^40]: "Vehicle," is a term coined by I. A. Richards will be discussed below, pp. 34-35.
[^43]: Brown, p. 2.
[^44]: See Barnet, p. 42; also X. J. Kennedy, An Introduction to Poetry (Boston, 1966), p. 88.
it is a schoolteacher's lazy definition. The difference, as we shall see, lies much deeper. The pause that the syntactical word "like" or "as" enforces makes the simile appear to be more for ornament or embellishment. This may or may not be true, according to the use of which an individual writer puts the simile.

The one thing that they have in common, perhaps, is the fact that both are products of the imagination rather than the logical faculty. Both frequently do more than make an "unimpassioned objective statement," indicating a certain subjective attitude towards the object to be illustrated. However, Brown feels that the metaphor has a higher poetic quality.

Emotion so fuses thought and image that they appear as one and we have metaphor: simile deliberately holds them apart and views them separately. The formal nature of the introductory "as" or "like" brings a pause, a slackening, and a certain coldness. We lose the force and the rapidity of metaphor.

Brown carries his analysis even further by making a distinction between what he calls a "mere comparison" and an analogy based on that which is

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45 *Essays in Criticism* (Chicago, 1952), pp. 112-113. The full context of this item is as follows: "The 'definition' of metaphor as 'saying one thing and meaning another' is the childish dodgery of the schoolteacher, a useful triviality invented by 'her' because she was too busy to work out an adequate one."

46 Herbert Read says: "... it /simile/ is the deliberate elaboration of a correspondence, often pursued for its own sake. But a Metaphor is the swift illumination of an equivalence." (p. 28)

47 Brown, p. 124.

48 *Ibid.*, p. 120.
perceived essential unlikeness. If both terms come from the same order of being, we do not have a simile. For example, in an expression such as: "Blue were her eyes as the fairy flax," both items are material, and the quality in which they resemble one another--that is, the blueness--is literally true in both. There is, therefore, no figure. It is like saying "cold as ice" or "white as snow."

Returning, then, to the contrasting of the simile with the metaphor, we see more than syntactical differences. The distinction is psychological, resting less upon form than upon the intensity of the conception. Or again, as noted by Martin Foss, who refers to the "inadequate simile" or the "true metaphor," the simile and the analogy

... link the unknown to the known in an expedient and practical way, closing the problematical entity into a familiar pattern. The metaphorical process, on the contrary, raises the problem even there where we seemed at home and shatters the ground on which we had settled down in order to widen our view beyond any limit of a special practical use.

49 Ibid., p. 118.
50 Ellis-Fermor, p. 17.
51 Symbol and Metaphor in Human Experience (Princeton, 1949), pp. 54, 56-7, 59-61. Here Foss, who takes the philosophical approach to definition rather than the literary or critical, makes a clear distinction between what he calls the metaphor, "all those cases of symbolic reduction, comparison, simile, analogy which go under the name of metaphor," and the true "metaphorical process." The latter, he says, moves toward "extension of knowledge" and is what he terms "a process of tension and energy" or "the unity of tension and process."
52 Ibid., p. 56.
In spite of all these differences noted here, at least one modern poet and critic feels that the distinction between such direct and indirect comparison has little meaningful application to poetic practice. And "since 'metaphor' can readily be made into an adjective, whereas 'simile' would require the awkward adjectival form 'similitudinous,' the terms 'metaphor' and 'metaphoric' serve for all figurative comparisons in poetry."\(^{53}\)

**Metonymy and Synecdoche**

The other three tropes—personification, metonymy, and synecdoche—pose no special difficulty in definition, though the same cannot be said when it comes to recognizing and distinguishing them in actual practice. There are times, for example, when the distinction between metonymy and synecdoche are so slight that modern analyses treat them synonymously.\(^{54}\) Strictly speaking, however, the main difference to be noted between the two is that with metonymy the substitution made is one of quality while with the second figure it is one of quantity. The metonymic figure makes use of a closely related idea as a substitution for the idea itself; with synecdoche a part of a thing is made to serve for the extension of

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\(^{53}\)Ciardi, p. 868.

\(^{54}\)Not only this, but the four tropes may, in actual practice, overlap. Kenneth Burke (p. 503) has noted that: "It is an evanescent moment that we deal with—for not only does the dividing line between the figurative and literal usages shift, but also the four tropes shade into one another. Give a man but one of them, and if he is thorough in doing so, he will come upon the other three."
the whole. Or, as expressed by Brown, if the relations between the
notions interchanged are external, we have the figure of metonymy; if
internal, we have synecdoche.55

In noting the difference between these two figures and metaphor,
one should be aware of the fact that metaphor carries with it some sort
of comparison (stated or implied), while the other two tropes rely
strictly upon substitution or contiguity. Furthermore, the metaphor may
move in either direction, from the concrete to the abstract, or vice
versa. "The basic 'strategy' in metonymy," notes Kenneth Burke, "is
this: to convey some incorporeal or intangible state in terms of the
corporeal or tangible, e.g. to speak of 'the heart' rather than 'the
emotions.'"56

figures as follows: METONYMY—(1) Cause and Effect: "The merry bells
ring round" (things described as possessing qualities of which they are
the cause); "Give every man thine ear but few thy voice" (instrumental).
(2) Container and Contents: "The city was in an uproar" (instead of all
the citizens or inhabitants), "He was fond of the bottle." "From the
cradle to the grave." (3) The Possessor and Thing Possessed: "The
general won a victory" (instead of the army won the victory). (4) An
Office or Occupation and Its Sign, Symbol, or Significant accompaniment:
such as sceptre, throne, crown, knife (surgery). (5) Any Subject and
Various Adjuncts or Accompaniments: "The village green, the briny, the
blue, sundown for evening. SYNECDOCHE is classified as follows:1 (1)
Physical Part Chosen to Stand for the Whole: "Chasing the red-coats"
(British soldiers), flesh and blood (the human body). (2) Genus and
Species: "Give us this day our daily bread" (necessities of life), Tom,
Dick, and Harry. (3) The Material and the Thing Made of it: gold
(money), "I am dust and ashes."

Personification

Personification is, perhaps, less complicated than the two tropes just discussed, and also it is closer to the metaphor in that it, too, is a figure of similarity rather than a figure of contiguity. Its usual definition, of course, is that this figure assumes the attribution of human characteristics or feeling to non-human organisms, inanimate objects, or abstract ideas. Thus personification, or "actualization" as Herbert Read terms it, may be regarded as a "collapsed" form (one of the terms of comparison has been suppressed, or identified with the object to which it is compared). And "not only do we colour nature in accord with our emotions. We are prone to carry the illusion further and to suppose in inanimate objects the presence of human traits and feelings. . . even intelligence and will." C. Day Lewis reminds us that it is a "cousin germane" of Ruskin's "pathetic fallacy." "The latter gives life to the inanimate or sympathy to brute creation, the former gives breath to the abstract."

III. NATURE OF IMAGERY

The foregoing ends my discussion of definitions of terms. I will turn now to a contingent subject: the nature of imagery, this being

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57 Barnet, p. 43.
58 Op. cit., p. 33
59 Brown, pp. 135-136.
followed by a discussion of the general nature of metaphor. Rosemond Tuve made an observation which is hardly one to be disputed and which sets the tone for this area of discussion: "Figures inevitably lend . . . a richness and a depth . . . ."61 Certainly one would have to agree that language devoid of imagery would be barren indeed. There are those who feel that figures of speech possess the special quality of asserting truth in a way that no literal statement of fact can do. Paradoxically, the "untruth" of the figure makes the real even more real; thus it acts as more than a substitution for a literal statement. It represents an extension of thought that not only could not have been expressed as effectively in any other way, but rather that perhaps could not have otherwise been stated at all. "... one can say more by figurative statement," says Lawrence Perrine, "than we can by literal statement. Figures of speech are another way of adding extra dimensions to language."62 Kennedy notes that

Figures of speech . . . are much more than ways of stating what is demonstrably untrue. They do, indeed, state a truth that more literal language cannot . . . /they/ can help the mind's eye to see more clearly, to focus upon particulars.63

Furthermore, not only is the image a way of stating truth, it acts as an agent for underlining thought. It acts also as a means of telescoping

61 Elizabethan and Metaphysical Imagery, p. 114.
thought—so that the mind can immediately apprehend an idea that would take many more words to express literally.64

Another point to be considered has to do with what, for lack of a better term, I will call the abstract quality—or the second level of meaning. This level may be termed spiritual, or emotional, or aesthetic. The image, notes C. Day Lewis, "as surely today as in primitive times, is a method of asserting or reasserting spiritual control over the material... It is an attempt to reconcile reason and revelation: a method of bringing emotional order out of material and intellectual confusion."65 Spurgeon expresses this point of view: "The image... gives quality, creates atmosphere and conveys emotion in a way no precise description however clear and accurate can possibly do."66 The connotative value of words makes possible this second level:

64 Rosemond Tuve, Eliz. and M. I., p. 166, observes that Elizabethans were aware of the fact that most metaphors, much imagery, help us to apprehend thought immediately, "presents thought ready for grasping and holding." And C. Day Lewis reminds us that too often images are used to "underline thought" in work that has no thought to be underlined. Here they will be "otiose, signs of mere poetic incompetence or impotence." (p. 97)


the emotional and the spiritual. The aesthetic appeal of imagery comes as a result of "the little shock of surprise" that is attendant upon the new relationship discovered, the new connections between subject and object "causing new thought to spring into being, born of the fruitful mating of ideas and things apparently disparate and isolated from each other." This aesthetic quality, of course, never appears in the cliche, the hackneyed image, or, for that matter, in the "faded" metaphor. For, as John Middleton Murry reminds us, the similarity "should have lain hitherto unperceived or but rarely perceived by us, so that it comes to us with an effect of revelation: . . . to that extent the image is truly creative . . . ."

In summary, then, we note that the nature of imagery is of such that it (1) adds richness and depth, (2) is a means of concentration—a way of saying much in brief compass, for, like words, images are multi-dimensional, (3) adds emotional intensity, gives spiritual control, and affords aesthetic pleasure.

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67 As a matter of fact, it is this very point with which Louis P. DeVries takes issue in his criticism of Imagist verse (Pound, Lowell). While the maker of such verse may frequently have powerful emotional reaction toward his subject, the mere noting of the general ideas suggested by a given perception without specifying the subtle emotional responses that arise, "seems very much like leaving the task . . . less than half done." "Imagery does not exist for its own sake," he says, "but rather for the purpose of serving as stimuli for responses or attitudes." When the writer fails to suggest with an degree of definiteness the attitude that has made the imagery significant for him, the reader will be left "in a state of perplexity. For objects may generally arouse a number of attitudes, and the reader may be at a loss as to which attitude to assume." Op. cit., pp. 132-133.

68 Brown, p. 91.

69 Fogle, p. 23.

What are some of the circumstances which arouse the use of imagery?

Wells suggests the following:

1. Expression of ideals
2. Pressure of emotions
3. Wine -- "idea of intoxication" evoking a flood of picturesque drinking metaphors
4. Whatever may be the objects of our affections
5. Fear or taboo
6. Euphemistic terms to soften the bitterness of a word, such as "death"\(^7\)

Before we leave the subject of the general nature of imagery, it would be well to look at the now classic study of types of images as classified by Wells. This classification, the illustrations of which are taken primarily from the Elizabethan and late Renaissance periods, falls under seven divisions. These are: violent, decorative, exuberant, intensive, sunken, radical, and expansive -- value being placed upon them by Wells in that ascending order.

The Violent and the Decorative types are the crudest forms aesthetically, he feels. In Violent imagery or "metaphorical fustian," "metaphor of the masses," imagination is restricted by sensationalism, "which reduces to a minimum the intellectual elements of the figure . . . ."\(^7\)

In such an image the speaker cares more for his effect than for his theme. His language is at bottom vulgar and bears no affinity to poetry. It


\(^7\)\textit{Ibid.}, p. 100.
abounds in hyperbole, pathetic fallacies, eccentricities, clumsiness, and above all, in conventionality. It lacks subtlety, beauty, accuracy, originality, delicacy, or meditation. This is the "melodrama of metaphor where less is meant than meets the ear." Examples of this are taken from Kyd and the early Elizabethans and from heroic drama of the Restoration.

The Decorative image is characterized by the greatest restriction of the imagination. It is deficient in the requisite subjective element, failing to relate the "outer world of nature to the inner world of man." Thus this image consists of conventional conceits "depreciated like a popular tune through familiarity and trivial association." These images manifest absurdities, never appealing to the deeper imagination, such as the pathetic fallacy, the decorative hyperbole, fantastic personification. Such imagery may be regarded as "a game for gallants and courtiers." In effect it "keeps the degree of the poet's earnestness in suspense." It may indicate a "frank trifling, or just fail to hide under artificial forms a real affection, cynicism, or distress."

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73 Ibid.
74 Ibid., p. 30.
76 Wells, p. 29.
77 Ibid.
78 Ibid., p. 70.
79 Ibid., p. 59.
80 Ibid., p. 29.
found in the pastoral conceits of *The Shepherd's Calendar*, *Love's Labor Lost*, *Arcadia*, and *England's Halcon*.81

The Exuberant and the Intensive images are next in the scale of values. The Exuberant image, found in such writers as Marlowe, Burns, and the Pre-Romantics, is a subtler version of the Violent. It is characterized by "energetic impressionism." Two powerfully imaginative terms influence one another strongly, while their relation remains vague and indefinite. Here occur metaphorical protestations of worth and hyperbole of the highest imaginative value. A common loveliness, for example, may alone associate ideas, and "the five senses are confused in intoxicating imagery."82

The Intensive image, on the other hand, is a subtler variety of the Decorative image. Wells describes this image as associated with ritual and pictorial arts, characterized in its minor term by clarity, conventionality, beauty, and dignity. In these last three qualities it is especially distinguished from the Radical image which is unconventional and incongruous. The Intensive image is further described as being characteristic of painters, priests, and poets whose adoration have been poignant and intense rather than glowing or sublime, as, for example, Dante, Petrarch, and Spenser. Thus the form culminates in chastened and refined figures of ritualistic religion and idealism.

81Ibid., p. 57.
82Ibid., p. 34.
This image is further contrasted with the Expansive and the Exuberant images in that it (Intensive) is restricted in scope and exercises restraint. The other two have minor terms drawn from wide excursions of the imagination with emphasis on magnitude.\textsuperscript{83}

The three highest categories of images are the Sunken, the Radical, and the Expansive. The Sunken image is characteristic of Classical poetry, the Radical, of the Metaphysicals, and the Expansive of such men as Shakespeare, Bacon, and Browne. The Sunken image occurs where the metaphor is obscured. Although the metaphorical meaning is indicated, no definite picture is called to mind. Thus it "suggests the sensuous concrete without definitely projecting and clearing it. Its lack of overtones suits it to contemplative writing."\textsuperscript{84}

The Radical image occurs when two terms of a metaphor "meet on a limited ground, and are otherwise definitely incongruent. It makes daring excursions into the seemingly commonplace."\textsuperscript{85} The minor term, he notes, promises little imaginative value, for it is "significant metaphorically only at a single narrow point of contact." Elsewhere it

\textsuperscript{83}Ibid., pp. 29, 32. Wells gives this example of the Intensive image:

Those crystal fingers dealing heavenly above
Give all the wealth of all the world away.
(Drayton, Musea Elyzium. V)

\textsuperscript{84}Wellek and Warren, p. 207. Also, Wells gives this example (p. 30):

unless above himself he can

\textbf{Erect} himself, how poor a thing is man!
(Samuel Daniel, To the Countess of Cumberland)

\textsuperscript{85}Wells, p. 30.
is incongruous, is without intrinsic beauty, and is a tool for a high purpose. It is sometimes called "unpoetic" because it is either too homely and utilitarian or too technical, scientific, and learned, and it ceases to delight.

And finally, the Expansive image is characterized by the "unloosing of a wide range of suggestion." It appears in both emotional and reflective language; "a wealth of suggestion" is crammed into a "pregnant word." It shows strong "passion and original meditation." And because of the "interaction" and "interpenetration" of terms, each one strongly modifying the other, the imaginative value is greatly extended.

In summary, Wells makes the following observation:

Decorative imagery, or the conceit, gave amusement to a handful of aristocratic Elizabethans. It was a vice of no more than a frolic pedantry. Sunken imagery is too fine and Radical imagery too intricate to be popular. Intensive and Expansive imagery, for the most part metaphors of beauty and idealism, and intimations of an ideal world. Fustian /Violent and Exuberant images/ is a monarch of this world.

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86 Ibid., pp. 125-126.
87 Ibid., p. 137.
88 Ibid., pp. 33-34. Examples provided are:

> . . . beauty's ensign yet
> Is crimson in thy lips and in thy cheeks,
> And death's pale flag is not advanced there.
> (Romero and Juliet, V,3,94)

"There is surely a piece of divinity in us; something that was before the elements and owes no homage to the sun."
(Religio Medici, II,11)

89 Ibid., p. 100.
IV. NATURE OF METAPHOR

We leave now the discussion of the general nature of imagery and concern ourselves specifically with the nature of metaphor. Aristotle's evaluation of metaphor 90 has provoked a number of interesting reactions by modern critics. John Middleton Murry accepts and quotes it in the opening of his essay.91 Ullman notes that: "The more deeply one probes into the nature of imagery the more one is struck by the perennial validity of Aristotle's statement . . . ."92 And Herbert Read says: "The nature and importance of metaphors was clearly stated by Aristotle . . . ."93

I. A. Richards, on the other hand, takes issue with Aristotle's point of view. He feels that it is fallacious and that therefore Aristotle's possible influence in this regard has been insidious:

I do not know how much influence this remark has had; or whether it is at all responsible for our feeling that what it says is common sense. But question it for a moment and we discover in it, if we will to be malicious, here at the very beginning of the subject, the evil presence of three of the assumptions which have ever since prevented the study of this "greatest thing by far" from taking the place it deserves among our studies and from advancing, as theory and practice, in the ways open to it.94

90See supra, p. 2.
These three false "assumptions" made by Aristotle, as Richards sees it, are, first, that "an eye for resemblances" is a gift that some men have but others have not. "But," says Richards, "we all live, and speak, only through our eye for resemblances. Without it we should perish early." The second assumption is that everything else may be taught, but this alone cannot be imparted to another. This, too, is denied by Richards, who insists that as individuals we gain command of metaphor "just as we learn whatever else makes us distinctly human". The third and worst assumption, he says, is that metaphor is something special and exceptional in the use of language, "a deviation from its normal mode of working, instead of the omnipresent principle of all its free action." Richards was also to say in a later essay that

Thinking is radically metaphoric. Linking by analogy is its constituent . . . . To think of anything is to think of it as a sort (as a such and such) and that "as" brings in (openly or in disguise) the analogy, the parallel, the metaphoric grapple . . . by which alone the mind takes hold. It takes no hold if there is nothing for it to haul from, for its thinking is the haul, the attraction of likes.

Similar points have been made by others. John Ciardi says: "Man is a metaphoric animal." "Thoughts are made of pictures." John Middleton Murry, though accepting Aristotle's evaluation, also says,

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95 Ibid.
96 Ibid., p. 90.
97 Ibid.
"... metaphor appears as the instinctive and necessary act of the mind exploring reality and ordering experiences. It is the means by which the less familiar is assimilated to the more familiar, the unknown to the known."100

Richards' point of view, while seeming completely logical, is based somewhat on a half-truth. Thus, he, too, has been questioned as to the validity of his objections. Wellek and Warren, for example, note that Richards fails to make a distinction between the "dead" or "faded" metaphors—the omnipresent principle of language101 (which have been assimilated into the language, and are commonly no longer felt as metaphorical) and the poetic metaphor. The former, say Wellek and Warren, belongs to the grammarian, the person who judges words by etymologies. The latter belongs to the rhetorician, the one who judges words by whether they have "the effect of metaphor upon the hearer."102

Another critic, E. Jordan, has been even more denunciatory in his criticism of Richards' views. He bases his objections upon what he calls heresies and exaggerations found in the following assumptions:

1. the doctrine that poetry is a product of the imagination

101 See Richards, The Philosophy, p. 90;
102 Op. cit., p. 201. In fact, the authors of Theory of Literature quote persons who deny the term "metaphor" to such linguistic transposition as leg of a table or foot of a mountain,"making the criterion of true metaphorism the calculated, willed intention of its user to create an emotive effect."
and that metaphor is the one sole mode of imaginative assertion— all poetic language, that is, is metaphor

2. that metaphor can and must have a technically unique language form, new terminology, and poets must go to all lengths to devise, concoct, invent novelty in words and word structures

3. that metaphor is unique in the sense that it represents a new experience, one never had before, and assumes "that poetry should be made up of a succession of such spasms of novel experience"

4. that metaphor is the "omnipresent principle of language" ("Such a statement" says Jordan, "is obvious nonsense, safe nonsense, of course, so long as it avoids definition, and the book in which it occurs is all through a succession of trivialities . . . . merely bad psychology")

5. exaggerated emphasis on metaphor.

This author feels that actually the imagination "is the agent in all creative activity, not just in the creation of the metaphor. So it does not distinguish poetry from speculative or reflective or even scientific thought."103 Jordan argues that the critic needs to avail himself of a fuller understanding of the nature and function of the imagination, which he regards as "reason experimenting under and within purely logical conditions."104

104 Ibid., p. 101.
Leaving Aristotle, and the broader, overall connotations of the
general nature of metaphor, let us now look at some specifics. First
of all, we might note that a metaphor, syntactically and grammatically
speaking, may be a word, phrase, clause, sentence, or a whole poem.
It may be a noun, an adjective, an adverb, or a verb. Thus it
may be a simple term like "sea," or a more complex set of terms, as:

The Sea of Faith
Was once, too, at the full, and found earth's shore
Lay like the folds of a bright girdle furled.
(Arnold, Dover Beach)

Furthermore, if one considers the quality of comparison as the basic
element in the metaphor, Richards has provided us with terminology that
can serve as a convenient means of identifying the items compared.
The first, or primary, term he calls the "tenor"—the thing we are
talking about and the secondary term, that to which the tenor is
compared, he calls the "vehicle." The "ground" is the common feature
or features of the image.

Various types of combinations may be noted in the creation of
the metaphor. For example:

1. Both tenor and vehicle may be concrete ("He is a green-eyed
   monster").

105 Frazier, p. 149, discusses this point and gives further
examples. Also, the syntactical and grammatical possibilities of the
metaphor have been fully explored in Christine Brooke-Rose's A Grammar

106 The Philosophy of a Rhetoric, pp. 117, 120.
2. Abstract tenor is compared to an concrete vehicle ("Love is a brightly colored jewel").

3. Concrete tenor is compared to an abstract vehicle ("He is ignorance itself").

4. An abstract tenor and an abstract vehicle are compared.107 ("Fear is the death of the soul").

Furthermore, we are aware of the various types of metaphor, such as: explicit metaphor, submerged metaphor, mixed metaphor, and the "faded" or "dead" metaphor. If both the tenor and the vehicle are specifically stated, or syntactically joined (as with the verb "to be"--"My heart is a bird"), we have explicit metaphor. If one term is implicit rather than stated, we have submerged metaphor ("So smooth, so sweet, so silv'ry is the voice"--the tenor, voice, and ground, sweet, siltry, smooth, are given, but the vehicles must be supplied by the reader). The mixed metaphor combines two metaphors often ludicrously108 ("Let's iron out the bottlenecks").109 And a dead or faded metaphor is one that has lost its figurative value, whether it is a phrase ("the eye of a needle," "the foot of a hill") or a word (depend -- literally "to hang from").

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107 Though Ullman (p. 189) feels this is not a genuine image.

108 For differences of opinion concerning this point, see discussion below, pp. 47-48.

109 Barnet, p. 42.
The concept of the faded metaphor, and the means by which such words are assimilated into the language, is an old and familiar story. Classic studies such as Otto Jespersen's *Language: Its Nature, Development, and Origin* and Greenough and Kittredge's *Words and Their Ways in English Speech* devote sections of their books illustrating this fact. Such words, which may be considered a form of "fossilized poetry," are traced back to their origins, when their semantics were rooted in concrete and sensuous experiences or objects. These words become multi-dimensional when attempts are made to express the abstract, the spiritual, the intellectual, or emotional qualities of experience. Examples are *spoil*—literally "to strip off the armor" and *fret*—"to eat up, to devour." Such words have grown so familiar to us that the primitive metaphor has ceased to be metaphor. And the more advanced a language is, Jespersen notes, "the more developed its power of expressing abstract or general ideas. Everywhere language has first attained

110*(London, 1922).*

111James Bradstreet Greenough and George Lyman Kittredge (New York, 1950).

112Other examples are: *expression* — "what is squeezed out", to *employ*—to "twine in" like a basket maker, to *connect*—to "weave together," *rudimentary*—"in the rough state," an *object*—"something thrown in our way," *spirit*—(*Latin spiritus*—"a breeze"), came to mean the breath of life, and then the immaterial principle that quickens us, then came to mean a wholly disembodied being, and finally, the Third Person of the Blessed Trinity. These examples are given by Brown, pp. 34, 36.
to expressions for the concrete and special.\footnote{113}

What has been said above concerning the nature of metaphor--its classification of types--is common knowledge, but has been included here as a point of departure to a deeper probing into the subject. Thus, we might entertain such questions as: (1) when is a comparison not a metaphor, (2) how much should resemblance or similitude be adhered to, (3) related to the second question, what is the purpose of the comparison, and finally, (4) to what extent does the term "metaphor" embrace other terms.

There seems to be general agreement on the fact that the comparison in the metaphor should be between two dissimilar elements, two "ungeneric" terms. It is only then that we have the feeling of metaphor. Such "new namings" (Brooks and Warren's terminology)\footnote{114} constitute the metaphor. If the contrast is insufficient, as in "The dog raged like a wild beast," we merely have literal comparison. But if we say "The

\footnote{113}{Op. cit., p. 429. Note also the following statement: "Language at any moment is full of metaphors in all stages of the progress from full vigour through half-life to the moribundity of the cliche. . . ." (Murry, The Problem of Style' New York, 1922, p. 113). "Metaphor ... is in its origin an attempt to express in terms of experience thoughts lying beyond experience, to express the abstract in terms of the concrete, to picture forth the unfamiliar by means of the familiar, to express unsensuous thought by sensuous terms" (Brown, p. 33). "Every expression that we employ apart from those that are connected with the most rudimentary objects and notions, is a metaphor, though the original meaning be dulled by constant use" (Ernest Weekly, The Romance of Words, quoted by Brown, p. 36.).}

\footnote{114}{Cleanth Brooks and Robert Penn Warren, Modern Rhetoric (New York, 1961), p. 287.}
fire raged like a wild beast," the contrast is sufficient to constitute a figure.\footnote{115}{Ibid.}

In answer to the second question: To what extent should similitude be adhered to? we have to entertain consideration of the adjacent question: What, after all, is the purpose of the comparison? Let us again sample the opinions of various persons. Distinctions have already been made between mere comparison and metaphor and between "metaphor" and "poetic metaphor."\footnote{116}{See supra, p. 14.} The higher aim seems to be for equivalence, not analytical description. Thus, it is something of a fallacy, according to Murry, to say that metaphor is the result of the search for a precise epithet.\footnote{117}{The Problem of Style, p. 831.} Also Brooks and Warren are of the opinion that the purpose of comparison is an attempt to give "meaning" or "value" to the experience.\footnote{118}{Op. cit., p. 286. The insistence upon the element of similarity in metaphor is an overestimating of the importance of the physical similitude. A good comparison, they feel, is not necessarily one in which there is close resemblance, since "illustration" is not the primary purpose of metaphor.} Metaphor aims, then, to place an emotional value upon experience, to create an expression whose primary objective is not one of scientific logic but one that has "force, vigour, intensity, so that the outward expression may bear some resemblance and proportion to the inner frame of mind."\footnote{119}{Brown, p. 56.}
another essay, the "play of the intellect is not necessarily hostile to
the depth of emotion."

And now the fourth and last question: To what extent does the
term "metaphor" embrace other terms, such as the "simile"? Aristotle,
as a matter of fact, does not distinguish between the tropes: any
replacement of the usual word by another is metaphor. In the Rhetoric
(III, xi, 15) he explicitly says that hyperboles are also metaphors.121
X. J. Kennedy makes a penetrating observation. Citing the examples
"He eats like a pig" and "What a pig he is," he notes that "in general
a simile refers to only one characteristic that two things have in
common, while a metaphor is not limited in how many resemblances it may
indicate." Thus, in the first example above, the man and the animal
are compared in one respect: eating habits. This is a simile. But the
second example is to use a metaphor that might also involve comparison
of appearance and morality. With this extension of the nature of
metaphor—that is, its many-sidedness—one then can take a "simile" like
"My love is like a red, red rose" and say that in reality it is a
metaphor rather than a simile. Why? Because it conveys not just a
single resemblance but many resemblances: freshness, color (red cheeks
and lips), and sweet odor—to name a few.122

121 This item is noted by Christine Brooke-Rose, p. 4.
The foregoing discussion of the nature of metaphor has been from the viewpoint of the poet and the literary critic. When we examine the thinking of the philosopher, or the critic who approaches the philosophical, some variations on the subject are apt to take strange avenues of thought. E. Jordan, for example, feels that an understanding of the nature of metaphor is beyond the reach of the critic and the artist, that it is "a genuine philosophical issue, and it is the philosopher's obligation to meet it." He denies that a metaphor is a representation of a likeness, that it is a comparison, or a mere simile, and insists that it does not refer to something outside itself "as a comparison implies."

It has implications beyond itself to the reality that is its ground . . . . It is not . . . an ornament, not a decorative element attached to something else than itself, but is real in its own way and on its own hook. . . . It is not a function or quality or state of any mind; it stands for, symbolizes, is a sign of nothing. But a metaphor is a hard solid reality of its own.124

This view is shared by Martin Foss, who also feels that the metaphor, in its formation, represents not an extension of something else, but becomes a new and "living creation."

. . . it is not a summing up of the old parts but their entire absorption in the creation. A creation is, therefore, "new" and "unique" not in comparison only to other objects, but with

124 Ibid.
regard to its own parts or composition which have disappeared by giving way to the unconditioned simplicity of the absolute. 125

Before leaving this general subject, I should like to call attention to Monroe C. Beardsley's study in which he summarizes many of the points of view considered above as "theories" of metaphor. 126 These he classifies under three categories: the Emotive Theory, the Supervenience Theory, and the Literalist Theory. According to the Emotive Theory, metaphor is perceived as a dislocation, or misuse, of language, though it differs from other ways of misusing language in having a peculiarly valuable and interesting character, "so that this sort of message is often called a supreme use of language." 127 Thus, according to the promoters of this point of view, metaphor has emotive import but no meaning. Take, for example, the expression "sharp tongue." This cannot stand up, they say, under logical testability. Beardsley, however, disagrees with this point, saying that it carries too narrow a concept meaning, for such a metaphor does have testability (Beardsley goes on to show how this is true) though it is not tested by the same standards as "a sharp knife," for instance. But, then, a "sharp knife" does not have the same test as a "sharp drill."


127 Ibid., p. 134.
Defenders of the Supervenience Theory, says Beardsley, begin with the observation that poetic language, and metaphor in particular, is capable of conveying meanings that literal language cannot convey. The natural becomes capable of bearing a supernatural meaning. "According to this theory, meaning of a metaphor does not grow out of the literal meaning of its parts, but appears as something extraneous to, and independent of, them."128

The Literalist Theory regards metaphor as a disguised or telescoped simile. It is an ellipsis. If one says, for example, "Our birth is but a sleep and a forgetting," the Literalists regard the meaning really as "our birth is like a sleep and a forgetting." Therefore, since there is no fundamental difference between simile and metaphor, the metaphor can be understood the way simile is, by the ordinary rules of language, and presents no special problem for explication.

Beardsley, however, takes issue with this point of view also. First, one has to be cognizant of the fact that there are really two kinds of similes: the "open simile" and the "closed simile." Examples are: open simile--X is like Y; closed simile--X is like Y in such and such a respect: "And custom lies upon thee with a weight/Heavy as Frost, and deep almost as life." Custom and frost are compared in

128 Ibid., p. 136.
129 Murry (Selected Criticism, p. 66), for example, says: "... metaphor is compressed simile."
"heaviness" and custom and life in "depth." Closed similes work like metaphors, and can fairly satisfactorily be stated as metaphors:

"Custom is frost-heavy." But not all metaphors, notes Beardsley, can satisfactorily be restated as closed similes. For example, in "The moon lies fair upon the straits," what is it that the moon lies like? Furthermore, a metaphor cannot be reduced to an open simile either, for they work quite differently in poetic contexts. A is like B, but in what relevant respect the context has to tell us. The metaphor, on the other hand, "is full and rich, apart from any context; indeed, the function of context is rather to eliminate possible meanings than to supply them. A metaphor is not an implied comparison."130

One final area of discussion concerning the general nature of metaphor that I should like now to consider is the matter of dangers, or problems, or weaknesses attendant upon metaphorical imagery. What I will discuss is applicable not only from the point of view of the writer or the creator of the image, but also from that of the reader and/or explicator. These dangers may be specified as: (1) vagueness, (2) ambiguities, (3) literal interpretations, and (4) the mixed metaphor.

130 Ibid., p. 138. Also, though I will not take time to discuss it here, the reader may be interested in examining another "theory" discussed in an article by Stephen C. Pepper, "The Root Metaphor Theory in Metaphysics," The Journal of Philosophy (July 4, 1935), XXXII, 365-374.
"Because of their vagueness it is not always possible to be sure that exact equivalents have been found for the metaphors; . . . ." This observation was made by Herbert Read, who felt that such a quality "reveals the weakness of metaphorical writing." Obscurities and uncertainties in metaphor arise for several reasons. For one thing, the highly connotative value of the words or terms used will of itself suggest a number of possible interpretations. The vehicle, for example, chosen by the writer to explain the tenor may possess several different qualities or properties so that the reader will have to decide just which quality provides the ground for comparison. A ball, for instance, is spherical, but it is also either hard, or soft, of one color or another, light or heavy and so forth. A second reason for the vagueness or obscurities may reside in the individual quality of the writer's experience itself. His images, then, will draw upon experiences peculiar to himself and not necessarily shared by the reader—that is, from his country which is not ours, from his reading with which we have no common bond, from the technicalities of his occupation of which we have no knowledge.

Yet, the matter of vagueness, in spite of Herbert Read's statement above, does not necessarily constitute an unqualified evil. Realizing

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132 This example is provided by Brown, p. 52. Note also the following statement by DeVries (pp. 134-135): "Any reader who attempts to describe imagery of a given poem will soon become aware of its vagueness and indefiniteness. The illusion of vivid imagery remains, however, to be explained." This vagueness is due to the "emotional stirred-upness" that takes place, gradually monopolizing consciousness and which "overwhelms mere intellectual apprehending of the situation."
the value of such a figure, and appreciating its overtones might rest ultimately upon the keenness and insight of the reader himself. As Stephen Brown notes:

> It is the very nature of metaphor not to explain itself. It will not state in express terms wherein lies the resemblance, real or fancied, between main idea and imported image. And often to grasp its significance there is needed an imagination equal to the intensity and vividness to that which first evoked it.\(^{133}\)

Contingent upon this point is the matter of ambiguity. This, too, may be due to the quality of connotation, to the multi-layered suggestiveness of the terms used. The relevancy of this observation may be noted in two discussions that I will call attention to, both having to do with the use of metaphor in the field of psychology. The first reference is an article by C. C. Anderson\(^{134}\) in which the writer is concerned with the frequent changes in terminology that take place in this field of study. The fact that metaphorical language has frequently been used to explain psychological phenomena is a familiar one.\(^{135}\) But the frequent changes in the metaphors used, taking place every ten or fifteen years, can, according to Anderson, be accredited to the ambiguities posed by such usage. "Metaphorical language," he says, "in ordinary life and in literature is potentially ambiguous and disconcertingly mobile in meaning. When something is described as another

\(^{133}\textit{Op. cit.}, p. 54.\)

\(^{134}\textit{The Latest Metaphor in Psychology}," \textit{The Dalhousie Review} (Summer, 1958), pp. 176-188.

\(^{135}\) See discussion below, pp. 46-47.
thing, it can be taken as referring to quite a variety of (possibly disparate) qualities of that thing, and the multiple meanings begin to split off. Thus much imprecision in psychological terminology is due to its metaphorical origin.

In the second discussion mentioned above, the author, focusing on Freudian psychology, shows how this innovator explained such terms as the "ego," "id," and "super-ego," by means of metaphorical description. "The reason for calling attention to these metaphors," she says, "is not so much to dilate on their benefits as it is to point out that on many occasions they insidiously confuse us and impair our understanding." This conclusion may result from several reasons. One may be the misapplication by the reader of the author's reference, so that he may "unwittingly be thinking in one kind of metaphor while the author is using another." And secondly, one may read the metaphor too literally, so that he shows "too faithful adherence to the implication of our

136Anderson, p. 177. The "latest" metaphor, by the way, as given by this author is: "The brain is a calculating machine." Anderson devotes his article to explicating this metaphor.


138Ibid., p. 70.
metaphors. However, Miss Pederson-Krag does concede that

Whatever obscurities arise from metaphorical associations and implications, they are more than compensated by adequacies of description imparted by these figures of speech . . . . poets and philosophers of all times have expressed intuitively much of what Freud integrated empirically into a science of psychology . . . .

A third "danger" which I need not elaborate upon, but one which bears mention here, is the possibility of literal interpretation by unsophisticated or unimaginative persons. This Brown considers the "greatest danger" of all. A classic example of literal "misinterpretation" of irony, for example, one remembers in Defoe's The Shortest Way with Dissenters (1702). Yet the use of irony does not carry a monopoly on this feature. Miss Pederson-Krag (above) gave a phenomenal example applied to metaphor as manifested in Christendom. And, as any teacher of Freshman English knows, such application by the poetically uninitiated is a matter of common occurrence.

Let us turn now to a discussion of the "mixed metaphor." The fact that absurdities and even the element of the grotesque can occur in such a

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139 I b i d . The author shows this example "of an absurdity": the phrases "Our Father which art in heaven" and "The devil is in hell" gave their disciples a picture of a "horizontal three-layered universe where righteousness is a function of height, a picture which advances in astronomical knowledge have hardly eradicated."

140 I b i d .

141 O p. c i t., p. 16.
mixture may be demonstrated by the following example offered by John Ciardi: "We must put our noses to the grindstone and lift our eyes to the greatest vision of tomorrow if we truly mean to escape from the quicksands of confusion." The critic and explicator, of course, deplores such extremes. And yet one finds—perhaps disconcertingly to the explicator who is otherwise at a loss to explain the undeniable effectiveness of such a passage—the following mixed metaphor in Macbeth:

Was the hope drunk
Wherein you dressed yourself? Hath it slept since?

One is forced to think twice before giving the mixed metaphor the unqualified stamp of condemnation. As a matter of fact, I. A. Richards defends what he calls the "free metaphoric discursive sentence."

Other possible weaknesses that the reader is on the lookout for when he examines metaphor are artificiality, floridness, falsity, obviousness, and over-elaborateness. Also, the faded or dead metaphor may not be the concern of the rhetorician, but rather he focuses his attention on the metaphors which still retain their vitality.

\[143\] The Philosophy of Rhetoric, p. 112.
\[144\] "Perhaps all that we can fairly ask of any poem is that its imagery shall not be idle and meaningless, dead or inert, or distracting and self-serving, like some foolish ornament that merely calls attention to itself." Cleanth Brooks, Understanding Poetry, 3rd ed. (New York, 1960), p. 272.
V. FUNCTIONS OF METAPHORICAL IMAGERY

I turn now from the discussion of the nature of imagery and metaphor to a consideration of the special functions of metaphorical imagery. Many and varied points of view concerning these functions manifest a general concurrence on one all-embracing aim: an image should function in such a way as to help to get something said. Let us examine some of the thinking on this subject.

Rosemond Tuve, in her concern for Renaissance imagery, gives historical perspective when she compares and contrasts the aims of Elizabethan and Metaphysical imagery with modern evaluations of the same. She reminds us that the term "beautifying" and others like it now share pejorative implications.\(^{145}\) The practice of the Elizabethans as contrasted to that of the Metaphysicals (the latter being praised by twentieth century critics because of their "functional imagery") makes a neat division between what might be called "ornamental imagery" and "functional imagery." Thus the intrinsically attractive, more "poetic," ornamental images—a kind of decorative embroidery—of the earlier Renaissance gives way to the later more functional conception of imagery "born of a rebellion against 'poetical' objects and diction."\(^{146}\)

Yet, the idea that the chief function of imagery is that of embellishment is not without its supporters in our century. Rugoff, in his

\(^{145}\) Elizabethan and Metaphysical Imagery, p. 143.

\(^{146}\) Ibid., pp. 68-70.
study of Donne, states that "no matter what other functions it may fulfill, the most conspicuous, if not the most significant, function of imagery has always been that of embellishment." 147

Whether or not Rugoff intended the terms "embellishment" and "ornamental" to be synonymous, these terms, along with the term "decorate," are used almost synonymously by Cleanth Brooks. Johnson and Coleridge, he notes, used these expressions, and Brooks consistently in one essay after another is at great pains to deny their validity. Furthermore, he objects to the use of the term "illustrate" as applied to the function of metaphor. These phrases are falsifications which assume for imagery merely a subsidiary function. 148 They suggest that "figurative language is a kind of 'extra' which may be usefully or gracefully 'added on' to a statement, but which is never essential to the statement, never a direct part of what is said." 149 In accordance with this conventional point of view, he notes, metaphor "provides a pleasing decoration like an attractive wallpaper pasted onto the wall or like a silk ribbon tied around a box of candy." 150

What is the function, then, of imagery as Brooks sees it? It may be to discover truth, 151 to define attitude, 152 and may be an essential


148 *Modern Poetry and the Tradition*, p. 15

149 *Modern Rhetoric*, p. 280.


151 *Understanding Poetry*, p. 270.

152 *Modern Rhetoric*, p. 287.
statement—a primary device of expression.\textsuperscript{153} It is not the function of metaphor, then, simply to point to physical analogies.\textsuperscript{154}

Brooks' conception of the function of metaphor is related to that expressed by Ullman who feels that the purpose of metaphor is to give value judgment. Furthermore such devices also express the philosophical ideas or personal aspirations of the writer. The underlining of these ideas, or aspirations, or attitudes often enable the writer "to talk about experiences which could not have been expressed, or even conceived of, in any other way."\textsuperscript{155}

Related to this subjective function of imagery is another offered by John Middleton Murry: the highest aim, in his opinion, is "... to define indefinable spiritual qualities. All metaphor and simile can be described as the analogy by which the human mind explores the universe of quality and charts the non-measurable world."\textsuperscript{156} And there is again that other important function—the expressing of emotion. The image is the normal vehicle for such expression, says Brown. "The more emotion grows upon a man the more his speech, if he make any effort to express his emotions, abound in figures—exclamations, interrogation, ... apostrophe, hyperbole. ... simile, metaphor ... ."\textsuperscript{157}

\textsuperscript{153}ibid., p. 284.
\textsuperscript{154}ibid., p. 287.
\textsuperscript{155}op. cit., p. 196.
\textsuperscript{156}op. cit., p. 70.
\textsuperscript{157}op. cit., p. 90.
A final sampling of views, that of C. Day Lewis's, points out another and major function of imagery; this has to do with the relation it bears to theme. Thus each image is evaluated in terms of the total context of a work and in terms of its relation to other images in that work. A given image therefore serves to reinforce the overall major theme as well as to underline secondary themes.

