Damrosch, David, ed. The Longman Anthology of British Literature. Vol. 1.
NY: Longman, 1999.

But borrowed thence to light us thither:
30 Beauty and beauteous words should go together.

Yet if you go, I pass not; take your way.
For, "Thou art still my God" is all that ye
Perhaps with more embellishment can say,
Go, birds of spring; let winter have his fee;
35 Let a bleak paleness chalk the door.
So all within be livelier than before.

Love (3)

Love bade me welcome: yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack° *slow, weak*
From my first entrance in,
5 Drew nearer to me, sweetly questioning,
If I lacked anything.

"A guest," I answered, "worthy to be here":
Love said, "You shall be he."
"I the unkind, ungrateful? Ah my dear,
10 I cannot look on thee."
Love took my hand, and smiling did reply,
"Who made the eyes but I?"

"Truth Lord, but I marred them; let my shame
Go where it doth deserve."
15 "And know you not," says Love, "who bore the blame?"
"My dear, then I will serve."
"You must sit down," says Love, "and taste my meat."
So I did sit and eat.[1]

PERSPECTIVES

Emblem, Style, and Metaphor

The early modern period in England began at a cultural moment that was still medieval and ended at one on the verge of the modern. At the outset of the period, in the reign of Henry VIII, science was magic, symbols were biblical, and poetry was the work of makers who imitated nature; at the close of the era, with the end of the Interregnum and the Restoration, science had become more empirical, symbols had become more idiosyncratic, and poetry was the work of individual geniuses, who more than imitating nature transformed it with the unusual correspondences that they created. The in-between or liminal aspect of early modern culture helps to explain the way in which early modern art had much in common with medieval forms of representation but also began to move beyond these forms.

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Fludd's engraving of a human
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The early modern emblem is a good example of this transitional aspect of the period's culture. Emblems were visual symbols that appeared in medieval coats of arms, illuminated manuscripts of the Bible, and church decoration. With early modern printing, books of emblems were produced that included not only the visual symbol, but also a poem and a Latin motto, either a proverb or a classical quotation. Whereas medieval iconography, or visual symbolism, was dominated largely by reference to the Bible, Renaissance iconography showed a stronger influence of classical mythology, though still often harmonized with a Christian framework. For example, the popular emblem of the phoenix, the mythological Egyptian bird that was reborn every thousand years out of its own ashes, was also a symbol of Christ. Geoffrey Whitney's use of this symbol to describe the rebirth of the town of Nantwich after a fire exemplifies the local and particular character of the early modern emblem, in contrast to the medieval symbol, which usually could be read as part of the book of the world that reflected the book of the Word, or the Bible.

More classically and (increasingly) scientifically inflected, the system of resemblances would still have made sense to a medieval audience. Early modern writers often thought in terms of a "Great Chain of Being," as the historian Arthur Lovejoy called it in 1936. This mode of thinking is well illustrated by a set of linkages made by the Italian playwright and scientist Giambattista della Porta in a treatise called *Natural Magic* (1558):

> the plant stands convenient to the brute beast, so through feeling does the brutish animal to man, who is conformable to the rest of the stars by his intelligence; these links proceed so strictly that they appear as a rope stretched from the first cause as far as the lowest and the smallest of things.

The concept of *aemulatio*, or emulation, accounts for the way in which images mirror various aspects of the world. The concept of Venus, for example, as described by Giordano Bruno, comprehends various human and cosmic qualities, including charm, beauty, natural harmony, the relationship between love and death, and "every form of pleasure." Venus's son Cupid "sets [us] on fire with his heat and enthralls with his chains," while at the same time her triumphal chariot represents wisdom and prudence. The concept of *analogia*, or analogy, expresses the relationship between the macrocosm and the microcosm in Renaissance art. Not only are human beings midway between angels and beasts, but the proportions of the human body correspond to those of the universe—a notion that is well illustrated by Robert Fludd's engraving of a human figure outstretched over the concentric circles of the Ptolemaic universe.

These conventional symbols inherited from classical and medieval culture often existed side by side with ingenious new metaphors. The symbols that allowed the world to be read as united in reference to God's word in the Bible were supplemented and even challenged by new images created by poets. For example the rood of medieval English poetry was at once a tree and the cross on which Christ died. But an early modern poet such as John Donne could shock his audience with his ingenuity by likening the sexual union of lovers to the canonization of saints. Emmanuele Tesauro's description of metaphor shows that it was the qualities of ingenuity and marvelousness that were prized in the seventeenth-century conceit, or metaphor. Whereas medieval symbols had relied on culturally accepted associations, early modern metaphors created new and unexpected associations through a transference of meaning. The term "metaphor" comes from the Greek verb *metaphorein*, which means "to transfer" or "to carry across," and this is precisely what the metaphysical conceit did: it transferred meaning from one thing to another.