Whether in verse . . . or in prose, the principle that organizes the images is a concord between image and theme, lighting the way for the theme and helping to reveal it, step by step, to the writer, the theme as it thus grows up controlling more and more the deployment of the images.  

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Without elaborating on the various other functions which may be noted, let me merely list them here.

1. To persuade
2. To praise
3. To disparage
4. To condemn
5. To illuminate
6. To move the affections
7. To give example
8. To define
9. To discriminate or carefully draw distinctions
10. To support through analogy
11. To describe or set a tone or mood
12. To realize a situation
13. To point up the significance of an event
14. To move to acceptance of a hyperbolical value placed upon something
15. To give aesthetic pleasure
16. To keep the language alive  

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Brown, pp. 78-79, who contributed this last item, notes that "live" metaphors (as opposed to dead or faded metaphors) are "a perennial source of vividness and freshness."
VI. STUDIES IN THE FIELD

I move now to a new area of consideration, focusing on some studies in the field that have been used directly or indirectly in the foregoing discussion. My interest lies in problems that confront the person engaging in the study of imagery. Because of the great amount of attention that Miss Spurgeon's study has attracted, I begin with her for the purpose of examining her own statement of objectives, and then sampling some reactions to these objectives.

She says:

... a study of Shakespeare's imagery throws light on his physical equipment and characteristics—in short, on his personality. I suggest, however, that we can go even further than this, and that we can obtain quite clear glimpses into some of the deeper thoughts of Shakespeare's mind through... the study of his imagery.\textsuperscript{160}

Though it is true that she does not limit herself to the intentions of discovering Shakespeare's mind and personality,\textsuperscript{161} this objective has been attacked as lacking substantial foundation. A noted article by Lillian Herlands Hornstein,\textsuperscript{162} for example, very vigorously and severely criticizes this point of view. The purpose of her article, Mrs. Hornstein points out, is to "show the unreliable conclusions to which

\textsuperscript{160}Shakespeare's Imagery and What It Tells Us, p. 146.

\textsuperscript{161}She announces also that she will study the "themes and characters of the plays." (p. X).

we are directed when we examine in this figures which Miss Spurgeon
considered of great significance in revealing Shakespeare's personality.\
\footnote{163}{\textit{Ibid.}, p. 642.}
Taking issue with Spurgeon's method of "tabulating" images, she insists
that her theory is illogical and unsupported by the facts. Hornstein
offers two important reasons for her position: first, we cannot accur-
ately draw a distinction between "conscious" and "unconscious" creative
activity. And secondly, we cannot always infer that a single word, or
one "unconsciously" chosen, is to be given more or less weight than an
elaborately and pervasive figure or a recurrent one. Thus, the frequency
with which an image occurs, Hornstein believes, does not necessarily
indicate a predominant interest on the part of the poet, nor does the
rarity or even total absence of a figure necessarily indicate a lack
of knowledge or interest.\footnote{164}{In support of this point of view Mrs. Hornstein mentions Isaac
Walton in whose life of Donne appear several images, not one of which
refers to his main diversional interest: fishing.}
\footnote{165}{\textit{Ibid.}, p. 639.}
The danger, then, of such a classification
she feels is that such persons (as Spurgeon) work on the assumption that
imagery (the association of ideas) always has a direct basis in physical
experience "and that the percentile tabulation of images will reveal the
corresponding proportions of everyday environmental experiences in the
life of the man."\footnote{165}{\textit{Ibid.}, p. 639.} Hornstein offers these examples: when a person
uses the expressions, "I am as hungry as a bear," or "He is as fierce as
a lion," are we to assume that the person has lived in the wilds of the
jungle all of his life, or that he has a special interest in lions and bears? Obviously not. Such expressions are merely linguistic appurtenances, not necessarily psychological or experiential.

Following this line of criticism, other persons have expressed similar views. Cleanth Brooks, for example, has said:

... though we are all in Miss Spurgeon's debt for having pointed this out /'old clothes' imagery in Macbeth/, one has to observe that Miss Spurgeon has hardly explored the full implications of her discovery. Perhaps her interest in classifying and cataloguing the imagery of the plays has obscured for her some of the larger and more important relationships.166

Thus Brooks insists that the study of imagery in a given work should be to the point of testing the validity of a figure in its "appeal to the whole context in which it occurs."167

Rosemond Tuve likewise regards the factor of studying imagery for the purpose of ascertaining an author's personality and interests as a matter of misplaced emphasis. It is this kind of thing, she feels, that has led to misinterpretations concerning the decorative aspects of Elizabethan imagery. Such misinterpretations have come from looking at the area from which the terms of the image are drawn (the source, as

166"The Naked Babe and the Cloak of Manliness," in The Well-Wrought Urn: Studies in the Structure of Poetry (New York, 1947), pp. 30-31. Brooks goes on to explore these "Implications of her discovery" for himself, relating the "old clothes" and the "naked babe" imagery to the overall theme of the play and to the characterization of Macbeth.

167Modern Poetry and the Tradition, p. 15.
science, domestic, for instance) "rather than at its logical function, simple of complex, as the most characteristic factor in an image."\textsuperscript{168}

An article by W. T. Hastings,\textsuperscript{169} who acknowledges that Spurgeon's book is readable and informative, asks the question: How much in the end has been added to our knowledge of Shakespeare's personality, his ideas, and the themes of his plays? "Shakespeare's Imagery tells us little about Shakespeare that we did not know, and it is full of both trivial and dubious inferences."\textsuperscript{170} From Spurgeon's study of images, he notes, we are to derive clues to Shakespeare's life, habits, personality, thoughts, ideas, philosophy, and guidance in determining the themes of his plays, all of which are based on the assumption that all images "rise unbidden from the well of the author's 'unconscious'."\textsuperscript{171} To show that the latter is not true of all images, Hastings points out that some images are subject to other influences, such as the conscious and artistic selection of images for the purpose of relating them to themes of the plays and for building character—\textit{i.e.} conveying the mood of characters by conscious control of the speaker's imagery and ideas.

Another possible influence for choice of images in a given work is offered by M. M. Morozov and R. A. Foakes. This influence has reference


\textsuperscript{170}\textit{Ibid.}, p. 131.

\textsuperscript{171}\textit{Ibid.}, p. 132.
to images which are "borrowed, proverbial, or commonplace,"\textsuperscript{172} part of a stock peculiar to the environment or times, the milieu of a period.

In real life, in our every-day speech, we quite probably usually compare the things we talk about with that which is particularly near and comprehensible to each of us. In literature the case is evidently often different, for in inventing a metaphor the poet or writer may disregard his personal inclinations in favour of the aesthetic canons of some definite "school" or "tradition."\textsuperscript{173}

For the next several comments on Miss Spurgeon's book, I will quote statements merely, without pausing to interpret or evaluate them.

It seems evident that Shakespeare's choice of an image or simile at a given moment in the play is determined far more by the dramatic issues arising out of that moment than by his individual sympathies.\textsuperscript{174}

. . . "biographical" approach to style--the intimate background of an author's images has nothing to do with their intrinsic qualities, their appropriateness or their role in the structure of his works, and the critic is primarily concerned with the latter aspects of imagery rather than with its psychological interpretation.\textsuperscript{175}


\textsuperscript{173}M. M. Morozov, "The Individualization of Shakespeare's Characters through Imagery," \textit{Shakespeare's Survey} (1949), p. 83. We note here that Morozov would indicate that one's everyday speech (though not his literary production) could conceivably indicate his interests--a point which Mrs. Hornstein convincingly demonstrated above is not necessarily true.

\textsuperscript{174}W. Clemen, \textit{The Development of Shakespeare's Imagery} (Cambridge, 1951), p. 15. Clemen's study stresses the interdependence of poetic imagery and other factors in drama, and observes that images in a play require another mode of investigation than, for example, images in a lyric poem.

\textsuperscript{175}Ullman, p. 188.
Nevertheless it would be quite wrong to dismiss the theory altogether.176

A poet's imagery is revelatory of his self. How is his self defined? Mario Praz and Mrs. Hornstein have been amusing at the expense of Miss Spurgeon's Shakespeare, . . . . It can be assumed that the great poet shared our "common humanity."

Instead of discovering in his imagery Shakespeare's universal humanity, one may find a kind of hieroglyphic report on his psychic health as it exists when he is composing a specific play.177

In contrast to the foregoing summary of views, I should like to mention Una Ellis-Fermor's comments, which decidedly represent a minority so far as I have been able to determine. She places high value on Spurgeon's study not only because "it is the first attempt at systematic investigation on a large scale"178 and is utterly unlike anything that has gone before it, but also she fully endorses Spurgeon's cataloguing methods and accepts the validity of her intentions to study the "mind" and "personality" of Shakespeare: "... this book [is] the worthy founder not of a new theory only, but of a new kind of aesthetic investigation."179

John Ciardi, too, while not mentioning Spurgeon's work specifically (in the following discussion) offers the principle of cataloguing as a valuable method of investigating an author's images. Using Whitman as a point of reference, he says:

176 Ibid., p. 186.
178 Some Recent Research, p. 27.
179 Ibid., p. 29.
There is . . . some principle of selection at work. One can see certain kinds of images that occurred readily to Whitman's mind and were welcomed in his poems. And one can locate other sorts of images that not only were pushed away from the poems, but that probably never occurred to the poet's mind.

It follows that a simple tabulation of the kind of image that appears in a man's poetry is one index to his mind. The contents of a prop-room can suggest, to some extent, at least, what sort of play is being produced. The contents of the poetic catalogue, can tell one much more accurately the nature of the poet's mind.

. . . . The frequency with which certain kinds of images occur will say a great deal about the poet. 180

In quoting such a passage as the one above by Ciardi, however, one has to be constantly reminded of the fact that similarity in choice of vocabulary or diction does not necessarily mean identification of meaning. Ciardi goes on to say, for instance, that

The fact seems to be that in locating the image-making quality of a given poet, one comes close to identifying the center of his character as a poet. 181

And further on in the discussion he uses the term "poetical character." One notes here a subtle distinction between biographical interest, character of the man, and literary interest, character of the poet--two quite different things.


The question that one must ask himself, then, is this: in the study of imagery, is one concerned with the author or his works? The foregoing discussion of Caroline Spurgeon's study of Shakespeare was not included here in order to give a book review of her publication, but rather to point to some of the problems inherent in such an undertaking. And my concern always is to provide a background of reference for my own study of Browne's imagery.

Let me briefly discuss other studies that have come to my attention. Rosemond Tuve, in her *Elizabethan and Metaphysical Imagery*, has made it clear that her interest has been in the artistic productions, not the author, and she professes to show that the Elizabethans thought of imagery as logically functional in poetry, its business being to persuade the reader and compel his understanding.

W. Clemen also disavows any interest in discovering Shakespeare the man when he says in his *The Development of Shakespeare's Imagery*: "It is the aim of this book to investigate these relations between images and connections, in order to arrive at a truly organic method of understanding his images." His methodology he says was, first, to consider the immediate context in which an image stands; second, to determine how the image or metaphor is related to the train of thought; and third, to see how it fits into the syntax of the text.

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Rugoff, in his study of Donne's imagery, "deplores emphasis upon mere quantity and number" declaring such emphasis as unimportant if meant to suggest the "images are translatable into significant mathematical terms and formula."¹⁸⁴ He advises us that he has "appended one such a table, but only to indicate the scope of the investigation upon which . . ./his/ conclusions are based."¹⁸⁵ Yet he inconsistently acknowledges some ratio between image and author when he observes that choice of images is based upon "reasons that lie as deep as personality itself," for he chooses those which he has found most interesting, most vivid, most memorable. "And in that exercise of choice . . . we get the most revelatory kind of glimpses into the natural tides, drifts, and currents of a writer's creative imagination."¹⁸⁶

Geraldine Brooke-Rose takes a quite different path from the above-mentioned studies. In her A Grammar of Metaphor¹⁸⁷ individual images are described in purely grammatical terms, specifying whether the comparison is expressed by a conjunction, a verb, a genitive cluster, or some other element; whether the metaphor is located in an adjective, noun, a subordinate clause, and so forth. She explains her approach in the following manner:

¹⁸⁵ Ibid.
It may be objected that a grammatical analysis is purely descriptive, a mere classification of phenomena, and that since a poet must express himself in language, he is bound to use verbs, and nouns, the proportion in metaphor being fortuitous. I hope to show that this is not true, and that the different uses of language in metaphor by individual poets do reveal tendencies at least, if not conscious choice.188

... Metaphor, in this study, is any replacement of one word by another, or any identification of one thing, concept, or person with another. My concern is with how this replacement or identification is made through words.189

And finally, while I did not make a study of C. Willard Smith's *Browning's Star Imagery*, I was interested in consulting his introductory pages to see what his stated intentions were. According to his own statement of purpose, then, he purported to see the significance of the following:

1. the frequency of the appearance of the star image in Browning's poetry
2. the symbolic meanings of the star-image
3. the structural functions of these images
4. the relation of the star-image to the total enveloping designs of the poems in which it occurs
5. the relationship of Browning's use of the star-image to his general development as an artist.190

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190 (Princeton, 1941), p. 5.
The studies of Brown and Wells are descriptive rather than analytical, both being concerned with the general subject of imagery rather than with this artistic feature in any given author's work. I have already presented a rather detailed discussion of Wells' work. Brown's study, which is divided into three major parts, may be briefly described as follows: Part I, which he labels as "Theory," is a discussion of definitions and characteristics of the five major tropes which I have defined in this chapter. He states:

In the present volume I deal with metaphor and its kindred imagery alone, reserving for future treatment . . . the imagery derived from metaphor and simile, viz. parable and allegory, and the whole subject of symbolism.\textsuperscript{191}

In Part II, "Application," he relates the use of metaphor to various disciplines and areas of thought--logic, theology, homiletic, composition, and so forth. Part III, "Illustration," gives a wide assortment of images collected by Brown and merely listed without interpretative or evaluative treatment.\textsuperscript{192}

\begin{footnotes}
\textsuperscript{191} Op. cit., p. 3.

\textsuperscript{192} Una Ellis-Fermor (\textit{Some Research}, p. 23) places Wells' and Brown's studies, along with works by Murry, Rylands, Wilson Knight, in the same category, stating that: "These critics all discern the nature and functions of imagery rather through their own responses than through the scientific sifting of evidence." Wellek and Warren (p. 205) note that Wells' \textit{Poetic Imagery} "attempts to construct a typology, the types inducted and chiefly illustrated from Elizabethan literature. Rich in perceptive insights and suggestive generalizations, the book is less successful at systematic construction."
\end{footnotes}
VI. CONCLUSION

The purpose of this chapter has been that of providing a general background for the study of Browne's imagery. When initiating my investigation of the term "imagery," I was interested in arriving at a working definition and of focusing on its nature and function. As I searched into this subject more deeply, I discovered that the term is immensely complex, that arbitrarily to pinpoint a narrowly circumscribing definition would be to ignore the fact that it cannot be so limited. I have therefore endeavored to survey a wide assortment of opinions and scholarly judgments on the subject. Language and semantics, as we know, is an evolving process which changes and emerges as new intellects and new critical insights appear. All of the contributions to the subject presented in this chapter have validity and some element of truth, as varying as the several points of view may be. And certainly all of them give us pause for thought, eradicating the possibility of bland acceptance of an abbreviated dictionary summary of the subject.

The discussion under "Studies in the Field" serves to reveal the growing interest in imagery as a field of study in evaluating an author's style. Though Miss Spurgeon's extended examination of Shakespeare's imagery has been followed by severe criticism of her objectives, the importance of her book cannot be denied, for it no doubt did much to stimulate other studies of this nature. It remains, therefore, a cornerstone; it is almost impossible to pick up any subsequent work of similar scope and dimension that does not directly call attention to her book.
My own objectives in a study of Browne's imagery have been outlined in my preface. It remains now for me to turn to Browne's century as another link in background information leading up to an analysis of Browne's metaphorical imagery.
CHAPTER II

THE SEVENTEENTH CENTURY

I. GENERAL OUTLOOK

"Success in the literary field is very often the result of a happy cross-fertilization between the man and the moment. The study of the background of an age in which a particular author lives and draws inspiration is, therefore, imperative." This observation, made by R. Pande,¹ seems particularly appropriate for the discussion which I am about to undertake. It is the purpose of this chapter to review the attitude of the seventeenth century toward the use of metaphorical language. This period has been referred to as the "double-faced" age . . . half scientific and half magical, half skeptical and half credulous, looking back in one direction to Maundeville, and forward to Newton."² Thus Janus, observes another person, becomes a symbol of the Christian who faces two worlds of time.³

Though the two men who made these observations were primarily referring to the intellectual climate, with its scientific and religious overtones, the symbol of Janus could equally apply to the seventeenth century's outlook upon literary style. For the use of the metaphorical image, in practice at least, had its supporters in such men as Browne, ¹Sir Thomas Browne, with a Detailed Study and Text of Urn Burial (Allahabad, India, 1963), p. 5.


Burton, Donne, and Taylor, and in the pulpit sermons. But the trend in general toward a more severe style of writing was clearly under way and had its impetus, perhaps, in a complex of factors, the most important of which seems to have been in the application of the new scientific method as well as in the diffusion of Cartesian ideas. These influences, notes Croll, helped to create a taste for bare and level prose style adapted to "exact portrayal of things as they are." Science demanded clear and objective observation, while rationalism appealed to the mind through reason and clear statement. With this, as Jones points out, came a distrust of the imagination, a faculty of the mind used as an agent of deception, distorting, obscuring, and falsifying truth conceived of in a rationalistic manner. Furthermore the Restoration change in style, far from being an unconscious development, was a "conscious" effort in which took place the substitution of a plain, direct, unadorned style for the elaborate and musical style of the Commonwealth.

Jones further notes that in pulpit oratory particularly, prior to the Restoration, the predominating style was characterized by affectations, fanciful conceits, metaphors, similes, plays upon words,

4Morris W. Croll, "Attic Prose" in the Seventeenth Century," Studies in Philology, XVIII (1921), 94-95. Croll also lists as other possible influences upon the "new style"—political motives, universal preoccupation with moral questions, and Puritanism and Quietism.

5Richard Foster Jones, "The Attack on Pulpit Eloquence in the Restoration: an Episode in the Development of the Neo-classical Standard for Prose," Journal of English and Germanic Philology, XXX (1931), 204. Jones quotes the following: "We are so frequently misled by the evil conduct of our Imagination...." (Glanville, Vanity of Dogmatising, Ch. XI). Also Sprat (History of the Royal Society) denounces rhetorical ornaments "because they hold correspondence with the passions, the slaves of reasons."

6Ibid., p. 188.
antitheses, paradoxes, and pedantic display of Greek and Latin quotations. But after 1660 the scientific ideal of style—plainness, directness, clearness—becomes the order of the day in sermons.7

The sermons of Donne are typical of the "metaphysical style." Umbach points out that collections of appropriate similes and metaphors calculated to assist beginners were procurable. Thus, strange figures of rhetoric resulted, and the use of similitudes was taken for granted and defended as a natural way for sermons.8 When the reaction set in against such a style, it was given momentum not only for literary reasons, but, according to Jones, there existed the belief that obscuring figures of speech were responsible for religious factions. Thus, we see the removal of style from the purely aesthetic and

7Ibid., p. 189.

intellectual realm to a "matter of life or death." The fact that this reaction against such language was especially aimed at the poetic metaphor will be more fully explored in this discussion.

The attack upon metaphor, peculiar, to say the least, and almost quaintly naive as we look back upon it now, was a blending of the desire to rid the language of contaminating imperfections and of the desire to build up the language according to the cold, hard, objective standards of the science laboratory. Thus the attack took one of two forms: metaphor was needless and irrelevant or it was unstable in meaning,

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9 Jones, "The Attack," JEGP (1931), 200. Jones goes on to discuss chronologically the attacks on pulpit oratory. His discussion is summarized as follows (pp. 189-197): (1) 1646 - John Wilkins, Ecclesiastes, spoke of the "plain, natural, clear way of preaching." (2) Robert Boyle (1655 ca.) found in the Bible a style pleasing to a scientist and concluded that the plainest language was the most fitting garb for religious truth. (3) Robert South, at Christ Church, April 30, 1668, "fired the opening gun in a sermon . . . and for the next decade hardly a year passed without witnessing one or more onslaughts upon rhetorical preaching." South inveighed against "difficult notions, rabbinical whimsies, and remote allusions, which no man of sense and solid reason can hear without weariness and contempt." He calls upon the Bible as an example of the plain style; the Apostles, he claims, used a plain, easy, obvious, and familiar style, in which nothing was strained or far-fetched. (4) Simon Patrick's A Friendly Debate Between a Conformist and a Non-Conformist, 3rd ed., 1669, was extremely popular and "greedily read." It was a virulent attack against the Puritans and in which fine preaching was associated with fanatical religion, "enthusiasm." (5) Samuel Parker, in his A Discourse of Ecclesiastical Politie, 1670, said "they /the Puritans/ have effectually turn'd all Religion into unaccountable Fancies and Enthusiasms, drest up with pompous and empty schemes of speech, and so embrace a few gaudy Metaphors and Allegories, instead of substance of true and real Righteousness....they trifle them /the precepts and Duties of the Gospel/ away by childish Metaphors and Allegories...." (6) John Eachard, The Grounds and Occasions of the Contempt of the Clergy and Religious enquir'd Into; in a Letter to R.L., 1670, says they "rake Heaven and Earth, down to the bottom of the Sea, then rumble over all the Arts and Sciences, ransack all Shops and Ware-houses, spare neither Camp nor City, but that they will have them....the Almighty himself is often in danger of being dishonoured by these indiscreet and horrid metaphor-mongors...."
both objections converging on this one factor: at its best metaphor was frivolous ornament; at its worst it resulted in circumlocution or misdirection and acted as a deterrent to logic and common sense.

II. INFLUENCE OF RATIONALISM

The spirit of rationalism spreading during this time may, perhaps, best be seen by calling to mind three dominant figures: René Descartes, Thomas Hobbes, and John Locke, each one representing respectively skepticism, materialism, and empiricism. The scientific influence may be viewed by a brief look at Francis Bacon, whose "collector's cabinets" immensely popularized the cause of science.

As early as 1929 Marjorie Nicolson, somewhat timidly--it appears to me--projected the idea that Descartes "must have had an effect on English literature." This influence, she notes, was due to his insistence that the process of thought has logic like that of mathematics, characterized by order and regularity, clarity, and lucidity.

...we may raise the question as to the responsibility of Descartes for the remarkable change which comes to English prose style during the last half of the seventeenth century, a change so marked that Addison and Steel, Defoe and Swift, seem to us to live in another world from that of Robert Burton and Sir Thomas Browne.12

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12 Ibid., p. 373.
The influence of Descartes has been much more forcefully asserted by Basil Willey who accredits Cartesianism, or the Cartesian spirit, as being hostile to both poetry and religion. The Cartesianism, or the Cartesian spirit, had its counterpart in the subsequent application of reason to all walks of life. Descartes argued that he must

Never...accept anything for true which I did not clearly know to be such; that is to say, carefully to avoid precipitancy and prejudice, and to compromise nothing more in judgment than what was presented to my mind so clearly and distinctly as to exclude all ground of doubt.

One can see that such a position was not too far removed from the view that since metaphor was full of ambiguities and obscurities, it was thus antagonistic to good judgment and perceived truths "presented to...the mind so clearly and distinctly as to exclude all grounds of doubt."

The next prominent figure, Thomas Hobbes, exerts his influence in a quite different manner. Starting with the premise that the origin of all phenomena is sense, he manages to relegate the imagination also to this material faculty. Memory, he tells us, is based upon the image of objects removed. And "Imagination ... is nothing but decaying sense; and is found in men, and many other living Creatures, as well sleeping,

as waking." Imagination is placed in an inferior position to that of the faculty of reason. But "right reason" is not without obstacles to truth, one of which is "the use of Metaphors, Tropes, and other Rhetorical figures, in stead of words proper." "Thus Hobbes," as Williamson notes, "without benefit of the Royal Society, was just as deadly an enemy of the metaphor in philosophy." 

Locke, whose influence was to be more poignantly felt in the next century, continues this line of thought. In his An Essay Concerning Human Understanding, where the process of learning and the value of practical experience become the desideratum for attainable knowledge, he discusses at one point the "abuse of words." One of these abuses is the use of "artificial and figurative application of words," which is all right for purposes of pleasure and delight.

But yet if we would speak of things as they are, we must allow that all the art of rhetoric, besides order and clearness...are for nothing else but to insinuate wrong ideas, move the passions, and thereby mislead the judgment; and so indeed are perfect cheats:...they are certainly, in all discourses that pretend to inform or instruct, wholly to be avoided; and where truth and knowledge are concerned, cannot be thought a great fault....

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16 Ibid., pp. 35-36.
18 (New York, 1959), II, 146.
III. INFLUENCE OF SCIENCE

General Considerations

When we leave the discussion of philosophical influences and turn to science—a second enemy of the metaphor—Francis Bacon steps into view. His practical, experimental science, that would attempt to "rehabilitate nature," assumes importance—in spite of his secondary position when one considers the "pure" scientists, such as Newton and Harvey—because of the vast bulk of his writing which served to establish an intellectual, scientific climate.20 As Douglas Bush notes:

He not only summoned men to research, he brought the Cinderella of science out of her partial obscurity.... No one any longer could be deaf to the scientific and humanitarian gospel of experiment, invention, utility, and progress.21

A. C. Howell points out that probably it was Bacon who early in the century began the condemnation of Ciceronianism,22 or florid and oratorical writing, and was perhaps the first to use res and verba—matter or things and words—in a contemporary discussion of style, though his condemnation did not begin to take effect until the Restoration. Thus words used as ornament were frowned upon.23 Bacon regards such usage as the first distemper of learning. It resulted from

19 Willey, Ch. II, pp. 32-48.
21 Ibid.
22 See discussion below, pp. 86-94.
...the admiration of ancient authors, the hate of schoolmen, the exact study of languages, and the efficacy of preaching which did bring in an affectionate study of eloquence and cople of speech...This grew steadily to an excess, for men began to hunt more after words than matter, and more after the choiceness of the phrase, and the round and clean composition of the sentence, and the sweet falling of the clauses, and the varying and illustration of their works with tropes and figures than after the weight of matter, worth of subject, soundness of argument, life of invention, and depth of judgement.  

Though Bacon's extreme volubility makes him a dominant figure in the advancement of the cause of science, we remember, of course, the seventeenth century as a period of rapid progress in the direction of modern science. We recall Gilbert's studies in magnetism and electricity, Harvey and the circulation of the blood, Descartes' analytical geometry, Pascal's studies in calculus, and Newton's law of gravity—all of which constituted the "New Philosophy." Jones has conveniently summarized the results of this seventeenth century scientific movement. They are as follows:

**Primary Ideas**

1. Demand for a sceptical mind, freed from all preconceptions and maintaining a critical attitude toward all ideas presented to it.

2. Observation and experimentation—the only trustworthy means of securing sufficient data.

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Secondary Ideas

1. Establishment of experimental science and with this the necessity of overthrowing the principle of authority, especially that of Aristotle and the ancients, who in large part still dominated the human mind.

2. Opposition to the theory of nature's decay. To understand the authority of antiquity, it was necessary to attack the prevailing theory of the day: modern times represented the old age of the world and the last stages of the decay of nature in which human powers had degenerated to a level far below that of the ancients "who lived when nature was in its prime."

3. Insistence upon the principle of liberty. New thinkers had to have the opportunity to advance the cause of modern science.

4. Idea of progress: knowledge could advance if the authority of the ancients was removed; some discoveries had already shown the possibility of advancement beyond the ignorance of antiquity. 25


Jones further points out the parallel development of values and attitudes quite different from those of science which implied two cardinal principles: (1) imitation of nature, and (2) the moral purpose of art.

Since nature and Homer were the same, as Pope was later to point out, the only way to imitate nature was by following the literary rules and ideas laid down by Aristotle, Horace, and others. Thus their principles opposing those of science were: (1) reference for the ancients; follow their models, (2) anti-liberalism in that this limited the freedom of poetic imagination and rendered impossible any progress beyond the achievements of the past, (3) support to the theory of nature's decay.

The Royal Society

The above discussion indicates, in an abbreviated fashion, the scientific climate of the seventeenth century, thus preparing one to understand how such an influence could so markedly affect literary style, our immediate concern. An important agent in disseminating ideas pertaining to the aims and objectives of scientists was the Royal Society of London, which emerged in 1660 or shortly thereafter. The fact that the members were not merely scientists, but also clergymen, literary men, and others interested in the achievement of science, no doubt played an inestimable part in its interest in
language and style. Even the members who were pure scientists, such as Robert Boyle and Sir Isaac Newton, were also devoutly religious, "all designed to support religious orthodoxy, and had no subversive or eccentric ends in view." The society, an indirect result of the inspiration afforded by Bacon's earlier *The New Atlantis* (1626), is significant for us in its aim and ability to popularize certain methods of thinking and writing. Its motto—*nullius in verba*—"on the word of no one" in essence epitomized its experimental and empirical method.

With the influence of science, then, and its disseminating agent, the Royal Society, let us note the stylistic standards developing out of its conception of language. First, let me summarize in a general fashion these conceptions. Then, I will list and quote specific seventeenth-century figures who expressed these ideas. Note the following:

1. There should be little figurative language, especially metaphors, which falsely describe actions and things.
2. There should be no verbal superfluity but rather an economy of words sufficient to match exactly the phenomenon.

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26 Among its members were the Archbishops of Canterbury and York; Bishops of Ely, London, Rochester, Salisbury, and Winchester; Joseph Glanville—a rector in an Anglican Church; and, of course, Thomas Sprat—a noted preacher and later bishop of Rochester. (These names were mentioned by Glanville, "Preface to *Plus Ultra*," 1668, and are quoted by Jones, *Pulpit Eloquence*, pp. 201-202.) Among literary figures we note Dryden, Evelyn, and Waller.


3. Words should be the plainest possible, with intelligible, clear, unequivocal meanings, preferably common words which are closer to material realities.

4. There should be no emphasis upon, or interest in, the mode of expression for its own sake. This embodies the idea that "Rhetorical ornaments and sheer delight in language represent a pernicious misplacing of emphasis, and in the end destroy the solid and fruitful elements of knowledge."[29]

**Attacks on Rhetorical Language**

A look at some of the men, in chronological order, who expressed the above views will serve further to illustrate the thinking on this subject.

...as I suspect that friendship which is set in too many Verball Complements; so doe I that Religion which is trimmed up with too many Tropical pigments and Rhetoricall dresses.  
(Alexander Ross, Medicus Medicatus)\(^{30}\)

'Tis a sign of low thoughts and designs when a man's chief study is about the polishing of his phrase and words.... Such a one speaks onely from his mouth, and not from his heart.  
(John Wilkins, Ecclesiastes, or a Discourse concerning the Gift of Preaching, as it falls under the Rules of Art, 1646)\(^{31}\)


\(^{30}\)Quoted by Huntley, p. 128.

In communicating some matters of scientific nature to Samuel Hartlib, William Petty says:

I shall desire you to shew them unto no more than needs you must, since they can please only those few that are real Friends to the Design of Realities, not those who are tickled only with Rhetorical Prefaces, Transitions Epilogues, and charmed with fine Allusions and Metaphors. (A Treatise of Rickets, 1651)32

Robert Boyle (Some Considerations Touching the Style of the Holy Scriptures, written 1653, published 1663) expresses the view that when verbal ornaments are spared, they are not missed and that some writings expressed in the plainest language outshine other subjects decked with the gaudiest expressions.33 Boyle also said that in primitive times, when vocabularies were small, metaphor was needed for communication. Thus, as Frazier points out, the later Augustan view was that metaphor was not only an unseemly display of wit, but was also a cultural regression.34

Joshua Childrey, who worshipped Bacon and scorned fine language, in his Britanica Baconia, 1660 (a natural history of England, Scotland, and Wales) indicated his views that science demanded a style more suited to its purpose.35

32Ibid., p. 980.
33Ibid., p. 983.
34Ray Frazier, p. 151.
35Jones, PMLA (1930), 983-4.
And to discourse of the Nature of Metaphors and Allegories is nothing else but to sport and trifle with empty words, because these Schemes do not express the Natures of Things but only the Similitudes and Resemblances.

(Samuel Parker, *A Free and Impartial Censure of the Platonic Philosophie*, 1666)

As for the ambiguity of words by reason of Metaphor and Phrasology, this is in all instituted Languages so obvious and various, that it is needless to give any instances of it, which if they were to be translated verbatim into another Tongue, would seem wild and insignificant.

(John Wilkins, *Essay towards a Real Character and a Philosophical Language*, 1668)

For there be those that speak very well, plainly, and to the purpose; and yet write most pernicious and fantastical stuff, thinking that whatsoever is written must be more than ordinary...though it be altogether needless and perfectly ridiculous.

And if I must tell you Sir, what I really think, most of that ridiculousness of those fantastical phrases, harsh and sometimes blasphemous metaphors, abundantly foppish similitudes, childish and empty transitions, and the like, so commonly uttered out of pulpits...may, in a great measure, be charged upon the want of that which we have here so much contended for.


Of course the most famous attack of all is that appearing in Thomas Sprat's *The History of the Royal Society* (1667). But, as can be noted by the dating of the documents above, his views had already

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36Ibid., p. 1001.

37Jones, *JEGP* (1932), 325.

been anticipated. Furthermore, Sprat's indictment must not be construed to express his views alone, for the *History* was written at the instigation and under the auspices of the Royal Society and was closely followed by the members during its composition and, when finished, was "heartily approved by them."39

In the *History*, then, Sprat says that "superfluity of talking" had "already overwhelmed most...arts and professions" and that "eloquence" acts as a corruptor of happy living and "ought to be banished out of all civil societies, as a thing fatal to peace and good manners." In fact, he places such eloquence "amongst those general mischiefs such as the dissension of Christian princes, the want of practice in religion, and the like..."40 Thus he condemns such language on moral grounds. The ornaments of speaking, he further insists, have degenerated from their original usefulness when in the hands of wise men they were "only employed to describe goodness, honesty, obedience in larger, fairer, and more moving images....But now they are generally changed to worse uses: ...they are in open defiance against reason...."

Who can behold, without indignation, how many mists and uncertainties these specious tropes and figures have brought on our knowledge?...And, in few words, I dare say that of all the studies of men nothing may be sooner obtained than this vicious abundance of phrase, this trick of metaphors, this volubility of tongue, which makes so great a noise in the world.


40Frazier interprets this passage as follows: The unfortunate state of the language, with meaning so slippery, was the result of the civil wars, Puritan enthusiasm and the general social chaos of the Interregnum; and it is now when men's minds are somewhat settled that the reformation can take place. (p. 151).
It is the aim of the Royal Society, he tells us, to correct these excesses in natural philosophy. It has been the constant resolution of its members to reject all the amplifications, digressions, and swellings of style; to return back to the primitive purity, and shortness, when men delivered so many things almost in an equal number of words. They have exacted from all their members a close, naked, natural way of speaking, positive expressions, clear senses, a native easiness; bringing all things as near the mathematical plainness as they can, and preferring the language of artisans, countrymen, and merchants before that of wits and scholars.

Thus, as Jones notes: "Barred from representing the creations of the imagination and stripped of all connotations from past usage, language was to become nothing more than the dead symbols of mathematical equations."

That Sprat exemplified the style which he advocated, and that his views were appreciated and endorsed can be shown in the following evaluation of The History made by Glanville:

...That the Style of that Book hath all the properties that can recommend any thing to an ingenious relish: For 'tis manly, and yet plain; natural, and yet not careless: The Epithets are genuine, the Words proper and familiar, the Periods smooth and of middle proportion: It is not broken with ends of Latin, nor impertinent Quotations; nor made harsh by hard words, or needless terms of Art: Not rendered

41 Compare with Bacon, supra, p. 73.
42 Moore, p. 180-181.
43 Jones, JEGP (1932), 326-327.
intricate by long Parentheses, nor gaudy by planting Metaphors; not tedious by wide fetches and circumferences of unjointed, rugged and uneven; but as polite and as fast as Marble; and briefly, avoids all the notorious defects, and wants none of the proper ornaments of Language.44

How much direct influence did such views concerning the use of language have on actual writing? Jones, using Glanville and Cowley as examples, shows how these men made conscious efforts to apply these principles. Glanville's Vanity of Dogmatizing, which was first published in 1661 and written in "an highly rhetorical, exuberant...flamboyant style..." came out in a second edition in 1664 under the title Scepsis Scientifica. In this latter edition he prefixed an address to the Royal Society saying:

For I must confess that way of writing in the 1st edition to be less agreeable to my present relish and Genius; which is gratified with manly sense, flowing in a natural and unaffected Eloquence, than in the musick and curiosity of fine Metaphors and dancing periods.45

By actually reproducing and comparing portions of both texts, Jones shows revisions in passages that reveal Glanville's efforts to "improve" his second edition. As Jones notes:

1. Gone is the Brownesque "swelling" sentence and "the touch of beauty that adorned the account of the experiment...."

2. Brownesque inversions are ironed out.

44Quoted by Williamson, p. 223.
45Quoted by Jones, PMLA (1930), 989-990.
3. Browne's habit of overloading the first part of a sentence at the expense of the latter has vanished.

4. Figurative language and poetic imagery are abolished, curtailed, or restrained.46

Cowley's works, notes Jones, show the same effort to "improve," as did Glanville's. Notable is Cowley's "Ode to the Royal Society." So, Jones concludes, "with the example of Glanville and Cowley before us, may we not infer that the same pressure toward stylistic reform must have been brought to bear upon all members of the society, and through them even upon the world outside?"47

Defense of Rhetorical Language

However, the use of metaphor, as can be expected, had its defenders also. John Donne expresses the view that in matters of religion, figurative language not only makes a great impression upon the reader, but is a "delight" to the Holy Ghost.

...the Holy Ghost in penning the Scriptures delights himself, not only with a propriety, but with a delicacy, and harmony, and melody of languages; with height of Metaphors and other figures, which may work great impression upon the Readers....48

46 Ibid., p. 997.
47 Ibid., pp. 1001-1002.
In spite of the attacks on pulpit eloquence, there existed literature which before the middle of the century advocated rhetorical sermons. One of these, *Sacred Eloquence*, defines rhetorical terms such as tropes, metaphors, parables, and similitudes to be used in sermons. The author takes his examples from the Bible in which he says metaphors especially "are eminent and numberless." Although such figures were employed by Anglicans and dissenters alike, the defense of figurative writing, Jones points out, was placed upon the shoulders of the non-conformists. They conceded that metaphors and similitude should be used but in moderation and only when there was a need and when pertinent and not over-numerous; they should be used with prudence and reverence. Such similitude, they felt, should be derived from a just analogy and founded in nature or the Scriptures. Figures from classical mythology were to be banned entirely.

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49 *Sacred Eloquence: Or the Art of Rhetoric as it is laid down in the Scripture*, 1659, by John Prideaux, Bishop of Worcester (Published nine years after his death), noted by Jones, "Pulpit Eloquence," *JECP* (1931), 191, footnote.


51 *Ibid.*, pp. 207-211. Jones quotes a Robert Ferguson who justifies rhetorical language thusly: "I take for granted that as Reason gives a Discourse its strength and Nerves, so Rhetoric gives it its Colour." Ferguson notes that metaphors are found in the Bible and are proper to sermons, but they must be modest, clean, easy, and common; must "carry a due Proportion, Analogy and Similitude to the things they are brought to illustrate." Furthermore, they must never be employed except when the preacher is thoroughly familiar with the value and use of the terms in their original sense.
In summary, then, the discussion thus far has served the purpose of showing major influences in the seventeenth century that affected the attitude toward the kind of writing flourishing in the prose media during the first half of the period. We have noted that the Janus-face of the century was that of turning both toward and away from the kind of "poetic prose" composition which employed, among other distinguishing features, the poetic metaphor. The two most predominating agents acting as hostile forces against the figurative image we have seen to be philosophical rationalism and scientific reasoning.

VI. ANTI-CICERONIANISM AND THE PLAIN STYLE

It is time now to make some distinctions between the kinds of prose developing during this period so that such classifications can better serve to place the writing of Sir Thomas Browne in the proper perspective. Prose, as a distinct type of literature, was emerging in much more definite outline. And its own peculiar properties were beginning to receive attention. Thus, it was generally felt that poetry was more closely related to the imagination and emotions and that for this reason the style of plays and romances was unsuited to the preacher. Samuel Parker considered the Cambridge Platonists as poets, not philosophers. Prose, on the other hand, was suited to the rational faculty, the purpose of scientific discourse being to demonstrate and of sermons to persuade and move. However, since scientific composition

52 Jones, "Pulpit Eloquence," JEGP (1931), 205.
53 A Free and Impartial Censure, ibid.
was written discourse, and sermons were oral, some felt a more florid style was admissible to the latter.\textsuperscript{54}

The terms "Ciceronianism" and "Anti-Ciceronianism" get into twentieth century criticism when considering seventeenth-century prose. However, I have found that there exists some literary debate between Croll and Jones concerning these terms, both men representing respectable scholarship in this period.\textsuperscript{55} Williamson, however, in his lengthy and exhaustive study of seventeenth-century prose style, accepts the two terms without equivocation and explores their characteristics in detail.\textsuperscript{56}

Briefly, I will note first the existence of three distinct styles bridging the sixteenth and seventeenth centuries. These are (1) Ciceronianism, (2) Anti-Ciceronianism, and (3) scientific prose, or the "plain style." Jones sees Anti-Ciceronianism as a reaction against the former (Ciceronian) style of writing, and scientific prose as a reaction against both of the other two.\textsuperscript{57} He is anxious to make a clear distinction, then, between the scientific movement in style—discussed above—and another and separate stylistic movement, i.e. the Anti-Ciceronian movement. Both attitudes, he notes, had their origin in a revolt

\textsuperscript{54} Jones, JEGP (1931), 205.

\textsuperscript{55} See discussion below, p. 89, footnote 60.

\textsuperscript{56} The Senecan Amble.

\textsuperscript{57} "Science and English Prose Style," PMLA (1930), passim.
against that element of the Renaissance which exhibited reliance on the authority of the ancients and their unsatisfying philosophy. For the new century, rationalistic examination of actual experience replaced the earlier attitude. Thus, he points out, the Renaissance, complacently resting in that body of orthodox ideas gathered largely from antiquity, propelled a revolt--the rationalistic spirit of inquiry, especially in moral and political matters, which had its rhetorical counterpart. The Ciceronian style seemed closely associated with orthodox philosophies and with what appeared to be only the "forms of knowledge," against which the rationalistic spirit of the seventeenth century turned. The scientific movement, too (as distinct from philosophical rationalism), engendered mainly by Bacon, as we have seen, represented the abandonment of empty theories of nature for observation and experiment. It also announced a stylistic program (which we have examined in detail), but one distinctly different from the Anti-Ciceronian. Thus both movements were motivated by the desire to discover knowledge, but the stylistic movements pursued different and diverse courses.

What distinguishing characteristics, then, does Jones apply to the two styles? First of all, Anti-Ciceronianism found its theories in Aristotle, Lucan, Juvenal, Persius, Tacitus, Pliny, and especially

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58 Ibid., p. 1006.