Like the freshness of the poetic conceit, the simplicity and clarity of what Ben Jonson called the concise style with its brevity, pointedness, and wit characterized the new style of

Title page to volume 2 of *Utriusque cosmi, maioris scilicet et minoris, metaphysica atque technica historia,* ("Metaphysical and Technical History of both the Greater and Lesser Universe"), by Robert Fludd, 1619. After taking his degree at Oxford, Robert Fludd studied chemistry and medicine on the Continent, where he came into contact with the occult philosophy of the Rosicrucians, whose goals ranged from alchemy to moral reformation. Returning to London, he practiced medicine and published numerous works expressing his belief that science was a form of divine revelation and that all creation reflected a divinely ordered design. This engraving shows the image of a male body spread out over the cosmos as a circle, portraying the human body's perfect proportions, and their analogy to the proportions of the universe: man is a little world, the microcosm to the universe's macrocosm. The engraving also depicts the earth-centered Ptolemaic universe, the constellations and astrological signs. The innermost circles are the four bodily humors (choleric, melancholic, phlegmatic, and sanguine), and the outermost circles are the supernatural faculties of reason, intellect, and mind.

writing. Calling for a concentration on meaning rather than an abundance of ornamentation, this new style strongly influenced the development of modern English prose. The great champion of the concise or Senecan style of prose, Francis Bacon, ushered in a whole new rhythm in the English sentence and a new form known as the essay. At the very time that poets such as Donne and Marvell were using images taken from science in their poetry, Bacon was creating a new form of English prose that would help to make English the language of science that it is today.

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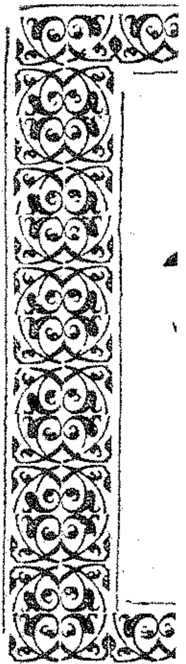

1. "The bird that is ever unique.'
Ovid, *Metamorphoses* 15, 393–4

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Geoffrey Whitney

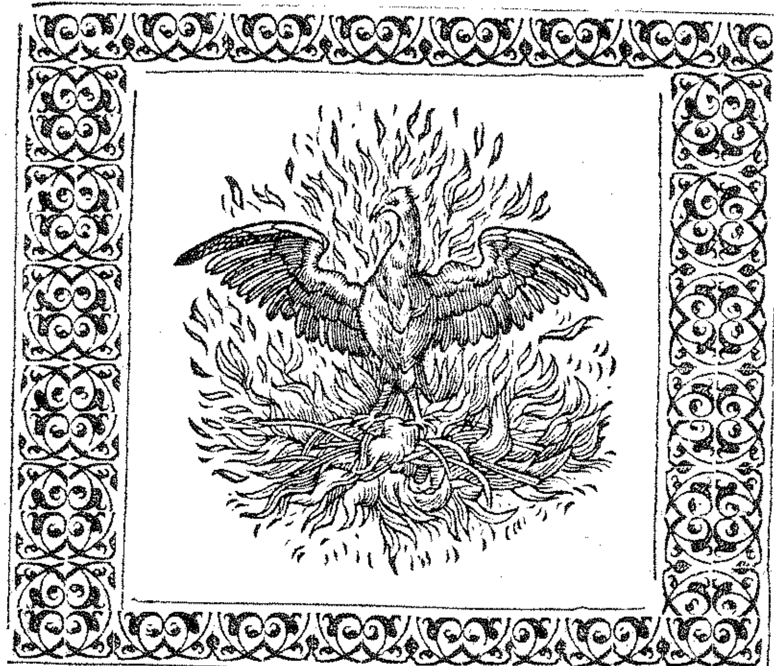
1548?–1601

Geoffrey Whitney composed one of the most important English emblem books, *A Choice of Emblems* (1586). Each emblem contains a woodcut, prefixed by a Latin motto and accompanied by verses in six-line stanzas. The book was dedicated to the Earl of Leicester and was published in Leyden, where Whitney was studying at the university. Although only twenty-three of the emblems are original and another 235 loosely or exactly copy Continental models by Alciati, Paradin, Sambucus, and Junius, Whitney gives many of the emblems a specifically English interpretation. Sometimes an emblem is used to support the politics of the Leicester court faction, who urged an active role in defending Protestants in the Low Countries. At other times, Whitney's Englishness surfaces in references to local events. For example, he applies the emblem of the phoenix to the fire of Nantwich, not far from his birthplace in Chesire, where he would retire after the death of his patron Leicester. Possibly because of the decline of the Leicester faction, Whitney's book was not republished in his lifetime. Nevertheless, his influence is seen in later Jacobean emblem books, such as Peacham's *Minerva Britanna* (London 1612), and in decorations in domestic architecture and furnishings. Whitney's work helped to make the Continental emblem tradition known to such English poets as Shakespeare, Spenser, Donne, and Philips, whose poetry is enriched by emblematic metaphor, conjuring up both a visual image and its complex symbolic associations.