59 Ibid., p. 1004.
Seneca. Science renounced Aristotle and all his works,\textsuperscript{60} sought no models in the ancients. Secondly, far from denying itself the assistance of rhetoric, Anti-Ciceronianism made use of aphorism, antithesis, paradox, and especially the metaphor. Science eschewed all rhetorical flourishes and against metaphors it carried on an uncompromising warfare. Neologizing was a distinct characteristic of Anti-Ciceronianism, which indulged itself in "freakish Latinism"\textsuperscript{61} and strange words. Science abhorred all such importations, preferring "the language of Artizans, Countrymen, and Merchants" (Sprat) to the "hard" words of scholars. Representative writers of Anti-Ciceronianism are Donne, Burton, and Browne. Also Bacon, Hall, Jonson, and Wotton have been

\textsuperscript{60}Croll takes issue with Jones on this point. Jones' answer: "As far as I can discover, not a single Baconian in any discussion of style mentions either one \textit{[Aristotle or Seneca]/.}" Jones concedes that they were not without influence on style in the 17th century, "but I am of the opinion that they had nothing to do with the stylistic views of science, which, as I have shown elsewhere were quite different from Anti-Ciceronianism as described by Professor Croll." \textit{[PMLA, XLV (1930), 1004-1006, reference to Croll's article on "Attic Prose, \textsuperscript{op. cit.}]/} Jones further states that Croll sees in the 17th century prose a homogeneity "which would certainly confound most literary historians, who have considered the Restoration an important turning point in the development of prose style. Any theory which places Sir Thomas Browne and John Dryden, Jeremy Taylor and John Tillotson in the same stylistic category is puzzling." \textit{This defence may be found in Jones' article, "Science and Language in England of the Mid-seventeenth Century, JEGP, 328-329.]/}

\textsuperscript{61}Jones, "Science and English Prose Style," \textit{PMLA} (1930), 1005.
considered the Anti-Ciceronian leaders in England, but, notes Jones, there is nothing which relates the last three to the stylistic propaganda of science. Bacon, though his own style reveals Anti-Ciceronian characteristics, condemns this style as one of the distempers of learning. 62

Let us move now from the distinctions between the "plain style" and Anti-Ciceronianism, to a contrasting of the latter with the Ciceronian style of writing. Ciceronianism is generally conceded to be oratorical writing, composed for a listening audience, while the other is essay or philosophical writing, composed for reflection, for the more leisurely consumption of a reading audience. Croll, who gives a detailed listing of the contrasting characteristics of these two styles, objects, however, to the terms we have thus far been applying, preferring the terms "Asiatic" or genus grande or genus nobile instead of Ciceronian, and Attic style or genus humile or genus submissum (familiar style) in place of Anti-Ciceronian. 63 He gives as his reasons for his objections the following: (1) "Anti-Ciceronian" indicates revolt and suggests only destructive purposes in a movement that had a definite rhetorical purpose; (2) it may be taken as describing hostility to Cicero himself; (3) it was not the term usually

62Ibid. Jones points out that Bacon's own style was ornamented with the riches of rhetoric: tropes, figures, and similitudes. "For this reason his followers, though worshipping his ideas, never refer to his manner of expression as a model." Sprat, for example, cites him as an example, but for poets and wits, not for writers of serious prose. (PMLA, 1930, 928).

63"Attic Prose," SP (1921), passim.
employed in contemporary controversy, and was never used by the enemies of the new movement. The only term used by the leaders (1575-1700) was "Attic." The chart below represents a summary of Croll's classifications.

<table>
<thead>
<tr>
<th>Oratorical Style (genus grande)</th>
<th>Essay Style (genus humile)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Use of &quot;schemes&quot; (schemato verborum) Similarities or repetitions of sound--used purely as sensuous devices to give pleasure or aid the attention.</td>
<td>1. Absence of these figures, or subtle use that they may not be easily distinguished.</td>
</tr>
<tr>
<td>2. Use of &quot;Round composition&quot;--&quot;even falling of clauses&quot;--not intended for solitary ear, but for audience.</td>
<td>2. Use of metaphor, aphorism, antithesis, paradox, and other figures of wit or thought, philosophical discourse--intended for reading (rather than listening) or for the &quot;solitary reader.&quot;</td>
</tr>
<tr>
<td>3. Copiousness.</td>
<td>3. Philosophical brevity. Frowns on epithets that are not necessary--synonyms that add nothing to the meaning and serve only to fill cadence: &quot;The first care of our language is to content the mind and not tickle the ear.&quot; Cannot endure long periods.</td>
</tr>
<tr>
<td>4. Best adapted to exciting to action.</td>
<td>4. Best adapted to teaching or telling.</td>
</tr>
</tbody>
</table>

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64 Ibid., pp. 79-80.
5. Characteristic of Cicero, Livy, Catullus, Horace, St. Augustine. 5. Characteristic of Seneca, Tacitus, Martial, Juvenal, Persius, Tertullian.65

One should also be reminded of the fact that within the tradition of Anti-Ciceronian (or Attic) writing there were two styles: the "curt" and the "loose." (See Williamson, p. 189.) The curt style exemplified the following: (1) brevity of members (clauses, sentences), (2) emphasis upon asymmetry, omission of conjunctions and syntactical words, tendency to join the clauses with semicolons, (3) choppy style, (4) a self-contained first clause, to give the whole idea of the period. The loose style is characterized as follows: (1) emphasis upon the importance of length, though there is still unevenness, (2) principal clause set first, subordinate thoughts following, (3) a number of commas and semicolons, (4) clauses long, with a lot of tag-ons: make a statement and then add on to it.

Croll, anxious to give such writings their proper historical perspectives, goes into the history of "Asiatic" and "Attic" composition, showing the influence of such names as Plato and Aristotle. "The most important part played by Plato," he tells us, "was to perpetuate the idea of the "attic" style (Gorgias). Aristotle's Rhetoric played a much greater part. Though this work did not serve as a model for seventeenth century "attics," the "spirit" of it worked its influence.

65Ibid., pp. 82, 84, 97.
What both Plato and Aristotle emphasized, and what the modern Attics applied directly in practice was the principle of relating logic or philosophy and rhetoric.\textsuperscript{66} as opposed to empty oratory.

What were some of the difficulties inherent in sur-planting the oratorical literature of the sixteenth century? This question Croll also proposes to explore. Both the customs and spirit of sixteenth century life, he notes, demanded literary expressions in oratorical forms. That is, it was a time of social unities which in turn created congregational and social customs favorable to a spoken literature. Even religious controversy consolidated large masses of people in devotion to a common cause, for they gathered together in popular assemblies to listen to discourses in the traditional forms of popular oration. In fact Spenser's epic habitually was read aloud in assemblies. Thus solitary reading with the eye was only beginning to be a customary form of entertainment.

With the severer air of the seventeenth century, then, developed, a new distaste for copiousness and the over-abundance of the florid style. The "monstrous births" (as Croll terms it) in sermons of the first half of the seventeenth century "often proceeded from the

\textsuperscript{66} However, Aristotle, Croll hastens to add, would have been far from recommending deliberate plainness for literary use, as did Bacon, Hobbes, and Descartes. (Ibid., p. 103) Croll further points out that the importance of Aristotle's Rhetoric was that it represented a wholly new thing in the world, treating for the first time the art of writing as opposed to the art of speaking. (pp. 85-86)
unnatural union between the two styles."67 The period, furthermore, was anti-Greek, associating the latter with ornamental learning and the flowery science of the humanists.68 Culture between 1575-1650, therefore, was almost wholly Latínistic—using Latin prose as models.69

One can see, by considering the views discussed above, that the prose development of the seventeenth century was far from being a simple or single-minded matter. Thus Sir Thomas Browne shared a rich tradition in which he was, even in his own lifetime, to come to the foreground as a leading prose stylist.

V. SIR THOMAS BROWNE

One final area of discussion now remains to be considered: where and how does Browne fit into this development? The remainder of the present chapter will be devoted to an evaluation of this question.

Though I have said much concerning the spirit of rationalism and the development of science during Browne's age, one must, of course, never be unmindful of the fact that the century was primarily a religious, rather than a scientific, one. While Bacon was concerned with science, we remember also that the primary aim of The Advancement

67Ibid., p. 108.

68Bacon said: 'The wisdom of the Greeks was rhetorical; it expended itself upon words, and had little to do with the search after truth.' (Quoted by Croll, ibid.)

69Ibid., p. 109.
of Learning was that of separating religious truth and scientific truth, keeping science pure from religion. Thus he finds it necessary early in the work to deal with the religious objections to science. The fact that Bacon feels such a necessity in itself indicates the predominant tendencies of his time. Likewise Hobbes, despite his doctrine of materialism which led him to assert that religion was built on man's superstitions and fears, could not very well deny the existence of the soul in an age that accepted the traditions of its spiritual and divine essence. However, he denies its separate essence and says it is made of matter in motion, and thus is material. 70

Browne's Religion, Temperament, and Beliefs

Browne becomes a peculiar blend of this religious-scientific milieu. Royalism, Anglicanism, and medicine make up the texture of his politics, faith, and professional interests. "Browne and Vaughan," notes Douglas Bush, "are examples in the age of Descartes and Hobbes, of the happy marriage of science and mystical religion." 71 A further sampling of critical observations on this quality will serve to help us see Browne, the man.

70 See discussion by Willey, Ch. VI, pp. 99-124; also The Leviathan, pt. I, ch. 6, 7, 8, 12.

released his energies for scientific experiment without ever imperilling his religious faith.72

He represents, in an age, the intellectual powers of which tend strongly to agnosticism, that class of minds to which the supernatural view of things is still credible.73

The wise plan for the scientific investigator was to accept the decisions of the Church with humility, bow the head, and then go on making physical inquiries without any further reference to religion.74

He was aware that he was living in a double-faced age, the one looking back to the older world of mystery, wonder, and unquestioning belief, the other looking forward to the time when men would clear up some of the mystery, would experiment rather than wonder, and would substitute skepticism for credulity.75

What they /Bacon and Descartes/ lacked essentially, and what Sir Thomas Browne supplied, was the religious imagination....76

The religious questions of the age...left a deeper impression on Browne's mind. Professor Basil Willey has remarked that "Bacon was pleading for Science in an age dominated by religion"; Browne is already, at least in the Religio Medici--pleasing for religion in an age which was beginning to be dominated by science.77

/He is/ always alive to its /the cosmos/ spiritual meaning.78

He saw and bears witness that imagination and love are not ruled out of court by science....that being a student of the mystics did not spoil the practice of medicine....

74 Edmund Gosse, Sir Thomas Browne (New York, 1905), p. 32.
His is an instance of a scientific reason, lit up by mysticism, in the Church of England.\textsuperscript{79}

He is a mystic with a sense of humour... \textsuperscript{80}

He shrinks from the hard practical world into spiritual meditation. He regards all opinions less as a philosopher than as a poet. He asks, not whether a dogma is true, but whether it is amusing or quaint.\textsuperscript{81}

\textbf{Browne and Science}

How exactly does Browne fit into the scientific tradition? Finch provides us with the following chronological table that helps us to see his relationship to his age.

1. In 1631, when Browne was hearing his first medical lectures, Galileo was in Italy completing his \textit{Dialogue} describing our planetary system.

2. In 1628 Harvey had published his book on the circulation of the blood.

3. Already in print was Bacon's great writings calling for an organized exploration of the material world.

4. Descartes was within six years to publish his \textit{Discourse} and earn the title of "the first modern philosopher."

5. Boyle, foremost experimental investigator in chemistry and physics, was in 1631 a child of four.

6. In the year 1642 occurred Galileo's death and Newton's birth.\textsuperscript{82}


\textsuperscript{81}Ibid., p. 283.

\textsuperscript{82}Op. cit., p. 55.
But medicine, as Finch observes, always a conservative profession, was slow to accept new ideas and still clung to medieval concepts and practices such as purging, blood-letting, and examination of the urine (the latter often meaningless).  

Browne, himself, though not insensible to the growing scientific spirit, believed in witchcraft, alchemy, and astrology, and refused to believe that the earth went round the sun. Yet these beliefs are not too disconcerting to us when we consider that Browne was not greatly different from the majority of scientific men of his day. Boyle hoped to find the philosopher's stone; Bacon, too, accepted the Ptolemaic theory of the cosmos; the Royal Society itself was loath to discuss cosmography openly and some members, including Boyle, either opposed it or doubted its truth. For the seventeenth-century scientist, notes Howell, "was seldom able to differentiate the truly scientific from the pseudo-scientific and was apt to give as much credence to a Sir Kenelm Digby as to a Robert Boyle. It is for these reasons, also, that Finch doubts that Browne was rejected by the Royal Society (of which he never became a member) because of his interest in astrology and alchemy. Thus we see that

83 Ibid., p. 56.
84 Stephens, p. 278.
85 Finch, p. 18
87 Ibid., 62.
The advance of scientific inquiry at that time was by no means merely the sudden product of the abandonment of old theories and the triumphant adoption of new methods.  

...though Browne shared many of the beliefs and aspirations of the foremost experimenters and investigators of his time, his all-embracing outlook gave his writings a depth, an insight, a religious imagination beyond that of most of his more rationally-minded contemporaries.  

Browne's Style

Turning now from the general look at Browne the man—his beliefs, temperament, and affiliations with the new science—let us consider his style as it fits into the framework of the discussion thus far. Browne, notes Jones, was not a Ciceronian, as has been charged, but a thorough-going Anti-Ciceronian. 91 In the earlier article by Croll, the author had suggested that Browne observed the same tendencies that could be seen in "asiatic" (Ciceronian) style.

There is a kind of Asianism...that arises from a constant effort to speak with point and significance, as well as from an excessive use of the ornate figures of sound, from too much love of expressiveness as well as from the cult of form.... 92

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89 Ibid., p. 18.
90 Ibid., p. 269.
92 "Attic Prose," SP (1921), 97.
Likewise, Austin Warren observes that he was "fond of the cadences of oratory." And R. Pande notes that though writers of Browne's age were moving away from Ciceronian eloquence toward Seneca and Tacitus, who were more terse, in men like Milton, Taylor, and Browne, the old and the new existed side by side, and "Ciceronian eloquence continued to inspire them." 

Part of the reason, I believe, for confusing the two styles rests in the habit of applying the adjective "ornate" to describe them both. Yet, the "ornate" style of Ciceronianism has been shown above to be quite a different texture from the "ornate" style of the Anti-Ciceronians. I prefer to regard the latter as a kind of transitional prose standing between the earlier "oratorical" prose and the later "close, naked, natural way of speaking." Understandably, then, there would be some qualities of "ornate" in Browne's own style.

An interesting sidelight on this point is the view expressed by Finch that just as he doubted that Browne was rejected from the Royal Society because of his interest in pseudo-science, he doubts also that his "ornate" style of writing was the cause of his exclusion. His Vulgar Errors, for example, was no more involved than the early writing of members like Glanville and Digby.

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What, then, were the qualities of "Brownism"? He made use of figures and tropes (metaphors, similes, similitudes) as well as long sentences with obscurely involved rhythmical patterns. His work abounds with Latin and Greek quotations; his diction makes full use of Latin derivatives. Such qualities, says Finch,

would communicate the actual complex of thoughts in the mind of the writer, as opposed to the studies and empty formalities of the Ciceronians.

It is this blending of style and thought that distinguishes the richest passages of seventeenth-century prose.

By striving for suggestiveness and imaginative value, and by drawing every last jot of meaning from their words, they /Donne, Walton, Browne/ achieved a copiousness and richness of expression which today seems to be a lost art.  

Thus, he feels, words derived from Latin were often called into use not so much as decoration as a means of gaining precision and of compensating for the inadequacies of English. 

However, in spite of Browne's use of imagery in his own writings, in Vulgar Errors he shows "some awareness of how solid knowledge could be eaten out with words" (Williamson, p. 278) when he warned against "converting Metaphors into properties, and receiving as literal expressions obscure and involved truths." (Bk. I. Ch. IV in The Works of Sir Thomas Browne, ed. Geoffrey Keynes (Chicago, 1964), 2nd ed., II, 32.)  


Ibid., p. 163.
One fact becomes evident, however, when considering Browne's writings as a whole: his style is not consistent throughout. There is the obvious difference in the plain unadorned writing of his personal letters and scientific tracts from that of his more literary work. However, even within the latter, Austin Warren has pointed out three distinct areas of separation. Analyzing Browne's style in terms of rhythms, Warren classifies it according to (1) low, (2) middle, and (3) high. Vulgar Errors, an example of the low style, is expository writing, intended as a contribution to "philosophy" (natural science) and an advancement of learning, "a fulfillment of one of Bacon's proposals, not as a piece of literature." Religio Medici, the middle style, Warren contrasts to the "Ciceronian Hooker." It is more pregnant than Cicero, influenced by Lucan and Seneca "whose rivalry it was to put an idea into the fewest possible words." Religio, then, is a combination of "serried" (brief or curt style) and the "loose or libertine" style. Urn Burial and The Garden of Cyrus Warren sees as examples of the high style. These are artistic "prose poems."

Furthermore, Warren warns us against that kind of "erroneously, impressive critical analysis" made on the basis of a single work. Croll's "The Baroque Style," for instance, has examples all drawn from Religio Medici. Saintsbury's study of Browne's prose rhythm is restricted to the fifth chapter of Urn Burial. And hostile criticism

99 Warren, p. 678.

has often taken as typical Christian Morals (which Warren regards as "decadent"), written at the end of his life.\textsuperscript{101}

One final point that I should like to bring out in this discussion has to do with Browne's reading. The fact that Browne was well acquainted with the works of his contemporaries, or near contemporaries, as well as those of the ancients, is a fact that Alwin Thaler has been concerned to establish. Thaler bases his suppositions on three sources: the contents of the library shared by Browne and his son Edward ("Catalogue of the Libraries of the Learned Sir Thomas Browne and Dr. Edward Browne, his Son"), upon Browne's letters to his son recommending certain books, and upon the comparison of texts of Browne (\textit{Vulgar Errors}) and Bacon. Thus, Browne's library contained works by, or on occasion he wrote appreciably of, the following: Raleigh, Spenser, Sidney, Donne, Ben Jonson, Drayton, Thomas Lodge, Purchas, Sir Thomas North, Francis Bacon, Chaucer, Jeremy Taylor, Occleve, Thomas Fuller, Lydgate, and Lord Herbert of Cherbury. His library also contained: Robert Boyle,

\textsuperscript{101}Warren, p. 678. Christian Morals, Warren feels, is "a work showing signs of decadence in its exaggeration and stiffening of Brownian traits. In diction it is the most insistently Latanic; in sentence structure the most Senecan and aphoristic. The wit has lost resourcefulness and gaiety; its devices have become--what they were not in Browne's earlier work--predictable." Compare this statement with Gosse (pp. 177-8) "Despite many echoes of Browne's earlier writings, Christian Morals lacks the delicate play of wit and imagery which mark the best passages of Religio Medici. Its style is, rather, the culmination of Browne's tendency toward ornate expression, with grand, sweeping generalizations decked out in stately latinized terms torn from their context in some ancient classic." (Quoted by Finch, p. 270)
Thomas Hobbes, D'Avenant, Thomas Rymer, John Quarles, John Oldham, and Foxe's Book of Martyrs. While Browne never specifically mentions Shakespeare, Thaler is sure that there is unmistakable evidence that Browne knew him and was influenced by him. Browne, he says, never imitated Shakespeare; he assimilated him and "assimilation is the sincerest flattery, the highest tribute that one man of genius can pay another." 

What is the significance of being concerned about Browne's readings as it relates to the present subject? It is not only the fact that such readings no doubt fanned "to brighter flame the strange fires of his imagination" but also the fact that he was inspired by the "noble rhythms and high exaltations of their prose and verse" which may have played a part "in training the ear of this their younger son...." 

Browne's Reviewers

The foregoing ends the discussion of specific characteristics of Browne's style. I shall devote the remainder of this section to

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102 Alwin Thaler, "Sir Thomas Browne and the Elizabethans," Studies in Philology, XXVIII (1931), 90-93, 98-99, 102. Of course in the case of the library, which is registered under the names of both father and son, one cannot be sure (as Thaler admits) how many of these books were Edward's and of which Browne himself had little or no knowledge.


recording quotations extracted from more or less impressionistic evaluations of Browne's style. These suggest the general tone or temper of his writing and indicate the effect that it has had upon his readers.

The *Religio Medici* is rather of the nature of a philosophical poem, the expression of an unique mind and its musical mood....

Much of his writing is as majestic and beautiful as anything in the English language, much of it is quaintly fantastic, but the dominant tone is somber and grave and richly melancholy.

No one can seriously believe that *Vulgar Errors* gives him a right to be ranked among biologists. We do not go to *Urn Burial* for information about antique ceramic nor to *The Garden of Cyrus* for rules of horticulture, nor to *Christian Morals* for an ethical system. Wherever we lean on the substance of Browne's treatises, it cracks and gives way, it is worm-eaten and hollow.

Browne, therefore, is a pre-eminent example of the class of writer with whom it is form, not substance, that is of the first importance. He is interesting almost exclusively to the student and lover of style.

He was honestly indifferent to literary art as an end in itself; he lacked (except in a metaphysical sense) any architectonic imagination on the large scale--his basic unit always remained the commonplace-book citation;....

He fell into public authorship by accident; and, with paradoxical irony, he is remembered today less for his experiments in embryology or even his anti-sectarian mysticism than for his unique style....

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108 Peter Green, p. 28.
at all. It is his pregnant imagery rather than his rational argument which still sends our imaginations soaring.109

Sir Thomas Browne is among my first favourites. Rich in various knowledge, exuberant in conceptions and conceits; contemplative, imaginative in his style and diction, though...too often big, stiff, and hyperlatinistic...110

He is more the poet than the philosopher, more the devotional writer, than the theologian, and more the scholar than the scientist....111

We read Donne's sermons...without much religious quickening, and...without a sense of intimacy; we get both from almost any page of the layman Sir Thomas Browne.112

His writings are often little more than patchworks of digression--none clearly develops a central point of view. They are a "mass of casual comment...."113

Of style in one sense he possesses indeed little; unless sustained by poetic emotion he is never safe from floundering in the most awkward verbiage.114

He is more perhaps than any other author in English, dependent for his fame on purple patches.115

109 Ibid., pp. 7-8.


111 Frank Livingston Huntley, p. 245.

112 Douglas Bush, English Literature in the Earlier Seventeenth Century, quoted by Huntley, p. 239.


114 Paul Elmer More, p. 177.

115 Ibid.
No one has revealed in more glowing and original expressions the poetic sap which flows through all minds of the age.116

...Sir Thomas Browne's works in their most magnificent passages, adopt the technique of the sermon. The last chapter of **Hydroptaphia** could have been delivered from St. Paul's Cross without needing much alteration.117

He shrinks from the hard, practical world into spiritual meditation. He regards all opinions less as a philosopher than as a poet.118

Brown had, in fact, as Dr. Johnson puts it, "uncommon sentiments"; and how was he to express them unless by a language of pomp, allusion, and elaborate rhythm.119

...uniformly lofty and dignified is its *Religio Medici* tone, and so austere its morality, that the book might be taken for the fruit of those later and sadder years that bring the philosophic mind.120

Happily for us, Browne found to his hand a prose that was still plastic and sincere, a prose not yet reduced to a standard by the apostles of "good sense."121

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118 Leslie Stephens, p. 283.


VI. CONCLUSION

In retrospect one may view the seventeenth century as a period that particularly lends itself to a study of literary style. The fact that the poetic metaphor could survive such a hostile atmosphere of criticism speaks for its vitality and bears witness to the truth of the observation that the metaphor is an inherent as thought itself, adding richness and depth to language, and affording an aesthetic pleasure that is spiritual, multi-dimensional, and essential.

In summary, this chapter has been devoted to an evaluation of the seventeenth-century regard for figurative language and to fitting Sir Thomas Browne into this setting. We have noted the effects of the Cartesian spirit of rationalism and the Baconian scientific influence upon such usage. We have seen that in the earlier seventeenth century two stylistic developments took place: the Anti-Ciceronian movement, and the development of the scientific or plain style, and that Browne is a product of the former. We have taken a brief and somewhat general look at Browne the man and Browne the prose stylist.

The remainder of this study, then, will be concerned with a close and detailed study of Browne's imagery as it reveals itself in his "prose poems."
CHAPTER III

IMAGERY IN RELIGIO MEDICI

I. BACKGROUND

Religio Medici, the religion of a doctor, first published in 1642,^1 may be considered as a kind of spiritual confession of a man whose worldly profession, that of medicine, has relegated him to the pursuit of scientific interests. In his opening paragraph he acknowledges that "the general scandal" (I,1,11)^2 of his profession, implying charges of atheism or non-religion, obliges him to make some expressions of his own faith. This, then, becomes the overall theme of the work, for it may be considered a poetic amplifications centered around the subject of faith, a medley of thought playing upon this constant idea. Part two, working within the framework of this all-over purpose, focuses upon the theme of charity, love of one's fellowman and love of God. Religio Medici presents a kaleidoscope of ideas, often in sudden juxtaposition and without clarifying transitional links, but always persistently coming back to his main theme.

Though he professes unwavering allegiance to the Anglican Church, he also lets it be known, either by direct statement (I,1,11) or by

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^1 This was an unauthorized edition, the first authorized edition appearing in 1643.

^2 All quotations of Browne's work in this chapter are taken from: Geoffrey Keynes, ed., The Works of Sir Thomas Browne, 2nd edition (Chicago, 1964), I. Annotation hereafter will be included in the body of this discussion, in parentheses immediately following the quotation, as follows: first number refers to the Part, second to the Section, and the third number to the page in Keynes' edition.
implication throughout the work that his first appellation is that of "Christian." He shows no desire to convert anyone to a particular sect or creed, nor is his book exhortatory in the missionary sense. Rather the reader is left with the feeling that he has been given an intimate entree into the meditations of a man's private world and that Browne has resorted to the medium of the pen to release and evaluate what is significant to him in the realm of the spirit.

His reflections came at a time, as has been noted, when tolerance was little practiced or understood\(^3\) and when rumblings of a civil war were underway. Thus, in "an age of shifting cross-currents, or religious and political turmoil, \( \frac{\text{there was}}{\text{...need of a fresh expression of an individual's beliefs.}} \)^4 Furthermore, his book came in an age when science was beginning to assume a growing importance in a manner unlike anything preceding, with the accompanying danger that materialistic exploration of man's existence could "explain away the mysteries of the created universe."\(^5\) In such a milieu, Browne's reflections reveal the temperament of a man for whom matters of religion still retain the element of mysticism.

Within this general framework centering around faith and charity are a number of related subjects supporting this overall theme. These

\(^3\)Finch, pp. 10-11.

\(^4\)Ibid., p. 8.

\(^5\)Ibid., p. 4.
I choose to call secondary, or supporting, themes. Though Browne's reflections often appear as "purple patches" taken from a common notebook, as one moves further into the reading two unifying devices become evident. These are, first, the manner in which Browne repeats his secondary themes throughout, cutting across parts and sections, and, secondly, the related pattern of his imagery.

As he writes, he will sometimes move from one image to another, in rapid succession, advancing this thought. At other times an extended metaphor (Well's "expansive" image) will play upon one basic concept, drawing analogy upon analogy, with a gradual swelling of the one idea. The first method, the mixing and shifting of images, has the function not only of reinforcing his major ideas, but also of showing the reader graphically the many-sidedness of his thesis (the many in the one, as he is fond of pointing out). His expansive or extended image serves several functions. It may be a way of giving value judgment to, or placing emotional coloring upon, a given idea, thus setting the tone he wishes to communicate. The extended image, especially if it is combined with the sunken image, as often happens, may also be a means of joining the visible with the invisible, of attempting to define the indefinable spiritual qualities. For often, in a work of this nature, Browne is endeavoring to express, or solidify, spiritual concepts which never quite come to the surface. Indeed, one would not want them to become too concrete, for then some of the essence of spirituality might be lost.
Frequently Browne uses simple images—images that today appear as "faded" or "fossil" images—which apparently have little specific structural function, but are merely natural, perhaps "unconscious," assimilations of stock phrases used by him almost in a literal sense, or used as the only means of expressing his thought: "the hand of God," "the eyes of God."

Another function of his imagery in several instances becomes that of serving as symbolic, rather than logical, links between the various parts of his argument. The recurring images make this association in the mind of the reader who gradually realizes the many ways in which Browne applies these repeated images in the varying contexts. The "circle" image is a prime example of this usage.

The extent to which Browne's pattern of imagery has been used as a kind of "thread that twines parts of his discourse together,"\(^6\) will become evident, I believe, in the approach that I have taken in analyzing this work. In describing his imagery, I was faced with two possible choices. I might have grouped the images according to area of experience or source, or according to type, using the structure of the image itself as the starting point. I chose, rather, to begin with an analysis of the themes, grouping these under nine categories, and

\(^6\)Huntley, p. 132.

\(^7\)This includes only those themes containing images. Thus I have not attempted to exhaust all the thematic possibilities and have ignored those areas of discussion, interesting though they may be, which, so far as I could discern, were without metaphorical imagery.
then assembling the images used to illustrate or to support the ideas in each category.

It will be my problem now to examine these categories and to interpret the images in terms of their nature, meaning, and function. These themes may be listed as follows:

Expressions concerning:

1. faith in religion, belief in God, and ideas concerning the nature of God
2. the divinity, dignity, or nobility in/of man; love of one's fellowman
3. death and immortality
4. the order, harmony, and design in nature; God's providence; predestination
5. the body and flesh; man's sins and/or weaknesses
6. Satan and Hell
7. man's reason; ideas about knowledge and/or education
8. his hatred of disputes and discord
9. personal items about himself

II. FAITH IN RELIGION, BELIEF IN GOD, AND IDEAS CONCERNING THE NATURE OF GOD

Charles Whibley has noted that Browne was one who thought in images. A plain argument, a clear statement of the case, could not satisfy him:

He must trick his thought out in a thousand fancies and illumine his debate with an infinite variety of conceits. 8

8Essays in Biography, p. 310.
How true this statement is becomes evident in examining the images in which he expresses his unwavering faith in God and religion. Perhaps one of his most quoted sections in *Religio Medici* is this:

> me thinks there be not impossibilities enough in Religion for an active faith...: I love to lose my selfe in a mystery, to pursue my reason to an o altitudo. 

(I,9,18)

His non-literal use of the words "lose" and "pursue" suggest several possibilities of interpretation. He "loses" his attachment to the surrounding, everyday world, to the glorious "mystery" of spiritual contemplation. The word "mystery," in the whole phrase "lose my selfe in a mystery," assumes the attributes of the "sunken" image, suggestive, but not clearly, of a winding path in an unfamiliar geographical location that leads us further into an ever-increasing complex of cross-roads and avenues of indeterminate destination. And, in the next image, like a hunter after his prey, he "pursues" his illusive and stubborn (personified) reason. Such mysteries he refers to as the "wingy mysteries in Divinity and ayery subtiles in Religion, which have unhing'd the braines of better heads, ... /But have/ never stretched the Pia Mater"—(I,9,18) of his own.

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3 Browne's italics. Generally the italics in this discussion, unless otherwise stated, are my own and are used to point out what I consider to be metaphorical expressions.

10 These are my brackets to indicate an interpolation. However, otherwise the brackets used in direct quotations appear in Keynes' text edition. Material contained within his brackets indicates additions to the text of 1643 appearing in subsequent editions of *Religio Medici*.

11 Browne's italics.
In these two passages we see a play upon the words "mystery," "divinity," "religion," and "reason," for Browne, recognizing the potential dichotomy between faith and reason, wishes positively to assert that faith is in the ascendancy. "Faith" is the pursuer, "reason," the pursued. Mysteries are "wingy," for like the flight of birds, they are illusive, and the subtleties of religion are as incapable of being pinned down as the air we breathe. Furthermore, the subtle argument which detractors have used to "unhinge," to dislocate, the sound reasoning of some individuals, thus luring them away from their religion, has never altered ("stretched") his own devotion.

Browne loves to employ this personification of faith and reason, for the latter

...becomes more humble and submissive unto the subtleties faith: and thus I teach my haggard and unreclaimed reason to stoope unto the lure of faith.  
(I,10,19)

Thus his "haggard," or untamed and unreformed, his unrepentent, reason must be forced to perform the acts of submission to "faith," a repetition of the image of the hunter who has pursued, and captured, his rebellious prey.

Other passages in the work play upon this idea—-that is, the persistent conflict between faith and reason, a condition that required a constant vigilance on the part of the Christian. Note, for example, the following passage:
As Reason is a rebell unto Faith, Passion unto Reason: As the propositions of Faith seem absurd unto Reason, so the Theorems of Reason unto passion, and both unto Faith; yet a moderate and peaceable discretion may so state and order the matter, that they may all be Kings, and yet make but one Monarchy, everyone exercising his Soveraignety and Prepogative in a due time and place, according to the restraint and limit of circumstance.

(I,19,29)

Reason, faith and emotions may seem to be at odds in a man's constitution. His passions may cause him to act in a way contrary to logic. His faith may call for a devotion which cannot be explained rationally. Yet, they do not have to be competitors, and, like the Holy Trinity, may form a kind of three in one, or unity, within the individual. His mixing of the imagery of mathematics and statehood, to advance this idea, rather than produce discordant notes, appears instead to blend in a most natural manner.

This concept of disputes and hostility, coupled with the image of warring statehood, not unmindful to us of the on-coming civil strife then brewing, is repeated in the above context with such words as "fewds," "angry dissentions between affection, faith, and reason" (I,19,29).

For there is in our soule a kind of Triumvirate, or Triple government of three competitors, which distract the peace of this our common-wealth, not lesse than did that other State of Rome.

(I,19,29)

In such conflicts, Browne imagistically pictures true faith always the victor, for the "sword of faith" provides an "edge in all firme beliefs" (I,10,19). Yet he concedes that these obscurities of religion may wear
a "Buckler" which protects "a wary combatant" (the argument designed to weaken faith), thus rendering this enemy invulnerable (I,10,19).

An adjunct to his argument for faith may be seen in a series of mathematical images which clarify his position, that of an Anglican and devotee of the Church of England.

But to difference my self neerer, & draw into a lesser circle: There is no Church wherein every point so squares unto my conscience articles, constitutions, and customes seeme so consonant unto reason, and as it were framed to my particular devotion, as this whereof I hold my belief, the Church of England:12....

(I,5,14)

One notes here an interesting visual contrast between the figures of "circle" and "squares." On the other hand these two concepts, along with the word "framed," suggest a relationship of enclosing, or circumscribing. Further analysis reveals the word "circle" as a restricting one--restricting him to the Church of England, excluding all other religions. "Squares" bears the connotation that this Church is suitable to (reaching all points in) his conscience, similar suggestions of suitability arising from "framed" (the articles of the Anglican Church being especially constructed to fit his own tenor of devotion). And again, in two metonymic figures, Browne declares his spiritual independence from the Catholic Church as well as from the dissenting sects when he says:

12 Browne's italics.
...I borrow not the rules of my Religion from Rome or Geneva, but the dictates of my owne reason.

This tendency to conform to the accepted religion and to shy away from the radical element may be seen in another passage:

In Philosophy where truth seems double-faced, there is no man more paradoxical then my self; but in Divinity I love to keep the road, and though not in an implicite, yet an humble faith, follow the great wheele of the Church, by which I move, not reserving any proper poles or motion from the epicycle of my own braine; ....

In scientific reasoning and acquired knowledge, the fallility of man's logic makes truth at times seem ambiguous and unwieldy, Browne acknowledges. Thus he is quite willing to exercise his prerogative of doubting and questioning. But in matters of faith, he is sure that God cannot be explained rationally. Therefore, he wants to stay on the "road" traversed by the "wheele" of the Church rather than pursue extremities ("poles") of his own reason or the complicated and involved subtleties ("epicycle") of rational argument.

He is satisfied to perform the outward show of devotion: "...I love to use the civility of my knee, my hat, and hands, with all those outward and sensible motions, which may express or promote my invisible devotion" (I,3,12-3). His spiritual aspirations are modest: "I have not Peru in in my desires" (I,13,91)--for he does not wish to explore and conquer

The italics are Browne's, but they also represent the metonymic figures: Rome, the Catholic religion, and Geneva, the Calvinistic religion, which is also representative of all dissenting sects.
distant worlds, to make a name for himself in the Church, but wants only "a competence and abilitie to performe those good workes to which the Almighty hath inclined my nature." His only desires, then, are to be loyal to virtue, to "serve" her with a "livery" (I,47,58), which he could do without being forced to it through fear of Hell or anticipation of a heavenly reward. He places such a high premium on matters of faith that the person who is constitutionally unable to share in the life of the spirit he counts "but an apparition, though he weare about him the sensible affections of flesh." (I,45,55).

When Browne moves to the difficult task of explaining the essence of God, he almost invariably resorts to the metaphor of the human anatomy. The function of such images becomes a means of visualizing the invisible, of describing the spiritual in concrete terms. Thus, we find such phrases as: "the eyes of God" (I,27,38; I,43,53), "the little finger of the Almighty" (I,21,30), "the finger of God" (I,48,59), "the hand that twines the thread of life" (I,43,53), "the breath of God" (I,45,56), "the blast of his mouth" (I,36,46), "the backparts or lower side of this Divinity" (I,13,21-2), "the voyce of God" (I,48,59).

But also, to capture the essence of the intangible nature of God, Browne sees him as "the truest and consuming flame" (I,45,56), and

...the Spirit of God, the fire and scintillation of that noble and mighty Essence which is the life and radicall heat of spirits ... the vertue of the Sunne; a fire quite contrary to the fire of Hell....that gentle heate that brooded on the waters, and in six days hatched the world;
this is that irradiation that dispells the mists of Hell...; and preserves the region of the mind in serenity: whosoever feels not the warm gale and gentle ventilation of this Spirit, ...I dare not say he lives;...

(I,32,42)

Browne also explains the will of God in terms of human institutions. God is a kind of universal legislator and keeper of records, and man's acts and deeds are listed in His "universall Register" (I,41,51). He rules us through love rather than through the instrument of fear; therefore, those "Mercenaries that do crouch unto him in feare of Hell, though they term themselves the servants, are indeed but the slaves of the Almighty" (I,52,63). When man endeavors to live a Christian life, he is carrying out "the Will and Command of God" (II,2,72). And it was necessary to God that He make a creature from whom he could "receive this homage" (I,35,45-6).

Browne repeatedly emphasizes the mysterious nature of God, the great works of which He is capable, and the inability of man, with his limited understanding, to ascertain His true essence.

...our understanding is dimmer than Moses eye, we are ignorant of the backparts or lower side of his Divinity; therefore to pry into the maze of his Counsels, is not only folly in Man, but presumption even in Angels; /there is no thread or line to guide us in that Labyrinth/;....

(I,13,21-2)

God, then, is capable of performing any conceivable miracle, for they are all "the extraordinary effects of the hands of God, to which all things are of equal facility;..."(I,27,38).
III. THE DIVINITY IN, OR THE NOBILITY AND DIGNITY OF, MAN

We move now from Browne's theme of his faith and belief in God, with its accompanying images, to another underlying theme, that of man's dignity and nobility, and of the divinity in him. Though man is a combination of flesh and spirit, he must never forget that he is made in God's image. For in the formation of man, God "played the sensible operator" (I,36,46), creating a substance like Himself, an incorruptible and immortal soul. Man is the "breath of God" (II,9,83), His "reflex and shadow" (II,14,92), "the traduction of his holy Spirit" (I,14,92). We are the children of God, for He is "but as our natural parents" (I,18,28):

Nature tells me I am the Image of God as well as Scripture; he that understands not thus much, hath not his introduction or first lesson, and is yet to begin the Alphabet of man. (II,11,87)

So, the man who cannot see himself as the image of God is without even the rudiments of knowledge. And in an expansive-sunken image which is difficult to paraphrase, he says:

There is surely a piece of Divinity in us, something that was before the Elements, and owes no homage to the Sun. (II,11,89)

This "Divinity" in us was pre-ordained and conceived in the mind of God before he created the elements ("before the elements"), and since it is spirit, rather than flesh, it is immortal ("owes no homage to the Sun").
Related to this idea of man's divinity, is that of his natural
dignity or nobility. At least such is true of the individual, though
as part of a group, or part of the social order, the corruption of the
latter may contaminate the individual. A variety of words and phrases
are used by Browne to express this concept of man's natural dignity.

Me thinkes there is no man bad, and the worst, best; that
is while they are kept within the circle of those qualities,
wherein they are good.

(II,10,85)

...there is a Nobility without Heraldry, a natural dignity....
Though the corruptions of these times... wheele another way....

This natural nobility

...was in the first and primitive Commonwealths, and yet in
the integrity and Cradle of well-ordered politics.

(II,1,71)

Also, this dignity is not attendant upon wealth or conditions of birth,
for many of the highborn are "ignorant Doradoes," attention-getters like
a bright constellation, but lacking in "that true esteeme and value,
as many a forlorne person, whose condition doth place him below their
feet" (II,1,71).

Because man is a part of God, and because he has this God-given
quality of worth, it follows that men should love one another. Beggers,
Browne tells us, have souls of the "same alloy with our owne, whose

14 See discussion below, pp. 156-157.
Genealogy is God as well as ours\textsuperscript{15} (II,13,92). A benefactor of another, less fortunate, individual should be as concerned with intangible, as well as tangible, "alms," for "It is no greater Charity to cloath his body, than apparell the nakednesse of his Soule" (II,3,74). Thus we should share our knowledge in helping to develop the understandings or the minds of other men:

> It is an honourable object to see the reasons of other men weare our liveries, and their borrowed understanding doe homage to the bounty of ours. It is the cheapest way of beneficence, and like the naturall charity of the Sunne illuminates another without obscurring it selfe. To be reserved and caitif in this part of goodnesse, is the sordidest piece of covetousness, and more contemptible than pecuniary avarice. (II,3,74)

In an expansive image above, Browne develops the concept of servant and benefactor; then, in one of his rare similes, he switches to the nature image of the sun, the complete democrat in sharing its light on all men alike, an act which constitutes no loss of its own power.

Finally, this love of one's fellowman is a natural concomitant of man's love of God, which is the basis and "Pillar" (II,14,92) of his love for his neighbor.

IV. DEATH AND IMMORTALITY

When we examine Browne's ideas upon death and immortality, we find that for the most part he has a warm anticipation of death and declares

\textsuperscript{15}Note the mixed metaphor.
he has no fear of it. This lack of fear is firmly entrenched in his belief in another and better life to come. His acceptance of this concept of immortality of the soul, of salvation, and of heaven evokes a number of metaphors to support his observations about such phenomena. Death is a relief from life's miseries; it is a surcease of pain, a "sleep," a "glorious Elixir,"\(^1\) a "great peace":

\[
\ldots \text{there are not many extant that in a noble way feare the face of Death lesse than myself.} \quad (I,26,37)
\]

I thanke God I have not those strait ligaments, or narrow obligations to the world, as to dote on life, or be convulst and tremble at the name of death. \quad (I,38,49)

In a continuation of the passage just quoted, he uses a figure which evokes the attitude of disgust at one practice of his profession— that of dissecting the human body— if such a practice causes the dissector to forget that what he is so liberally hacking away at is really the remnants of what once housed a human soul.

\[
\text{Not that I am insensible of the dread and horror thereof, or by raking into the bowels of the deceased...I am become stupid or have forgot the apprehension of mortality.} \quad (I,38,49)
\]

Furthermore, we must not be so enamoured of this life that we think of ourselves as guests in an inn, on a holiday vacation. Rather, we must

\[16/\text{i...man seemes to be but a digestion, or a preparative way unto that last and glorious Elixir which lies imprisoned in the chaines of flesh...}^{17} \quad (I,39,50-1).\]
expect pain and illness, and should regard life as a preparation for
death:

...the world, I count it not an Inne, but an Hospitall, and
a place not to live in, but to die in.