The Phoenix

Unica semper avis.[1]

To my countrymen of the Nampwiche in Cheshire.



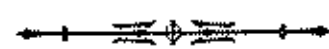
1. "The bird that is ever unique." The picture shows a phoenix with wings outstretched rising from the flames of a fire. See Ovid, *Metamorphoses* 15, 393–407.

The Phoenix rare, with feathers fresh of hue,
Arabia's right, and sacred to the sun:
Whom, other birds with wonder seem to view,
Doth live until a thousand years be run:
5 Then makes a pile: which, when with sun it burns,
She flies therein, and so to ashes turns.

Whereof, behold, another Phoenix rare,
With speed doth rise most beautiful and fair:
And though for truth, this many do declare,
10 Yet thereunto, I mean not for to swear:
Although I know that author's witness true,
What here I write, both of the old, and new.

Which when I weighed, the new, and eke the old,
I thought upon your town destroyed with fire:
15 And did in mind, the new Nampwiche behold,
A spectacle for any man's desire:
Whose buildings brave, where cinders were but late,
Did represent (me thought) the Phoenix fate.

And as the old, was many hundred years,
20 A town of fame, before it felt that cross:
Even so, (I hope) this Wiche,[2] that now appears,
A Phoenix age shall last, and know no loss:
Which God vouchsafe, who make you thankful, all:
That see this rise, and saw the other fall.



Ben Jonson
1572–1637

Jonson's observations on style are contained in papers first found after his death by his literary executor Sir Kenelm Digby. First published in 1640, *Timber, or Discoveries*, contains not only Jonson's observations but also those of authors whose work on rhetoric and poetics he greatly admired, such as Quintilian and Horace. The following passages, based on Quintilian's *De institutione oratoria* and on Vives' *On the Proper Method of Speaking* (1532), give us insight into Jonson's approach to the process of writing, his taste in literature, and his firm conviction that an essential step in perfecting the craft of writing is to read the best authors.

For more on Jonson, see his principal listing, page 1443.

from Timber: or Discoveries

For a man to write well, there are required three necessaries: to read the best authors, observe the best speakers, and much exercise of his own style. In style to consider, what ought to be written, and after what manner; he must first think and excogitate[1] his matter, then choose his words, and examine the weight of either. Then take care in placing and ranking both matter and words, that the composition be comely; and to do this with diligence, and often. No matter how slow the style be at first, so it be

2. Originally meaning the group of buildings connected with a salt pit, "wich" was the name given to such salt-making towns as Nantwich and Northwich in Chesire.
1. Devise.

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2. Painstakingly worked on.
3. The initial concepts.

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wich and Northwich in Chesire.

labored,[2] and accurate; seek the best, and be not glad of the froward conceits,[3] or first words, that offer themselves to us; but judge of what we invent, and order what we approve. Repeat often, what we have formerly written; which beside that it helps the consequence, and makes the juncture better, it quickens the heat of imagination, that often cools in the time of setting down, and gives it new strength, as if it grew lustier, by the going back. As we see in the contention of leaping, they jump farthest, that fetch their race largest: or, as in throwing a dart, or javelin, we force back our arms, to make our loose[4] the stronger. Yet if we have a fair gale of wind, I forbid not the steering out of our sail, so the favor of the gale deceive us not. For all that we invent doth please us in the conception, or birth, else we would never set it down. But the safest is to return to our judgment, and handle over again those things, the easiness of which might make them justly suspected. So did the best writers in their beginnings; they imposed upon themselves care, and industry; they did nothing rashly. They obtained first to write well, and then custom made it easy and a habit. By little and little their matter showed itself to them more plentifully; their words answered, their composition followed; and all, as in a well-ordered family, presented itself in the place. So that the sum of all is: Ready writing makes not good writing; but good writing brings on ready writing.

Yet, when we think we have got the faculty, it is even then good to resist it, as to give a horse a check sometimes with [a] bit, which doth not so much stop his course, as stir his mettle. Again, whither a man's genius is best able to reach, thither it should more and more contend, lift and dilate itself; as men of low stature raise themselves on their toes, and so ofttimes get even, if not eminent. Besides, as it is fit for grown and able writers to stand of themselves, and work with their own strength, to trust and endeavor by their own faculties: so it is fit for the beginner and learner to study others, and the best. For the mind, and memory are more sharply exercised in comprehending another man's things, than our own; and such as accustom themselves and are familiar with the best authors shall ever and anon find somewhat of them in themselves, and in the expression of their minds, even when they feel it not, be able to utter something like theirs, which hath an authority above their own. Nay, sometimes it is the reward of a man's study, the praise of quoting another man fitly. And though a man be more prone, and able for one kind of writing, than another, yet he must exercise all. For as in an instrument, so in style, there must be a harmony, and consent of parts.

I take this labor in teaching others, that they should not be always to be taught; and I would bring my precepts into practice. For rules are ever of less force, and value, than experiments. Yet with this purpose, rather to show the right way to those that come after, than to detect any that have slipped before by error, and I hope it will be more profitable. For men do more willingly listen, and with more favor to precept, than reprehension.[5] Among diverse opinions of an art, and most of them contrary in themselves, it is hard to make election; and therefore, though a man cannot invent new things after so many, he may do a welcome work yet to help posterity to judge rightly of the old. But arts and precepts avail nothing, except nature be beneficial, and aiding. And therefore these things are no more written to a dull disposition, than rules of husbandry to a barren soil. No precepts will profit a fool; no more than beauty will the blind, or music the deaf. As we should take care, that our style in writing, be neither dry,

2. Painstakingly worked on.
3. The initial concepts.
4. Throw.
5. Censure.

nor empty, we should look again it be not winding, or wanton with far-fetched descriptions; either is a vice. But that is worse which proceeds out of want, than that which riots out of plenty. The remedy of fruitfulness is easy, but no labor will help the contrary; I will like, and praise some things, in a young writer, which yet if he continue in, I cannot, but justly hate him for the same. There is a time to be given all things for maturity; and that even your country-husbandman can teach, who to a young plant will not put the pruning knife, because it seems to fear the iron, as not able to admit the scar. No more would I tell a green writer all his faults, lest I should make him grieve and faint, and at last despair. For nothing doth more hurt, than to make him so afraid of all things, as he can endeavor nothing. Therefore youth ought to be instructed betimes, and in the best things; for we hold those longest, we take soonest. As the first scent of a vessel lasts; and that tinct[6] the wool first receives. Therefore a master should temper his own powers, and descend to the other's infirmity. If you pour a glut of water upon a bottle, it receives little of it; but with a funnel, and by degrees, you shall fill many of them and spill little of your own; to their capacity they will all receive, and be full. And as it is fit to read the best authors to youth first, so let them be of the openest, and clearest. As Livy before Sallust,[7] Sidney before Donne; and beware of letting them taste Gower or Chaucer at first, lest falling too much in love with antiquity and, and not apprehending the weight, they grow rough and barren in language only. When their judgments are firm, and out of danger, let them read both, the old and the new: but no less take heed, that their new flowers, and sweetness do not as much corrupt, as the others dryness and squalor, if they choose not carefully. Spenser, in affecting the ancients, wrote no language.[8] Yet I would have him read for his manner; but as Virgil read Ennius.[9] The reading of Homer and Virgil is counseled by Quintilian, as the best way of informing youth, and confirming man. For besides that, the mind is raised with the height, and sublimity of such a verse, it takes spirit from the greatness of the matter, and is tincted with the best things. Tragic and lyric poetry is good too: and comic with the best, if the manners of the reader be once in safety. In the Greek poets, as also in Plautus,[1] we shall see the economy, and disposition of poems better observed than in Terence, and the latter, who thought the sole grace, and virtue of their fable, the sticking in of sentences, as ours do the forcing of jests. * * *

Custom is the most certain mistress of language, as the public stamp makes the current money.[2] But we must not be too frequent with the mint, every day coining; nor fetch words from the extreme and utmost ages, since the chief virtue of a style is perspicuity, and nothing so vicious in it as to need an interpreter. Words borrowed of antiquity do lend a kind of majesty to style, and are not without their delight sometimes. For they have the authority of years, and out of their intermission do win to themselves a kind of gracelike newness. But the eldest of the present and newest of the past language is the best. For what was the ancient language, which some men so dote upon, but the ancient custom? Yet when I name custom, I

6. Dye, color.
7. Sallust (86–c. 34 B.C.) and Livy (59 B.C.–A.D. 17), Roman historians.
8. A reference to Spenser's self-consciously archaic diction, spelling, and syntax.
9. The great epic poet Virgil (70–19 B.C.) studied but also went beyond his poetic predecessor Ennius (239–169? B.C.).
1. Plautus (254–184 B.C.) and Terence (c. 185–159 B.C.) were Roman comic playwrights.
2. The beginning of this passage is based on Quintillian, and the rest on Vives, *On the Proper Method of Speaking* (1532).

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ɔceeds out of want, than
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is passage is based on Quintillian,
On the Proper Method of Speaking

understand not the vulgar custom, for that were a precept no less dangerous to language than life, if we should speak or live after the manner of the vulgar. But that I call custom of speech which is the consent of the learned, as custom of life which is the consent of the good. Virgil was most loving of antiquity; yet how rarely doth he insert *aquai* and *pictai!*[3] Lucretius[4] is scabrous and rough in these; he seeks them, as some do Chaucerisms with us, which were better expunged and banished. Some words are to be culled out for ornament and color, as we gather flowers to strew houses or make garlands; but they are better when they grow to our style as in a meadow, where, though the mere grass and greenness delights, yet the variety of flowers doth heighten and beautify. Marry, we must not play or riot too much with them, as in paronomasias;[5] nor use too swelling or ill-sounding words, *quae per salebras altaque saxa cadunt.*[6] It is true, there is not sound but shall find some lovers, as the bitterest confections are grateful to some palates. Our composition must be more accurate in the beginning and end than in the midst, and in the end more than in the beginning; for through the midst the stream bears us. And this is attained by custom more than care or diligence. We must express readily and fully, not profusely. There is difference between a liberal and a prodigal hand. As it is a great point of art, when our matter requires it, to enlarge and veer out all sail, so to take it in and contract it is of no less praise when the argument doth ask it. Either of them hath their fitness in the place. A good man always profits by his endeavor, by his help; yea, when he is absent; nay, when he is dead, by his example and memory. So good authors in their style.