(II,11,87)

And in a somewhat melancholy tone, he asserts:

...me thinkes I have outlived my selfe, and begin to bee
weary of the Sunne;....

(I,41,52)

Certainly there is no happinesse within this circle of flesh,
nor is it in the Optiks of these eyes to behold felicicy;
the first day of our Jubilee is death;....17

(I,44,55)

Sleepe as a kind of spiritual "death," or facsimile of death, may be
seen in the following:

. . . after which I close mine eyes in security, content to
take my leave of the Sunne, and sleep unto the resurrection.

(II,12,90)

The above passage assumes the proportions of the paradox as Browne con­
tinues in a series of antitheses in which he extends the death-sleep
image as follows:

We tearme sleepe a death, and yet it is waking that kills us,
and destroys those spirits which are the house of life.
Tis indeed a part of life that best expresseth death, for every
man truly lives so long as hee acts his nature, or someway
makes good the faculties of himselfe: . . . It is that death

17 An interesting use of irony.
by which we may be literally said to die daily, a death which Adam\textsuperscript{18} died before his mortality; a death whereby we live a middle and moderating point between life and death; in fine, so like death, I dare not trust it without my prayer, and an half adieu unto the world, and take my farewell in a Colloquy with God. 

\textit{(II,12,89)}

It is the development of the spiritual faculties which constitutes true life, while the sins of man become a daily phenomenon of death. Sleep is so much like physical death in appearance that he must say his nightly prayers, his "Colloquy with God," which act serves also as "a dormitive" and "Laudanum" \textit{(II,12,90)} to enable him to sleep in peace.

At another time Browne says, somewhat with contempt, that some men so cling to life that they hope to continue living in their children. Thus they take pride in "a fruitful issue" and hope to "outlive themselves," can with greater patience away with death" \textit{(I,41,51)}.

This \textit{conceit and counterfeit} subsisting in our progenies seemes to me a meere fallacy, unworthy the desires of a man. . . ; who in a nobler ambition, should desire to live his substance in Heaven rather than in his name and shadow\textsuperscript{19} on earth. 

\textit{(I,41,51)}

One of the main agents of pain in this life, Browne reminds us, is that of disease, from which death becomes a welcomed relief. From the "mischiefe of diseases" and "villainie of poysons" \textit{(I,44,55)} \textsuperscript{20} "death is the cure" \textit{(II,9,85)}.

\textsuperscript{18}Browne's italics.

\textsuperscript{19}His children who bear his name and are but his "shadow" or likeness.

\textsuperscript{20}Personification of "diseases" and "poysons."
There is no **Catholicon**, or **universal remedy** I know but this, which though nauseous to queasier stomachs, yet to **prepared appetites** is **Nectar** and a **pleasant potion of immortality**.

(II,9,85)

Browne, in a pungent metaphor, assures us that if he had a choice, he would rather die suddenly, "at one blow" than be "**sawed in peeces** by the **grating torture of disease**" (I,44,54). For surely "there is no torture to the **racke of a disease**, nor any **Poynyards** in death itselfe like those in the way prologue unto it" (I,44,54). As a matter of fact, men seem to take health for granted, "thinke health an **appertinance** unto life, and **quarrell with their constitutions** for being sick; . . . ." (I,44,54). Rather they should realize upon what "**tender filaments** that **Fabrick**" hangs and should wonder that we are not alwayes so; and considering the **thousand dores that lead to death** doe thank . . . God that we can die but once.

(I,44,55)

Though Browne's general attitude towards death is typical of that shown in the metaphors thus far considered, on a very few occasions he shows a departure from this usual view. At one time he states that he is not so much afraid of death as he is ashamed of it. This shame has "**in a tempest**" disposed and left him willing to be "**swallowed in the abyssse of waters**" wherein he had perished unseen (I,40,51). At another time he regrets his departure and is dejected by the thought

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21 The body, the flesh.
that his "acquired parts"—his mind and knowledge—must perish with him and cannot be "Legacyed" (II,3,74) among his honored friends. Again, while reflecting upon the uneven distribution of death, the fact that some die young while others live a long life, he creates a lamp-oil figure as:

"... though the radicall humour containe in it sufficient oyle for seventie, yet I perceive in some it gives no light past thirtie."

(I,43,53)

Related to his ideas of death are those of immortality, for it is his belief in the letter that dissolves any fear of the former.

"I have so abject a conceit of this common way of existence, this retaining to the Sunne and Elements, I cannot thinke this to be a man, ...; in expectation of a better I can with patience embrace this life; ... ."

(I,38,49)

When he reflects upon the total scope of his life, the limitations of himself ("circle of my selfe" I,38,49), Death is a "reasonable moderator and equal piece of justice" (I,38,49) without which he would be "the miserablest person extant; were there not another life that I hoped for. ..." Browne, in another passage gives an example of a person whose lack of faith in immortality left him dejected and completely miserable. This person

was so plunged and gravelled with three lines in Seneca, that all our Antidotes, drawn from both Scripture and

\[^22\]Post mortem nihil est, ipsaque mors nihil. "After death there is nothing. Death itself is nothing."
Philosophy, could not expell the poison of his error.

(1,21,31)

Again, in his death-sleep image ("we are all asleepe in this world"

II,11,88), he says the

conceits of this life are as meare dreams to those of the next

... /[And/one doth but seeme to bee the emblems and picture

of the other; ... and the slumber of the body seemes to bee

but the waking of the soule. It is the ligation of sense, but

the liberty of reason, ...

(I,11,88)

For then the soule beginning to bee freed from the ligaments

of the body, begins to reason like her selfe, and to discourse

in a straine above mortality.

(II,11,89)

In this extended image, Browne plays upon the idea of sleep in such words

as "dreames," "slumber," "waking." And he carries forth the figure of

the body as a restraining or restricting agent which circumscribes the

soule in such phrases as "ligation of sense," and "ligaments of the

body." Only when the soul can free herself from the prison of sense can

it "discourse in a straine above mortality."

In this discussion of the soul's immortality, Browne also reveals

a fascination with the idea of the continuance of the body in some form.

Resurrection he believes is literally as a re-forming of the human body

from the dust and elements into which they have been decomposed. This

recreated body rises at the command of the "voyce of God" on Judgment

Day, for with God, anything is possible and the reassembling of the ashes

needs but the touch of His "finger" (I,48,59).
. . . so at the last day, when these corrupted relikues shall be scattered in the wildernesse of formes, and seeme to have forgot their proper habits, God by a Powerful voyce shall command them backe into their proper shapes. . . .

(I,48,58-9)

These estranged and divided ashes shall unite again after their many transformations—"pilgrimages" (I,48,58)—into minerals, plants, animals, and elements; thus in this reuniting they will make up their primary and predestined forms. The true essence of the physical body are never destroyed, but "like gold" (I,50,61), though they suffer from the action of flames, they shall never perish, "but lie immortall in the armes of fire" (I,50,61). Thus we see that these imperishable portions of the body do not wholly quit their mansions, but retire and contract themselves into secret and inaccessible parts, where they may best protect themselves from the action of their Antagonist.23

(I,48,59)

On Judgment Day, as we are told in the Scripture, there will be a reckoning, but for his own part Browne cannot believe there will be "such Judicall proceeding, or calling to the Barre, as indeed the Scripture seems to imply. . ." (I,45,56).

Browne's images concerning Salvation are few, yet are typical of his general pattern throughout. Very few shall know salvation, for "the bridge is narrow" and "the passage straite unto life" (I,55,66).

23Satan, or the devil.
The number of people who pretend unto salvation "and those infinite swarres who thinke to passe through the eye of this Needle" (I,58,68) have amazed him. The only means of Salvation, he affirms, is true faith, which is a "marke or token" (I,60,69) required by God. With reference to such self-righteous persons, who are completely confident of their own salvations, Browne, using his own beliefs as an example, draws an extended figure. He feels such that he is saved, but would not swear to it, just as he might believe in the existence of a city he has never seen; yet he could not say for a certainty that it exists, never having seen it with his own eyes.

Againe, I am confident and fully perswaded, yet dare not take my oath of my salvation; I am as it were sure, and do believe, without all doubt, that there is such a city as Constantinople.\textsuperscript{24} yet for me to take my oath thereon, were a kinde of perjury from my owne sense, to confirme me in the certainty thereof.

(I,59,68)

A review of Browne's use of metaphor to refer to Heaven reveals an interest in making problematical conjectures as to the location of such a place. He entertains the idea that it may be beyond the tenth sphere, though, according to Aristotle's philosophy, there is at that area nothing but vacuity. Such a location, according to Aristotle, lacks a body or medium for conveying light, and so no vision could perceive Heaven even if it existed there. But, as Browne metaphorically describes

\textsuperscript{24}Browne's italics.
God's vision, "we must suspend the rules of our Philosophy, and make good by a more absolute piece of Optiks" (I,49,61).

At other times Browne is less specific in placing the location of Heaven. It is in "that immortall essence, that translated divinity and colony of God, the soule" (I,51,62). It exists "wherever God will manifest himself, ... though within the circle of this sensible world". It is the "proper ubi²⁵ of spirits" (I,39,50). It is "in this materiall fabrick where²⁶ the spirits walke as freely exempt from the affections of time, place and motion as beyond the extreamest circumference..." (I,35,45). It will be in the "Mansions of our restored selves" (I,49,59-60) on Judgment Day.

What will be the conditions in Heaven? Browne touches upon these in three figures. Everyone will be restored to youth, for "there shall be no gray hayres in Heaven ... (I,42,52). There shall never be an "Anarchy in Heaven" (I,58,68), though there will be Hierarchies among Angels and Saints. As for himself, his only ambitions are to get into Heaven, not to attain to high position. Rather, "... I shall be happy therein to be put the last man, and bring up the Rere in Heaven" (I,58,68).

Thus in an infinite variety of figures drawn from a number of sources,²⁷ Browne uses the metaphorical figure to discuss a very

²⁶My brackets.

²⁷Of the images used in this area of discussion, I counted the following use of sources: anatomy--11, biology--1, medicine, drugs, and matters related to illness or disease--5, organic nature-5, science and the physical world--6, legal and social matters, and philosophical ideas--13, building structure--7, household and everyday objects--4, edible items--2, mathematics--2, violent action and weapons--4.
difficult concept—the idea of death and immortality, salvation and Heaven, from which no visitor has returned to give an empirical description. His figures serve not only to underscore his attitude toward his subject (i.e. those who fear death, and the self-righteous who are sure of their own salvation), but also to connect his discourse through his repeated images ("weary of the Sunne," "retaining to the Sunne," "take my leave of the Sunne") and through his inter-linking of his image sources.

V. ORDER, HARMONY, AND DESIGN IN NATURE; GOD'S PROVIDENCE; PREDESTINATION

Browne's images to extend his discussion of order, harmony, and design in nature are varied, with the exception of one—the microcosm-macrocosm figure—which becomes a recurring one throughout his discourse. Related to this theme is the accompanying one of God's providence, His divine guidance which is instrumental in molding human affairs, and the idea of predestination, the principle of forelaid destinies. The latter concepts are consistent with Browne's ideas of order and design in nature, for he emphasizes again and again that no occurrence is a matter of chance, not even Fortune, which on the surface may appear erratic and without divine justification.

A typical instance of this order, as Browne points out, can be seen residing in the unity inherent in the principle of the Holy Trinity. And just as there is unity in God, there is unity in man. In an extended analogy, he says:
for there is in us not three, but a Trinity of Soules; because there is in us, if not three distinct soules, yet different faculties, that can, and doe subsist apart in different subjects, and yet in us are so united as to make but one soule and substance; . . . .

(I,12,20-21)

However, the mystery and the difficulty of understanding the idea of the Holy Trinity, rather than confuse and disturb the wiser individual, acts as light in the darkness of knowledge or as ladders by which one may climb to a more complete realization of God:

. . . there is . . . something of Divinities, which to wiser reasons serve as Luminaries in the abyss of Knowledge, and to judicious beliefs as scales and roundles to mount the pinnacles and highest pieces of Divinity.

(I,12,21)

Another instance of this order and design is inherent in the concept of the "great chain of being," in which Browne believes and which he discusses at length. His metaphorical expressions of this idea are voiced in such words as "amphibious" and "middle frame"—descriptions of man's place in this scale which locates him between corporeal and spiritual essences. Man is a link connecting the two; he is

. . . that great and true Amphibium, whose nature is disposed to live not onely like other creatures in divers elements, but in divided and distinguished worlds; . . . .

(I,34,45)

28 and 29 Synecdoches: persons who have such reasons and belief.

30 Dunn, p. 77, voices the opinion that Browne's conception of the scale of being is different from ours. He was thinking of moral excellence of minerals, vegetables, etc.
Within the overall order in nature, one finds variety, Browne tells us. And yet this variety serves to make one complete whole. A similitude embracing this concept may be seen when one considers how many thousands of words and how many hundreds of lines can be composed out of just twenty-four letters of the alphabet. Similarly, one can see

... withall how many hundred lines there are to be drawn in the fabric of one man; . . . .

(II,2,73)

This harmony is like the harmony and beauty in music:

... and sure there is musicke even in beauty, and the silent note which Cupid strikes, farre sweeter than the sound of an instrument. For there is musicke where-ever there is harmony, order or proportion. . . . Whoever is harmonically composed delights in harmony; which makes me much distrust the symmetry of those heads which declaims against all Church musicke.

(II,9,84)

And again, still playing upon the theme of music, Browne tells us that the creator of this harmony in nature is God, "the first Composer"

(II,9,84).

In a digression on music, Browne confesses that he loves all music, even that coming from a tavern, for in the latter

31In this figure may be seen two images: "heads"—synecdoche, meaning, of course, persons possessing the heads; and the whole phrase, centering on the word "symmetry," which implies a fusion of reason, spirit, love, appreciation, and such intangibles which produce balance or "symmetry" in the individual.
there is something in it of Divinity more than the eare discovers. It is an Hieroglyphical and shadowed lesson of the whole world, . . . . it is a sensible fit of that Harmony, which intellectually sounds in the ears of God: /it unties the ligaments of my frame, takes me to pieces, dilates me out of myself, and by degrees, me thinkes, resolves me unto Heaven/. (II,9,84)

In this sunken image, which characteristically is difficult to paraphrase, Browne suggests one of his favorite figures: the microcosm-macrocosm concept. All music, including that of the tavern, is produced by a harmony of sounds and rhythms; and in this sense music represents a "shadowed lesson of the whole world" which is part of divine harmony in the creation of this universe. It is thus that music "intellectually sounds in the eares of God." Music "unties the ligaments" of his frame, "dilates" him out of himself, by giving him a release and freedom of spirit that must be akin to such as may be known only in Heaven. For the soul, says Browne, is "harmonicall, and hath its neerest sympathy unto musicke. . . ." (II,9,84).

Browne believed so firmly in the microcosm-macrocosm concept--man is a "little world" and a replica of the larger world of nature--that he flavors his discussion with such references on varying occasions. He says:

. . . wee are the breath and similitude of God. . . .; but to call our selves a Microcosme, or a little world, I thought only a pleasant trope of Rhetorick, till my nearer judgment and second thought told me there was a reall truth therein:. . . . (I,34,44)
There is no man alone, because every man is a Microcosme, and carries the whole world about him. . .

(II,10,86)

. . . man is the whole world and the breath of God. . . .

(II,9,83)

. . . the truest Microcosm, the womb of our mother. . . .

(I,39,50)

The world that I regard is my selfe, it is the Microcosme of my own frame. . . ; for the other, I use it but like my Globe, and turne it round sometimes for my recreation.

(II,11,87)

. . . I am one, mee thinkes, but as the world; wherein notwithstanding there are a swarme of distinct essences and in them another world of contrarieties. . . .

(II,7,80)

. . . wee carry with us the wonders, wee seeke without us: There is all Africa, and her prodigies in us; we are that bold and adventurous piece of nature, which he that studies wisely learnes in compendium what others labour at in a divided piece and endless volume.

(I,15,24)

The above passages, used individually to extend his discourse in their various contexts, serve also, when viewing the total structure of Religio Medici, to underscore an attitude which for Browne was basic. His was a faith and confidence that what God had created is good, has a divine purpose, has order and design, and thus should strengthen man's ability to cope with whatever circumstances surround him. No man is alone because just as God is within the universe, the macrocosm, he is also eternally within the individual. Just as there is variety in the world of nature, there are also varieties and contrarieties—"a swarme of distinct essences"—within the individual.
By implication Browne is saying that an understanding and acceptance of the complexity of the individual should prepare a man to be at peace with himself. In fact, the "all Africa, and her prodigies" in us should be regarded as a challenge and a bold adventure, which, if studied, should help us to have a greater knowledge of the workings of God and nature. And finally, in another passage which I shall quote, Browne feels that we should be comforted in the knowledge of our affinity with nature. For herein we have assurance that we are not to be destroyed (another reflection of Browne's belief in the immortality of the soul) any more than will be the world which God has created.

Nor need we fear this term of annihilation or wonder that God will destroy the workes of his Creation: for man subsisting, who is, and will then truely appeare a Microcosme, the world cannot bee said to be destroyed. For the eyes of God, and perhaps also of our glorified senses, shall as really behold and contemplate the world in its Epitome or contracted essence, as in its dilated substances. (I,50,62)

A part of this principle of order and design in nature is his belief in providence and predestination. Before our own existence, before the creation of the universe even, all destinies, all phenomena, were already laid out in God's eternal plan.

... the line of our days is drawne by night, and the various effects thein by a pencil that is invisible ...

32That is, the eyes of our glorified senses, also a metaphorical figure and thus is here underscored.
By the hand of God.
(I,43,54)

There is . . . a secret glome or bottome34 of our dayes; 'twas his wisdome to determine them, but his perpetuall and waking providence that fulfills and accomplisheth them. . . .
(I,43,53)

In a mathematical figure Browne attempts to explain why God permits the activities of man's world to become entangled in compromises and involvements. Why does He not carry out His divine will immediately?

. . . God is like a skillfull Geometrician who when more easily, and with one stroke of his Compasse he might describe, or divide a right line, had yet rather doe this, /though/ in a circle or longer way, according to the constituted and forelaid principles of his art. . . .
(I,16,25)

Thus nature is not pure mechanism, operating autonomously. Rather it was made by an intelligent creator; it is, in fact, "the art of God" (I,16,26), for He, like a skillful mathematicism, effects his divine plans through carefully foreseen and incontrovertible principles. And so, by the "swing of that wheele not moved by intelligences, but by the hand of God" all states "arise to their Zenith and verticall points, according to their Predestined periods" (I,17,27).

For the lives not onely of men, but of Commonwealths, and the whole world, run not upon a Helix that still enlargeth; but on a Circle, where, arriving to their Meridian they decline in obscurity and fall under the Horizon againe.
(I,17,27)

33 my brackets.

34 I.e. end.
In the above series of mathematical figures, Browne expresses the view that the destinies of men and states become not an endless spiraling upward, but, like the movement of the planets, effect a rise and decline in the "circle" of their revolutions.

Browne continues to use an interesting assortment of figures to support his idea on this difficult subject. Man's written symbols, created by him to make possible communication through the medium of letters and words, form a source of imagery. The "fingers of God hath set an inscription upon all his works," which when joined together "make one word that doth expresse their natures." By these "Letters" God calls the stars by their names, and "by this Alphabet Adam 35 assigned to every creature a name peculiar to its nature" (II,2,72-3). The "letters," he tells us, were not literally or graphically letters, but were the letters of their several forms, constitutions, parts, and operations.

In another figure Browne visualizes the activities of this world as being like the performances on the stage of a theatre where "counterfeit shapes and deceitful vizzards" (I,29,40) link what has been presented with what remains to be performed. In like manner the occurrences of the past in this world are "little more than things to come" (I,29,40).

In the following passage we see a prime example not only of the sunken image, but also of the extended as well, and also an invigorating paradox whereby a kind of point and counterpoint series of ideas play against one another, swelling his analogies, till they reach a quite

35Browne's italics.
logical conclusion:

That which is the cause of my election, I hold to be the cause of my salvation, which was the mercy, and beneficent of God, before I was, or the foundation of the world. Before Abraham was, I am, is the saying of Christ; yet it is true in some sense if I say it of myself, for I was not only before my selfe, but Adam, that is, in the Idea of God, and the decree of that Synod held from all Eternity. And in this sense, I say, the world was before the Creation, and at an end before it had a beginning; and thus was I dead before I was alive; though my grave be England, my dying place was Paradise, and Eve miscarried of mee before she conceiv'd of Cain.

One final point in this area of discussion has to do with Browne's images concerning Fortune. He would have us to know that the vicissitudes of Fortune are not as erratic and senseless as they may seem. Fortune is not "blind," for

... there is a settled and preordered course of effects; 'tis we that are blind, not fortune; because our eye is too dim to discover the mystery of her effects, we foolishly paint her blind, and hoodwink the providence of the Almighty.

In another figure Browne likens the movements of Fortune, her unpredictable or incalculable influence in men's lives, with the meanderings of a serpent (I,17,26). She is a "labyrinth" (I,17,26), a "crooked line" (I,17,26), whereby God "drawes those actions /that/ his wisdome intends in a more unknowne and secret way" (I,17,26). Thus God uses Fortune as

36, 37, 38, and 39 Browne's italics.

40 Perhaps the older meaning should be applied to this word: "blindfold."

41 My brackets.
another instrument for carrying out the mysteries of His handling of the affairs of men. There are, then, in every man's life "certaine rubs, . . . and wrenches which pass a while under the effects of chance, but at the last, well examined, prove the meere hand of God" (I,17,27).

VI. THE BODY AND THE FLESH; MAN'S SINS AND/OR WEAKNESSES

We leave now the area of discussion centered around ideas concerning that higher order of being and will look at his passages which reflect Browne's regard for the human element. Remembering that Browne at all times shows an awareness of the diverse, and often disparate, elements in man--the combination of spirit and matter--we note that his images concerning the body and flesh are always such that emphasize their impermanency. The body of man is relegated to a lower order, and its essence is justified only in terms of its relationship to the spirit. The body is a structure used to house the spirit; thus it is a "wall of flesh," "a house of flesh." It circumscribes the spirit, and so is a "circle of flesh." It is corruptible and capable of decay, and becomes in Browne's imagery a "slough of flesh" to be shed. And it is visible and material, thus is the "fabrick" of man. We see him referring to

... that immortal spirit and incorruptible substance of my soule [which] may lye obscure, and sleepe a while within this house of flesh.

(I,39,50)

[42My brackets.]
"... there is," he tells us, "no happinesse within this circle of flesh" (I,44,55). We live in three worlds--our mother's wombe, this world, and the next which is to come: upon leaving this world, we cast off "this slough of flesh, and are delivered into the last world ..." (I,39,50). Our flesh then becomes "as wholesome a morsell for the wormes as any" (I,40,51). The inner man, or the soul, is a "glorious Elixir which lies imprisoned in the chaines of flesh" (I,39,50-1). And again, he speaks of

... the walls of flesh, wherein the soul doth seeme to be immured before the Resurrection, it is nothing but an elemental composition, and a fabricke that must fall to ashes; ... (I,37,47-8)

We must never forget that man's more permanent essence is covered by this visible substance and that God

... having raised the walls of man, ... was driven to a second and harder creation of a substance like himselfe, an incorruptible and immortal soule. (I,36,46)

And finally, in an extended figure, developed in the form of a paradox, he says:

... All flesh is grasse, is not onely metaphorically, but literally true, for all those creatures which we behold, are but the hearbs of the field, digested into flesh in them, or more remotely carnified in ourselves; ... for all this masse of flesh which we behold, come in our mouths: this frame we look upon hath been upon our trenchers; In brief, we have devoured ourselves /and yet do live and remaine our selves/. (I,37,48)

43 Browne's italics.
Related to the theme of the corruptibility of the body and flesh is the matter of man's sins or his weaknesses, to which the flesh is heir. "We are all monsters," says Browne, "that is, a composition of man and beast, . . . ." There is a depraved appetite "within us that will only reluctantly listen to the "instructions of Reason" (I, 55, 66). There is "in this one fabricke of man, . . . This frame... a masse of Antipathies" (II, 7, 80). Every man is "his owne executioner... his owne Atropos, and lends a hand to cut the thred of his owne dayses" (II, 4, 77). One of man's greatest sins or weaknesses is that of pride, "a vice whose name is comprehended in a Monosyllable, but in its nature circumscribed not with a world... (II, 8, 82). This sin may be illustrated by viewing some persons who are patrons of the arts, not because of any love of the art itself, but because they want to attract attention to themselves. And so, like actors on a stage,

... when they have played their parts, and had their exits, they must step out and give the morall of their Scenes, and deliver unto Posterity an Inventory of their vertues and vices.

(II, 3, 75)

Another weakness in man is his love of things, and of people, rather than his love of God, which alone has any lasting value. In a series of mixed, or rapidly changing images Browne assures us that love of persons is, at best, short-lived.

43 My brackets.
Let us call to assize the love of our parents, the affection of our wives and children, and they are all dumb showes and dreames, without reality, truth, or constancy; . . . . This woman blessing us with children, our affection leaves the levell it held before and sinkes from our bed unto our issue and picture of /our/ posterity, where affection holds no steady mansion. . . .

(II,14,92)

Not only does a man's love turn from his wife to his children, but they, too, growing up and marrying, then love their own families better than they do their parents. And so, Browne says, "Thus, I perceive a man may be buried alive and behold his grave in his owne issue" (II,14,92).

Since man is capable of this weakness of the flesh, it is possible to have two deaths, one the physical death, the other "dying unto sin and the world" (I,45,55). However, as Browne metaphorically assures us, "There is no road or ready way to vertue, it is not an easie point of art to disintangle our selves from this riddle, or web of sin: . . . ." (I,56,66). For

To perfect vertue, as to Religion, there is required a Panoplia or compleat armour, that whilst we lye at close ward against one vice we lye /not/ open to the venue of another: . . . .

(I,55,66)

One must cultivate, or "husband" (II,13,91), the quality of virtue within himself, and not rest comfortably ensconced in the belief that he will outgrow his sins with advancing years, for "age doth not rectifie, but incurvate our natures, turning bad dispositions into worse habits,
..." (I,42,52). So it is vain to hope to be "superannuated from sin," or to think it "worthy of" our knees to implore the days of Methuselah" (I,42,52). With this in view, Browne says that he realizes that in his own "untamed affections" he is "yet an Infant" (I,42,53).

And finally, in a sustained figure in which he draws upon the sources of medicines, poisons, and diseases, Browne expresses the view that though men have the seeds of sin and corruption within them, they also have the means of combating their weaknesses. There are in the most depraved and "venemous dispositions, certain pieces that remaine untoucht; . . . (II,10,85),

For it is also thus in nature. The greatest Balsames doe lie enveloped in the bodies of the most powerful Corrosives . . . poysons containe within themselves their owne Antidote. . . . (II,10,86)

And so one should not fear the "contagion of commerce" (II,10,86) without him, but rather the "corruption" within.

'Tis that unruly regiment within me that will destroy me, 'tis I that doe infect my selfe, the man without a Navell yet lives in me; I feel that orinall canker corrode and devour me, and therefore Defienda me Dios de mi." Lord deliver me from my selfe, is a part of my Letany, and the first voyce of my retired imaginations.45

(II,10,86)

44Browne's italics.

45A sunken image; perhaps has reference to sleep, or rest, at which time his mind, or "imaginations," are in a state of repose.
VII. SATAN AND HELL

When Browne constructs images of Satan, generally he personifies this evil spirit and pictures him as being in opposition to the good in man. He may be a verbal opponent, who disputes with the reason in man. He may be pictured as a partner in a game of chess who is always alert to ways and means of subduing or gaining a victory over his opponent. He may simply be expressed as a personification of man's rebellious reason which endeavors to undermine his faith. "I can answer all the objections of Satan, and my "rebellious reason," says Browne (I,9,18). "For our endeavours are not onely to combate with doubts, but always to dispute with the Devill. . . ." he says (I,19,30). "...'tis the Rhetorik of Satan, and his arguments may pervert a loose or prejudicate beleefe" (I,20,31). Sometimes Satan attempts to undermine faith through various pagan philosophies (Epicurianism and Stoicism), and persons who are so persuaded are "heads carried off with the wind and breath of such motives" (I,21,31).

Let us view one or two of these passages.

. . .the Devill played at Chesse with me, and yeelding a pawne, thought to gaine a Queene of me, taking advantage of my honest endeavors; and whilst I labour'd to raise the structure of my reason, hee striv'd to undermine the ediface of my faith.  (I,19,30)

46 My brackets.

47 Though this whole passage is an extended figure, I have underscored "structure" and "ediface" to call attention to these individual metaphors.
The Devill that did but **buffet** Saint Paul, playes mee thinkes at sharpes with me: Let me be nothing if within the compasse of my selfe, I doe not find the battell of Lepanto, passion against reason, reason, against faith, faith against the Devill, and my conscience against all.

(II,7,80)

Since the devil is always a constant companion of man, the latter is never alone though in a wilderness, for that "unruly rebell" is always on hand to muster up "those disordered motions, which accompany our sequestered imaginations" (II,10,86); so there is no such thing as solitude.

The proper abode of the devil being Hell (Satan is the "villain and Secretary of Hell"--I,20,31), a few images center around this locality. Just as Browne pondered the location of Heaven, the whereabouts of Hell similarly arouses his curiosity.

... Cemiteries, charnell houses, and Churches ... those are the dormitories of the dead, where the Devill like an insolent Champion beholds with pride the spoyle and Trophies of his victory in Adam.

(I,37,48)

Surely though we place Hell under earth, the Devils walk and purlue is about it; ... 

(I,51,62)

But, as Heaven may be regarded as a condition of the mind, Hell likewise may share this position: ". . .I feele sometimes a hell within my self, **Lucifer** keeps his court in my brest, Legion is revived in me" (I,51,62).

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*Browne's italics.*

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*Browne's italics.*
And finally, Hell may be regarded as having its circumference within the devil, himself:

... every devill is an hell unto himselfe: he holds enough of torture in his own ubi, and needs not the misery of circumference to afflict him, and thus a distracted conscience here is a shadow unto hell hereafter; ... .

(I,51,62-3)

In summary, then, the images in this section have served the function of supporting Browne's views that the evil in man is an active force that must be resisted. He has employed images that reduce the abstract concept of evil to the concrete level through his personification of Satan, its prime agent, and through the visualizing of Hell, its resultant condition.

VIII. MAN'S REASON; IDEAS ABOUT KNOWLEDGE AND EDUCATION

Though Browne has brought out the fact that man is a combination and a complex of faculties, that he is a mixture of human, beast, and divine, that his reason can serve to undermine the "edifice" of his faith, he also employs a small number of images to express his view that man's reason is a God-given gift, and an important member that should be properly used rather than abused. Thus he says:

... we must endeavour to be as the Poets fancy that wise man Chiron, 50 that is, to have the Region of man above that of Beast, and sense to sit but at the feete of reason.

(I,55,66)

50 Browne's italics.
It is the use of reason that distinguishes man from beast. So, man must ever be on guard to raise himself above the level of the animals, for "there is a depraved appetite in us, that will with patience heare the learned instructions of Reason; but yet performe no further than agrees to its owne irregular Humour" (I,55,66). In a similar vein he says on another occasion: "The world was made to be inhabited by beasts, but studied and contemplated by man: 'tis the debt of our reason we owe unto God, . . ." (I,13,22).

In a reference to the classical story of Oedipus, he tells us that

\[\text{. . . every mans owne reason is his best Oedipus, and will upon a reasonable truce, find a way to loose those bonds wherewith the subtilities of errorre have entailed our more flexible and tender judgements.} \]

(I,6,15)

Though the reference here is not entirely clear, the allusion would seem to refer to that phase of the story where Oedipus, having killed his own father unwittingly and married his mother, was persistent in trying to locate the murderer of the former king. In so doing, he uncovered the truth that he, himself, was the murderer. Thus, every man must (through the exercise of his own reason) discover truth for himself, must discover his own errors rather than merely have them pointed out to him. In this sense his "owne reason is his best Oedipus."

Browne, on occasion, makes a distinction between natural reason and acquired knowledge. At one time he takes pride in telling us that the
information he has received concerning a certain matter was "not wrung from speculations and subtleties," but came from common sense and observation, that it was not "picket from the leaves of any author, but bred among the weeds and tares" of his own brain (I,36,47). On another occasion he speaks of the happiness to be obtained when one grows up "from the seeds of nature, rather than the inoculation and forced grafts of education" (II,2,71). Knowledge itself is uncertain, he again says, for what we learn today advanced judgments will unteach tomorrow, and so "the wisest heads prove at last, almost all Sceptiks, and stand like Janus in the field of knowledge" (II,8,83). In fact, it is vain "to waste our days in the blind pursuit of knowledge" (II,8,83). It is better to sit downe in a modest ignorance, & rest contented with naturall blessing of our owne reasons, then buy the uncertaine knowledge of this life, with sweat and vexation, which death give every foole gratis, and is an accessary of our glorification" (II,8,83). Thus we shall know in death, free of charge and without labor, that which we endeavor to learn in this life.

XI. HATRED OF DISPUTES AND DISCORD

An examination of the next group of images brings us into an area of discussion which has to do with Browne's hatred of disputes and discord, both in religious and in secular matters. His biographers point to the middle position which he took in the political and
religious turmoils of his time. In *Religio Medici* this attitude is reflected often enough in his imagery for it to constitute one of my "secondary themes."

Let us first take a look at those passages regarding his dislikes of religious disputes. Early in his discussion he makes reference to the numerous sects in Western Europe which, he implies rather than states directly, are responsible for the disputes and differing opinions concerning matters of faith. There are, he says, a "**Geography of Religions** as well as of Lands, and every **clime** distinguished not only by their laws and limits, but circumscribed by their doctrines and rules of Faith" (I,2,11). Each group or sect somehow feels it has a monopoly on truth and finds it difficult to change its opinions and resolutions when they prove to need reexamining. Browne is thankful that he, himself, has not "so shaken hands with those desperate

51 Walter Pater (*Appreciations*, pp. 130-1) points out that for Browne, Cromwell was an usurper, the death of Charles an abominable murder, and that at the Restoration he rejoices to see the old Anglican order restored. Leslie Stephens (*Hours in a Library*, p. 280) calls attention to the fact that while all of England was in the first throes of Civil War, Browne was calmly finishing his "catalogue of intellectual oddities," *Vulgar Errors*, and that this book was published while the King, Parliament, and the army continued to fight out their quarrel to the death; that while Milton's *Aereopagitica* was raising a voice in favor of liberty of the press, Browne was meditating profoundly on quincunxes; that while Milton was hurling fierce attacks at Salmasius, Browne in his quiet country town was discoursing on "certain" sepulchral urns lately found in Norfolk; and that in the year of Cromwell's death, *Hydriotaphia* and *The Garden of Cyrus* were published.

52 A metonymic figure: countries who possess the climates.
Resolutions" and is not one of those "who had rather venture at large their decaid bottome\textsuperscript{53} then bring her in to be new-trim'd in the dock" (I,3,12). Such men would rather hold on stubbornly to their beliefs than to put them to the test of truth. Thus they cannot "stand in diameter and at swords point" (I,3,12) with their resolutions. So disparate are the opinions of many zealots and would-be reformers, that to expect them to come to a point of agreement would be like expecting "an union in the poles of Heaven" (I,4,13). Thus, "... particular Churches and Sects usurpe the gates of heaven, and turne the key against each other..." (I,56,67). Often the members of a sect or group cannot agree even among themselves: "... they knit but loosely among themselves; nor contented with a general breach or dichotomie with their Church, do subdivide and mince themselves almost into atoms" (I,8,17).

Even wise men have succumbed to the questionable satisfaction to be gained through winning a point:

\begin{quote}
Yea, even amongst wiser militants, how many wounds have been given, and credits stained for the poore victory of an opinion or beggarly conquest of a distinction?
\end{quote}

(II,3,75)

There is so much emotion in disputes, Browne tells us, and so much argument is pointless, that it appears men have ceased to use rational judgment and "reason like a bad hound spends upon a false sent, and

\footnote{Ship image. Note the mixed metaphor. How does one "shake hands" with a boat?}
forsakes the question first started" (II,3,74-5). This is one cause, he says, why controversies are never settled, for "they do swell with unnecessary Digressions, and the Parenthesis on the party, is often as large as the maine discourse upon the Subject" (II,3,75). Furthermore, enforced religion makes little gain: "Persecution is a bad and indirect way to plant Religion; . . . ." (I,25,36). Also,

Every man is not a proper Champion for Truth nor fit to take up the Gantlet in the cause of Veritie; Many from the ignorance of these Maximes, and an inconsistent zeale unto Truth, have too rashly charged the troopes of error, and remained as Trophees unto the enemies of Truth: A man may be in as just possession of Truth as of a City, and yet be forced to surrender; tis therefore farre better to enjoy her with peace, then to hazzard her on a battell: . . .

(I,6,15)

Browne questions the judgments of those persons who would restrict the Church to Western Europe, excluding Asia and Africa. He metaphorically refers to

. . . the vulgarity of those judgments that wrap the Church of God in Strabo's and restraine it unto Europe, /such persons/55 seeme to me as a bad Geographers as Alexander, who thought hee had conquer'd all the world when hee /had/ not subdued the halfe of any part thereof. . . .

(I,56,66)

Furthermore, Browne affirms, even in non-Christian houses of worship one can, without defiling his own faith, see something of worth and truth: " . . . There are questionless both in Greek, Roman, and

54 An excellent example of a beautifully sustained metaphorical passage.

55 My brackets.
African Churches, solemnities, and ceremonies whereof the wiser Zeales do make a Christian use, . . ." (I,3,13). Narrow-minded zealots may condemn such liberal acceptance of other faiths, not because these faiths are evil in themselves, but because of the fear that they may become "allurements and baits of superstition to those vulgar heads" that looke asquint on the face of truth, and those unstable judgments that cannot consist in the narrow point and centre of vertue without a reele and stagger to the circumference" (I,3,13).

What solution does Browne offer for man's disputatious nature and unruly reason? It is the use of wisdom. This is the "leaven" and "ferment" of all actions, not only civil, but also religious. To act without this important item would be "to commit our selves to the flames" and is "Homicide." It is but to passe through one fire into another" (I,26,38). To dispute over religious and political matters, he is saying, without wise consideration of the issues involved is self-destructible and is a way of assigning ourselves over from the heat of argument to the fires of Hell.

Browne does not confine his dislike of discord to matters of religion, but lack of civility in common matters as well as strife in civil or political affairs call forth his condemnation. Scholars

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56 I.e. the common man, or the unlettered man.

57 I.e. see truth but narrowly or dimly and without clear perception of the many-faced or complicated nature of truth.

58 In other words some people are so unstable in their convictions that the influence of foreign ideas would cause them to waver in their beliefs; thus they would "reele and stagger" to the periphery of Christian faith.
make use of the "revengeful pen" (II,3,75), he tells us, to give vent to their hostility. Ordinarily we think of them as men of peace, who bear no arms, "but their tongues are sharper than Actius his razor; their pens carry farther, and give a lowder report than thunder; I had rather stand the shock of Basilisco than the fury of a merciless pen" (II,3,75). Such behavior is an offense unto Charity. But there are other ways of despoiling the name of Charity. One of these is the matter of whole nations giving approbrious names to one another. Such a practice ". . . is as bloody a thought in one way as Neroes was in another. 59 For by a word wee wound a thousand, and at one blow assassine the honour of a nation." (II,4,75).

No man, Browne feels, is really qualified to censure or condemn another, because no man truly knows another. Using himself as the basis for making this observation, he says: "This I perceive in my selfe, for I am in the darke to all the world, and my nearest friends behold me but in a cloud: . . ." (II,4,76-7).

One last point I wish to make in developing this discussion has to do with Browne's aversion to the multitude, the rabble, the "great beast, and a monstrosity more prodigious than Hydra. . ." (II,1,71). Browne proclaims that he has but few aversions; he can eat any kind of food, feels no disgust toward any creature--not even a toad or snake--

59 A double figure, the first a metaphor: "bloody a thought" in which "thought" is the tenor, "bloody," the ground, and the vehicle--that which wounds and extracts blood, as a weapon or instrument of some sort. The second figure is a simile in which the tenor is "bloody thought," the vehicle - the literal, physical violence perpetrated by Nero, and the ground--the act of wounding which results from such actions.
holds no prejudice toward any people or anything except the Devil. His only other aversion is that of the multitude. Taken individually, people are reasonable creatures of God, but confused together, they are fools. He assures us he is not speaking merely of the common people or the "minor sort," but "there is a rabble amongst the Gentry, a sort of Plebian heads, whose fancy moves with the same wheele as these men ; 60 men in the same Levell with Mechanickes though their fortunes doe somewhat guild their infirmities, and their purses compound for their follies" (II,1,71).

If one combs back through the images in this section, one finds that though Browne's disgust or distaste for disputes and discord represents an emotional quality, his images are primarily controlled and lack emotional poignancy. For the most part they are mild, such as: "new trim'd in the dock," "stand in diameter," "circumference," "center of vertue," "narrow point," "knit," "turne the key against each other." Even the potentially more "violent" image, that which refers to weapons or agents of pain, such as "swords point," "Actius his razor," "fire," and "flames" lack the strength of a powerful emotive word or phrase. A few phrases, such as "assassine the honour," "great beast," or "revengeful pen" approach this quality. The effectiveness of his imagery, one may note, rests not in the isolated figure, taken out of context, but in the total development of a given idea. When thus viewed, the image, placed in its proper context, becomes a poetic means of "swelling" the

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60 My brackets.
idea and of giving even his most commonplace observations a distinctive quality.

X. PERSONAL ITEMS ABOUT HIMSELF

The last group of images which I shall consider in this study of Browne's *Religio Medici* has to do with those employed when Browne makes personal observations about himself. I shall divide this discussion under three topics: (1) passages reflecting Browne's temperament, (2) passages containing his own confessions of virtue or worth, and (3) passages concerning his love of his friends, his associates, or his fellowman.

Generally speaking, the observations that Browne makes about his condition of life reflect a happy, or at least contented, state of mind. His is an optimistic outlook, and it is this which sets the general tone for the work as a whole. My life, he says, "is a miracle of thirty years. . . not a History, but a peece of Poetry, and would sound to common ears like a fable. . ." (II,11,87). Far from regretting unrealized endeavors or disappointing commitments that often make a man wish he could live his life again, rectifying his mistakes, Browne insists that he would not live his hours past or begin again the "thred of. . ./his/ days" (I,42,53). This contentment rests in his implicit faith in God's guiding wisdom. As a result, he does not regard

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61My brackets.
the conditions of place or circumstance. Neither adversity nor prosperity can alter his reasonable acceptance of God's will. Thus, he says: "I am more invulnerable than Achilles. Fortune hath not one place to hit me:" (II,11,87)

Yet he is not a man without human weaknesses; he is not so insensitive that he cannot be hurt by serious affronts, nor so easily bruised as to be offended by every little insult:

I have no conscience of Marble to resist the hammer of more heavy offences, not yet so soft and waxen, as to take the impression of each single peccadillo or scape of infirmity: . . . . (II,7,80)

At another time he says: "I am naturally bashful, nor hath conversation, age, or travel, been able to effront or harden me . . . ." (I,40,51).

His adaptability and ability to adjust to all circumstances of life may be seen in the following figures: "... I am no Plant that will not prosper out of a Garden. All places, all ayres make unto me one Country; I am in England, every where, and under any meridian; ..." (II,1,70). Furthermore, adverse circumstances have not created in him a negative attitude: "... I have been shipwrackt, yet am not enemy with sea or winds; . . . ." (II,1,70).