A strict and succinct style is that where you can take away nothing without loss, and that loss to be manifest. The brief style is that which expresseth much in little. The concise style, which expresseth not enough, but leaves somewhat to be understood. The abrupt style, which hath many breaches, and doth not seem to end but fall. The congruent style and harmonious fitting of parts in a sentence hath almost the fastening and force of knitting and connection, as in stones well squared, which will rise strong a great way without mortar. Periods[7] are beautiful when they are not too long, for so they have their strength too, as in a pike or javelin. As we must take the care that our words and sense be clear, so if the obscurity happen through the hearer's or the reader's want of understanding, I am not to answer for them, no more than for their not listening or marking.[8] I must neither find them ears nor mind. But a man cannot put a word so in sense but something about it will illustrate it, if the writer understand himself. For order helps much to perspicuity, as confusion hurts. *Rectitudo lucem adfert; obliquitas et circumductio offuscat.*[9] We should therefore speak what we can the nearest way, so as we keep our gait, not leap; for too short may as well not be let into the memory as too long not kept in. Whatsoever loseth the grace and clearness converts into a riddle; the obscurity is marked, but not the value. That perisheth, and is passed by, like the pearl in the fable.[1] Our style should be like a skein of silk, to be carried and found by the right thread, not ravelled and perplexed; then all is a knot, a heap.

3. Archaic forms of *aquae* (waters) and *pictae* (embroidered), that occur once each in the *Aeneid*.
4. Roman poet (c. 99–55 B.C.) who wrote *De rerum natura*.
5. Puns.
6. Martial: "Which fall on rough ground and boulders."
7. Subordinated sentences.
8. Taking to heart.
9. Vives: "Directness enlightens, shiftiness and indirection obscure matters."
1. In Plato's *Phaedrus* 3.12, a cock finds a pearl on a dunghill but simply leaves it there.

Giordano Bruno
1548–1600

Best known for having been burned at the stake as a heretic in Rome, and still suspected of having been a spy in England, the Italian philosopher Giordano Bruno was one of the great theorists of the esoteric symbolic correspondences generated by hermeticism. Sixteenth-century intellectuals believed that a work called *The Hermetic Corpus* was written by the ancient Egyptian magus Hermes Trismegistus and that its complex system of analogies linking pagan gods, planets, and their attributes with the human personality was a key to secret knowledge in astronomy, medicine, mnemonics or memory theory, and magic. Although Isaac Causabon proved in 1614 that *The Hermetic Corpus* was not an ancient Egyptian but a second-century Greek work, the philosophy that it inspired in Bruno influenced other thinkers such as the English astrologer John Dee and the German astronomer Johannes Kepler. Later, such writers as Coleridge and Joyce also had a strong interest in Bruno's work.

During his stay in England from 1583 to 1586, Bruno lectured on Copernican theory and Platonism at Cambridge and made friendships among English writers. He is said to have sung Ariosto's *Orlando Furioso* to Sir Philip Sidney while riding horseback from Oxford to London. Bruno published no fewer than six works in England. Among these, *Spaccio della bestia trionfante (The Expulsion of the Triumphant Beast)* presents ideas developed in his last work, *De imaginum compositione (On the Composition of Images, Signs, and Ideas)*, published in Frankfurt in 1591. Bruno's final book views the imagination as the means through which God communicates with humanity. Bruno sought to discover the images that could unite the multiplicity of the universe. His writing about the connections between images and words, and between painting and poetry, offers insight into how Renaissance poets conceived of the world as composed of a complex chain of analogies. His chapter on Venus shows the association of a mythological figure with many different images expressing a variety of qualities. For Bruno, as for many Renaissance poets, mythology provided not only a rich repertoire of visual symbols but also a way of creating layers of mysterious meaning in poetry.

from On the Composition of Images, Signs, and Ideas[1]

The idea, imagination, shape, designation, notation, all are the universe of God, both the work of nature and of reason. The idea is controlled by analogy with nature and reason, so that nature admirably reflects divine action, and our innate human ability to reason rivals nature. Who cannot see how nature makes so many diverse things with so few elements? Nature orders the same four elements, and under various signs, in accord with the thing formed, she drives them out of the abyss of possibility into the apex of actuality. By God, what can be easier than counting? First, since there is one, two, three and then four; second because one is not two, two is not three, three is not four. And finally because one and two make three, and one and three make four. To do this is to do everything: imagining, signifying and retaining render all things as objects that can be apprehended, and understood once apprehended, and remembered once understood.