Above all, he is a man whose mysticism and sustaining belief in the spirit have rendered him incomprehensible to those who view only his exterior. Neither the material earth nor his material flesh can
measure the limits of his mind or approach the boundless reaches of his spirit:

Men that look upon my outside, perusing onely my condition, and fortunes, do err in my altitude; for I am above Atlas his shoulders, and though I seem on earth to stand, on tiptoe in Heaven/. The earth is a point not onely in respect of the heavens above us, but of that heavenly and celestiall part within us: that masse of flesh that circumscribes me, limits not my minde; that surface that tells the heavens it hath an end, cannot persuade me I have any: I take my circle to be above three hundred and sixty; though the number of the Arke do measure my body, it comprehendeth not my minde: whilst I study to finde how I am a Microcosm, I finde my selve something more than great.

(II,11,87)

We turn now to the next group of images which reflect Browne's observations concerning his own virtue or worth. "... if I hold the true Anatomy of my selfe," he says, "I am delineated & naturally framed to such a piece of vertue: for I am of a constitution so generall, that it consorts ... with all things..." (II,1,70). At another time, after giving a catalogue of his virtues and accomplishments--his lack of pride, his knowledge of six languages, his acquaintance with most of the plants of his country, his wide travel experience--he says:

... yet cannot all this perswade the dulnesse of my spirit unto such an opinion of my selfe, as I behold in nimbler... heads, that never looked a degree beyond their nests. I know the names, and somewhat more, of all the constellations in my Horizon, yet I have seene a prating Mariner that could onely

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Possible interpretation: Though the survival of the human race depended upon the inclusion of Noah and his family on the Ark, this physical fact does not in any way render measurable the limitless possibilities of his mind and spirit.
name the Poynters and the North Starre, out-talke mee, 
and conceit himself a whole Sphere above mee. 

(II,8,82)

As for his sins, these are tempered by his conscience, "another man" within him, that's "angry" with him, "rebukes, commands, and dastards" him (II,7,80). Not only does he lack the sin of pride, he is also without "the folly and indisputable dotage of avarice." "To that subterraneous Idol, and God of the earth, I doe confesse I am an Atheist," he says (II,13,91). In fact, he has no great or particularizing sins, but is subject only to those weaknesses which are common to the human race.

... I am not singular in offences, my transgressions are Epidemical, and from the common breath of our corruption. For there are certaine tempers of the body, which matcht with an humorous depravity of mind, doe hatch and produce vicieties,\(^63\) whose newness and monstrosity of nature admits no name. ...

For the heavens are not onely fruitful in new and unheard of starres, the earth in plants and animals, but men's minds also are fruitful\(^64\) in villany and vices. ...

(II,7,81)

The latter portion of this passage contains a simile in which the "fruitfulness" of man's mind, its ability to produce vices, is compared to the fruitfulness of the heavens and earth in productions peculiar to their natures.

The last group of images in this section have to do with the subject of Browne's love of his friends, acquaintances, and of his

\(^63\)This word, one of Browne's "Latinisms," is probably related to the word "vicious," derived from the Latin \textit{viciousus} and \textit{vitium}, meaning "fault."

\(^64\)My brackets.
fellowman. He cannot, he says, contentedly "frame" a prayer for himself without a "catalogue" of his friends (II,6,79). Furthermore, he does not desire merely to share or participate with his friend, but to engross his sorrows by making them his own; thus it is only by coming "within the circle of another" (II,5,78) that he can do this. However, he considers no man unworthy of civil treatment and polite discourse: "For my conversation, it is like the Sunne's with all men; . . ." (II,10,85).

Finally, Browne deplores the type of scholar who would hoard all of his knowledge for himself. As for his own practice, Browne tells us that he does not bury his learning in his own head:

I make not . . . my head a grave, but a treasure of knowledge; I intend no Monopoly, but a Community in Learning: . . . . (II,3,74)

Furthermore, he does not instruct a man so that he might selfishly "exercise" his own knowledge, or with the intent "to nourish and keep it alone" in his own head. Rather, he is concerned to "beget and propagate it in his" (II,3,74).

In this group of images, Browne, concerned with his character, his temperament, his intellect, and his faith, rather than with the visual or physical man, characteristically employs visual images at a minimum. The few that may be noted are "Marble," "hammer," and "Plant." Most of his figures are logical and conceptual: "peece of Poetry," "miracle of thirty years," "more invulnerable than Achilles," "take my circle,"
"tiptoe in Heaven," "consorts," "subterraneous Idoll," "my conversation, it is like the Sunne's."

This observation is not peculiar to this section alone. A survey of Browne's use of imagery in this work will reveal a similar ratio throughout. With the exception of a very few, such as his images of anatomy, used so predominantly in his references to God, his figures are primarily of the nature of reaching into the recesses of the intellect, and they become an integral part of the development of his ideas. Furthermore, I cannot agree with Mario Praz that Browne's images are "more decorative than structural."65 Rather, it would be difficult to conceive of a Religio Medici without the imagery, which is woven into the "fabric" of his discussion in such a manner that were they absent, his ideas would often seem flat or "Plebian." For his observations are not startling or profound. He plows no new ground; he is no pioneer in the unexplored territory of ideas. But often what he does say could not be otherwise expressed except through his image. How does one, for example, paraphrase "I stand tiptoe in Heaven" without voiding its essential meaning? Thus it is the originality of his expressions,—his language, his style—that draws the reader to his work.

I contend that the richness of his imagery when considered on a whole, deriving its effect from abundance and appropriateness rather

65Sir Thomas Browne," op. cit., pp. 170-171. "... words and images [in Browne's works] are turned over in all their facets by the skilful fingers of the lapidary and set in the context by an exquisite industry which reminds one of the art of the jewellers. Images acquire almost an emblematical value; they are there not so much as parts and parcels of a current of inspiration, but as precious stones, more decorative than structural."
than from shock value, as does, for example, metaphysical imagery growing out of the same period, makes no small contribution to this style. It is a style which, as Douglas Bush has noted,\(^{66}\) gives one a "sense of intimacy," and reflects a "religious quickening" in almost every page of his *Religio Medici*.

XI. CONCLUSION

It has been the purpose of this chapter to examine Browne's metaphorical imagery as it relates to the thematic structure of *Religio Medici*. My approach has been an interpretive one, in which I grouped his figures under several sub-themes, and then examined them according to their nature, meaning, and function in the contexts in which they are found. We have noted that Browne makes use of both the compressed image, as contained within a word or phrase, as well as the extended figure in which he continues to exploit the possibilities of a metaphorical passage. He is capable of using an image whose imaginative possibilities are at a minimum: "voyce of God," "eyes of God." But he also makes use of the sunken image which, as Wells notes,\(^{67}\) "powerfully affects the imagination." Also, he is fond of the paradox and develops it with a good deal of intellectual ingenuity in extended passages.

\(^{66}\)See *supra*, p.106.

\(^{67}\)See *supra*, p.37, footnote 113.
My statement concerning the functions of his images will be a reiteration of what I said at the outset and of points which I indicated throughout the discussion. He uses figures to give value judgment to, or to place emotional coloring upon, an idea. He uses them as a means of joining the visible with the invisible, a concrete image to express an abstract idea. And he uses them as symbolic links to join the various parts of his discussion.  

68Two examples of this symbolic use may be found in his "circle" and "Sunne" images. Of the figures uncovered in this discussion, I counted the following: circle image--8 (consult pages 117, 122, 125, 132, 135, 143, 160, 162), and the sun image--7 (pages 119, 121, 123, 125, 128, 162). The circle image serves the function of "enclosing" or "restricting" as: "draw into a lesser circle (I, 5, 14), "within the circle of those qualities (II, 10, 85), "this circle of flesh" (I, 44, 55). His "Sunne" is used primarily as a symbol of the physical world, this life, as opposed to the spiritual world, or the life after death. Note the following examples: "take my leave of the Sunne" (II, 12, 90), "this retaining to the Sunne and Elements" (I, 38, 49), "owes no homage to the Sun" (II, 11, 89).
CHAPTER IV

I. A LETTER TO A FRIEND

Discussions of Browne's literary productions rarely give attention to his *A Letter to a Friend*, more comments being drawn to his better known *Religio Medici* and *Urne-Buriall*. However, the "Letter" has earned this observation from Jeremiah Finch: in this work he "gave his imagination free play, and the clinical data became poetically beautiful meditations on life and death." ¹

Here we have no poet and dreamer drudging at the scientist's task, but a sensitive mind alert to the symptoms in the afflicted body before him, yet deeply aware of the mysteries of human existence. . . ./The physician observes the symptoms while the philosopher reflects on their meaning; . . . "²

Stephen Gosse observes that it was a page from the notebook of a country practitioner, whose whole life was spent in witnessing the fluctuations of disease and its termination in death.³

The above comments point to the general theme of this work, written sometimes shortly after 1656 when the young man, now identified as a

²Ibid., pp. 266-267.
Robert Loveday, at the age of thirty-five died of phthisis—a form of consumption.

His was a slow death, a gradual and progressive dwindling away, which gave Browne the opportunity not only to observe and take note of his physical decay, but to reflect on the philosophical meaning of life and death itself. Because of the nature of his subject, it is not surprising that many of his images have to do with sickness and death. This, then, becomes one of the secondary themes. Also, because of the peculiar bent of Browne's temperament, one transcending the physical and entering into the reflective, a large proportion of his images, as he approaches the latter part of this work, are what I call "digressive moralizing," another facet of his thematic structure. That is, within the framework of the life-death theme, Browne integrates his composition with exhortations to virtuous conduct which will make the inevitable extinction in physical death but the doorway to a rewarding after-life. Again, as we have seen in Religio Medici, evidences of his religious beliefs and of his unquestioning acceptance of the soul's immortality become the guiding factor in his discussion and in a large number of his metaphorical images.

The new edition of Kenyes' works points this out (pp. 97-99). Earlier it was supposed that the "Letter" was written in 1672. Details concerning this matter are presented by Keynes, who gives credit to the findings of Professor Huntley. The latter discovered evidence revealing not only the identity of the young man who was dying, but also that of the recipient of the letter, Sir John Pettus, neither of whom are mentioned by Browne in this work. The "Letter" was published posthumously by Browne's son, Dr. Edward Browne, in 1690. It is for this reason that I am discussing "A Letter" before "Urne-Buriall," following the chronological order of composition by Browne.
Introductory Images

In the opening of his letter Browne imagines that the news he is imparting to Pettus concerning the death of their common friend is borne on "heavy Wings" (p. 102). A double metaphor appears here. The word "Wings" poses no problem, for one immediately thinks of Mercury, the messenger of the Roman gods and the bearer of news. The adjective "heavy," because of its several connotations, suggests more than one interpretation. Does he mean that the wings are "heavy" and the bearer of the news saddened because of the contents of the message? Or does he mean that because the tidings have been so slow in reaching the recipient, they were borne by "heavy Wings"? Both meanings are possible. The latter one is again suggested a little further down when, deploring the precarious and uncertain means of communication, Browne notes that "... we ... must rest content with the common Road, and Appian way of Knowledge by Information" (p. 101).

Browne informs his friend that the young man is now dead and buried, "and by this time no Puny among the might Nations of the Dead"; he has joined "that dark society" (p. 101). Although the word "puny" would literally refer to physical weakness, probably this is not Browne's meaning here, for he later makes a point in describing the patient's emaciated condition at the time of death. Therefore, the figurative connotation of moral or spiritual stature is suggested, with emphasis

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5All quotations of Browne's works in this chapter are taken from Keynes' edition, op. cit., vol. I.
being placed on the ability of the deceased patient to hold a status of spiritual equality among his dead peers.

The patient's final moment was not a harsh one, he assures his friend. Some people say that persons who have easy births have hard deaths, and contrariwise. If this be so, "his departure was so easie, that we might justly suspect his Birth was of another nature, and that some Juno sat cross-legg'd at his Nativity"\(^6\) (p. 103). Furthermore, "his Departure was so like unto Sleep, that he scarce needed the civil Ceremony of closing his eyes; contrary unto the common way: wherein Death draws up, Sleep lets fall the Eye-lids" (p. 103).

**Imagery Concerning the Theme of Fatal Illness**

A portion of the letter being concerned with the slow progress of the disease and its inevitable conclusion, Browne describes in detail his observations concerning the illness and its effects on those related to, or anxious about, the patient. It was a "lingering Disease, and creeping softly on," he tells us (p. 104). It was a "deliberate and creeping progress unto the Grave" (p. 110). He regrets that one so young and of such a noble mind should "fall upon that stupid Symptom observable in divers Persons near their Journey's end" (p. 110). In spite of efforts to save his life by sending him to a more favorable climate, there was no escape "where Death had set her Broad Arrow"

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\(^6\)According to the myth, Juno sat in this position to prevent the birth of Hercules, an illegitimate son of Jupiter.
(p. 102). Though persons who loved him had hopes of his recovery, Browne, his attendant physician as well as friend, knew upon his first visit that "he was not like to behold a Grasshopper, much less to pluck another Fig" (102). In some illnesses, he sadly comments, the symptoms are so unmistakable that "'tis as dangerous to be sentenced by a Physician as a Judge" (p. 102). Therefore, to hold on to false hope is a fruitless exercise, for we know, he reminds his correspondent that "monsters but seldom happen, Miracles more rarely, in Physick" (p. 103).

The physical appearance of his patient, as he underwent several changes, was of interest to Browne. Among other things, he makes note of the patient's great loss of weight as the end approached. Thus he came to be "almost half himself, and left a great part behind him which he carried not to the grave" (p. 105). This observation about his patient's condition draws from Browne a generalization about the mutilating effects of diseases, many of which cause the suffers to be

...so drowned in a mortal Visage and last Face of Hippocrates,\(^7\) that a weak Physiognomist might say at first eye, This was a Face of Earth, and that Morta\(^8\) had set her Hard-Seal upon his Temples, easily perceiving what Caricatura\(^9\) Draughts\(^10\) Death makes upon pined Faces, and unto what an unknown degree a man may live backward" (pp. 105-106).

\(^7\)Who kept a record of his patients and their ailments.

\(^8\)Browne's italics. Also Morta is identified in Browne's note as "the Deity of Death or Fate," p. 105.

\(^9\)Browne's Note: "When Mens Faces are drawn with resemblance to some other Animals, the Italians call it, to be drawn in Caricature." (p. 106).

\(^10\)Probably the literal meaning would be "act of drawing or sketching", here, of course, used figuratively by Browne.
The latter image, particularly striking in its originality, imposes the concept that the emaciating body marked for death, in its diminishing aspects, resembles the physical proportions of the individual at an earlier age. In this sense he may "live backward."

One final observation that I will note: Browne tells us that he noticed how the patient's female friends were irrationally curious about his dreams, hoping for the "Fantasms" of Health. But he was now past the healthful Dreams of the Sun, Moon, and Stars in their Clarity and proper Courses. 'Twas too late to dream of Flying, of Limpid Fountains, smooth Waters, white vestments and fruitful green Trees, which are the Visions of healthful Sleeps, and at good distance from the Grave. (pp. 108-109).

In the above images, what at first glance appears to be a series of simple sensory and non-metaphorical images becomes figurative when we regard these pictures as themselves symbols of health and life. Thus they may be contrasted to the metonymic figure "Grave."

In continuation of the discussion, Browne observes that the patient's dreams were of dead friends. This is characteristic, and not necessarily an evil omen but rather of "good signification: for we live by the dead, and every thing is or must be so before it becomes our Nourishment" (p. 109).  

\[\text{11 Compare this image with the passage beginning "All flesh is grassesse" in \textit{Religio Medici}. See supra, p. 143.}\]
Imagery Concerning the Qualities of the Young Patient

Another of Browne's secondary themes centers around a discussion of the patient's excellent qualities. He lists a number of these, some of which are illuminated through his use of images. The sin of avarice, for example, "which is not only Infidelity but Idolatry, either from covetous Progeny or questuary Education, had no Root in his Breast. . ." (p. 111). Also, he had neither a fear of death nor a desire for it, but rather accepted whatever was his lot, and wished only "to be dissolved, and be with Christ, this was his dying ditty" (p. 111). In fact, he "conceived his Thred long, in no long course of Years, and when he had scarce outlived the second life of Lazarus . . ." (p. 111).

In another passage, which again demonstrates Browne's use of paradox, he emphasizes the wisdom of the patient, an asset which extended far beyond what might be expected from one so young. He states:

Tho Age had set no Seal upon his Face, yet a dim Eye might clearly discover Fifty in his Actions; and therefore since Wisdom is the gray Hair, and an unspotted Life old Age; altho his Years came short, he might have been said to have held up with long Livers, and to have been Solomon's old Man. And surely if we deduct all those days of our Life which we might wish unlived, and which abate the comfort of those we now live; we reckon up only those days which God hath accepted of our Lives, a Life of good Years will hardly be a span long; the Son in this sense may out-live the Father, and none be

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12 Browne's note: "Who upon some Accounts, and Tradition, is said to have lived 30 Years after he was raised by our Saviour." (p. 111).
climacterically old. He that early arriveth unto the Parts and Prudence of Age, is happily old without the uncomfortable Attendants of it; and 'tis superfluous to live unto gray Hairs, when in a precocious Temper we anticipate the Virtues of them. In brief, he cannot be accounted young who out-liveth the old Man. He hath already fulfilled the prime and longest Intention of his Being: and one day lived after the perfect Rule of Piety, is to be preferred before sinning Immortality.

(p. 113)

In summing up his list of encomiums upon the excellencies of his former patient, Browne again reminds his correspondent that their mutual friend lacked the "thread of weaker Constitutions," and one may regard his virtues as "Jewels" and "Paragon, without Flaw, Hair, Ice, or Cloud in him" (p. 113).

Images Used as Parts of Digressive Moralizing

The remainder of "A Letter" becomes a series of sententious statements which I choose to classify as a secondary theme under the title of "digressive moralizing." The unifying context of these images is that of virtuous conduct. Browne's concern, then, is with man's good behavior, or his lack of it. The tone is exhortatory, a radical departure from the tone of his earlier work, Religio Medici, and anticipatory of the moralizing tone of Christian Morals. The images in this work become decorative extenuations of his thought, and their function that of illuminating or illustrating his ideas. His digressions are quotable as maxims, and thus could easily be lifted out of context and committed to memory as self-sustaining units of wisdom. The first group of images center around what I might term his statements about virtue in general.
This I will follow with his listing of specific virtues. Next, I will arrange a similar grouping, discussing first his ideas about general vice, then specific vices.

"Tread softly and circumspectly," he tells us, "in this funambulous Track and narrow Path of Goodness. . ." (p. 113). In this figure he implies the opposite—that the life of sin has wider avenues of temptation, and that thus to live a good life is as difficult to do as would be the journeying through a difficult and restricted passageway. In another figure he tells us that the ability to be good is already ingrained in us and needs but to be properly cultivated. And so "They who thus timely descend into themselves, cultivating the good Seeds which Nature hath set in them. . ., become not Shrubs, but Cedars in their Generation. . ." (p. 115).

Furthermore, one should not be satisfied with a minimum of virtue and with meager services to God, but should rather be content with nothing less than the giving of one's whole self.

Sit not down in the popular Seats and common Level of Virtues, but endeavour to make them Heroical. Offer not Peace-offerings but Holocausts unto God. To serve him singly, to serve our selves, were too partial a piece of Piety, nor likely to place us in the highest Mansions of Glory.

(p. 114)

Do not put a premium on virtue, exercising this quality for whatever benefits may be derived from it: "Make not the Consequences of Vertue the Ends thereof: be not beneficent for a Name or Cymbal of Applause . . ." (p. 116). But virtue, exercised for itself, will not be without
its rewards in Heaven: "With these sure Graces, while busie Tongues are crying out for a drop of cold Water, Mutes may be in Happiness, and sing the Trisagium in Heaven" (p. 117).\textsuperscript{13}

One should not wait until illness overtakes him to entertain thoughts of God. Rather, one should serve Him at the time when good health will enable the individual to perform at his best level. For the "sick man's Sacrifice is but a lame Oblation. Pious Treasures laid up in healthful days, excuse the defect of sick Non-performance; without which we must needs look back with Anxiety upon the lost opportunities of Health; . . . " (p. 113). Also, one should not wait until old age sets in before he decides to live a good life; rather one should be chaste in his "flaming days" (p. 114).

One should engage in introspection, should take account of his life and give careful thought as to the measure of his Christian virtues. It is only thus that true knowledge, "Erudition," can be measured:

\begin{quote}
Consider. . . whether thou art still in the Road of Uncertainties; whether thou hast yet entered the narrow Gate, got up the Hill and asperous way which leadeth unto the House of Sanity, or taken that purifying Potion from the Hand of sincere Erudition, which may send thee clear and pure a way unto a virtuous happy life" (p. 114).
\end{quote}

And finally, the person who gives attention to his spiritual life while here on earth is preparing his soul for a reception in Heaven: "They

\textsuperscript{13}Browne's note: "Holy, Holy, Holy." (p. 117).
build not Castles in the Air who would build Churches on Earth; and tho they have no such Structures here, may lay good Foundations in Heaven" (p. 111).

Let us turn next to Images used with his observations about specific virtues, such as: generosity on behalf of the poor, humility, patience, forgiveness, modesty, and self-control.

The virtue of generosity is stressed when he says: "Tho a Cup of cold Water from some hand may not be without its Reward; yet stick not thou for Wine and Oyl for the Wounds of the distressed; and treat the Poor as our Saviour did the Multitude, to the Relicks of some Basket" (p. 114). Do not be satisfied, in other words, with meagre hand-outs, but give enough to relieve the sufferings of the distressed, using Christ as the divine example of generous giving. Furthermore, one should not lose his humility and simplicity upon the acquisition of wealth; one must not become greedy or covetous. Rather, Browne exhorts us to "lose not the Glory of the Mite" (p. 114).

Patience is a virtue to be cultivated. And if "you cannot imitate Job, yet come not short of Socrates and those patient Pagans, who tired the Tongues of their Enemies, while they perceive'd they spet their malice at brazen Walls and Statues" (p. 110).

Along with patience, one must learn the value of forgiveness:

Let not the Sun in Capricorn go down upon thy Wrath, but

14, 15, and 16 Browne's italics.
write thy Wrongs in Water;\textsuperscript{17} draw the Curtain of Night upon Injuries; shut them up in the Tower of Oblivion, and let them be as tho they had not been.

(p. 117).

The quality of modesty is suggested in: "Be substantially great in thy self, and more than thou appearest unto others; and let the World be deceived in thee, as they are in the Lights of Heaven" (p. 117).

Another virtue that one should practice is that of self-control, which can prevent his involvement in disputes; and, like the Stoic, one should maintain a mastery over unruly emotions. Thus he says:

\textit{Swell not unto actions which embroil and confound the Earth; but be one of those violent\textsuperscript{18} ones which force the Kingdom of Heaven. If thou must needs reign, be Zeno's\textsuperscript{19} King, and enjoy that Empire which every Man gives himself.} (p. 117)

Again, in the same vein, he says:

\textit{Rest not in an Ovation\textsuperscript{20} but a Triumph over thy Passions; chain up the unruly Legion of thy Breast; behold thy Trophies within thee: Lead thine own Captivity captive, and be Caesar unto thy self.} (p. 118)

\textsuperscript{17}Where they may be washed away.

\textsuperscript{18}Note the use of irony in this word.

\textsuperscript{19}Browne's italics.

\textsuperscript{20}Browne's note: "A petty and minor kind of Triumph" (p.118).
Leaving this area of discussion, I turn now to a group of images which present Browne's negative approach in his discussion of virtue. That is, by pointing out the vices of man and the weaknesses of his nature, Browne again indirectly continues his theme of exhorting us to virtuous conduct. I shall quote the next lengthy passage in full, for it is by viewing the total context that one can see the inter-linking of related images that serve to produce his expansive metaphorical expression.

> Give no quarter unto those Vices which are of thine inward Family: and having a Root in thy Temper, plead a Right and Propriety in thee. Examine well thy complex- ioned Inclinations. Raise early Batteries against those strong-holds built upon the Rock of Nature, and make this a great part of the Militia of thy Life. The politik Nature of Vice must be opposed by Policy, and therefore wiser Honesties Project and plot against Sin; wherein notwithstanding we are not to rest in Generals, the trite Stratagems of Art: that may succeed with one Temper which may prove successless with another. There is no Community or Commonwealth of Virtue; every Man must study his own Economy, and erect these Rules unto the Figure of himself. (p. 118)

In the above series of images, one may note a movement in the sources or areas of experience from the family, to the military, to governmental politics, and finally to the commonwealth itself. It is an inductive approach in which Browne starts out with the smallest unit or institution and moves progressively to the largest structure of man-made institutions: the nation.

In the next passage Browne indicates that insufficient strength in virtuous resolve affords inadequate protection against temptation. Thus,

21 Does he mean here generals of armies, or is this word an elliptical form of "generalizations"?
"Persons lightly dip'd, not grain'd in generous Honesty, are but pale in Goodness, and faint hued in Sincerity. . ." (p. 115). Such a "Tinture" of goodness stands in danger of being washed away by the "Ocean" of temptation (p. 115). One must "stand magnetically upon that Axis where prudent Simplicity hath fix'd thee, and let no Temptation invert the Poles of thy Honesty. . ." (p. 115). Even when one has succumbed to a small temptation to sin, one must be careful not to let a little sin grow into a larger and more devastating vice:

... if thou hast dip'd thy foot in the River, yet venture not over the Rubicon; run not into Extremities from whence there is no Regression, nor be ever so closely shut up within the holds of Vice and Iniquity as not to find some Escape by a Postern of Resipiscency.23

(p. 116)

In addition to these general warnings concerning sinful conduct, Browne, just as he did with his discussion of virtues, pin-points some of the pitfalls to Hell against which one must be on guard. One of these is the sin of avarice. Men who give in to this weakness suffer a kind of self-punishment in that this hunger is insatiable and can never reach fulfillment. Thus, such men "commiserate not themselves, and are bowless unto themselves, and merciless unto their own Bowels" (p. 115). Furthermore, he states:

Trust not to the Omnipotency of Gold, or say unto it, Thou art my Confidence: Kiss not thy hand when thou beholdest that terrestrial Sun, nor bore thy Ear unto its Servitude, A Slave unto Mammon makes no Servant unto God: Covetousness

22The crossing of which by Julius Caesar in 49 B.C. was regarded by the Senate as an act of war; thus here used figuratively by Browne to represent an irrevocable commission of sin, one that would be difficult to atone for.

23This word is probably one of Browne's Latinisms, the meaning of which I have not been able to ascertain.
cracks the Sinews of Faith, numbs the Apprehension of any thing above sense...; makes our own Death sweet unto others, bitter unto our selves; gives a dry Funeral, Scenical Mourning, and no wet Eyes at the Grave.

(pp. 114-115)

"Riches," Browne tells us, "are an Appurtenance of Life, and no dead man is rich..." (p. 115). Then continuing, he says: "... to famish in Plenty, and live poorly to dye rich, were a multiplying improvement in Madness, and Use upon Use of Folly" (p. 115).

Closely related to the sin of avarice are those of pride and envy. 24 "Hang early Plummets upon the Heels of Pride, and let Ambition have but an Epicycle or narrow Circuit unto thee" (p. 117). Ambition, which is often the close companion of pride, can cause a man to resort to exploitation of his fellowman. Therefore, says Browne, think not that "mankind liveth but for a few, and that the rest are born but to serve but the Ambition of those, who make but Flies of Men, and Wildernesses of whole Nations" (p. 117). The predisposition of man to succumb to envy can cause pre-mature wrinkles. So Browne warns: "Let Age, not Envy, draw Wrinkles on thy Cheeks"; "admit no Treaty with that Passion which no circumstance can make good." And "he that can well subdue envy, were a Christian of the first Magnitude, and for ought I know, may have one foot already in Heaven" (p. 116).

24 They are related in that they are part of the seven cardinal sins, although Browne makes no reference to this fact.
Lack of charity, or love, for one's fellowman constitutes another sin. "Moses \(^{25}\) broke the Tables without breaking the Law, but where Charity is broke the Law it self is shattered, which cannot be whole without love. . ." (p. 117).

And finally, the sin of despair must carefully be guarded against. \(^{26}\) We should not permit adversity to cause us to relinquish all hope or to cause despondency, for we must expect the Christian life to be a hard one and should fortify ourselves to withstand pain and suffering.

In this virtuous Voyage let not disappointment cause Despondency, nor difficulty Despair: Think not that you are sailing from Lima \(^{27}\) to Manilla \(^{28}\) wherein thou may'st tye up the Rudder, and sleep before the Wind; \(^{29}\) but expect rough Seas, Flaws, and contrary Blasts; and 'tis well if by many cross Tacks and Verings thou arrivest at thy Port. (p. 114)

**Miscellaneous Images**

Leaving now the discussion of imagery under the title of "Digressive Moralizing," I will turn briefly to a selection of images culled from this work which prohibits homogeneous grouping under a single theme, since each was used only once, or sparingly, contextually speaking. I therefore simply classify them as "miscellaneous images," recording

\(^{25}\) Browne's italics. 

\(^{26}\) I am regarding this condition as a sin in the traditional Christian sense, as it is the one that prevents the sinner from repenting and thus dissolves all hope of Divine forgiveness and salvation. One is reminded of this sin as an underlying theme in Marlowe's Dr. Faustus: (Faustus)-"Despair doth drive distrust into my thought" (IV,5,23). (Faustus)-"Damned art thou, Faustus, damned! Despair and die" (V,2,55).  

\(^{27}\) and \(^{28}\) Browne's italics. 

\(^{29}\) Browne's note: "Through the Pacifick Sea, with a constant Gale from the East" (p. 114).
them, and, only where I feel necessary, commenting upon them.

He refers to diseases, on one occasion, as "the common swarmer" (p. 107) and notes that leprosies "awakes not sometimes before Forty. . . but consumption and tabid Roots sprout more early" (p. 109).

Another image takes us to "the hidden World of the Womb" (p. 105). One cannot always ascertain a person's age by the amount of gray hair in his head, for "Hairs make fallible Predictions, and many Temples early gray have out-lived the Psalmist's Period"^30 (p. 106). Death he refers to, on one occasion, as "our Retreat to Earth" (p. 102).

Two passages contain images which describe man's fear of death and his futile resistance to it:

. . .many, tho' old, oft stick fast unto the World, and seem to be drawn . . . backward with great struggling and reluctance unto the Grave.

(p. 112)

Thy long habit of Living makes meer Men more hardly to part with Life, and all to be nothing, but what is to come. To live at the rate of the old World, when some could scarce remember themselves young, may afford no better digested Death than a more moderate period.

(p. 112)

Here in an especially interesting figure, Browne imagines "the old World" of Biblical times when, we are told, the patriarchs lived for hundreds of years. Presumably such an extended age enabled them to "digest"--to prepare for--the idea of Death better than one could do in a short life

^30 Browne's note: "The Life of a Man is Three-score and Ten" (p. 106).
span when death comes all too soon and as an unwelcomed visitor. This, however, as Browne tells us, is not necessarily the case.

**Life--Death Images**

Finally, I think it fitting to conclude this discussion with a group of figures which reflect Browne's views on life and death, on existence itself. One must never maintain too tenacious a hold on life, he suggests in one metaphorical passage, for at best it is temporal, evasive, and inevitably will slip from our possessions:

*Measure* not thy self by the Morning shadow but by the extent of thy Grave; and reckon thy self above the Earth by the Line thou must be contented with under it. Spread not into boundless Expansions either of Designs or Desires.

(p. 117)

In the same vein, he says:

He that so often surviveth his Expectations of living lives many lives, and will hardly complain of the shortness of his Days. Time past is gone like a shadow; makes Times to come, present...; live like a Neighbor unto Death, and think there is but little to come.

(p. 118)

... *joyn* both lives together; *unite* them in thy Thoughts and Actions, and *live* in one but for the other.

(p. 118)

An acceptance of death gives one "the Advantage of those resolved Christians who looking on Death not only as the *sting*, but the period and *end of Sin*, the *Horizon and Isthmus between this Life and a better,*
and the Death of this World but as a Nativity of another, such persons do contentedly submit unto the common Necessity, and envy not Enoch or Elias (pp. 111-112). 31

Conclusion

The images in this work, with the exception of those under "digressive moralizing," have a structural function, serving the same capacity as many of those in Religio Medici. That is, they act as an extenuation of his thought and make illuminating and memorable contributions to the contextual subject. Evidence of this function rests in the fact that often, at first reading, one is hardly "aware" of the metaphor and without conscious effort it may slip by us unnoticed. Examples of this would be the personifications, as "Death," "Sleep" (p. 103); phrases, such as "Journey's end" (p. 110), "dark society" (p. 102); and the many verb-metaphors, as "joyn," "unite" (p. 118), "dissolved" (p. 111), "descend into themselves" (p. 115), "swell" (p. 118). The extended and expansive metaphors, as well as the paradox, a favorite device of Browne's, as always, serve the function of emphasizing his views or of showing the complex and/or many-sided nature of an idea.

The metaphors of digressive moralizing, many of which have shorter metaphorical words and phrases within them, become an addendum to his main theme; that is, the descriptive letter. They could well have been

31 Browne's italics.
deleted, and the basic information about his patient's illness would not have suffered. Browne incorporates these digressions as personal reflections of his own moral views. The metaphors that become a part of these digressions are, as I have already indicated, decorative ornaments, some of which are trite ("rough Seas," "mansions of Glory," "Peace-offerings"). Yet even the Commonplace metaphor, when set within the framework of an extended figure where we are presented with an accumulation of images, has the total effect of the rising crescendo of a musical chord made up of a collection of individual notes, which, when used in unison, make a harmony of blending sounds. I do not, then, use the term "decorative" in a pejorative sense as does Cleanth Brooks, but rather feel that within this context, regarded as maxims, such imagery serves a useful, as well as an artistic, purpose.

II. HYDRIOTAPHIA or URNE-BURIALL

The general theme of Browne's Hydriotaphia, or Urne-Buriall, published in 1658, is well-known. The occasion of the work was the discovery in 1656 in a field located in old Walsingham of some forty or fifty urns by workmen. These urns contained, besides human bones, some "combs handsomely wrought" and "small brass instruments." In the same plot were coals showing it to have been a place where bodies were burned and buried. Browne's antiquarian interests were the

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32See supra, p. 50.

33Finch, A Doctor's Life, pp. 179-180.
motivating factor in this composition which began as a discussion of ancient burial practices. Early in the work, however, he abandons this scientific and practical approach to his subject and begins to engage in reflective considerations of the meaning of life and man's vain attempt to perpetuate his memory through monuments.\(^34\)

The images which I have gathered may be grouped under the following themes:

1. The Grave, Body Cremation, and Urns
2. Dying and Death
3. Ignorance versus Knowledge, and Vanity as a Form of Deficient Knowledge
4. Time and Perpetuity; Time and Oblivion

The Grave, Body Cremation, and Urns

The overall subject of this work having to do with death and the aftermath of death--cremation and burial--it is not surprising that Browne would have a number of images centering around these phenomena. The grave he sees as "the Subterranean World" (p. 135), the "Nations of the dead" (p. 165), the "mansions of the dead" (p. 158), "our habitations of the Land of Moles and Pismires" (p. 152).

\(^34\) Douglas Bush sees this work as "the last outcry of the dying Renaissance against devouring time" (English Literature in the Earlier Seventeenth Century, p. 337). Paul Elmer More (p. 176) says: "... these tongues of eloquence leap together like the flames bursting upward from a funeral pyre, and the grinning contradiction of the tomb is lost in 'the metaphysics of true belief.'" Finch (A Doctor's Life, p. 176) sees the last chapter as "the vanity of human wishes." And concerning the whole work he says: "The prospect of man's pitiful efforts to achieve immortality in monuments, despite the tiny span of his life in comparison to the vastness of eternity, communicates a feeling of insufficiency...But there is no feeling of despair in the essay."
Fire becomes "that devouring agent [which] leaves almost allwayes a morsell for the Earth, whereof all things are but a colonie; and which, if time permits, the mother Element will have in their primitive mass again" (p. 154). Some persons favored cremation as a means of disposing of the body while other races spurned it. Those who engaged in such practice cheated the worms and ants from mutilating the corpse; thus, they "heaped up large piles, more actively to waft them toward the Element [Fire], whereby they also declined a visible degeneration into worms" (p. 137). "Urnell enterments and burnt Reliques lye not in fear of worms, or to be heritage for Serpents" (p. 155). Furthermore, to be disintegrated by fire reduced the fear of desecration of the body by one's enemies, for "To be gnaw'd out of our graves, to have our souls made drinking-bowls, and our bones turned into Pipes, to delight and sport our Enemies, are Tragicall abominations, escaped in burning Burials" (p. 155). In fact, one sect, the Indian Brachmas, "seemed too great friends unto fire" and burned themselves alive, and thought it the noblest way to end their days. (p. 137).

However, the ancient Scythians, "who swore by winde and sword, that is, by life and death, were so farre from burning their bodies, that they declined all interrment, and made their graves in ayr: . . .Thereby declining visible corruption, and restoring the debts of their bodies" (p. 138). The Egyptians, who were afraid of fire as a devouring agent, developed the act of preserving the body in mummy. Such scruples
against fire, says Browne, were "imbibed" from them by Pythagoras, and thus "the Pythagorical Sect first waved the fiery solution" (p. 138). But those who retained the practice of cremation gradually learned the folly of great and expensive funeral pyres, and later permitted small flames to serve the same purpose. Thus they no longer effected "to burn like Sardanapalus," but the wisdom of funerall Laws found the folly of prodigall blazes, and reduced undoing fires unto the rule of sober obsequies, wherein few could be so mean as not to provide wood, pitch, and mourner, and an Urne" (p. 169). And, as Browne mystically notes, "Life is a pure flame, and we live by an invisible Sun within us." This being so, a small "fire" suffices for life, but the body, once dead, cannot be restored by any amount of heat emanating from the fire, and so "great flames seemed too little after death" (p. 169).

The urns, themselves, reminded Browne of the womb:

But the common form of the urns with necks was a proper figure, making our last bed like our first, nor much unlike the Urns of our Nativity, while we lay in the nether part of the Earth, and inward vault of our Microcosm.  

\[35]\text{Browne's italics. Sardanapalus was the king of Assyria who, when besieged by his enemies, and when he could not hold out any longer, collected all his treasures, wives, and concubines, and set fire to them, and to himself (Pande's note, p. 121).}

\[36]\text{I take this to be a complex metaphor, wherein Browne not only compares the urn with the womb, but the womb with the earth and regards it as a microcosm.}
Some urns were made of iron, others of brass, which, after exposure to air, began to spot and "betray their green entrails" (p. 150). Furthermore, Browne believed that these urns were accompanied to the grave by flowers and did not descend thus "naked" as they appeared (p. 150). In an aside on one occasion when Browne is discussing unexplored or little known parts of the earth, he speaks of "that great Antiquity America lay buried for thousands of years; . . . a large part of the earth is still in the Urne unto us" (p. 135).

The urn, Browne indicates on several occasions, is not necessarily a protection, for people have ways other than physical of desecrating the dead. Scylla, "that thought himself safe in his Urne, could not prevent revenging tongues, and stones thrown at his Monument" (p. 170). Even the man who provided for himself a golden urn placed above the earth "was not likely to finde the quiet of these bones" (p. 152), for plunderers, looking for riches, might seek into it. "No age," says Browne, "hath wanted such miners" (p. 152). Oddly enough, Browne does not condemn such grave robbers; rather he placed greater blame upon the vain man who would futilely carry treasures with him to the grave.

Gold once out of the earth is no more due unto it; what was unreasonably committed to the ground is reasonably resumed from it: Let Monuments and rich Fabricks, not Riches adorn mens ashes. The commerce of the living is not to be transferred unto the dead: It is no injustice to take that which none complains to lose, and no man is wronged where no man is possessor.

(p. 153)

37Browne's italics.
Images of Dying and Death

Though the idea of death is inherent throughout the work, over-casting it, like a huge shadow by the very nature of the subject itself, there are a few specific images to which I should like to call attention here. One of his most penetrating images becomes a kind of emblem representing God's infinity. This is the circle which Browne visualizes as enclosing the Greek letter of the alphabet--the theta, thus: \( \odot \). 38

This becomes for Browne the symbol of the mystery of man's existence, the crossing horizontal line touching at the two points representing birth and death (\( \mathcal{B} \square \)). Thus, he, says: "Circles and right lines limit and close all bodies, and the mortall right-lined circle must conclude and shut up all" (p. 166).

Death is "our last necessity" often brought on by "hoary hairs" (p. 105). Sometimes our souls are "snatched" from our bodies in violent death; at other times, after a prolonged illness, a man becomes a "languishing corps" (p. 164). Death is the "Lucina" of life, a birth into a new life, rather than a demise (p. 167). 39 The "long habit of living indisposeth us for dying; When Avarice makes us the sport of death. . ." (p. 165). Also in death we "lie down in darknesse, and

38 It is also the initial of the Greek word for death, and was used to denote the verdict of death in the Law-courts (Pande's note, p. 117).

39 Pande's note, p. 119: "Lucina in classical mythology is the moon-goddess and was invoked at the time of child-birth. Because after death our life in paradise begins, because we get a new life, death is the Lucina of life."
have our light in ashes,"\(^{40}\) (p. 168) and "the brother of death" \(\bar{\text{sleep}}\) haunts us with dying momento's (p. 168) or reminders of death. As a matter of fact, life itself is a kind of gradual dying, for the process of growth in the material body is really a development in the direction of maturation and decay. Therefore

If we begin to die when we live, and long life be but a prolongation of death, our life is a sad composition; We live with death, and die not in a moment. How many pulses made up the life of Methuselah,\(^{41}\) were work for Archimedes.\(^{42}\) (pp. 164-165)

The continuance of the soul after death is reflected in the images in which Browne sees "Ghosts. . .but Images and shadows of the soul, received in higher mansions, according to the ancient division of body, soul, and image or simulachrum\(^{43}\) of them both" (p. 162). Bodies will rest in the grave till Judgment Day at which time all graves will be opened up. Those graves which have at that time been newly made, "will be opened before they be quite closed, and Lazarus be no wonder" (p. 170). That is, the fact of Lazarus' return from the grave in three days will no longer be a source of wonder, for this act by large numbers will be a common phenomenon on the Day of Judgment. And "quick Resurrections will anticipate lasting Sepultures" (p. 170). Furthermore,

\(^{40}\)Browne's note: "According to the custome of the Jewes, who place a lighted wax-candie in a pot of ashes by the corps" (p. 168).

\(^{41}\) and \(^{42}\)Browne's italics. Archimedes, A Greek mathematician.

\(^{43}\)Browne's italics.
When many that feared to dye shall groane that they can dye but once, the dismall state is the second and living death; when life puts despair on the damned; when men shall wish the coverings of mountains, not Monuments, and annihilation shall be courted.

(p. 170)

The "second and living death," the state of damnation, will be everlasting and more terrible than the first, so much so that to be annihilated would be a welcomed relief for the damned.

Fear of death often results from the knowledge that one's life has left much to be desired. Thus, anticipated punishment makes a man want to prolong the arrival of the inevitable moment of mortal extinction. But, says Browne:

Happy are they, who deal so with men in this world, that they are not afraid to meet them in the next, who when they dye, make no commotion among the dead, and are not toucht with that poetical taunt of Isaiah. 44

(p. 170)

The ancient poets pictured their characters as having various reactions to the state of death. Charon, for example, "applauds" (p. 162) his condition among the dead. But it was said of Achilles, "that living contemner of death, that he had rather be a Plowmans servant than Emperour of the dead" (p. 162).

44Pande's note, p. 122: "All they shall speak and say unto thee! Art thou also become weak as we: Art thou become like unto us? Thy pomp is brought down to the grave, and the noise of thy voils; the worm is spread under thee. . . ."
Though Browne implies a disapproval of the fear of death, he also feels that one should have an appropriate respect for it and not regard the loss of life too lightly. Thus he shows no admiration for Christian martyrs who demonstrated a contempt for dying:

But the contempt of death from corporall animosity promoteth not our felicity. They may sit in the Orchestra and noblest Seats in Heaven, who have held up shaking hands in the fire, and humanly contended for glory.

(p. 163)

Another point that Browne makes is that too often antiquity displayed little or no humanitarian feeling for others condemned to death; thus "it [antiquity] held too light thoughts from Objects of mortality... and men could sit with quiet stomachs45 while hanging was plaied before them" (p. 151).

Death, however, the most momentous and certainly the one final phenomenon in human existence, has also been accompanied with proper amounts of curiosity. The manner in which prominent persons from antiquity left the earth has thus been of great interest to people. However, Gentile inscriptions (on the tombs) seldom describe the manner of death. Therefore biographers have been forced to record the sometimes several co-existing rumours concerning this fact. And so, Browne tells us, there is "scarce any Philosopher but dies twice or three

45 Without feelings of disgust.
Nor almost any life without two or three deaths in Plutarch (p. 152).

And finally, Browne notes that monuments of the dead have often served as fitting warnings and reminders to the living that such is the fate of all. The implication is that such reminders should induce us to maintain humility as homage to this human fact and should exhort us to virtuous living. An example may be seen in the ancient Roman practice of burial which was

... by high ways, whereby their Monuments were under eye: memorials to themselves, and memento's of mortality unto living passengers;...  

(p. 155)

In fact, the custom of admitting the bones of pious men and martyrs within the church walls, one that in succeeding ages crept into promiscuous practice, was due to such remains acting as the "sensible Rhetorick of the dead, to exemplarity of good life" (p. 155).

Ignorance versus Knowledge, and Vanity as a Form of Deficient Knowledge

Classification of images can never be a rigid process, and a reexamination of any given set of images could easily result in their being listed in different categories. Those which I am now about to

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46 Browne's italics. Also, Pande's note, p. 103: "A writer who lived in the 3rd century A.D. and who wrote upon the lives of Philosophers. He gives various accounts of the deaths of Philosophers."

47 and 48 Browne's italics.
examine could well have been placed under such groupings as "Death," or "Immortality," or "Religious Beliefs." I am rather choosing the phrase "Ignorance versus Knowledge," thereby unifying them under a theme which is implicit not only in this small group, but in the work as a whole. For the work suggests that it is ignorance and vanity which reduce man's existence to the formula of human frailties, and make him feel that his continuance is assured in monuments and relics. It is also the lack of any tangible knowledge of what lies beyond the grave that has resulted in conjectures about the future life and in ethnic customs of burial practices. Thus we find Browne saying:

The particulars of future beings must needs be dark unto ancient Theories, which Christian Philosophy yet determines but in a Cloud of opinions. A Dialogue between two Infants in the womb concerning the state of this world, might handsomely illustrate our ignorance of the next, whereof methinks we yet discourse in Platoes\textsuperscript{49} denne, and are but Embryon\textsuperscript{50} Philosophers.

(p. 162)

Poets have had their share in imaginative conjectures about the other life. "Pythagoras escapes in the fabulous hell of Dante\textsuperscript{51} among that swarm of Philosophers, wherein whilst we meet with Plato\textsuperscript{52} and Socrates,\textsuperscript{53} Cato\textsuperscript{54} is to be found in no lower place than Purgatory" (p. 162).

Also, the ancient Egyptians developed a means of preserving bodies, "continuing . . . the return of their souls. But all was vanity, feeding the winde, and folly" (p. 168).

\textsuperscript{49 to 54}Browne's italics. "Platoes denne"--the reference, of course, is to Plato's famous allegory of the cave in The Republic.
Though our lack of knowledge of the future life reveals the limitations of our finite minds, to deny any future existence—to profess atheism—is an even more demonstrable form of ignorance. For, says Browne:

*It is the heaviest stone that melancholy can throw at a man, to tell him he is at the end of his nature; or that there is no further state to come, unto which this seems progressional and otherwise made in vain.*

(p. 163)

... unsatisfied Considerations would quarrell the justice of their constitutions, and rest content that Adam had fallen lower....

(pp. 163-164)

If we could be sure of the happiness of the next world, it would be "a martyrdom to live" (p. 162). But for the atheist, "unto such as consider none hereafter, it must be more than death to dye, which makes us amazed at those audacities, that durst be nothing, and return into their chaos again" (p. 162). Were men constituted like lower animals who have no comprehension of their own natures, they would not be disturbed by such considerations of life and death. So, if they were "framed below the circumference of these hopes of another life, the wisdom of God hath necessitated their Contentment: But the superiour ingredient and obscured part of our selves tell us we are more than our present selves;..." (p. 164).

Men have gone to various extremes in their suppositions about this mysterious future. The atheist represents one extreme. But at the other pole are those who, "rather than be lost in the uncomfortable
night of nothing, were content to recede into the common being, and make one particle of the publick soul of all things, which was to return into their unknown and divine Originall again" (p. 168).\textsuperscript{55} And an example of mystic egotism may be seen in "Pious spirits who passed their dayes in raptures of futurity . . ." (p. 170). Such persons

\ldots made little more of this world than the world that was before it, while they lay obscure in the Chaos of pre-ordination, and night of their fore-beings. And if any have been so happy as truly to understand Christian annihilation, . . .\textsuperscript{56} the glory of the world is surely over, and the earth ashes unto them.\textsuperscript{56} (p. 170)

But what is even further afield than the above views—those of denial of immortality, anticipations of joining the "publick soul," or the assurance of one's pre-ordained salvation—is that of the man who, like Job, could wish he had never been born into this life. So to "unwish" oneself, to be "content to be nothing, or never to have been, which was beyond the male\textsuperscript{57} content of Job,\textsuperscript{58} who cursed not the day of his life, but his Nativity," is to be

\begin{itemize}
\item \textsuperscript{55}Browne's reference to the Platonic doctrine of idealism.
\item \textsuperscript{56}Here Browne uses a series of other terms of mysticism: "extasis, evolution, liquefaction, transformation, the kisse of the Spouse, gustation of God, and ingression into the divine shadow" (p. 170).
\item \textsuperscript{57} and \textsuperscript{58}Browne's italics.
\end{itemize}
Content to have so far been, as to have a Title to future being; Although he had lived here but in an hidden state of life, and as it were an abortion.59

(p. 165)

Leaving the subject of man's ideas about a future existence, we turn to another area of faulty knowledge, that is his religious beliefs. "Men have lost their reason in nothing so much as their religion," says Browne, "wherein stones and clouts make martyrs. . ." (p. 158). In older rites of cremation, for example, they engaged in many symbolic practices. In addition, "They kindled not fire in their houses for some dayes after, . . . a strict memoriall of the late afflicted fire. And mourning without hope, they had a happy fraud against excessive lamentation, by a common opinion that deep sorrows disturbed their ghosts" (p. 159). In addition, they made use of music to excite or quiet the affections of their friends, according to different harmonies.

But the secret and symbolical hint was the harmonical nature of the soul; which delivered from the body, went again to enjoy the primitive harmony of heaven, from whence it first descended. . . .

(p. 159)

Perhaps the supreme example of man's circumscribed intellect is his personal vanity. It is his faculty for self-glorification that

59I interpret the above passage as follows: Job wished he had never been born, that is, that he had never left that other world in which his soul existed. To have been given a material body constituted his "male content," and to have been wrenched loose from that ideal world and placed in this one was thus a kind of "abortion."
causes him to solemnize "Nativities and Deaths with equal lustre, nor ommitting Ceremonies of bravery in the infamy of his nature." Thus "man is a Noble Animal, splendid in ashes, and pompous in the grave" (p. 169). And so it is

Vain ashes, which in the oblivion of names, persons, times, and sexes, have found unto themselves a fruitlesse continuation, and only arise unto late posterity, Emblems of mortall vanities; Antidotes against pride, vainglory, and madding vices.

(p. 165)

Time and Perpetuity; Time and Oblivion

The antiquity of the urns which initiated Browne's composition naturally aroused reflections concerning time itself. The irony in a situation wherein man vainly endeavors to perpetuate himself in the memory of his fellowmen, and the shortness of human memory, which all too easily eradicates the past, interested Browne. Thus the terms "diuturnity," Browne's expression for "everlastingness," and "oblivion" frequently creep into his vocabulary. Likewise, images arising from such concepts are numerous, particularly in his final chapter where he becomes most poetic and most eloquent. My discussion of these images will fall under three groups: (1) those which simply make arbitrary observations about time, (2) those implying the futility in attempts to perpetuate one's memory or to insure "diuturnity," and (3) those emphasizing the concepts of oblivion.
Time, Browne notes, has the disturbing faculty of being made up of small units, implying that these have a way of accumulating almost imperceptibly:

Our days become considerable like petty sums by minute accumulations; where numerous fractions make up but small round numbers; and our days of a span long make not one little finger.

(p. 165)

Every houre addes unto that current Arithmetique, which scarce stands one moment.

(p. 167)

He wonders about the ashes and bones found in the Walsingham urns, their lack of identity which has been obscured by time, and says that they are "wrapt up in the bundle of time, . . . fall into indistinction, and make but one blot with Infants" (p. 164). In this figure Browne pictures time as carrying a bundle in which things that are past are tied up. Even if the proprietors of the bones fell "by long and aged decay," the memory of them now is not one span longer than if they had died in infancy. But time, which "antiquates Antiquities" and had "an art to make dust of all things," has yet spared these "minor Monuments" (bones) (p. 164).

In another figure Browne, who, like many of his contemporaries, thought the world might be nearing its end, expressed the view that "The night of time far surpasseth the day, and who knows when was the AEquinox?" (p. 167). The age of the world, in other words, was already
past its mid-point; it was in "the setting part of time" (p. 166).

On another occasion, he sees time as a relative thing, certain conditions of life often making time appear long or short:

... many are too early old and before the date of age. Adversity stretcheth our dayes, misery makes Alcmenas nights, and time hath no wings unto it.

(p. 165)

As we turn to Browne's discussion of time and perpetuity, we note that the opening lines in chapter five set the tone for this theme. Referring again specifically to the urns under consideration, he says:

Now since these dead bones have already out-lasted the living ones of Methuselah, and quietly rested under the drums and trampleings of three conquests, What Prince can promise such diuurnity unto his Reliques... (p. 164)

To be unreasonably concerned for the "diuurnity" seems "vanity almost out of date, and superanuated piece of folly. We cannot hope to live so long in our names as some have done in their persons, one face of Janus holds no proportion unto the other" (p. 166). Furthermore,

60 I.e. long nights. Alcmenas bore an illegitimate son, Hercules, to Jupiter.

61 Browne's italics of "Methuselah," a figure frequently used by him to denote old age or long length of time. Methuselah was held to have lived 969 years.


63 Pande's note, p. 117: Janus, the double-faced god: when we compare the past of the world with the future, they will be found disproportionate.
we should be particularly reminded of the shortness of our own lives, since "our longest Sunne sets at right descensions, and makes but winter arches..." (pp. 167-168). By the same ratio, man's memory is as short as the span of his days, and "time that grows old itself, bids us hope no long duration: Diurnity is a dream and folly of expectation" (p. 168). Look, for example, at the Egyptian mummies, intended to be monuments of time by vain expectations. Yet even what "time hath spared" of the relics, "avarice now consumeth," for it has now become a practice to use these remains for medicinal purposes. Thus, "Mummie is become Merchandise, Miszram cures wounds, and Pharoah is sold for balsams" (p. 168).

At another time, Browne, using the term "mummy" to represent longevity, reminds us that "we cannot expect such Mummies unto our memories, when ambition may fear the Phrophecy of Elias, and Charles the fifth can never hope to live within two Metusela's of Hector" (p. 166).

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64 The sun in winter traces out only a small arch.
65 Hebrew word for "Egypt" (Pande's note, p. 120).
66 A preparation from the mummies was used as a medicine for many centuries. Up to early 18th century it remained a part of the London Pharmacopoeia. The preparation was considered to be good for gout. (Pande's note, p. 120).
67 to 70 Browne's italics. Pande (p. 117) supplies a very good explanation of this passage which I will include here: According to Elias the world may last only a little more than 300 years (from the seventeenth century). Hector was famous from 1000 B.C. to 1500 A.D. (date of the birth of Charles). Now, obviously Charles can hope to be famous for a maximum period of 500 years, whereas Hector's fame has lasted for 2500 years already, which is longer than Methuselah's two lives, i.e. 969 x 2 = 1938 years.
As a matter of fact, if there is to be anything like diuturnity in the memory of man, it must come through good works and noble deeds. To subsist otherwise would hardly be worth the memory:

Who cares to subsist like Hippocrates, Patients or Achilles horses in Homer, under naked nominations, without deserts and noble acts, which are the balsame of our memories the Entelechia and soul of our subsistences?

(p. 167)

"The man of God lives longer without a Tomb than any by one, invisibly interred by Angels..." (p. 169). "Without the favour of the everlasting Register the first man had been as unknown as the last, and Methuselahs long life had been his only Chronicle" (p. 167). And so we must remember this:

Pyramids, Arches, Obelisks, were but the irregularities of vainglory, and wilde enormities of ancient magnanimity. But the most magnanimous resolution rests in the Christian Religion, which trampleth upon pride, and sits on the neck of ambition, humbly persuing that infallible perpetuity, unto which all others must diminish their diameters, and be poorly seen in the Angles of contingency.

(p. 170)

In his final majestic paragraph, Browne once more emphasizes the futility of earthly monuments and the baseness of man's vanity in taking

71 to 74 Browne's italics.
75 The Bible
76 Browne's italics.
77 A very small angle made by the circumference of a circle and its tangent. As compared to everlasting life, every other attempt at everlasting fame is as small as the angle of contingency.
such means to satisfy his pride. It does not matter if a man's material remains are buried in a soil wherein they are rapidly consumed or whether his corpse shares a home with worms and moles. We should never be unmindful of that which is of true value—the continuance of the soul in an eternal and heavenly home.

To subsist in lasting Monument, to live in their productions, to exist in their names, and praedicaments of Chymera's was large satisfaction unto old expectations, and made one part of their Elysiums. But all this is nothing in the metaphysicks of true belief. To live indeed is to be again our selves, which being not only an hope but an evidence in noble beleevers. 'Tis all one to lye in St. Innocents Churchyard, as in the Sands of Egypt: Ready to be any thing, in the extasie of being ever, and as content with six foot as the Moles of Adrianus.79

(p. 171)

With this final note Browne leaves us with his expression of the vanity of monuments, the futility of wishing for earthly immortality, for, he says: "There is nothing strictly immortall, but immortality" (p. 169).

The next group of images in reality continues the theme of "Time and Perpetuity," for it is again Browne's demonstration of man's vanity in wanting to perpetuate his memory through earthly monuments; and it is his reemphasis of the irony in the fact that the human faculty of retention is particularly short. Thus, attempts to erect everlasting

78 Browne's italics.

79 Browne's note: "A stately Mausoleum or sepulchral pyle built by Adrianum in Rome, where now standeth the castle of St. Angelo" (p. 171).
monuments are not only vain, but futile.

An especially effective expression of this view is stated in this figure: "Oblivion is not to be hired: The quarter part must be content to be as though they had not been, to be found in the Register of God, not in the record of man" (p. 167). And again:

There is no antidote against the Opium of time, which temporarily considereth all things; Our Fathers finde their graves in our short memories, and sadly tell us how we may be buried in our Survivors. Grave-stones tell truth scarce fourty years. Generations passe while some trees stand and old Families last not three Oaks.

(p. 166)

It does not matter whether a persons deserves to be remembered or not, for

... the iniquity of oblivion blindly scattereth her poppy, and deals with the memory of men without distinction to merit of perpetuity.

(p. 167)

Men therefore should not hope to be remembered on earth. And sometime they flatter themselves that they will be remembered in Heaven:

In vain do individuals hope for Immortality or any patent from oblivion, in preservations below the Moon: Men have been deceived even in their flatteries above the Sun. 81

80 Browne's note: "Old ones being taken up, and other bodies laid under them." (p. 166).

81 "above the Sun"--this phrase could also be interpreted as referring to the practice of men, thinking to win everlasting fame, having named heavenly bodies after themselves (see Pande's note, p. 120), for Browne goes on to say: "The various cosmography of that part /i.e. heaven/ hath already varied the names of contrived constellations; Nimrod is lost in Orion, and Osyrig in the dogge-starre." (p. 168).
and studied conceits to perpetuate their names in heaven. (p. 168)

However, it is not necessary to limit our discussion to the extension of time between antiquity and the present when referring to the retreat into oblivion. For even within the span of a single life, memory can fade. "Darkness and light divide the course of time, and oblivion shares with memory a great part even of our living beings, .." (p. 168). Shortness of memory becomes a desirable thing and is a kind of self-protective measure, enabling us to forget past miseries and afflictions:

To be ignorant of evils to come, and forgetful of evils past, is a merciful provision in nature, whereby we digest the mixture of our few and evil days, and our delivered senses not relapsing into cutting remembrances, our sorrows are not kept raw by the edge of repetitions. (p. 168)

Thus forgetfulness is a merciful relief, because we cannot, like Niobe, be transformed into rock to get away from our sorrows, for to "weep into stone are fables. Afflictions induce callosities, miseries are slippery, or fall like snow upon us, which notwithstanding is no unhappy stupidity" (p. 168).

One final image which I will note becomes a kind of summation of Browne's view. To expect, then, to arrive at the happy level of becoming a unique entity--of becoming an immortal relic of human achievement--belongs to only a few, for herein "... the boldest
Expectants have found unhappy frustration; and to hold long subsistences seems but a *scape in oblivion* (p. 169).

**Summary and Conclusion**

As I have noted on a previous occasion, one function of imagery is to help get something said. This has been a primary function in *Urne-Buriall*. For Browne has been concerned in this work with the problem of defining an attitude—his own—toward his subject and of setting forth a point of view which transcends the factual and emerges into the philosophical and reflective. His major theme, of course, as has been repeatedly pointed out in this analysis, is that of death, decay, and the futility of man's attempts to preserve his memory. There is a tone of melancholy as Browne reflects upon such pitiful endeavors to achieve the impossible. There is almost an impatience that one should have to be reminded of the obvious. Our mortal remains are perishable, and, like any other organic material, have a common solution. Therefore, to glorify the body is foolish vanity. To emphasize his attitude and to reinforce his views on this theme, Browne uses images that underscore such a fact: "as content with six foot as the Moles of Adrianus," "visible degeneration into worms," "gnaw'd out of our graves," "morsell for the Earth," "pompous in the grave."

To emphasize the dichotomy between the flesh and the spirit, between the unimportant and the important, he reminds us that life—

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82 See *supra*, p. 49.
the living spirit—is a "pure flame." This image is particularly
well-chosen when we remember that the essay, after all, was inspired
by the examination of the remnants of fire.

Browne's attitude toward death in the work is not different from
that disclosed in the two previous works discussed. Death is inevi-
table, should be met with stoical calm, and should be regarded merely as
a progression to another and better "life." Characteristically his
images treat the subject of death somewhat sardonically; and suggests
that there is some truth in the observation that Browne is a "mystic
with a sense of humour." Thus we see such images as "hoary hairs"
leading to the grave, avarice is the "sport of death," a person should
"make no commotion among the dead" (as if he could), and the actually
biological, yet deeply philosophical, point of view that life itself
is a process of decay and "we begin to die when we live."

When we reexamine the theme of Ignorance versus Knowledge, we
note that Browne emphasizes this area of discussion with images that
play upon night and shadows, thus making us feel (rather than ration-
ally discover) an embracing image which Browne never actually uses,
but strongly implies: that ignorance itself is a kind of shadow of
the mind and night is man's still unexplored cosmos of human knowledge.
Thus the following recurring image may be noted: "uncomfortable night

\[83\] Stephen, p. 294, "He is a mystic with a sense of humour, or
rather his habitual mood is determined by an attraction towards the
two opposite poles of humour and mysticism. . . ."
of nothing," "night of their for-beings," "shadows of the soul,"
"the night of time far surpasseth the day," "Alcmenas night," "Dark-
ness and light divide the course of time," "return into their chaos
again." 84

Images of time, perpetuity, and oblivion, all, in one way or
another, serve a common function: that of supporting the overall theme
of the work--antiquity and the present are but a blot in the larger
concept of eternity and unending time. So we find such figures as
"Mummies unto our memories," "Oblivion is not to be hired," "our
Fathers find their graves in our short memories," "old Families last
not three Oaks," no man can hope for any "patent from oblivion," and
his several references to Methuselah which becomes for Browne a symbol
of time itself.

That the fifth chapter of Urne-Buriall has been so universally
acclaimed as a high level in Browne's poetic vision is a point well-
taken. It is here that his images become fullest, richest, and truly
magnificent in sending forth his ideas. Almost every line is a
metaphor. And, unlike the accumulation of metaphors found in the
latter portion of A Letter, which are units and entities in themselves,
the concluding pages of Urne-Buriall display an integration of images
which fuse and blend like the intricate network of a well-laid pattern.
I can thus quite agree with Jeremiah Finch when he says of the work

84Strictly speaking, of course, these selection of images listed
here are taken not just from my area entitled "Ignorance versus Knowledge,"
but from other areas as well. But I am taking the liberty of reclassifying
them here in my conclusion.
that its force "lies in its solemn reflections and its magnificence of imagery..." 85

III. THE GARDEN OF CYRUS, or THE QUINCUNX

Jeremiah Finch has noted that while Cromwell was summoning his last Parliament in 1658 and Milton was still in his secretaryship and beginning Paradise Lost, Browne was in Norwich writing notes upon a curious pattern he had observed in the structure of plants and flowers: The Quincunx or The Garden of Cyrus. 86 That he should be writing on such a subject is not entirely unique, for

In time of war or peace, tumult or tranquillity, Englishmen have cherished Gardens and during the years of the Cromwellian regime many men, awaiting the end of a government they opposed and a doctrine they detested, were quietly engaged in "innocent, pure, and useful diversions," as John Evelyn put it, and communicating to one another the results of experiments with seeding, grafting, and orchard arrangements. 87 The Garden of Cyrus was published in the same volume with Hydriotaphia. While an earlier critic regarded it as a work which "emphasizes the defects of Browne's literary good qualities," 88 more

85 A Doctor's Life, p. 182.
86 "Browne and the Quincunx," Studies in Philology, XXXVII (1940), 274.
87 Finch, Sir Thomas Browne: A Doctor's Life of Science and Faith, pp. 185-186.
88 Walter Pater, p. 140: "...though it ends...with a passage of wonderful felicity, ...[it] emphasizes the defects of Browne's literary good qualities. His chimeric fancy carries him here into a kind of frivolousness, as if he felt almost too safe with his public; and were himself not quite serious, or dealing fairly with it; and with a writer such as Browne levity must of necessity be a little ponderous."
modern scholars have regarded it as a thematic link with *Hydriotaphia*.  

What starts out as a prosaic treatise on agriculture becomes in later chapters a prose poem on the mystic qualities of the quincunx. Classification of such a work is somewhat difficult, because seen entirely on the literal level, it becomes a fantastic network of detail made to fit a pre-conceived idea, that is, everything in existence follows a grouping of five. Thus to the literal and unimaginative mind Browne would appear to be a misguided scientist. Yet, if one wishes to exercise his "willing suspension of belief" and regard the work as

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89 See: F. L. Huntley, "Sir Thomas Browne: The Relationship of *Urn Burial* and *The Garden of Cyrus*," *Studies in Philology*, LIII (1956), 204-219. Also in *Sir Thomas Browne, A Biographical and Critical Study*, pp. 209-210, he notes: "The two essays form a Platonic dichotomy: the two parts are opposed yet conjoined with a rising from the lower or elemental *Urn Burial* (death) to the higher and celestial *Garden of Cyrus*, the "numerical character" of reality (life). Huntley sees a deliberate opposition in subject matter as follows: death--life, body--soul, passions--reason, accident--design, substance--form, time--space. "Together and only together they become a subject. . . ." "Together these two concepts delineate the character of God, in that time is an image of His Eternity, whereas number and geometrical figures in space are a key to his Wisdom." And again, (p. 212): *The Garden* is a volume of exact knowledge, and the first four chapters of *Urn Burial* a tissue of doubt. Also (p. 221) *Urn Burial* is night: "...we lie down in darkness, and have our light in ashes," while *The Garden* is "shooting rayes" and "luminaries." The urns are chaos; the quincunx, design.

In the same vein, Peter Green, p. 22, notes: "The two works are interlinked by a dualistic pattern of opposed symbols--death and life, body and soul, substance and form, accident and design, time and space, darkness and light, earth and heaven. They can no more be separated than the voices of a fugue: taken together they form one of the deepest, most complex, most symbolically pregnant statements ever composed on the great double theme of mortality and eternity."

90 "...he wanders off into mazes of speculation where the prosaic origins of his theme in two treatises on agriculture are completely forgotten" (Finch, *A Doctor's Life*, p. 188)
an elaborate conceit, a prose poem, the metaphorical level becomes a dominant attraction. Thus viewed, every item in *The Garden* becomes part of a gigantic metaphor. The emphasis is upon order, design, and the divine wisdom of God in the creation of this design. Regarded in this light, the theme is consistent with one of those which we have examined in *Religio Medici*.

The central image in the work, the quincunx, produces several geometric figures: the circle, the square, the rectangle, the rhombus, and the triangle—all of which are visualized as enclosing the figure X. In his first chapter he lists ancient gardens and discusses their arrangements. One of these gardens belonged to Cyrus the Elder, a Persian prince, "author" of the hanging Gardens of Babylon and "a splendid and regular planter," who arranged his garden in the quincunx (p. 180). This arrangement was one in which five trees were set together,

owing this name not only unto the Quintuple number of Trees, but the figure declaring that number; which being doubled at the angle, makes up the Letter X, that is the Emphaticall decussation or fundamentall figure.91

(p. 181)

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91 Thus the geometrical figures emerge from the quincunx as follows:

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 X  X  X  X  X
 .  .  .  .  .
 .  .  .  .  .
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 .  .  .  .  .
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Quincuncial Arrangement of Gardens (Keynes, I,178)
Rhombus and decussation, Browne feels, embrace not just nature, but all phenomena, both physical and spiritual. The rhombus, he says, may be viewed "with several commodities, mysteries, parallelisms, and resemblances, both in Art and Nature, \( \text{and one} \) shall easily discern the elegance of this order" (p. 183). Browne's intention of making this link may be seen as early as the first chapter which, though it starts out with his discussion of many ancient gardens following the order of decussation, it closes with this observation: Even "in Paradise itself, the tree of Knowledge was placed in the middle of the Garden \( \text{where} \) ... there wanted not a centre and rule of decussion" (p. 185).

In the succeeding chapters Browne's discussion progresses as follows: (1) the quincunx in art or man-made objects, (2) the quincunx in seminal nature, (3) the quincunx in vision, sound, intellect, spirit, and soul, and (4) the quincunx in religion. He gives literally hundreds of examples to bear out his point, all of which are logically and convincingly set forth if we view this work within the realm of the imaginative and the mystical. Viewed outside this framework, one does not find a large assortment of metaphorical images. That is, regarded as a literal scientific treatise, with a few exceptions the imagery becomes almost entirely visual rather than metaphorical. There are, of course a few unforgettable passages which are reminiscent of the imagery in *Religio Medici* and the final chapter of *Urne-Buriall*, and they represent the best in his imaginative poetic expression. Most of the others are one-word or phrasal images, used incidentally and without poetic effect. The number of such images, however, are so
few when regarding the work as a whole, that I cannot honestly say that they influence his style significantly. Thus, I will not attempt to treat this work as I have the three preceding ones; that is, according to secondary themes.

My approach to analyzing Browne's imagery here, then, will be as follows: first I will list the metaphorical images as they appear in the work, and comment only upon those few which I feel truly measure up to Browne's strength as a prose stylist. Secondly, I should like briefly to list some of the instances of the quincunx, showing the progression of Browne's conception from the physical to the mystical, remembering that I justify such inclusions solely on the basis of regarding the total work, as I have noted, as an elaborate conceit.

Metaphorical Images

Chapter I

"Nebuchodonosor" found circumscription to the eye of his ambition . . ." (p. 180).
". . . disposing his trees like his armies in regular ordination. . ." (p. 181).
". . . many of the Ancients do poorly live in the single name of Vegetables. . ." (p. 181).

Chapter II (no images)

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Browne's italics.
Chapter III

"And how the needle of nature delighteth to work, even in low and doubtful vegetations" (p. 193).

"Houses of Pismires"; "edificial Palaces of Bees"; "sexangular house of the bee" (p. 202).

"... those cottonary and woolly pillows, which sometimes we meet with fastened unto Leaves, there is included an elegant Net-work Texture, out of which come many small Flies" (p. 203).

"... do neatly declare how nature Geometrizeth, and observeth order in all things" (p. 203).

"... such a naturall Net is the scaly covering of Fishes..." (p. 204).

"Studious Observators may discover more analogies in the orderly book of nature, and cannot escape the Elegancy of her hand in other correspondencies" (p. 206).

"Right lines and circles make out the bulk of plants..." (p. 207).

"And cannot overlook the orderly hand of nature..." (p. 207).

Chapter IV

"Some plants commend the exposure of these orders unto the Western gales, as the most generative and fructifying breath of heaven" (p. 212).

"Why plants so greedy of water so little regard oyl?" (p. 213).

"... in Plants of divided leaves above, nature often beginneth circularly in the singular plant of Ivy she exerciseth a contrary Geometry, and beginning with angular leaves below, rounds them in the upper branches" (p. 216).

"What large water-drinkers some Plants are..." (p. 217).

"And therefore providence hath arched and paved the great house of the world, with colours of mediocrity, that is, blew and green..." (p. 217).

"... and Asarum after a years space, and once casting its leaves in water, in the second leaves hath handsomely performed its vomiting operation" (p. 217).

93 Browne's italics.
Chapter V

"... the whole volume of nature; affording delightful truths, confirmable by sense and ocular Observation, which seems to me the surest path, to trace the Labyrinth of Truth" (p. 226).

Additional metaphorical passages, Chapters IV and V

As we move near the close of the essay in the latter part of chapter four and into chapter five, we note a shift to another level of understanding. It is when Browne approaches the intangible sources of meaning that his true power in metaphorical imagery stands out. One of the recurring images in the works thus far discussed is the light-shadow figure, nowhere better expressed than in the following:

Light that makes things seen, makes some things invisible; were it nor for darknesse and the shadow of the earth, the noblest part of the Creation had remained unseen... The greatest mystery of Religion is expressed by adumbration, and in the noblest part of Jewish Types, we finde the Cherubims shadowing the Mercy-seat: Life it self is but the shadow of death, and souls departed but the shadows of the living: all things fall under this name. The Sunne itself is but the dark simulachrum and light but the shadow of God.

(p. 218)

Nearing the close of his discussion, Browne reminds us that it is now night and that he must stop: "The Quincunx of Heaven runs low, and 'tis time to close the five ports of knowledge." For he

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94Browne's italics.

95Probably more metaphorical than literal, "night" here meaning the "end" or "close" of something. Notice how he sustains this figure in the lines following.

96Browne's note: "Hyades near the Horizon about midnight at that time." Hyades, another of Browne's quincunxes, has the shape of a V.
does not want to continue his discourse until he drops off to sleep ("We are unwilling to spin out our waking thought into the phantasmes of sleep") because then his dreams would make "Cables of Cobwebbes and Wildnesses of handsome Groves" (p. 226).

Nor will the sweetest delight of Gardens afford much comfort in sleep; wherein the dulness of that sense shakes hands with delectable odours; and though in the Bed of Cleopatra, can hardly with any delight raise up the ghost of a Rose.\(^7\)

(p. 226)

In fact, to attempt to perform the functions which are appropriate for daytime hours would be in defiance of divine order and design. For the light was meant to illumine our waking activities, while night was meant to provide shade for rest:

Night which Pagan Theology could make the daughter of Chaos,\(^8\) affords no advantage to the description of order. .. . . All things began in order, so shall they end, and so shall they begin again; according to the ordainer of order and mysticall Mathematics of the City of Heaven.

(p. 226)

And finally, he indicates his own preference for enjoying the comforts of sleep, for

Though Somnus\(^9\) in Homer\(^10\) be sent to rowse up Agamemnon, I finde no such effects in the drowsy approaches of sleep. To keep our eyes open longer were but to act our Antipodes.

(p. 226)

\(^{97}\) I.e. while asleep his senses would be so dulled that though he were slumbering in the perfumed bed of Cleopatra, he could not detect the odor even of a rose.

\(^{98}, {99}\) and \(^{100}\) Browne's italics.

\(^{101}\) Antipodes - Browne's italics. Also, to attempt to remain awake at a time intended for sleep would be to endeavor to perform the functions of both day and night, a physical impossibility and as diametrically opposed as the poles of the earth.
The metaphorical intention of the words "Sleep" and "night" are unmistakable in the following passage in which Browne implies the "sleep of death":

But who can be drowsie at that howr which freed us from everlasting sleep? or have slumbering thoughts at that time, when sleep it self must end, and as some conjecture all shall awake again?

(p. 226)

The Quincunx

Quincunx in Art

"Nor was this only a form of practice in Plantations, but found imitation from high Antiquity, in sundry artificial contrivances and manuall operations" (p. 185).

Examples: (pp. 185-191)

square stones in walls of Roman and Gothic buildings

pavements of the ancients

bricks and stone arranged in this order:

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  _ _ _
  _ _ _
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seated positions--"cross-legged, as shown in gods and goddesses drawn in medalls and medallions"

networks and nets of antiquity--"little different in the form from ours at present"

jewelleries and lapidaries--who "cut their gemms pyramidally, or by. . . triangles"

"Perspective pictures, in their Base, Horison, and lines of distances, cannot escape these Rhomboidall decussions"
"Sculptors in their strongest shadows, after this order do draw their double Hatches"

chessboards

physicians in operations

mechanics--their "forcipall Organs, and Instruments of Incision"

The Roman Batalia

Labyrinth of Crete -- "Built upon a long quadrate containing five large squares, communicating by right inflections, terminating in the centre of the middle square, and lodging of the Minotaur"

Quincunx in Seminal Nature

"Now although this elegant ordination of vegetables hath found coincidence in sundry works of Art, yet it is not also destitute of natural examples, and though overlooked by all, was elegantly observable in several works of nature" (p. 192).

Examples: (pp. 192-206)

flowers and plants

many round stalk plants--leaves set in "Quintuple ordination"

cells made by flies and insects

"peculiar and remarkable tayl of the Bever, wherein scaly particles are disposed somewhat after this order"

in the skin of man, "in habits of neat texture and therefore not unaptly compared unto a net"

102 All underlined words in quotations from here to the end of the chapter are Browne's italics.
"This Reticulate or net-work was also considerable in the inward parts of man . . . in the netty fibres of the veins and vessels of life; wherein according to common Anatomy the right and transverse fibres are decussated by the oblique fibres; and so must frame a Reticulate and Quincunciall Figure by their Obligations . . . ."

lungs of fish

"the whole body of man . . . the extension of arms and legges, doth make out a square. . . ."

in locomotion of animals--

". . . The incession of locall motion of animals is made with analogy unto this figure, with decussative diametralls, Quincuncial Lines and angles. For to omit the enquiry how Butterflies and breezes move their four wings, how birds and fishes in ayre move by joynct stroaks of opposite wings and Finnes, and how salient animals in jumping forward seem to arise and fall upon a long square, so in their motion they make a Rhomboides; their common progression being performed Diametrically, by decussion and cross advancement of their legges. . . . The Snake which moveth circularly makes his spires in like order, the convex and concave spirals answering each other at alternate distances; In the motion of man the armes and legges observe this thwarting position, but the legges alone do move Quincuncially by single angles with some resemblance of a V measured by successive advancement from each foot, and the angle of indenture great or lesse, according to the extent or brevity of the stride."

Quincunx in Vision

". . . all things are seen Quincuncially; For at the eye the Pyramidal rayes from the object, receive a decussion, and so strike a second base upon the Retina or hinder coat, the proper organ of Vision; wherein the pictures from objects are represented, answerable to the paper, or wall in the dark chamber. . . . For making the angle of incidence equal to that of reflexion, the visual raye returneth Quincunxially, and after the form of a V, and the line of reflexion being continued unto the place of vision, there ariseth a semi-decussion, which makes the object seen in a perpendicula unto it self, and as farre below the reflectent, as it is from it above; observable in the Sun and Moon beheld in water" (p. 219).
Quincunx in Sound

"And this is also the law of reflexion in moved bodies and sounds, which though nor made by decussation, observe the rule of equality between incidence and reflexion; whereby whispering places are framed by Elliptical arches laid sidewise; where the voice being delivered at the focus of one extremity, observing an equality unto the angle of incidence, it will reflect unto the focus of the other end, and so escape the ears of the standers in the middle.

"A like rule is observed in the reflexion of the vocall and sonorous line in Echoes, which cannot therefore be heard in all stations. But happening in woody plantations, by waters, and able to return some words, if reacht by a pleasant and well-dividing voice, there may be heard the softest notes in nature" (p. 219).

Quincunx in Intellect

"And this not only verified the way of sence, but in animall and intellectual receptions. Things entring upon the intellect by a Pyramid from without, and thence into the memory by another from within, the common decussion being in the understanding as is delivered by Bovillus. Whether the intellectual and phantastical lines be not thus rightly disposed, but magnified, diminished, distorted, and ill placed in the Mathematicks of some brains, whereby they have irregular apprehensions of things, perverted notions, conception, and incurable hallucinations, were no unpleasant speculation" (pp. 219-220).

Quincunx in Spirits

"And if AEgyptian Philosophy may obtain, the scale of influences was thus disposed, and the geniall spirits of both worlds do trace their way in ascending and descending Pyramids, mystically apprehended in the Letter X, and the open Bill and stradling Legges of a Stork, which was imitated by that Character" (p. 220).

Quincunx in the Soul

Of this figure Plato made choice to illustrate the motion of the soul, both of the world and man; while he delivereth that God divided the whole conjunction length-wise, according to the Figure of a Greek X,
and then turning it about reflected it into a circle: By the circle implying the uniform motion of the first Orb, and by the right lines, the planetical and various motions within it. And this also with application unto the soul of man, which hath a double aspect, one right, whereby it beholdeth the body, and objects without; another circular and reciprocal, whereby it beholdeth itself. The circle declaring the motion of the indivisible soul, simple, according to the divinity of its nature, and returning into itself; the right lines respecting the motion pertaining unto sense and vegetation, and the central decussation, the wondrous connexion of the several faculties conjointly in one substance. And so conjoined the unit and duality of the soul, and made out the three substances so much considered by him; That is, the indivisible or divine, the divisible or corporeal, and the third, which was the Systasis or harmony of those two, in the mystical decussation" (p. 220).

Quincunx in Religion

Examples: (pp. 222-225)

five wise and foolish virgins which were to meet the Bridegroom

"Israelites were forbidden to eat fruit of their new planted Trees before the fifth yeare" "very agreeable unto the naturall Rules of Husbandry"

"Joseph designed five changes of Rayment unto Benjamin"

"David took just five pibbles out of the Brook against the Pagen Champion"

"Proteus in Hower the Symbole of the first matter, before he settled himself in the midst of his Sea-monsters, doth place them out by fives"

"the fifth years Oxe was acceptable Sacrifice unto Jupiter"

"The Goddesses sit commonly crosse-legged in ancient draughts, Since Juno is described in the same as a veneficial posture to hinder the birth of Hercules" 103

103 This position thus forming an X with crossed legs.
Conclusion

Individual metaphorical images are at a premium when one considers the extent and length of this work. The few that are scattered about are not used significantly enough for me to group them under secondary themes. The one repetitive reference is that of nature concerning which Browne calls upon varying sources: "needle of nature," "book of nature," "orderly hand of nature." But even these are almost lost in the mass of detail presented in his discussion.

The images grouped under "Additional Metaphorical Passages," occurring near the end of the work, represent Browne's departure from the rank of the visual and material in his quincunxes. In these he characteristically makes use of the extended image and the sunken image which denies paraphrase. Truly memorable are the passages beginning "Light that makes things seen makes some things invisible," and "the Quincunx of Heaven runs low." As metaphorical expressions they rise to the level of his thematic treatment in his final chapters when, as the passages cited under "The Quincunx" will bear out, his discussion reaches into the recesses of the mystical experience and quincunx is reflected even in the mind of God.

The passages recorded under "The Quincunx," I repeat, are here included as supporting evidence that this whole essay may be regarded as an extended metaphor or elaborate conceit. The progression from the material to the mystical becomes evident from this selection of passages.
CHAPTER V

CHRISTIAN MORALS

I. BACKGROUND

Christian Morals was first printed posthumously at Cambridge in 1716, the joint editors being the author's daughter, Mrs. Elizabeth Lyttelton, then an elderly woman, and John Jeffrey, archdeacon of Norwich, with a dedication by Browne's daughter to David Erskin, Earl of Buchan. The latter had married Browne's granddaughter, and his children were Browne's only other living descendants.¹ Mrs. Lyttelton, in her dedication refers to the book as "the last Work of our Honoured and Learned Father."²

Keynes notes: "It has long been regarded as a continuation of Religio Medici, though it seems to be unlikely that it was deliberately composed all at one time, since it is a series of short essays on detached themes."³ Finch feels that it was not, as Edward Browne thought, a continuation of Religio Medici, but rather a compilation of observations about life written in spare moments. Finch notes, however, that it is Browne's final expression of his outlook after a long and busy life, and that it "recreates the solemn tones of devotion first struck in Religio Medici."⁴

¹Finch, A Doctor's Life, p. 269.
²Keynes, I, 241.
³Tbid.
⁴Finch, A Doctor's Life, p. 269.
Samuel Johnson, impressed by Browne's scholarship, edited a published edition in 1765, prefaced with a life of Browne. Also, when in his own later years Charles Lamb came to quote from Christian Morals, he drew upon this piece of "mellowed wisdom":

He may have a close apprehension what is to be forgotten, while he hath lived to find none who could remember his Father, or scarce the friends of his youth, and may sensibly see with what a face in no long time oblivion will look upon himself.

Finch himself refers to the work as one containing "rich moralistic passages." Edmund Gosse sees the work as "a string of pleasant gnomic expansions and excellent hortatory remarks"; it "begins anywhere and ends nowhere"; it is "common sense set out . . . with all the trappings of an extremely elaborate style." The author "speaks like a sibylline oracle addressing us from a great height of experience." Its dryness is softened by an "extreme, sometimes an excessive, elegance of expression." It is addressed in the "manner of Solomon, to anybody." It has "something of the triteness of old age, and, at the same time, much of its serenity and dignity."