* * *

I spoke of a certain marvelous kinship that exists among true poets, who are referred to as musicians, and that also connects true painters and true philosophers.[2] For true philosophy, music, or poetry is also painting, and true painting is also music and philosophy; and true poetry or music is a kind of divine wisdom and painting.

1. From the Dedicatory Letter. Translated by Clare Carroll.
2. From Book 1, Part 2, Chapter 20.

In other places, I
images, and how his c
and sounds—and com

Let us relate the p
the goddess.[3] The first
approaches dry land, w
In her second ima
and whose head they c
In her third image
footprints. Her access
word, and gesture. A p
The fourth image
is pulled by gentle swa
force that moves the c
In her fifth image,
scepter in her right ha
left hand she holds a g
middle of this sphere
all. In her chariot she
over the Parcae.[8]
In her sixth imag
head. She holds a popp
In her seventh ima
shepherd with a golden
In the eighth ima
In her ninth image
arrow. Shining rays s
appears to each person
hits each person with l
heat and enthralls with
The last image is
robe, carrying beside h
blessing of Zephyrus[2] c

The son of a poet, Emman
defining characteristic of
Marvell. Tesauro's patron

3. From Book 2, Chapter 13.
4. The four seasons.
5. Venus's belt.
6. Either Cybele, mother of the
and daughter of Tiresias.
7. Venus in this aspect represen

In other places, I have discussed how any painter naturally establishes infinite images, and how his capacity to form images creates out of sense impressions—sights and sounds—and combines them in a multiplicity of ways.

* * *

Let us relate the pleasure derived from the seven courts by viewing the image of the goddess.[3] The first image of Venus is a girl rising from the sea's foam, who, as she approaches dry land, wipes off the wetness of the sea with her dainty hands.

In her second image she appears as a naked girl whom the Hours[4] cloak in robes, and whose head they crown with a garland of flowers.

In her third image, she is a girl advancing, who produces lilies and violets in her footprints. Her accessory is a cestus,[5] in which are contained all the charms of face, word, and gesture. A prophetess carrying a willow rod follows her.[6]

The fourth image of Venus is connected with a shining chariot of amber, which is pulled by gentle swans, amorous doves, and erotic pigeons. There is a lively inner force that moves the chariot along.

In her fifth image, Venus is a queen leading a triumphal procession.[7] She holds a scepter in her right hand, and at the top of this is the image of the Sun, while in her left hand she holds a globe in the shape of the universe, decorated with stars. In the middle of this sphere Tellus appears. All applaud her divinity, which is delightful to all. In her chariot she carries a trophy, which she bears as a testament to her victory over the Parcae.[8]

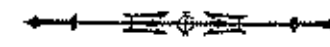
In her sixth image, Venus appears as a lovely woman, with the sky above her head. She holds a poppy in her right hand and a pomegranate in her left.

In her seventh image, Venus is related to three heroic women who stand beside a shepherd with a golden apple in his hand.[9]

In the eighth image, she is with a young man slain by a boar, whom she buries.[1]

In her ninth image, she is linked with a naked boy who is marked by his bow and arrow. Shining rays stream out of his body and an atmosphere of amiability. He appears to each person variously, according to each person's own temperment. So he hits each person with his arrows in conformity to his likeness; he sets on fire with his heat and enthralls with his chains.

The last image is of a man crowned and seated on a camel, dressed in a colorful robe, carrying beside him a naked girl; a chorus of girls dance in a circle; with the blessing of Zephyrus[2] comes the court of Venus with every form of pleasure.



Conte Emmanuele Tesauro
1591–1677

The son of a poet, Emmanuele Tesauro was one of the major theorists of the *concetto*, or conceit, a defining characteristic of the metaphysical style in the poetry of Donne, Crashaw, Herbert, and Marvell. Tesauro's patron was the Duke of Savoy who sent him on many diplomatic missions and

3. From Book 2, Chapter 13.
4. The four seasons.
5. Venus's belt.
6. Either Cybele, mother of the gods, or Manto, the seer and daughter of Tiresias.
7. Venus in this aspect represents wisdom and prudence.
8. The Fates.
9. When Paris was asked to decide whether Venus, Minerva, or Juno was the most desirable goddess, he chose Venus and was granted the love of the beautiful Helen.
1. Adonis, with whom Venus fell in love.
2. The west wind.