Mario Praz, who feels that Religio Medici remains a unique achievement in Browne's career, sees all the rest of his works as "either

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5 Huntley, Sir Thomas Browne, p. 238.
7 Finch, p. 269.
erudite elegance or, as in the Christian Morals, mere gloss." It is the attempt of an "author grown old . . . to retrace with a faltering hand the magnificent design he had produced all of a piece in the perfect maturity of his youth."\(^9\) And, finally, Austin Warren regards the book as "a work showing signs of decadence . . . ."\(^10\)

When analyzing this work for its content of imagery, I was overwhelmed with the abundance of metaphorical images, a discovery which makes it virtually impossible for me to discuss each one with the detailed attention given in the previous works analyzed. It is almost literally true that every line is a metaphor. Not only does the abundance of such metaphors make it impracticable to follow my previous line of procedure, but also the nature of the work itself precludes this approach. Christian Morals consists of a series of brief numbered passages, each of which is itself a thematically integrated essay. Each essay may be regarded, as Gosse puts it, a "gnomic" expansion of an idea. In addition, each one of the essays may be further broken down into shorter units of gnomic, or aphoristic, expressions, all employed to support the central theme of the passage. This is exactly what I did in ferreting out the images. Thus a given passage after my dissection, might produce anywhere from two to a dozen or more

\(^9\)English Studies (1929), p. 161. However, though it may be true that Browne collected the material from his notebooks late in life, Geoffrey Keynes, in his Editor's Preface, notes that "it seems to be unlikely that it was deliberately composed all at one time. . . . [Its] lack of continuity suggests that it was written over a longer period of time, . . . ." (I,241).

\(^10\)See supra, discussion and footnote, p. 103.
metaphors. The themes, then, contained in this work may be as numerous as the numbered sections themselves.\textsuperscript{11} Thus, for me to group the images under secondary themes, according to my previous method of procedure, would be highly unfeasible.

I have therefore assumed an intermediate position, one which allows me both to discuss some of his images and, at the same time, avoid the sacrificing of many which I feel should be contained in this study. The images, then, included in this chapter under \textit{Christian Morals} represent a total, rather than a partial, tabulation. I have grouped these images under two general headings, or sub-themes: (1) passages dealing primarily with moral concepts, and (2) passages dealing with spiritual concepts and with intellectual or philosophical ideas. In grouping the images, I employed the method of categorizing them under:

1. One-word, phrasal, and/or clausal metaphors, and those individual images within a longer passage which represent the rapidly shifting or telescoping of figures.

2. The sustained, the expansive, and/or the extended image.

3. Metaphoric maxims and "riddles."

As an addendum to this discussion there are listed a few metaphors collated as: (1) Epithets for God or the Attributes of God, and (2) Figures of Contiguity.

My chapter, then, contains two basic divisions: (1) discussion, analyses, and interpretation of a representative selection of metaphors--

\textsuperscript{11}Part I--36 sections, Part II--13 sections, Part III--30 sections.
their nature and functions and relationship to the two broad sub-themes listed above, and (2) listing of additional images under the categories outlined above, primarily without interpretive comment, or listing such comments, where I feel necessary, only in the footnotes. 12

12 Christian Morals is divided into three parts. The first part is to a large extent an expansion of the hortatory pages of A Letter to a Friend, "indicating that it may originally have been intended as a concluding section of that work" (Finch, A Doctor's Life, p. 269). Many verbal changes have been introduced. Those parallel passages containing images which I have already discussed under A Letter may be noted in the chart below. Most of these, as one can see, occur in sections 1-19 of Part I of Christian Morals, with the exception of section 30, which also contains passages appearing in Urne-Buriall. New images occurring in these sections (representing changes or additions) have been worked into the body of this chapter.

PARALLEL PASSAGES—CHRISTIAN MORALS and A LETTER TO A FRIEND

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II. IMAGES CONVEYING MORAL CONCEPTS

Virtue

In his moralistic aphorisms, as has been suggested by the tone adopted in the exhortatory passages of his earlier A Letter to a Friend, Browne's line of discussion may fall under the two divisions of virtues and vices. From the viewpoint of his metaphorical usage, one notes that Browne not only employs a single word impregnated with figurative suggestion, but he also makes use of the phrase and the clause or longer unit of expression. He says, for example, "Stain not fair Acts with foul Intentions: maim not Uprightness by Halting Concomitances. . ." (I,1,243). The use of the verbs "Stain" and "maim" give this context a dynamic quality, while use of the quieter noun—metaphor in the following passage serves to produce visual imagery as Browne advises us to accept our lot in life, whether great or small, and still to pursue a life of virtue:

If thy Vessel be but small in the Ocean of this World. . . forget not those Vertues which the great Disposer of all bids thee to entertain. . .

(I,2,253)

Also, one should exercise self-control; this is done through self-analysis and through an understanding of oneself: "...study the Dominion of thy self. . ." (I,24,252).

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13 All quotations of Browne's work used in this chapter are taken from the Keynes' edition, volume I. The first number refers to the part, the second number to the section, and the third to the page.
The next three passages concerning virtuous conduct show Browne's employment of a single metaphor by means of the phrase and the clause. One should not offer service to God in diminutive proportions, he tells us; thus "cut not a Cummin Seed with the Almighty" (I,1,243). One should search for honor within and through self-sustaining virtue, not through popular acclaim and recognition: "Behold within thee the long train of thy Trophees, not without thee" (I,2,244). Accomplishments and worthy qualities may be bestowed upon the poor as well as the rich; thus worldly fortune is not necessarily the measure of a man's moral or intellectual stature: "Rough Diamonds are sometimes mistaken for Pebbles, and Mean-ness may be Rich in Accomplishments, which Riches in vain desire" (I,27,253-4).

It is not at all unusual for Browne to make a rapid shift, within a given contextual reference, from one image to another. Thus in the following passage, exhorting one not to be overcome by obstacles in pursuing the virtuous life, we note within one sentence a shift from the animal image to one calling upon a domestic reference, and a third which shifts to another outdoor scene:

Think not there is a Lyon in the way, nor walk with Leaden Sandals in the paths of Goodness. . . .
(I,33,257)

Whether the passage is short, as shown above, or long, the same technique of such shifting may be observed. Note, for example, the telescoping and integration of disparate images as he advises us to

\[14\]A metonymic figure, i.e. those who possess riches.
be known by our own merits; thus we should not rest in the laurels of our parents and forebears:

Rest not under the Expired merits of others /i.e. your ancestors/, shine by those of thy own. Flame not like the central fire which enlighteneth no Eyes, which no Man seeth, and most men think there's no such thing to be seen. Add one Ray unto the common Lustre; add not only to the Number but the Note of thy Generation; and prove not a Cloud but an Asterisk in thy Region.

(I,32,256)

A quite interesting shift may be seen in another passage which contributes to the development of a theme whereby he observes that both men and women have their distinctive virtues as well as vices. This distinction between male and female is desirable, and there should not be a mixing of genders in these moral tenets.

Let Masculine and feminine accomplishments shine in their proper Orbs . . . . unite not the Vices of both Sexes in one; be not Monstrous in Iniquity nor Hermaphrodetically Vicious.

(I,31,256)

A shift in three distinct images, embodied in the words "Deluge" and "Water," "Pitch," and "Contagion" may be seen as he advises us to use worthy examples of goodly persons, rather than evil-doers, as our models for imitation.

. . . since Deluge of Vice is like to be so general. . . ; Eye well those Heroes who have held their Heads above Water, who have touched Pitch and have not been defiled, and in the common Contagion have remained uncorrupted.

(I,12,247)

15. The more appropriate meaning for the word "asterisk" here is probably "star," derived from the Greek word asteriskos—"little star," rather than the more familiar evolved definition referring to the character used in printing or writing.
The terms "sustained image," the "expansive," and the "extended" I use almost synonymously, the distinction between the latter and the first two being a matter of length of the passage in which used. The sustained or expansive image may occur in a short passage of two or three clauses, or of one sentence. The images used, however, play upon one basic source or area of experience, with the author using each succeeding figure as an elaboration upon his initial figure. The figure, for example, in the following passage is that of a ship image:

In this virtuous Voyage of thy Life hull not about like the Ark without the use of Rudder, Mask, or Sail, and bound for no port.

(I,1,242)

Like the vessel, in other words, that is well-equipped and has a definite destination, we should equip ourselves with those virtues that will direct us to the "port" of Heaven.

A similar employment of a sustained image may be seen in a passage in which Browne assures us that in the exercise of charity, one does not exhaust his supply of love in the giving thereof. Nor will a sharing of one's worldly goods ever be considered as wasting or depleting the treasure of wealth, for in reality we are not disposing of goods but lending to God.

... fear not to be undone by mercy. For since he who hath pity on the poor lendeth unto the Almighty Rewarder Charity becomes pious usuary, Christian Liberality the most thriving industry. ...

(I,6,245)

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16 Browne's italics.

17 "Money" image.
The basic figure of machinery, and the hand that guides or controls it, may be noted in the following passage, an exhortation to exercise judgment and reasonable self-control in all actions:

"They who are merely carried on by the Wheel of such Inclinations /passion/, without the Hand and Guidance of Sovereign Reason, are but the Automatous part of mankind. . . ."

(I,24,251)

A beautifully sustained image may be seen in the "extended" passage below, one developing the same theme of reasonable self-control which should maintain ascendancy over the passions or emotion. We are the gladiatorial theater in which warring gladiators (our passions) endeavor to subdue us by means of nets and entanglements. We must establish our defense with the "armour" of self-control which will lead us to moral and spiritual triumph.

". . .the noblest Digladiation is in the theatre of our selves: for therein our inward Antagonist, . . ., like common Gladiators, . . . with Nets, Frauds and Entanglements fall upon us. Weapons for such combats are not to be forged at Lipara: Vulcan's Art doth nothing in this internal Militia; wherein not the Armour of Achilles, but the Armature of St. Paul, gives the Glorious day, and Triumphs not leading up into Capitols, but up into the highest Heavens."

(I,24,252)

Vice, Sin, Moral Weakness

A sampling of passages developing the theme of vice, sin, or moral weakness in man will reveal a similar handling of imagery as discussed in the above area. That is, one finds the shorter units of metaphor in
words and phrases, and in longer passages on a given theme may be seen a rapid shifting from one figure to another. When Browne wants to reinforce, or substantially document an idea, the sustained and extended figure serves his purpose.

Thus evil tongues, or people who engage in gossip and back-biting, often to the ruin of their victims, Browne notes, are "Tongues that set the world on fire, cankers of reputation" (I,20,250). One should have deaf ears to such wicked "Calumniators" and "malevolent Dilators," for

Though the Quickness of thine Ear were able to reach the noise of the Moon, which some think it maketh in its rapid revolution; though the number of thy Ears should equal Argus his Eyes; yet stop them all with the wise man's wax, and be deaf unto the suggestions of Tale-bearers. . . ., who, while quiet Men sleep, sowing the tares of discord and division, distract the tranquillity of Charity and all friendly Society.

(I,20,250)

Envy, too, is a sin to be avoided, for it "surely is a Lyon not to be strangled but by Hercules himself, . . . and an Atom of that power which subdued all things unto it self" (I,13,247).

An excellent example of the piling up of diverse figures may be noted as he describes the quality of evil itself.

. . .our corrupted hearts are the Factories of the Devil. . . For when that circumventing Spirit /i.e. the devil/ hath drawn Malice, Envy, and all unrighteousness unto well rooted habits in his disciples, iniquity then goes upon its own legs, and if the gate of Hell were shut up for a time, Vice would still be fertile and produce the fruits of Hell.

(I,20,250)
The most forceful use of imagery displayed by Browne is that in which he develops, or expands, a given metaphorical reference, showing a logical progression of an idea. Note the three-fold division of the following: "Let Anger walk hanging down the head; let Malice go Manicled, and Envy fetter'd after thee. . ." (I,2,244). The astronomical reference in the passage below, which also borders on the "sunken" or partially obscure reference, may be noted as he warns us of the self-delusion we experience in thinking we can conceal our sins. Do not suppose that evil concealed, he tells us, "which the Sun doth not behold. That which the Sun doth not now see will be visible when the Sun is out, and the Stars are fallen from Heaven" (I,22,250). The suggestion here is that on the final judgment, when "the Stars are fallen from Heaven," all concealed sins will be exposed before the eyes of God.

The same subject, hidden sin, is developed in a sustained figure which calls upon the images of darkness and light. Though our sins may be hidden from others, they are perceived by our own conscience:

Mean while there is no darkness unto Conscience, which can see without Light, and in the deepest obscurity give a clear draught of things, which the Cloud of Dissimulation hath conceal'd from all eyes.

(I,22,251)

Another accumulation of images developing the same subject calls upon the source of courts and legal procedure to illustrate the fallacy of hidden sin.

There is a natural standing Court within us, examining, acquitting, and condemning at the Tribunal of our selves, wherein iniquities

have their natural Theta's, and no nocent is absolved by the verdict of himself. And therefore, although our transgressions shall be tried at the last bar, the process need not be long; for the Judge of all knoweth all, and every Man will nakedly know himself; and when so few are like to plead not Guilty, the Assize must soon have an end.

(I,22,251)

III. IMAGES CONVEYING SPIRITUAL AND INTELLECTUAL OR PHILOSOPHICAL CONCEPTS

Spiritual Concepts

Browne's discussions, and consequently his images, centering upon spiritual or mystical concepts are few, the larger proportion of his essays being concerned with moral values and philosophical considerations. The first area of this discussion will center upon his development of one theme: the mercies of God. Again I will begin with those figures representing one-word or phrasal image. Advancing then to his "telescoping" or shifting images, and finally to his sustained imagery.

One should be concerned not merely with novelties or unusual and attention-getting phenomena in nature, but one should develop an awareness of that which reveals God's mercies. Thus, Browne says, "Register not only strange, but merciful occurrences" (I,21,250). Furthermore, this awareness should be a daily accounting, not a recognition that reaches us between long lapses of time: "Let Ephemerides not Olympiads give thee account of his mercies" (I,21,250). An example of God's mercy may be seen in His willingness to overlook our many sins, gathering together all of our good deeds as incentive for His forgiveness. Thus

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18I.e. deaths. See Supra, p. 190, footnote 38.

19Browne's italics.
He is willing "to pass over a great deal of Bad for a small pittance of Good, or to look upon us in a Lump. . ." (II,7,263).

When we take account of the many occurrences in which God demonstrates His divine mercy, we should not simply forget them, but should instead store them up in the treasury of our memories where they may continue to enrich our services in His behalf: "Make not thy Head a Grave, but a Repository of God's mercies" (I,21,250). This theme of "oblivion" or the forgetting of God's mercies is further carried forth by Browne in the following sustained figure:

Annihilate not the mercies of God by the Oblivion of Ingratitude. For Oblivion is a kind of Annihilation, and for things to be as though they had not been is like unto never being.

(I,21,250)

Another sustained image uses as its source the diary, or the journal, which acts as a register for God's demonstrations of mercy: "Let thy Diaries stand thick with dutiful Mementos and Astericks of acknowledgment" (I,21,250). And finally, we must not put a time limit on God, but must remember there is no beginning or end to His infinite mercy: "...date not his mercy from thy nativity; Look beyond the World, and before the Aëra of Adam" (I,21,250).
Intellectual or Philosophical Concepts

Leaving now the discussion of spiritual values, let us consider one theme of a philosophical nature: the discovery of truth and the exercise of logical discourse. The fact that one should maintain an open mind and avoid the limitations of the opinionated may be seen in his statement that we should let "well-weighed Considerations not stiff and peremptory Assumptions, guide . . . our discourses, Pens, and Actions" (II,3,200). In the weighing of truth, as we engage in intellectual or logical reasoning, we should remember that "Many Positions seem quodlibetically constituted and like a Delphian Blade will cut on both sides" (II,3,20), and "wherein Falshood and Truth seem almost @equilibriously stated, . . . there are but a few grains of distinction to bear down the balance" (II,3,261). Therefore, in order that our views may have substantial foundations, we should

let Studies be free as . . . thoughts and Contemplations, but fly not only upon the wings of Imagination; Joyn Sense unto Reason, and Experiment unto Speculation and so give life unto Embryon Truths, and Verities yet in their Chaos, (II,5,261-2)

Sometimes truth may be known only when seen in the perspective of time. Thus, what may superficially seem at first true, may upon consideration be regarded in a different light. So we should not lay down our maxims as if they are absolute and indisputable finalities.

And this moves sober Pens unto suspensory and timorous

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20 Figure of contiguity, i.e. people who use the pens.
assertions, nor presently to obtrude them as Sibyl's leaves, which after considerations may find to be but fowulous apparences and not the central and vital interieurs of Truth.

(II,3,261)

The above passage employs an interesting complex metaphor, a double reference, using as its source an allusion to both Greek mythology and zoological science. The phrase "Sibyl's leaves," referring to the ancient prophets whose foretellings may have been recorded on the "leaves" of the record books, also carries forth the image of the leaves of a plant which are but the exteriors of the life-giving source found within the "vital interieurs," the roots, of truth itself. This point of view is further illustrated in another expansive image, employing the aid of biological science, in which Browne tells us that

Some have digged deep, yet glanced by the Royal Vein; and a Man may come unto the Pericardium but not the Heart of Truth.

(II,3,261)

One final point to be noted concerns Browne's observations that truth has a way of changing faces and is thus relative to the times. We should regard the discoveries of the ancients as contributions to man's endeavor to learn; they were fellow enquirers, rather than "Judges of Truth." Thus

... old Truths voted down begin to resume their places, and new ones arise upon us; wherein there is no comfort in the happiness of Tully's Elizium, or any satisfaction from the Ghosts of the Ancients, who knew so little of what is now well known.

(II,5,262)

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21 Browne's italics.
22 Textual note: "who comforted himself that he should there converse with the old Philosophers." (These textual notes are printed in the margins of Keynes' edition and represented those given in the 1716 edition).
ADDITIONAL IMAGERY

IV. MORAL CONCEPTS

VIRTUE: Words, Phrases, Clauses, and Shifting Images

"Think not that Morality is **Ambulatory**; that Vices in one age are not Vices in another; or that Virtues, which are under the everlasting Seal of right Reason, may be Stamped by Opinion." (I,12,247)

". . .hold thou unto old Morality; and rather than follow a multitude to do evil, 23 stand like Pompey's Pillar conspicuous by thy self, and single in Integrity." (I,12,247)

". . .if we stand higher in God's, than in the Censor's Books; it may make some equitable balance in the inequalities of this World, and there may be no such vast Chasm or Gulph between disparities as common Measures determine. The Divine Eye looks upon high and low differently from that of Man. They who seem to stand upon Olympus, and high mounted unto our eyes, may be but in the Valleys and low ground unto his; . . . ." (I,27,254)

"There is Dross, alloy and Embasement in all human Temper; and he flieth without Wings, who thinks to find Ophyr or pure Metal in any. For perfection is not, like Light, center'd in any one Body; but like the dispersed Seminalities of Vegetables at the Creation, scattered through the whole Mass of the Earth. . . . So that 'tis well, if a perfect Man can be made out of many Men, and, to the perfect Eye of God, even out of Mankind." (I,28,254)

"Since Virtuous Actions have their own Trumpets. . . . busy not thy best Member in the Encomium of thy self." (I,34,257)

"Praise is a debt we owe unto the Virtues of others //not ourselves//, and due unto our own from all, whom Malice hath not made Mutes or Envy struck Dumb." (I,34,257)

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23 Browne's italics.
"Superfluously we seek a **precarious applause** abroad: every good Man hath his **plaudit within himself**; and though his Tongue be silent, is not without **loud Cymbals in his Breast**. Conscience will become his **Panegyrist**, and never **forget to crown and extol** him unto himself." (I,34,257)

"From such **foundations** of **virtue** thou may'rt. . . make an early and long walk in Goodness; . . . and resist some **sins** by the **Antidote** of thy Temper." (I,35,258)

"As Charity covers, so Modesty preventeth, a multitude of sins; withholding from **noon-day Vices** and **brazen-brow'd Iniquities**, from sinning on the house tops, and painting our follies with the rays of the Sun. Where this **Virtue of modesty** reigneth, though Vice may show its Head, it cannot be in its Glory: where **shame of sin** sets, look not for Virtue to arise; for when **Modesty takest** Wing, **Astraea** goes soon after." (I,35,258)

". . . that tribe **soldiers** . . . who have a **Hand** to burn for their Country and their Friend." (I,36,258)

"Even in this life **Regeneration** may imitate **Resurrection**, our black and **vicious tinctures may wear off**, and goodness **cloath** us with candour." (II,6,262-3)

"Detestable Sinners have exemplary Converts on Earth, and may be glorious in the **Apartment of Mary Magdalen in Heaven.**" (II,6,263)

"These **virtuous men** are not the **Dens wherein Falshood lurks**, and **Hypocrisy hides its Head**, wherein **Frowardness makes its Nest**, or where **Malice**, Hard-heartedness and Oppression love to dwell; . . . **these virtuous men are**/ Men not of retracted Looks, but who **carry their Hearts in their Faces**, and need not be look'd upon with perspectives;26 . . . **they are men**/ who cannot learn to **ride upon the neck of the afflicted**, nor load the heavy laden, but who keep the Temple of **Janus shut** by peaceable and quiet tempers; . . ." (II,12,267)

24**Textual note: "Goddess of Justice and consequently of all Virtue."**

25**Synecdoche. The context of this passage has to do with the virtue of personal courage or valor. The section begins: "The Heroical vein of Mankind runs much in the **Soldiery** and courageous part of the World; . . ."**

26**I.e. optical or magnifying glasses.

27**I.e. They do not show a double face; they are not hypocrits, showing one face to the world and wearing another in their hearts. Also, this figure may be interpreted as meaning they do not invite the Death's face or side of Janus; that is, pain and suffering.
"To be Honest in a right line, and Virtuous by Epitome, be firm unto such Principles of Goodness, as carry in them Volumes of instruction and may abridge thy Labour. . . . So may we have. . . the Law and the Prophets. in a Rule, the Sacred Write in Stenography, and the Scripture in a Nutshell." (III,4,273)

"To pursue the osseous and solid part of Goodness, which gives Stability and Rectitude to all the rest; To settle on fundamental Virtues, and bid early defiance unto Mother-vides, which carry in their Bowels the seminals of other Iniquities, makes a short cut in Goodness, and strikes not off an Head but the whole Neck of Hydra." (III,4,273)

"Let thy Thoughts be of things which have not entred into the Hearts of Beasts; . . . Acquaint thy self with the Choragium of the Stars, and consider the vast expansion beyond them. Let Intellectual Tubes give thee a glance of things, which visible Organs reach not. Have a glimpse of incomprehensibles, and Thoughts of things which Thoughts but tenderly touch. Lodge immaterials in thy Head; ascend unto invisible; fill thy Spirit with Spirituals. . . without which, though Giants in Wealth and Dignity; we are but Dwarfs and Pygmies in Humanity, and may hold a pitiful rank in that triple division of mankind into Heroes, Men and Beasts." (III,14,280)

"Let thy Oaths be sacred, and Promises be made upon the Altar of thy Heart." (III,19,283)

VIRTUE: Sustained Imagery

"For though sometimes necessitousness be dumb, or misery speak not out, yet true Charity is sagacious, and will find out hints for beneficence." (I,6,245)

"Acquaint thy self with the Physiognomy of Want, and let the Dead colours and first lines of necessity suffice to tell thee there is an object for thy bounty." (I,6,245)

"He who thus casts his bread upon the Water shall surely find it again; for though it falleth to the bottom, it sinks but like the Ax of the Prophet, to arise again unto him." (I,6,245)
"He who is thus his own Monarch contentedly sways the Scepter of himself, not envying the Glory of Crowned Heads. . . ."28 (I,19,249)

"If generous Honesty, Valour and plain Dealing, be the Cognisance of thy Family or Characteristic of thy Country, hold fast such inclinations suckt in with thy first Breath, and which lay in the Cradle with thee. . . ." (I,32,256)

". . . lift up one hand unto Heaven, that thou wert born of Honest Parents, that Modesty, Humility, Patience and Veracity lay in the same Egg, and came into the World with thee." (I,35,258)

"Whate'er Influences, Impulsions, or Inclinations there be from the Lights above, it were a piece of wisdom to make one of those Wise men who overrule their Stars, and with their own Militia contend with the Host of Heaven. Unto which attempt there want not Auxiliaries from the whole strength of Morality, supplies from Christian Ethicks, influences also and illuminations from above,30 more powerful than the Lights of Heaven."31 (III,7,275)

"Let the Divine part be upward, and the Region of Beast below. Otherwise 'tis but to live invertedly, and with thy Head unto the Heels of thy Antipodes." (III,14,280)

". . . generous Gratitude. . . have thankful minds for ever; for they write not their obligations in sandy but marble memories, which wear not out but with themselves." (III,17,282)

VICE, SIN, MORAL WEAKNESS: Words, Phrases, Clauses, and Shifting Images

"To magnify our minor things, or hug our selves in our apparitions; to

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28 The context here has to with self-control.
29 i.e. stars.
30 Inspiration from God.
31 Browne's concern here is that we should not blame our stars for our adversities, nor rely too much upon our horoscopes for determining our courses of actions, "since good and bad Stars moralize not our Actions, and neither excuse or commend, acquit or condemn our Good or Bad Deeds. . ." (III,7,275). We are responsible for our moral behavior. The paragraph begins: "Burden not the back of Aries, Leo, or Taurus, with thy faults, nor make Saturn, Mars, or Venus, guilty of thy Follies" (III,7,274).
afford a credulous Ear unto the *clawing suggestions of fancy*; to pass our days in *painted* mistakes of our selves; and though we *behold our own blood*, to think our selves the *Sons of Jupiter*; 32 are blandishments of self love, worse than outward delusion." (I,23,251)

". . .fall not into self Adulation, and become not thine own Parasite." "Be deaf unto thy self, and *be not betrayed at home.*" (I,23,251)

". . .Flattery is a *Juggler*, and no *kin* unto Sincerity." (I,23,251)

"Break not open the *gate of Destruction*, and make no haste or *bustle* unto Ruin. Post not heedlesly on unto the. . .*precipice of Perdition.*" (I,30,255)

"We fall not from Virtue, *like Vulcan from Heaven*, in a day." (I,30,256)

"Which makes this *speckled Face of Honesty* in the World; and which was the *imperfection* of the old Philosophers and *great pretenders unto Virtue*, who, well declining the *gaping Vices of Intemperance, Incontinency, Violence, and Oppression*, were yet blindly peccant in *iniquities of closer faces*, were envious, malicious, contempters, scoffers, censurers, and *stuffed* with *Vizard Vices*. . . ." (II,7,263-4)

"For Envy, Malice, Hatred are the *qualities* of Satan, *close and dark* like himself; and where such *brands smooak*, the Soul cannot be *White*." (II,7,264)

"Self-estimation is a *flatterer*. . . ." (II,8,264)

"Surely such confident *tempers* do pass their days in *best tranquility*, who, *resting in the opinion of their own abilities*, are happily *gull'd* by such contention. . . ." (II,8,264)

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32Textual note: "As Alexander the Great did."
"To think themselves in the right, or all that right, or only that, which they do or think is a fallacy of high content; though others laugh in their sleeves, and look upon them as in a deluded state of Judgment; wherein notwithstanding, "twere but a civil piece of complacency to suffer them to sleep who would not wake, to let them rest in their securities, nor by dissent or opposition to stagger their contentments."33 (II,8,264)

"The younger World afforded the oldest Men, and perhaps the Best and the Worst, when length of days made virtuous habits Heroical and immovable, vitious, inveterate and irreclaimable. And since 'tis said that the imaginations of their hearts were evil. . .and continually evil, it may be feared that their sins held pace with their lives; and their longevity swelling their Impieties, the Lognimity of God would no longer endure such vivacious abomination. Their Impieties were surely of a deep dye, which required the whole Element of Water to wash them away. . .." (III,1,271)

"Tis better to think. . .that times past have been better than times present, than that times were always bad, and that to be Men it suffiseth. . .so promiscuously to swim down the turbid stream, and make up the grand confusion." (III,3,272-3)

"Sow not thy understanding with Opinions, which make nothing of Iniquities, and . . . Transgressions." (III,3,273)

"For we are carried into the dark Lake, like the AEgyptian River into the Sea, by seven principal Ostiaries. The Mother-Sins of that number are the Deadly engins of Evil Spirits that undo us, and even evil Spirits themselves, and he who is under the Chains thereof is not without a possession. Mary Magdalene had more than seven Devils if these were their Imps were in her, and he who is thus possessed may literally be named Legion." (III,4,273)

"If thou doest not anoint thy Face, yet put not on sackcloth at the felicities of others. Repining at the good draws34 or rejoicing at the evils of others. . . ." (III,5,274)

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33The context of this passage and the two preceding ones are contained in an essay whose central theme has to do with the unreliableness of self-estimation.

34Probably refers to the drawing of lots.
"...to be taught envy from the School of Hell." (III,5,274)

"Do as a Child but when thou art a Child, and ride not on a Reed at twenty. He who hath not taken leave of the follies of his Youth, and in his maturer state scarce got out of that division, disproportionately divideth his Days, crowds up the latter part of his Life, and leaves too narrow a corner for the Age of Wisdom...." (III,6,275)

"Let thy Arrows of Revenge fly short, or be aimed like those of Jonathan, to fall beside the mark. Too many there be to whom a Dead Enemy smells well, and who find Musk and Amber in Revenge. ...such Minds. ...too often require a Head for a Tooth, ...But patient Meekness takes injuries like Pills, not chewing but swallowing them down, ...while angered Pride makes a noise. ...at every scratch of offences." (III,12,278)

"If thou must needs have thy Revenge of thine Enemy, with a soft Tongue break his bones, heap Coals of Fire on his Head, forgive him, and enjoy it. To forgive our Enemies is a charming way of Revenge, and a short Caesarian Conquest overcoming without a blow; laying our Enemies at our Feet, under sorrow, shame, and repentance; ...Thus to Return upon our Adversaries is a healing way of Revenge, and to do good for evil a soft and melting ultion, a method Taught from Heaven to keep all smooth on Earth." (III,12,278)

"...cover thy Face when Ingratitude is thrown at thee. ...hide thy self in the shadow of thy shame, and pollute not noble society." (III,17,282)

"Worldly Spirits, whose interest is their belief, make Cobwebs of Obligations. ..." (III,19,283)

"Persons vitiously inclined want no Wheels to make them actively vicious, as having the Elater and Spring of their own Natures to facilitate their Iniquities. And therefore so many, who are sinistrous unto Good Actions, are Ambi-dexterous unto bad, and Vulcans in virtuous Paths, Achilleses in vicious motions." (III,20,283)

"To single Hearts doubling is discruciating: such tempers must sweat to dissemble, and prove but hypocritical Hypocrites." (III,20,283)

\[^{35}\text{Browne is probably using this word with the meaning derived from the Greek word \textit{\text{elater} -- "driver."}}\]
"He who counterfeitteth, acts a part, and is as it were out of himself: which, if long, proves so irksome, that Men are glad to pull of their Wizards, and resume themselves again." (III,20,283)

"Too many there be of Nero's mind, who, if their own turn were served, would not regard what became of others, and, when they dye themselves, care not if all perish." (III,27,289)

VICE, SIN, MORAL WEAKNESS: Sustained Imagery

". . .there may be an Atropos of thy Fortunes before that of thy Life, and thy wealth cut off before that hour, when all Men shall be poor; for the Justice of Death looks equally upon the dead, and Charon expects no more from Alexander than from Irus."36 (I,5,245)

". . .perversity of Will, immoral and sinful enormities walk with . . . Nemesis at their Backs, pursue us into Judgment, and leave us viciously miserable." (I,17,249)

"However thy understanding may waver in the Theories of True and False, yet fasten the Rudder of thy Will, steer strait unto good, and fall not foul on evil." (I,17,248)

"Be not an Advocate for thy Vices, nor call for many Hour-Glasses to justify thy Imperfections." (I,22,251)

"Paint not the Sepulcher of thy self, and strive not to beautify thy corruption." (I,22,250)

"There is no Damocles like unto self opinion, nor any Siren to our own fawning Conceptions."37 (I,23,251)

"Vice may be had at all prices; expensive and costly iniquities, which make the noise, cannot be every Man's sins; but the soul may be foullly inquinated at a very low rate, and a Man may be cheaply vitious, to the perdition of himself."38 (II,7,264)

36. The common denominator--Greek mythology.
37. These two figures represent a death image, Damocles being a Greek courtier of ancient Syracuse held to have been seated at a banquet beneath a sword hung by a single hair, and the Sirens, mythological creatures who lured mariners to their destruction by their singing.
38. Money image.
"Look upon Vices and vicious Objects with Hyperbolical Eyes, and rather enlarge their dimensions, that their unseen Deformities may not escape thy sense, and their Poisonous parts and stings may appear massy and monstrous unto thee; for the undiscerned Particles and Atoms of Evil deceive us, and we are undone by the Invisibles of seeming Goodness. We are only deceived in what is not discerned, and to Err is but to be Blind or Dim-sighted as to some Perceptions." (III,3,273)

"Where such Plants of evil grow and prosper, look for no Champion or Region void of Thorns, but productions like the Tree of Goa, and Forests of abomination." (III,4,273)

"Grain not thy vicious stains, nor deepen those swart Tinctures, which Temper Infirmity, or ill habits have set upon thee; and fix not by iterated deprivations what Time might efface, or Virtuous wash expunge. He who thus still advanceth in Iniquity deepenth his deformed hue, turns Shadow into Night, and makes himself a Negro in the black Jaundice; and so becomes one of those Lost ones, the disproportionate pores of whose Brains afford no entrance unto good motions, but... deaf unto the Thunder of the Laws, and Rocks unto the Cries of charitable Commiserators." (III,6,274)

"He who hath had the Patience of Diogenes, to make Orations unto Statues, may more sensibly apprehend how all Words fall to the Ground, spent upon such a surd and Earless Generation of Men, stupid unto all Instruction, and rather requiring an Exorcist, then an Orator for their Conversation." (III,6,274)

"Burden not the back of Aries, Leo, or Taurus, with thy faults, nor make Saturn, Mars, or Venus, guilty of thy Follies. Think not to fasten thy imperfections on the Stars, and so despairingly conceive thy self under a fatality of being evil. Calculate thy self within, seek not thy self in the Moon, but in thine own Orb or Microcosmical Circumference." (III,7,274)

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39 Textual note: "Whose branches send down shoots which root in the ground, from whence there successively rise others, till one Tree becomes a wood."

40 The metaphors from "Grain" to "Jaundice" represent a color image, playing upon hues, shades, and tones. The remaining figures, as one may note, are disparate.

41 Surd from the Latin word Surdus, meaning "deaf," "silent."
"...weigh them in the Scales of Heaven, and by the weights of righteous Reason." (III,12,278)

"Un-man not...thy self by a Bestial transformation, ... Expose not thy self by four-footed manners unto monstrous draughts, and Caricatura representations." (III,14,280)

"Be not under any Brutal metempsychosis while thou livest, and walkest about erectly under the scheme of a Man." (III,14,280)

V. SPIRITUAL AND INTELLECTUAL OR PHILOSOPHICAL CONCEPTS

SPRITUAL CONCEPTS: Words, Phrases, Clauses, and Shifting Images

"...trust not to thy Remembrance in things which need Phylacteries." (I,21,250)

"Quarrel not rashly with Adversities not yet understood, and overlook not the Mercies often bound up in them; for we consider not sufficiently the good of Evils, nor fairly compute the Mercies of Providence in things afflictive at first hand." (I,29,255)

"... and to contemn such hints were to be deaf unto the speaking hand of God..." (I,29,255)

"Attend with patience the uncertainty of Things, and what lieth yet unexerted in the Chaos of Futurity." (I,25,252)

"...we pass not our days in the trite road of affairs affording no Novity; for the novellizing Spirit of Man lives by variety and the

42 Man--Beast image.

43 *i.e.* hidden benefits in seeming adversities.
New Faces of Things." (I, 25,253)

"Guide not the Hand of God, nor order the Finger of the Almighty, unto thy will and pleasure; but sit quiet in the soft showers of Providence . . . ." (III,5,273)

". . .snatch not at every Favour, nor think thy self passed by, if they fall upon thy Neighbor." (III,5,273-4)

"Rake not up envious displacements at things successful unto others, which the wise Disposer of all thinks not fit for thy self." (III,5,274)

"But the greatest underweening of this Life is to undervalue that, unto which this is but Exordial, or a Passage leading unto it. The great advantage of this mean life is thereby to stand in a capacity of a better; for the Colonies of Heaven must be drawn from Earth. . . ." (III,25,287)

"Without such a merciful Longanimity of God, the Heavens would never be so aged as to grow old like a Garment. . . ." (III,26,288)

SPIRITUAL CONCEPTS: Sustained Imagery

". . .be thy Oedipus in Contingences. Mark well the Paths and winding Ways thereof; but be not too wise in the Construction, or sudden in the Application." (II,25,252)

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I classified this passage under "spiritual concepts" because of the overall context of section 25. Browne is concerned with God's Providential design in nature. His central theme is that His divine plan is for the best, and seeming adversities in human affairs are often a means of our deriving ultimate benefits. Thus he says: "The Hand of Providence writes often by Abbreviations, Hieroglyphicks or short Characters, which, like the Laconism on the Wall, are not to be made out by a Hint or Key from that Spirit which indited them." The passage above is immediately preceded by the following: "The uncertainty and ignorance of Things to come makes the World new unto us by unexpected Emergences, . . . ."

This passage and the one preceding it have as their context God's will.

As was Oedipus who persisted in the discovery of truth to his own destruction ("too wise in the Construction"), and who blinded himself (too "sudden in the Application"), an irrevocable act of punishment.
"The Hand of Providence writes often by Abbreviations, Hieroglyphicks or short Characters, which, like the Laconism on the Wall, are not to be made out but by a Hint or Key from that Spirit which Indited them." (II,25,252)

"Words cannot exceed, where they cannot express enough. Even the most winged Thoughts fall at the setting out, and reach not the portal of Divinity." (III,2,272)

"He swims in Oyl, and can hardly avoid sinking, who hath such light Foundations to support him." (III,11,278)

"Tis therefore happy that we have two Worlds to hold on. To enjoy true happiness we must travel into a very far Country, and even out of our selves; for the Pearl we seek for is not to be found in the Indian, but in the Empyrean Ocean." (III,11,278)

"Happy is that state of vision that can see without Light, though all should look as before the Creation, when there was not an Eye to see, or Light to actuate a Vision: wherein, notwithstanding, obscurity is only imaginable respectively unto Eyes; for unto God there was none; Eternal Light was ever, created Light was for the creation, not himself, and as he saw before the Sun, may still also see without it. In the City of New Jerusalem there is neither Sun nor Moon; where glorified Eyes must see by the Archetypal Sun, or the Light of God, able to illuminate Intellectual Eyes, and make unknown Visions. Intuitive perceptions in Spiritual beings may perhaps hold some Analogy unto Vision: but yet how they see us, or one another, what Eye, what Light, or what perception is required unto their intuition, is yet dark unto our apprehension; and even how they see God, or how unto our glorified Eyes the Beatific Vision will be celebrated, another World

47 Probably a reference to the Biblical story of Nebuchadnezzar, King of Babylon, 605-562 B.C.

48 Context: Words cannot adequately praise God or explain Him.

49 Actually two sustained images: the first embodied in the words "swims" and "sinking," the other in "Foundations" and "support."
must tell us, when perceptions will be new, and we may hope to behold invisibles." 50 (III,15,281)

"There is but one who dyed salvifically for us, and able to say unto Death, Hitherto shalt thou go, and no farther; only one enlivening Death, which makes Gardens of Graves, and that which was sowed in Corruption to arise and flourish in Glory: when Death itself shall dye, and living shall have no Period, when the damned shall mourn at the funeral of Death, when Life not Death shall be the wages of sin, when the second Death shall prove a miserable Life, and destruction shall be courted."53 (II,II,267)

INTELLECTUAL or PHILOSOPHICAL CONCEPTS: Words, Phrases, Clauses, and Shifting Images

"No man is now like to refuse the favour of great ones, or be content to say unto Princes, Stand out of my Sun."54 (I,26,253)

"... an Alarum55 in thy Breast, which tells thee thou hast a Living Spirit in thee above two thousand times in an hour; ... ." (I,33,256)

"Small and creeping things are the product of petty Souls." (I,36,258)

"He is like to be mistaken, who makes a choice of a covetous Man for a Friend, or relieth upon the Reed of Narrow and poltroon Friendship. Pitiful things are only to be found in the cottages of such Breasts; but bright Thoughts, clear Deeds, Constancy, Fidelity, Bounty, and generous Honesty are the Gems of noble Minds; ... ." (I,36,258)

"... let not Detraction blast well-intended labours." (II,2,260)

50 Though actually every word in this passage, because of the nature of the subject itself, may be regarded as metaphorical, I have underscored those words and phrases that particularly draw our attention to the "light" image.
51 Browne's italics.
52 Compare with John Donne's "And Death shall be no more; Death, thou shalt die" (Holy Sonnets, no. 10).
53 This entire passage may be regarded as one of Browne's paradoxes.
54 Browne's italics. Context: Do not object to receiving honors.
55 The heart.
"Quotation mistakes, inadvertency, expedition, and human Lapses, may make not only Moles but Warts in Learned Authors. . . ." (II,2,260)

"Capital Truths are to be narrowly eyed, collateral Lapses and circumstantial deliveries not to be too strictly sifted. And if the substantial subject be well forged out, we need not examine the sparks which irregularly fly from it."56 (II,2,260)

". . .many Centuries were lost in repetitions and transcriptions sealing up the Book of Knowledge?57 And therefore, rather than to swell the leaves of Learning by fruitless Repetitions, to sing the same Song in all Ages." (II,5,262)

"Opinion rides upon the neck of Reason, and Men are Happy, Wise or Learned, according as that Empress shall set them down in the Register of Reputation." (II,8,264)

"However, weigh not thy self in the scales of thy own opinion, but let the judgment of the Judicious be the Standard of thy Merit." (II,8,264)

"Court not Felicity too far, and weary not the favorable hand of Fortune. . . .To put no end unto Attempts were to make prescription of Successes, and to bespeak unhappiness at the last. For the Line of our Lives is drawn with white and black vicissitudes58 wherein the extremes hold seldom one complexion." (II,10,265)

"The Tragical Exit and unexpected periods of some eminent Persons cannot but amuse considerate Observators; wherein notwithstanding most Men. . . .conceive themselves unconcerned by the fallacy of their own Exemption:59 whereas the Mercy of God hath singled out but few to be the signals of Justice, leaving the generality of Mankind to the pedagogy of Example." (II,1,266)

56 Sustained imagery from "forged" to "it".

57 The sentence begins: "Who can but magnify the Endeavors of Aristotle . . . or less than pitty the slender progression made upon such advantages, while. . . .?"

58 A sunken image. Compare this figure with: "The line of our days is drawne by night" (See supra, p. 138 ).

59 Exemption from being singled out by God as noble examples to be followed and imitated by other men.
"Many have studied to exasperate the ways of Death, but fewer hours have been spent to soften that necessity." (II,13,268)

"Death will find some ways to unty or cut the most Gordian Knots of Life, and make men's miseries as mortal as themselves. . . ." (II,13,269)

"But the inadvertency of our Natures not well apprehending this favorable method\textsuperscript{60} . . . and that he sheweth in some what others also deserve; they entertain no sense of his Hand beyond the stroak of themselves." (II,11,266)

". . . sending him\textsuperscript{61} from the shade into the house of darkness." (II,13,26)

"'Tis hard to find a whole Age to imitate, or what Century to propose for Example. Some have been far more approveable than others; but Virtue and Vice, Panegyricks and Satyrs, scatteringly to be found in all." (III,1,271)

". . . and so shut up the first Windows of Time, leaving no Histories of those longevous generations, when Men might have been properly Historians, when Adam might have read long Lectures unto Methuselah, and Methuselah unto Noah. . . ." (III,1,271)

"Be able to be alone. Loose not the advantage of Solitude, and the Society of thy self. . . delight to be alone and single with Omnipresence. He who is thus prepared, the Day is not uneasy nor the Night black unto him. Darkness may bound his Eyes, not his Imagination. In his Bed he may ly like Pompey and his Sons, in all quarters of the Earth, may speculate the Universe, and enjoy the whole World in the Hermitage of himself." (III,9,276)

"Amuse not thy self about the Riddles of future things. . . ./Some/ discerning Heads see sometimes beyond their Eyes, and Wise Men become prophetical. Leave cloudy predictions to their Periods and let appointed

\textsuperscript{60} i.e. learning from the examples of notable men.