even knighted him. In addition to his histories of Turin, Piemonte, and Italy, he also wrote poetry, tragedy, and moral philosophy. He developed the theory of metaphor in *Il Cannochiale Aristotelico* (literally "the Aristotelian telescope," translated here as *Through the Lens of Aristotle*). Written in the late 1620s and published in Turin in 1654, *Il Cannochiale* treats, as its subtitle indicates, "ideas of heroic wittiness popularly called "imprese" [heraldic devices and mottos] and of the whole symbolic aphoristic art." Heraldic devices were a daily feature of early modern life. Not only did aristocratic coats of arms feature *imprese*, but so did university insignia, guild banners, and even tavern signs. Tesauro based his concept of metaphor on Aristotle's *Rhetoric* and stressed that metaphor was a way of comprehending the correspondences, or connections, between widely disparate things. In the following excerpt from *Il Cannochiale*, Tesauro stresses the two qualities that distinguish metaphor as the greatest of all figures of speech. Metaphor is *ingegnoso*, witty or ingenious—sparking a new idea, creating a new relationship between disparate things—and *mirabile*, awesome or marvelous—inspiring a sensual impression and a feeling of wonder in the beholder.

from Through the Lens of Aristotle

And indeed at last we have arrived step by step to the highest peak of the ingenious figures, in comparison to which all the other figures described up to this point lose their value, metaphor being the most ingenious and acute, the most outlandish and wonderful, the most enjoyable and helpful, the most eloquent and fecund part of the human intellect. Most ingenious truly, because, if ingenuity consists (as we say) in tying together remote and separate notions of proposed objects, this is precisely the function of metaphor, and not of any other figure: hence, drawing the mind, no less than the word, from one genus to another, metaphor expresses one concept [*concetto*] through the means of another much different from it, finding similarity in dissimilarities. So that our author Aristotle concludes that constructing metaphors is a labor of a perspicacious and agile wit [*ingegno*]. Consequently metaphor is among the figures the most acute; since the others are formed almost grammatically and finished in the surfaces of vocabulary, but metaphor reflexively penetrates and investigates the most abstruse notions by combining them; and where those other figures clothe the concepts of words, metaphor clothes the words themselves in the concepts.

Therefore metaphor is of all others the most outlandish by the newness of ingenious accompaniment: without this novelty, ingenuity loses its glory, and the metaphor its force. So that our author advises that metaphor wants to be born only out of us, and not from anywhere else, almost like a birth, sought on loan. And out of this is born wonder, while the soul of the listener, from the overwhelming novelty, considers the acuteness of the ingenuity representing and the unexpected image of the object represented.

And if this is so full of wonder, it is also just so entertaining and delightful because from marvel delight is born, just like what you experience from unexpected combinations of scenes and from having seen many spectacles. If delight proceeds from rhetorical figures (as our author[1] teaches) from the desire of the human mind to learn new things without hard work and many things in a little space, certainly more delightful than all the other figures is metaphor: which, carrying in flight our mind from one genus to another, causes one to see one thing through another in a single word more than an object. Therefore if you say: "meadows are pleasant," you do not represent anything other than the greening of the meadows; but if you were to say: "Meadows laugh," you make me see (as you speak) the earth as an animated man, the meadow being the face, the pleasantness the happy smile. So that in a little word all these notions are transposed from different categories: earth, meadow,

1. Aristotle.

pleasantness, man, s
observe in the hum
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in 1644 in Paris, wher
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Catholicism in Paris. H
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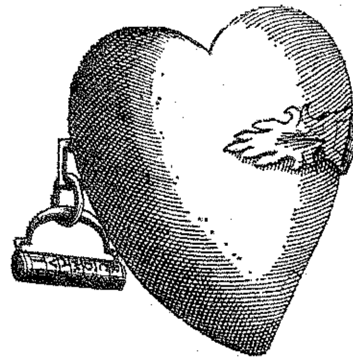
1. "Not by force," the motto
that it can be opened, and a
key to opening the heart.

pleasantness, man, soul, smile, happiness. And reciprocally with a swift passage I observe in the human face the notions of meadows and all the relationships that pass between these and those, not observed by me at another time. And this is that swift and easy instruction from which is born delight, appearing to the mind of him who hates to see in a single word a full theater of marvels.

Richard Crashaw

1613?–1649

Richard Crashaw was one of the chief poets to introduce the Italian poetic style of *concettismo* into English. Marked by an intense concentration of visual imagery that strove to create a striking newness and intellectual ingenuity, the conceited style provided the vehicle for Crashaw's passionate spirituality. A poet whose work is distinguished by the vividness, subtlety, and intricacy of its conceits, or metaphors, Richard Crashaw was also an artist, and twelve engravings based on his designs accompanied the third edition of his verse, published posthumously in Paris in 1652. In this same edition, two poems addressed to the Countess of Denbigh appeared for the first time. The one printed here, urging her conversion to Catholicism, had been written in 1644 in Paris, where Crashaw went to live in exile after being expelled from Peterhouse, Cambridge, whose chapel was sacked by the Puritan army. Crashaw had himself converted to Catholicism in Paris. His conversion was inspired by the Spanish mystic Saint Theresa of Avila and by his friend Nicholas Ferrar, whose religious community at Little Gidding the poet often visited. Crashaw's passionate and protean visual imagination influenced both Milton and Coleridge, and the experience of Crashaw and others at Little Gidding is alluded to in the last section of T. S. Eliot's *Four Quartets*.