\textsuperscript{61}"The Turkish Emperour, odious for. . . Cruelty. . . ." Textual note: "Solomon. /Knolles/ Turkish History." (p. 269)
Seasons have the lot of accomplishments. "Tis too early to study such Prophecies before. . . some train of their causes have already taken Fire, laying open in part what lay obscure and before buried unto us. For the voice of Prophecies is like that of Whispering-places; they who are near or at a little distance hear nothing, those at the extremity will understand all." (III,13,279)

". . . the Greatest part of time being already wrapped up in things behind us, 62 it's now somewhat late to bait after things before us, for futurity still shortens, and time present sucks in time to come." (III,13,279)

"What is Prophetic in one Age proves Historical in another, and so must hold on unto the last of time; when there will be no room for Prediction, when Janus shall loose one Face, and the long beard of time, shall look like those of David's Servants, shorn away upon one side. . . ." (III,13,279-80)

"When all looks fair about, and thou seest not a cloud so big as a Hand to threaten thee, forget not the Wheel of things: Think of sullen vicissitudes, but beat not thy brains to foreknow them. Be armed against such obscurities rather by submission than fore-knowledge. The Knowledge of future evils mortifies present felicities. . . ." (III,16,281)

"In seventy or eighty years a Man may have a deep Gust of the World, Know what it is, what it can afford, and what 'tis to have been a Man. Such a latitude of years may hold a considerable corner in the general Map of Time. . . ." (III,22,284)

"Persons of short times /age/ Know what 'tis to live, but not the life of Man, who, having little behind them, are but Januses of one Face, and Know not singularities enough to raise Axioms of this World." (III,22,284)

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62 Compare this figure with the "bundle of time" figure; see supra, p. 200.
"A man may have a close apprehension what it is to be forgotten, while he hath lived to find none who could remember his Father, or scarce the friends of his youth, and may sensible see with what a face in no long time oblivion will look upon himself. . . . and considering the frequent mortality in Friends and Relations, in such Term of Time, he may pass away divers years in sorrow and black habits, and leave none to mourn himself; Orbity may be his inheritance, and Riches his Repentance." (III,22,284-5)

"In such a thread of Time and long observation of Men he may acquire a Physiognomical intuitive Knowledge, Judge the interiors by the outside, and raise conjectures at first sight. . . ." (III,22,285)

"In such an Age Delights will be undelightful and Pleasures grow stale unto him; . . . .And having been long tossed in the Ocean of this World, he will by that time feel the In-draught of another, unto which this seems but preparatory, and without it of no high value. He will experimentally find the Emptiness of all things, and the nothing of what is past. . . .He will long for Perpetuity, and live as though he made haste to be happy. The last may prove the prime part of his life, and those his best days which he lived nearest Heaven." (III,22,285)

"Live happy in the Elizium of a virtuously composed Mind, and let Intellectual Contents exceed the Delights wherein mere Pleasurists place their Paradise." (III,23,285)

"Bear not too slack reins upon Pleasure nor let complexion or contagion betray thee unto the exorbitancy of Delight. Make Pleasure thy Recreation or intermissive Relaxation, not thy Diana, Life, and Profession." (III,23,285-6)

"Our hard entrance into the World, our miserable going out of it, our sicknesses, disturbances, and sad Rencontres in it, do clamorously tell us we come not into the World to run a Race of Delight, but to perform the sober Acts and serious purposes of Man. . . ." (III,23,286)

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63 Though I have included this passage under "shifting images," note that there are two groups of sustained metaphors: (1) "tossed--Indraught," and (2) "Emptiness--past."
"Look contentedly upon the scattered differences of things, and expect not equality in . . . Persons below, where numerous numbers must be content to stand like Lacteous or Nebulous Stars, little taken notice of, or dim in their generation." (III,24,286)

"In Heaven . . . when Lazarus may sit above Caesar, and the just obscure on Earth shall shine like the Sun in Heaven. . . ." (III,24,287)

"...some had rather never have lived than to tread over their days once more." (III,25,287)

"The created World is but a small Parenthesis in Eternity. . . ." (III,29,289)

INTELLECTUAL or PHILOSOPHICAL CONCEPTS: Sustained Imagery

"Since the Brow speaks often true, since Eyes and Noses have tongues, and the countenance proclaims the Heart and inclination; let observation so far instruct thee in Physiognomical lines, as to be some Rule for thy distinction, and Guide for thy affection. . . ." (II,9,264)

"Affection should not be too sharp-Eyed, and Love is not to be made by magnifying Glasses. If things were seen as they truly are, the beauty of bodies would be much abridged; and therefore the wise Contriver /God/ hath drawn the pictures and outsides of things softly and amiable unto the natural Edge of our Eyes, not leaving them able to discover those uncomely asperities, which make Oyster-shells in good Faces, and Hedghoggs even in Venus's moles." (II,9,265)

"But magnanimous Thoughts have so dimmed the Eyes of many, that, forgetting the very essence of Fortune, and the vicissitude of good and evil, they apprehend no bottom in felicity; and so have been still tempted on unto mighty Actions, reserved for their destructions. For Fortune lays the plot of our Adversities in the foundation of our Felicities, blessing us in the first quadrat, to blast us more sharply in the last." (II,10,266)

64 One of Browne's Latinisms: Lacteous (Latin)—"of milk."

65 Browne is here speaking not just about casual face reading, but about the science of physiognomy. Interpretation: One should let the character of the face aid him in his selection of friends.
"Death will find some ways to unty or cut the most Gordian Knots of life, and make men's miseries as mortal as themselves."

(II,13,269)

"In . . . Janus-faced Doctrines let Virtuous considerations state the determination. Look upon Opinions as thou doest upon the Moon, and chuse not the dark Hemisphere for thy contemplation. Embrace not the opacous and blind side of Opinions, but that which looks most Luciferously or influentially unto Goodness." (III,3,272)

"Unthinking Heads, who have not learn'd to be alone, are in a Prison to themselves, if they be not also with others; Whereas on the contrary, they who thoughts are in a fair and hurry within, are sometimes fain to retire into Company, to be out of the crowd of themselves." (III,9,276)

"Trust not too much unto suggestions from Reminiscential Amulets. . . . Let the mortifying Janus of Covarrubias be in thy daily Thoughts, not only on thy Hand and Signets. . . . Behold not Death's Heads till thou doest not see them. . . ." (III,10,277)

"To thoughtful Observators the whole World is a Phylactery, and everything we see an Item of Wisdom, Power, or Goodness of God. Happy are they who verify their Amulets, and make their Phylacteries speak in their Lives and Actions. . . . When Death's Heads on our Hands have no influence upon our Heads, and fleshless Cadavers abate not the exorbitances of the Flesh; when Crucifixes upon Men's Hearts suppress not their bad commotions, and his Image who was murdered for us withholds not from Blood and Murder; Phylacteries prove but formalities, and their despised hints sharpen our condemnations." (III,10,277)

"Place not the expectation of great Happiness here below, or think to find Heaven on Earth; wherein we must be content with Embryon-felicities,

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66 Textual note: "Don Sebastian de Covarrubias writ 3 Centuries of moral Emblems in Spanish. In the 88th of the second Century he sets down two Faces averse, and conjoined, Janus-like, the one a Gallant Beautful Face, the other a Death's Head Face. . . ." (p. 277)

67 This phrase could, however, be meant as a literal expression: the crucifix is hung by a chain from the neck over the heart.
and fruitions of doubtful Faces. For the Circle of our felicities make but short Arches. In every clime we are in a periscian state, and with our Light our Shadow and Darkness walk about us."

(III,11,277)

"...the greatest imperfection is in our inward sight, that is, to be Ghosts unto our own Eyes, and while we are so sharp-sighted as to look thorough others, to be invisible unto our selves; for the inward Eyes are more fallacious than the outward." (III,15,281)

"Let him have the Key of thy Heart, who hath the Lock of his own, which no Temptation can open, where thy Secrets may lastingly ly, like the Lamp in Olybius his Urn, alive and light, but close and invisible." (III,18,283)

"Though the World be Histrionical, and most Men live Ironically, yet be thou what thou singly art, and personate only thy self." (III,20,283)

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68 Compare this image with a similar one: "our longest Sunne sets at right descensions, and makes but winter arches..." (See supra, p.202)

69 I could not locate an English adaptation of this word. Its meaning is clear, however, when we associate it with the prefix per derived from Latin and Greek meaning "around."

70 The two images from "Embryon to Faces" are separate and distinct. The remainder of the passage has two groups of inter-acting images: (1) the "encircling" and therefore "enclosing" concept suggested by "Circle" and "Periscian" and (2) the "enclosing" concept embodied in the phrases "periscian state" and "about us."

71 Textual note: "Which after many hundred years was found burning under ground, and went out as soon as the air came to it." (p. 283)
"...a greater part of time is spun than is to come, and the blessed Roll already much replenished; happy are those pieties,\textsuperscript{72} which... hasten to make one of that already much filled and abbreviated List to come." (III,28,289)

VI. METAPHORIC MAXIMS and "RIDDLES"

The next list of images is a somewhat arbitrary grouping on my part. I call them "maxims" and "riddles," but this is true only because of the manner in which I have extracted them from Browne's work. Had I included more of the context, they might easily have been listed within the group of passages just completed. Those metaphors which I regard as "maxims" have a special quality of being self-contained; they are aphoristic and memorable as short units of wisdom. A few of these metaphors are so concentrated with figurative expression that it is virtually impossible to discern their meaning without referring to the total context of the essay. Yet they have an intriguing quality that piques one's curiosity and serves as a challenge to the exploratory imagination. These few passages I regard as "riddles." However, I fully realize that placed in their fuller context, they might not appear as such. And since a proper frame of reference is so important for an understanding of these figures, I have included after each one, in parentheses, a short contextual explanation.

\textsuperscript{72}Metonymic figure: those who display pieties. Note that while I have not been consistent in pointing out all of the figures of contiguity, leaving such detection to the discernment of the reader, I have done so in many instances, as here, to clarify the context. In this passage I wish to make a distinction between this metaphorical usage and the other figures in the passage which (with the except of \textit{is spun}) represent the "sustained" metaphor. The context of this passage has to do with time and the age of the world. As he has indicated in other passages in other works, Browne believes that the age of the world has already passed its mid-point. Therefore, the "blessed Roll" or "Register of God" is already more than half filled. Since there is only a little time left for the existence of this world, the "List" to come is "much filled and abbreviated."
MORAL CONCEPTS

". . .what we adventure in a Cockboat may return in a Carrack unto us." (I,6,245)  (Charity to others)

"Be not a Hercules furēns abroad, and a Poltron within thy self." (I,24,252)  (Self-possession; self-knowledge)

"To chase our Enemies out of the Field, and be led captive by our Vices; to beat our Foes and fall down to our Concupiscences; are Solecisms in Moral Schools, and no Laurel attends them." (I,24,252)  (Self-possession)

"While we look with fear or hatred upon the Teeth of the Viper, we may behold his Eye with love. In venomous Natures something may be amiable: Poysons afford Antipoysons: nothing is totally, or altogether uselessly bad." (I,28,254)  (There is a mixture of good and bad in persons.)

"Good Admonitions Knock not always in vain." (II,6,263)  (Wicked persons are capable of regeneration.)

". . .happy is he who hath his quiver full of them virtues for his Friends." (II,12,267)  (Men who carry about them the virtues of down-right dealing minds, humility, mercy, charity, and other virtues, "are acceptable Men on Earth.")

"In thine own circumference, as in that of the Earth, let the Rational Horizon be larger than the sensible, and the Circle of Reason than of Sense." (III,14,280)  (Since we are a mixture of man and beast, let the man/the rational element be dominant.)

"Desert not thy title to a Divine particle and union with invisibles." (III,14,280)  (The God in man)

73 Browne's italics.
"Let true Knowledge and Virtue tell the lower World thou art a part of the higher." (III,14,280) (Man, beast, divine composition of human beings)

"Conscience only, that can see without Light, sits in the Areopagy and dark Tribunal of our Hearts, surveying our Thoughts and condemning our obliquities." (III,15,281) (Self-knowledge and understanding)

"... tempt not Contagion by proximity and hazard not thy self in the shadow of Corruption." (III,9,276) (Choose your companions wisely.)

"Answer not the Spur of Fury, and be not prodigal or prodigious in Revenge. Make not one in the Historia Horribilis; flay not thy Servant for a broken Glass; nor pound him in a Mortar who offendeth thee. . . ." (Essay concerned with various and sundry sins: cruelty, revenge, pride, lack of forgiveness)

"To ruminate upon evils . . . is to add unto our own Tortures, to feather the Arrows of our Enemies, to lash our selves with the Scorpions of our Foes, and to resolve to sleep no more." (III,12,279) (Disquieting aspects of the desire for revenge)

INTELLECTUAL or PHILOSOPHICAL CONCEPTS

"... since 'tis easier to foretell an Eclipse, than a foul Day at some distance, Look for little Regular below [the heavens]." (I,25,252) (Do not try to understand the workings of Fortune or Providence. "Attend with patience the uncertainty of Things. . . .")

"... to tread a mile after the slow pace of a Snail. . . .were a most tiring Pennance. . . ." (I,33,256) ("...dull not away thy Days in sloathful supinity and the tediousness of doing nothing.")

74 Textual note: "A Book so entituled wherein are sundry horrid accounts." (p. 278)
"Strive not to run like Hercules, a furlong in a breath: Festination may prove Precipitation. ..." (I,33,257)  
("...in all Virtuous motions let Prudence determine thy measures.")

"Where Nature fills the Sails, the Vessel goes smoothly on, and Judgment is the Pilot, the Ensurance need not be high." (II,4,261)  
(Natural reason versus education or knowledge)

"When Industry builds upon Nature, we may expect Pyramids; where that foundation /natural reason/ is wanting, the structure must be low." (II,4,261)  
(Natural reason versus education or knowledge)

"Affliction smarts most in the most happy state. ..." (II,10,266)  
("...to become acutely miserable we are to be first happy.")

"Carry no careless Eye upon the unexpected scene of things. ..." (II, 11, 266)  
(View the happenings of things and persons, and meditate upon their meaning.)

"Look not for Roses in Attalus'75 Garden, or wholesome Flowers in a venemous Plantation." (III,9,276)  
(Follow good examples and choose good companions, not bad.)

"He who hath not early suffered this Ship-wreck, and in his younger Days escaped this Charybdis, may make a happy Voyage, and not come in with black Sails into the port." (III,9,276)  
(Avoid corrupting companions.)

"Look not for Whales in the Euxine Sea, or expect great matters where they cannot be found. Seek not for Profundity in Shallowiness, or Fertility in a Wilderness." (III,11,277)  
(Follow-up sentence: "Place not the expectation of great Happiness here below...")

75Textual notes: "Attalus made a Garden which contained only venemous Plants." (p. 176)
"Our Contentments stand upon the tops of Pyramids ready to fall off. . . . (III, 11, 277)
   (". . . and the insecurity of their enjoyments abruteth our Tranquilities.)

"What we magnify is Magnificent, but like to the Colossus, noble without, stuffed with rubbidge and coarse Metal within. Even the Sun, whose Glorious outside we behold, may have dark and smoaky Entrails." (III, 11, 277)
   ("In vain we admire the Lustre of any thing seen. . . .")

"Behold thy self by inward Opticks and the Crystalline of thy Soul." (III, 15, 281)
   (". . . the greatest imperfection is in our inward sight. . . .")

". . . to see our selves interiourly, we are fain to borrow other Men's Eyes. . . ." (III, 15, 281)
   (Self-knowledge)

"Swim smoothly in the stream of thy Nature, and live but one Man." (III, 20, 283)
   (Avoid hypocrisy and dissembling)

VII. ADDENDUM

Epithets for God and the Attributes of God

"the Judge of all" (I, 22, 251)

"the great Disposer of all" (I, 27, 253)

"the Divine Eye" (I, 27, 254)

"intellect of God" (I, 28, 255)

"speaking hand of God" (I, 29, 255)

"the wise Contriver" (II, 9, 265)

"the provoked arm of the Almighty" (II, 11, 267)
"the contracted Hand of God" (II,11,266)

"Hand of God" (III,5,273)

"Finger of the Almighty" (III,5,273)

Figures of Contiguity

"Tongues" (I,20,250)

"sober Pens" (II,3,261)

"a weak Head" (II,4,261)

"a solid Judgment" (II,4,261)

"eyes of our Posterity" (II,5,262)

"such confident tempers" (II,8,264)

"unthinking heads" (III,9,276)

"honest minds" (III,27,289)

VIII. CONCLUSION

Much that has been said about the function of images in A Letter to a Friend under the area of "digressive moralizing" may naturally be applied to those in Christian Morals since the construction is identical and since, as we have noted, those in A Letter were incorporated into this later work. That is, to some extent they may be regarded as "ornamental" epigrams, used in some instances to illustrate a point ("flay not thy Servant for a broken Glass, nor pound him in a Mortar who offendeth thee"; "Let him have the Key of thy Heart, who hath the Lock of his own"). At other times they become an integral part of his thought itself, and an inextricable means of linguistic expression
("Emptiness of all things, and the nothing of what is past," "winged Thoughts," "the Hand of Providence," "soft showers of Providence," "angred Pride"). Many of them are provocative and eye-catching, as: "School of Hell," "Negro in the black Jaundice," "Hermaphroditically Vitious," "to look upon us in a Lump." Yet Browne also makes use of the stale or commonplace figure: "Voyage of Life," "wings of Imagination," "gate of destruction."

Browne's repertoire of metaphorical usage is wide and varied. The figure may be embodied in one word which can be an adjective, an adverb, a verb, or a noun. Figures of this type may be noted in "painted mistakes," "marble memories," "speckled Face of Honesty," "do clamorously tell us," "which look Luciferously...unto Goodness." We should be "armed against such obscurities"; "Contagion can betray thee"; "Fortune lays the plot...to blast us more sharply"; "Good Admonitions knock"; "time present sucks in time to come." We note such nouns as "hints for beneficence," "Host of Heaven," "Altar of thy Heart."

Often his metaphorical comparison is explicitly stated, as: "the whole World is a Phylactery," "Embryon-felicities," "Envy...is a Lyon...and an Atom," "Conscience will become his Panegyrist," "Praise is a debt we owe." At other times the comparison is implied, wherein either the "vehicle" or the "ground" is absent, and we must supply the missing element. Examples of this usage may be seen in the following:
"Oyster-shells in good Faces, and Hedghoggs... in Venus's moles"
(the ground is obscure: in what way are faces like oyster-shells
and moles like hedghoggs? Perhaps "ugliness" or "uncomeliness" is
the ground for comparison); "Some have digged deep, yet glanced by the
Royal Vein" (vehicle to be supplied: like a doctor); "never forget
to crown... himself" (vehicle: like a king); "They who seem to
stand upon Olympus" (like a god).

Some metaphors are simple replacements of an idea or item:
"precarious applause" (replacement of "public recognition"); "There
is Dross, alloy and Embasement in all human Tempers" (There are
undesirable qualities in all people"); "the osseous and solid part of
Goodness" (that portion of virtue that remains stable and impervious to
temptation).

Often the metaphor cannot be contained in a word, nor does it
bear the quality of a simple replacement. Rather a phrase or clause
is needed before the metaphorical idea is completed. For example, in a
group such as: "Ocean of the World," the prepositional phrase is needed
for clarification and thus becomes as much a part of the metaphor as
the word "Ocean." Other such examples may be noted: "thred of Time,"
"small Parentheses in Eternity," "out of the crowd of themselves,"
"Giants in Wealth and Dignity... Dwarfs and Pygmies in Humanity."

In a clause such as "Behold not Death's Heads till thou doest not
see them," no one word can be said to embrace a metaphor. Rather, the
whole idea is metaphorical. That is, we should not permit occurrences of death and brutality to become so familiar and commonplace to us that our sensibilities are hardened to the point of making us unfeeling as to the horror contained therein.

A different kind of group-image may be seen in the following: "with their own Militia contend with the Host of Heaven." Here it is possible to underscore figurative words; yet the metaphorical idea is not merely in "Militia," in "contend," or in "Host of Heaven." The total interrelationship of these figures is necessary to complete the metaphor and round out the image. Another example of this kind of grouping may be seen in: "which carry in their Bowels the seminals of other Iniquities."

One of Browne's favorite forms of metaphorical usage occurs in his allusions extracted from his reading. Some of these may be noted: "Tully's Elizium," "Astraea goes soon after," "strikes not off the Head but the whole Neck of Hydra," "like Vulcan from Heaven," "aimed like those of Jonathan," "Vulcan's in virtuous Paths, Achilles in vicious motions," "Atropos," "no Damocles like unto self opinion," "Siren to our own...Conceptions," "Charon expects no more," "be of Nero's mind."

Browne's usual pattern of recurring images appears in this work. His references to "Methuselah," his symbol of "time," comes up on a number of occasions. The "Janus-faced" metaphor is used several times in varying contexts, but always to imply a dichotomy or an oppositional
stress of some sort: "When Janus shall loose one Face," "Januses of one Face," "Janus-faced Doctrines," "the mortifying Janus of Cavarrubias," One microcosm image appears: "microcosmical Circumference." The circle image may be seen in such phrases as: "the Circle of our felicities," "in a periscian state," and "circle of Reason," each of which is consistent with his "restricting" concept. He uses his sun figure again as a symbol of the physical world: "which the Sun doth not behold," "shall shine like the Sun—in Heaven," "Even the Sun... may have dark and smoaky Entrails," One metaphorical usage of the sun represents personal honor or glory: "Stand out of my Sun."

Browne's references to light and shadow or darkness in this work are numerous. There are enumerated below.

1. "no darkness unto Conscience"
2. "Cloud of Dissimulation"
3. "For perfection is not, like Light, center'd in any one Body"
4. "Close and dark like himself [Satan]"
5. "shadow of thy shame"
6. "we are carried into the dark Lake"
7. "chuse not the dark Hemisphere for thy contemplation"
8. "with our Light our Shadow and Darkness walk about us"
9. "Lights of Heaven"

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76 See supra, p. 165, footnote.
10. "turns Shadow into Night"

11. (extended passage on light)\textsuperscript{77}

Browne uses many metaphors of contiguity, a few of which I have attached to this chapter as an addendum. Also, he is especially fond of personifications of abstractions: "Death it self shall dye," "angred Pride," "Flattery is a Juggler," "the Physiognomy of Want," "Charity is sagacious," "Hypocrisy hides its head," "Virtue reigneth."

His employment of the simile is very scarce, Browne's figurative use being more heavily weighted on the side of the metaphor proper, which figure becomes "a hard, solid reality of its own."\textsuperscript{78} A few of his similes, however, may be noted: "like the dispersed Seminalities of Vegetables at the Creation," "stand like Pompey's Pillar," "as Sibyl's Leaves," "like the AEgyptian River into the Sea," "like the Lamp in Olybius his Urn."

Whether one regards Christian Morals in the same light as does Austin Warren, "a work showing signs of decadence," or whether one agrees with Finch that it is a work containing "rich moralistic passages" is, of course, a matter of personal preference. Again, whether one looks upon the style of this work simply as "extreme...elegance of expression" (Gosse), or if, in a more condemnatory tone, one would join Mario Praz in labeling such a style as "mere gloss," likewise is

\textsuperscript{77} See supra, p.251.

\textsuperscript{78} See supra, p. 40.
is subject to the criterion of individual taste. My problem has been that of analyzing the images which undoubtedly play a large part in influencing this style and in setting the tone for the work.
GENERAL CONCLUSION

In this general conclusion I feel that it is unnecessary to make an extended analysis since I have employed the method of including a summary or conclusion after each work discussed. Thus my specific observations about the works have already been stated. It remains, then, for me to make some general remarks that will serve to draw my discussion together and point out relationships that may exist between the various works.

Chapter one has served to indicate the multi-dimensional nature of imagery, and it has served as a sounding board for a study of Browne's imagery. As we have seen, Browne employs all of the tropes defined in chapter one: personification, metonymy, synecdoche, simile (to a small extent), and metaphor. He makes metaphoric uses of the noun, verb, adjective, and verb--impregnating such words with figurative suggestion. He employs the metaphoric phrase and clause to round out an image. His imagery is often a telescoping of figures to produce a total effect or to support a thematic idea. He is especially adept in the use of the sustained and extended image, showing an artistic capability of initiating and fully exploring the many sides of figurative possibilities.

The complex facet of his poetic imagination is further illustrated in his frequent use of the figurative paradox, which he uses particularly
to pursue a logical progression of an intellectual complex—making a union of disparate items and establishing a common bond between philosophical opposites. We have found Browne to be capable of using both the commonplace and unimaginative figure as well as the image that "powerfully affects the imagination."¹

The fact that interests us after a review of chapter two of this study is that Browne unquestionably maintains a distinctive style overflowing with poetic imagery even in an atmosphere of growing hostility to such writing—a hostility then gaining increasing momentum. He is a product of the "ornate" style—a term which we have learned has interrelated meanings. There is literally no limit to Browne's poetic imagination. John Ciardi's words most poignantly apply to Browne, that "Man is a metaphoric animal." And Murry: "metaphor appears the instinctive and necessary act of a mind exploring reality and ordering experience."²

In viewing Browne's works in perspective, I note no progression in his use of imagery. His earlier work shows the same pattern of usage as his final one. There is an ample sprinkling of the various tropes in all works; he is equally adept in the use of the sustained, the sunken, and the extended figure from his first to his final

¹Wells, see supra, p. 37, footnote 113.
²See supra, pp. 31–32.
publication. This is true also of The Quincunx, where, as he have
noted, he has a structural approach radically different from the other
works. His usage is consistent whether his subject is the simple and
mundane or moralistic, or whether it borders on the abstruse or the
spiritual.

If Christian Morals contains fewer images that we may label as
"sunken" or obscure, it is because this work is less concerned with
man's mystical experiences and centers upon matters of ethics and
morals. Also, another note of departure sets this work off from the
others. As a rule Browne's use of visual imagery in the preceding
works is at a minimum, and he shows a lack of concern for drawing
pictorial similitudes. In Christian Morals, however, this observation
does not hold up. Visual imagery is dominant. This fact may be due
to the nature of his subject matter, which is a step down in the ladder
of spiritual exploration. Correspondingly, his imagery makes use of
such expressions as "in a Nut-shell," "Crowned Heads," "Cradle," and
"Cobwebs." Yet he also constructs such figures as "Dead colours,"
"strength of Morality," "swelling their Impieties," and "Chaos of
Futurity."

I have indicated the various functions of Browne's images in the
body of my discussion of the various works and in the summing-up
paragraphs. I will at this time repeat some of these observations.

First of all, the main function of Browne's images has suggested
to me the overall structure of my analysis of his works. That is, his
images serve to reinforce the major theme of each work as well as to underscore secondary themes.

Second, they are used to aid him in his expression of religious and philosophical ideas—serving not only to illustrate or support through analogy, but also to define his attitude toward his subject. They aid him in the discovery of truth (images of light and shadow). And they serve also as essential statement—that is, as the only means of linguistic expression.

Third, especially in his endeavors to crystallize mystical ideas, they serve as a means of joining the visible with the invisible, reflecting his attempts to define the indefinable spiritual qualities, to describe them in concrete terms.

Another function of his imagery is that of becoming a means of telescoping thought, especially in his moralizing passages (A Letter and Christian Morals), enabling him to suggest much in a few words.

A fifth use to which he puts his images may be seen in the sustained or extended figure which gives a kind of permanent stamp to an idea, showing the many-sidedness or complexity, and placing value judgment upon it.

Finally, his recurring images serve as symbolic links between the various parts of his argument. These recurring images we have noted to
be as follows: the circle, the "Sunne," Methuselah, light and shade, microcosm--macrocosm, and Janus-faced. Each of these symbolic links becomes (to borrow Huntley's phraseology) the "thread that twines the various parts of his discourse together."³

One final point that I wish to make in this general conclusion has to do with a question that might naturally arise when one considers the period in which Browne lived. One may wonder how Browne fits into a milieu which is now famous for what we call the "metaphysical" image. As I have noted on a previous occasion,⁴ Browne's main forte is richness, abundance, and appropriateness of imagery when considered in its entirety. Thus, it is not the startling or far-fetched and radical image that characterizes his style. Whether it is the "sense of intimacy"⁵ flowing from the pages of Religio Medici, or a tone of "elengance"⁶ reflected in Christian Morals, his construction of imagery remains one that stays within the boundaries of calm, artistic, and aesthetic control. And, if I may again borrow the words of Charles Whibley,

Happily for us, Browne found to his hand a prose that was still plastic and sincere, a prose not yet reduced to a standard by the apostles of "good sense."⁷

³See supra, p. 112.
⁴See supra, pp. 163-164.
⁵Bush, see supra, p.106.
⁶Gosse, see supra, p. 225.
⁷See supra, p. 107.
APPENDIX

List of Recurrent Images

I. Images of "Light and Dark or Shadow"

(divinity in music) "It is an Hieroglyphicall and shadowed lesson of the whole world" (R.M., II,9,84)

"a distracted conscience here is a shadow or introduction unto hell hereafter" (R.M., I,51,63)

"I am in the darke to all the world, and my nearest friends behold mee but in a cloud" (R.M., II,4,77)

(A man's children are) "his name and shadow on earth" (R.M., I,41,51)

"... though the radicall humour containe in it sufficient oyle for seventie, yet I perceive in some it gives no light past thirtie" (R.M., I,43,53)

(Man is God's) "reflex and shadow" (R.M., II,14,92)

"Measure not thy self by thy Morning shadow, but by the Extent of thy Grave" (Letter, p. 117)

"Time past is gone like a shadow" (Letter, p. 118)

"draw the Curtain of Night upon injurie" (Letter, p. 117)

"it cannot be long before we lie down in darkness /In death/, and have our light in ashes" (U.B., p. 162)

"Ghosts were but Images and shadows of the soul, received in higher mansions" (U.B., p. 162)

"The particulars of future beings must needs be dark unto ancient Theories, which Christian Philosophy yet determines but in a Cloud of opinions" (U.B., p. 162)

(Pious spirits who passed their days in raptures of futurity) "lay obscure in the Chaos of pre-ordination, and night of their fore-beings" (U.B., p. 170)

(atheists) "lost in the uncomfortable night of nothing" (U.B., p. 168)
"The n i g h t o f time f a r s u rp a s s e t h the d a y , a n d who k n o w s w h e n w a s t h e
Equinox?" (U.B., p. 167)

"Darknesse and l i g h t d i v id e t h e c o u r s e of t i m e , a n d o b l i v i o n s h a r e s w i t h
memory a g r e a t p a r t e v e n o f o u r l i v i n g b e i n g s" (U.B., p. 168)

(The person who can enjoy solitude) "D a y i s n o t u n e a s y n o r t h e N i g h t
black u n t o h i m . D a r k n e s s m a y b o u n d h i s E y e s , n o t h i s I m a g i n a t i o n"
(C.M., III,9,276)

"s e n d i n g h i m f r o m t h e s h a d e i n t o t h e h o u s e o f d a r k n e s s" (C.M., II,13,26)

"F l a m e n o t l i k e t h e c e n t r a l f i r e w h i c h e n l i g h n e t h n o E y e s . . . A d d o n e
Ray u n t o t h e c o m m o n L u s t r e ; . . . p r o v e n o t a C l o u d b u t a n A s t e r i c k i n
th y R e g i o n" (C.M., I,32,256)

"i n f l u e n c e s a l s o a n d i l l u m i n a t i o n s f r o m a b o v e , m o r e p o w e r f u l t h a n t h e
Lights of Heaven" (C.M., III,7,265)

"H e w h o t h u s s t i l l a d v a n c e t h i n I n i q u i t y . . . t u r n s a S h a d o w i n t o N i g h t"
(C.M., III,6,274)

"s i n c e i t h a t h p l e a s e d t h e A l m i g h t y h a n d t o h o n o u r t h e N o r t h P o l e w i t h
Lights a b o v e t h e S o u t h" (C.M., III,24,286)

"L o o k c o n t e n t e d l y u p o n t h e s c a t t e r e d d i f f e r e n c e o f t h i n g s , a n d e x p e c t
not e q u a l i t y i n l u s t r e . . . i n . . . p e r s o n s b e l o w ; w h e r e n u m e r o u s
numbers m u s t b e c o n t e n t t o s t a n d l i k e L a c t e o u s o r N e b u l o u s S t a r s , . . .
dim i n t h e i r g e n e r a t i o n s . "" (C.M., III,24,286)

"E m b r a c e n o t t h e o p a c e o u s a n d b l i n d s i d e o f O p i n i o n s , b u t t h a t w h i c h l o o k s
most L u c i f e r o u s l y . . . u n t o G o o d n e s s . " (C.M., III,3,272)

(Thy h e a r t) "w h e r e t h y S e c r e t s m a y l a s t i n g l y l y , l i k e t h e L a m p i n O l y b i u s
his U r n , a l i v e a n d l i g h t , b u t c l o s e a n d i n v i s i b l e " (C.M., III,18,283)

"C o n sc i e n c e o n l y , t h a t c a n s e e w i t h o u t L i g h t , s i t s i n t h e A r e o p a g y a n d
dark T r i b u n a l o f o u r H e a r t s " (C.M., III,15,281)

"t h e r e i s n o d a r k n e s s u n t o C o n s c i e n c e , w h i c h c a n s e e w i t h o u t L i g h t , a n d
in t h e d e e p e s t o b s c u r i t y g i v e a c l e a r D r a u g h t o f t h i n g s , w h i c h t h e
Cloud o f d i s s i m u l a t i o n h a t h c o n c e a l ' d f r o m a l l e y e s . " (C.M., I,22,251)

"F o r p e r f e c t i o n i s n o t , l i k e L i g h t , center ' d i n a n y o n e B o d y " (C.M., I,28,254)

"C l o s e a n d d a r k l i k e h i m s e l f S a t a n " (C.M., II,7,264)
"hide thy self in the shadow of thy shame, and pollute not noble society" (C.M., III,17,282)

"we are carried into the dark Lake, like the AEgyptian River into the Sea, by seven principal Ostiaries." (C.M., III,4,273)

"chuse not the dark Hemisphere for thy contemplation" (C.M., III,3,272)

"In every clime we are in a periscian state, and with our Light our Shadow and Darkness walk about us." (C.M., III,11,277)

"In vain we admire the Lustre of any thing seen: that which is truly glorious is invisible." (C.M., III,11,277-278)

"Happy is that state of vision that can see without Light, though all should look as before the Creation, when there was not an Eye to see, or Light to actuate Vision: wherein, notwithstanding, obscurity is only imaginable respectively unto Eyes; for unto God there are none; Eternal Light was ever; created Light was for the creation, not himself, and as he saw before the Sun, may still also see without it. In the City of the new Jerusalem there is neither Sun nor Moon; where glorifying Eyes must see by the Archetypal Sun, or the Light of God, able to illuminate Intellectual Eyes, and make unknown Visions. Intuitive perceptions in Spiritual beings may perhaps hold some Analogy unto Vision: but yet how they see us, or one another, what Eye, what Light, or what perception is required unto their intuition, is yet dark unto our apprehension; and even how they see God, or how unto our glorified Eyes the Beatific Vision will be celebrated, another World must tell us, when perceptions will be new, and we may hope to behold invisibles." (C.M., III,15,281)

"Adversity stretcheth our dayes, misery makes Alcmenas nights" (U.B., p. 165)

"Light that makes things seen, makes some things invisible: were it nor for darknesse and the shadow of the earth, the noblest part of the Creation had remained unseen, and the Stars in heaven as invisible as on the fourth day, when they were created above the Horizon, with the Sun, or there was not an eye to behold them. The greatest mystery of Religion is expressed by adumbration, and in the noblest part of Jewish Types, we finde the Cherubims shadowing the Mercy-seat: Life it self is but the shadow of death, and souls departed but the shadows of the living: All things fall under this name. The Sunne it self is but the dark simulachrum, and light but the shadow of God." (G. of C., p. 218)
II. The "Circle" Image

"But to difference my self nearer, & draw into a lesser circle: There is no Church wherein every point so squares unto my conscience ... as ... the Church of England" (R.M., I,5,14)

"follow the great wheele of the Church, by which I move, not reserving any proper poles or motion from the epicycle of my owne braine" (R.M., I,6,15)

"this circle of flesh" (R.M., I,44,55)

"circle of my selfe" (R.M., I,38,49)

"within the circle of this sensible world" (R.M., I,49,60)

"God is like a skilfull Geometrician, who when more easily, and with one stroke of his Compasse, he might describe, or divide a right line, had yet rather doe this, ... in a circle or longer way, according to the constituted and forelaid principles of his art" (R.M., I,16,25)

"the lives not onely of men, but of Commonweales, and the whole world, run not upon a Helix that still enlargeth; but on a Circle, where, arriving to their Meridian, they decline in obscurity, and fall under the Horizon againe" (R.M., I,17,27)

"that masse of flesh that circumscribes me, limits not my mind: ... I take my circle to be above three hundred and sixty" (R.M., II,11,87)

"I cannot entreate without my selfe, and within the circle of another" (R.M., II,5,78)

"Circles and right lines limit and close all bodies, and the mortall right-lined circle \[\text{the Greek Theta, or character of death}\] must conclude and shut up all" (U.B., p. 166)

(quincunx circle--symbol of God's design: G. of C., passim)

"the Circle of our felicities" (C.M., III,11,277)

"in a periscian state" (C.M., III,11,277)

"circle of Reason" (C.M., III,14,280)

"that circumventing spirit \[\text{the devil}\]" (C.M., I,20,250)

"microcosmical Circumference" (C.M., III,7,274)
"the spirits walke as freely exempt from the affections of time, place, and motion, as beyond the extreamest circumference" (R.M., I,35,45)

(Geography of Religions) "circumscribed by their doctrines and rules of Faith" (R.M., I,2,11)

"that masse of flesh that circumscribes me" (R.M., II,11,87)

"every devill is an hell unto himselfe ... and needs not the misery of circumference to afflict him" (R.M., I,51,62-63)

"those unstable judgements that cannot consist in the narrow point and centre of vertue without a reele or stagger to the circumference" (R.M., I,3,13)

(Pride) "a vice whose name is comprehended in a Monosyllable, but in its nature circumscribed not with a world" (R.M., II,8,82)

(lower creators are) "framed below the circumference of these hopes of a future existence, or cognition of better being" (U.B., p. 164)

III. The "Sunne" Image

"the fire and scintillation of that noble and might Essence of God, which is the life and radicall heat of spirits, and those essences that know not the vertue of the Sunne; a fire quite contrary to the fire of Hell" (R.M., I,32,42)

"There is surely a piece of Divinity in us, something that was before the Elements, and owes no homage unto the Sun." (R.M., II,11,87)

"content to take my leave of the Sunne, and sleepe unto the ressurection" (R.M., II,12,90)

"mee thinkes I have outlived my selfe, and begin to bee weary of the Sunne" (R.M., I,41,52)

"I have no abject a conceit of this common way of existence, this retaining to the Sunne and Elements" (R.M., I, 38,49)

"like the naturall charity of the Sunne illuminates another without obscuring it selfe" (R.M., II,3,74)

"For my conversation, it is like the Sunne's with all men" (R.M., II,10,85)

"Men have been deceived even in their flatteries above the Sun, and studied conceits to perpetuate their names in heaven" (U.B., p. 168)

"Life is a pure flame, and we live by an invisible Sun within us." (U.B., p. 169)
"Let not the Sun in Capricorn go down upon thy Wrath, but write thy Wrongs in Water" (Letter, p. 117)

"and as he [God] saw before the Sun, may still also see without it" (C.M., III,15,281)

"which the Sun doth not behold" (C.M., I,22,250)

"shall shine like the Sun in Heaven" (C.M., III,24,287)

"Even the Sun . . . may have dark and smoaky Entrails" (C.M., III,11,277)

"Stand out of my Sun" (C.M., I,26,263)

IV. The "Janus" Image

"the wisest heads prove at last, almost all Scepticks, and stand like Janus in the field of knowledge" (R.M., II,8,83)

"We cannot hope to live so long in our names as some have done in their persons, one face of Janus holds no proportion unto the other." (U.B., p. 166)

"keep the Temple of Janus shut by peaceable and quiet tempers" (C.M., II,12,267)

"In Bivious Theorems and Janus-faced Doctrines let Virtuous considerations state the determination." (C.M., III,3,272)

"Let the mortifying Janus of Covarrubias be in thy daily Thoughts, not only on thy Hand and Signets." (C.M., III,10,277)

"when Janus shall loose one Face, and the long beard of time shall look like David's Servants, shorn away upon one side" (C.M., III,13,280)

"Persons of short times [young in age] . . . are but Januses of one Face" (C.M., III,22,284)
V. The "Microcosm-Macrocosm" Image

(For additional images, see Religio Medici, Chapter III, pp. 136-138)

"whilst I study to finde how I am a Microcosme or little world, I finde my selfe something more than the great" (R.M., II,11,87)

"while we lay in the nether part of the Earth, and inward vault of our Microcosme" (U.B., p. 148)

"microcosmical Circumference" (C.M., III,7,274)

VI. The "Methuselah" Image

"Were there any hopes to out-live vice, . . . it were worthy of our knees to implore the dayes of Methuselah" (R.M., I,42,52)

"How many pulses made up the life of Methuselah, were work for Archimedes" (U.B., p. 165)

"Now since these dead bones have already out-lastened the living ones of Methuselah" (U.B., p. 164)

"Charles the fifth can never hope to live within two Methusela's of Hector" (U.B., p. 166)

"Without the favour of the everlasting Register the first man had been as unknown as the last, and Methuselaha long life had been his only Chronicle." (U.B., p. 167)

"when Men might have been properly Historians, when Adam might have read long Lectures unto Methuselah, and Methuselah unto Noah" (C.M., III,1,271)
A SELECTED BIBLIOGRAPHY


VITA

Pinkie Gordon Lane was born in Philadelphia, Pennsylvania, on January 13, 1923. She acquired her early education in the public schools of the city of her birth, graduating from the Philadelphia High School for Girls in 1940, after which she took college extension courses at the University of Pennsylvania. She received the Bachelor of Arts degree from Spelman College, Atlanta, Georgia, in 1949, with a major in English and a minor in art, and the Master of Arts degree from Atlanta University in 1956, with a major in English. From 1949 to 1955 she taught English in the public schools of Georgia and Florida; she taught remedial reading at Spelman College from 1955 to 1956; and since 1959 she has been a member of the English faculty at Southern University, Baton Rouge, Louisiana, serving successively as Instructor, Assistant Professor and Associate Professor of English.

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EXAMINATION AND THESIS REPORT

Candidate: Pinkie Gordon Lane

Major Field: English

Title of Thesis: Metaphorical Imagery in the Prose Works of Sir Thomas Browne

Approved:

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EXAMINING COMMITTEE:

[Signatures]

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