Non VI.[1]

'Tis not the work of force but skill
To find the way into man's will.
'Tis love alone can hearts unlock.
Who knows the WORD, *he needs not knock.*

1. "Not by force," the motto of the emblem that introduces this poem: a heart with a hinge to the right, demonstrating that it can be opened, and a lock on the left with a scroll inscribed with letters standing for the Word of God's Law, the key to opening the heart.

To the Noblest and best of Ladies, the Countess of Denbigh

Persuading her to Resolution in Religion &
to render herself without further delay into the Communion of the Catholic Church.[2]

What heaven-entreated heart is this?
Stands trembling at the gate of bliss,
Holds fast the door, yet dares not venture
Fairly to open it, and enter?
5 Whose definition is a doubt
Twixt life and death, twixt in and out.
Say, ling'ring fair! why comes the birth
Of your brave soul so slowly forth?
Plead your pretenses (oh you strong
10 In weakness!) why you choose so long
In labor of your self to lie?
Nor daring quite to live nor die.
Ah, linger not, loved soul! a slow
And late consent was a long no,
15 Who grants at last, long time tried
And did his best to have denied.
What magic bolts, what mystic bars,
Maintain the will in these strange wars!
What fatal yet fantastic bands
20 Keep the free heart from its own hands!
So when the year takes cold, we see
Poor waters their own prisoners be;
Fettered and locked up fast they lie
In a sad self-captivity.
25 The astonished nymphs their flood's strange fate deplore,
To see themselves their own severer shore.
Thou that alone canst thaw this cold,
And fetch the heart from its stronghold,
Almighty Love! end this long war,
30 And of a meteor make a star.
Oh fix this fair Indefinite.
And 'mongst thy shafts of sovereign light
Choose out that sure decisive dart
Which has the key of this close heart,
35 Knows all the corners of't, and can control
The self-shut cabinet of an unsearched soul.
Oh let it be at last, love's hour!
Raise this tall trophy of thy power;
Come once the conquering way, not to confute
40 But kill this rebel-word, *irresolute*,
That so, in spite of all this peevish strength
Of weakness, she may write *resolved at length*,
Unfold at length, unfold, fair flower

2. When she lost her husband, who died fighting for the King in the Civil War, Susan, Countess of Denbigh, went to live with the Queen in Paris, where she began to think about converting to Catholicism.

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Oh dart of l
50 Oh happy y
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55 Meet it witl
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60 Your triump
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Yield then,
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65 Yield quick
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In *To His Noble Friend*,
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The dashing and hand
of English poetry, reca
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olinian court was destr
Lovelace's brief li
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and captain in the se
Lovelace was impriso
from his home county

And use the season of love's shower.
45 Meet his well-meaning wounds, wise heart,
And haste to drink the wholesome dart,
That healing shaft, which heaven till now
Hath in love's quiver hid for you.
Oh dart of love! arrow of light!
50 Oh happy you, if it hit right,
It must not fall in vain, it must
Not mark the dry, regardless dust.
Fair one, it is your fate, and brings
Eternal worlds upon its wings.
55 Meet it with widespread arms; and see
Its seat your soul's just center be.
Disband dull fears; give faith the day.
To save your life, kill your delay,
It is love's siege, and sure to be
60 Your triumph, though his victory.
'Tis cowardice that keeps this field,
And want of courage not to yield.
Yield then, O yield, that love may win
The fort at last and let life in.
65 Yield quickly, lest perhaps you prove
Death's prey, before the prize of love.
This fort of your fair self, if't be not won,
He is repulsed indeed; but you are undone.

[END OF PERSPECTIVES: EMBLEM, STYLE, AND METAPHOR]

Richard Lovelace

1618–1657

In *To His Noble Friend*, Andrew Marvell portrays Richard Lovelace as an amorous and chivalrous courtier from a world destroyed by "Our Civil Wars." Marvell depicts the consternation that arose

When the beauteous ladies came to know
That their dear Lovelace was endangered so:
Lovelace that thawed the most congealèd breast
He who loved best and them defended best.

The dashing and handsome Lovelace was the last exemplar of courtly *sprezzatura* in the history of English poetry, recalling the eroticism and finesse of Wyatt and the chivalry of Sidney and Raleigh. The voluptuousness and elegance that characterized his poetry no less than the Carolinian court was destroyed by the Puritan Revolution.

Lovelace's brief life was indeed endangered more than once—all because of his allegiance to the Royalist cause. After only two years at Cambridge University, he left school to fight in the army of King Charles I, serving as senior ensign in the First Scottish expedition of 1639 and captain in the second of 1640. Both expeditions were disasters for the King's forces. Lovelace was imprisoned twice, first in 1642 for presenting an anti-Parliamentary petition from his home county Kent and again in 1648, when Marvell's patron Lord Fairfax brought