Abstract of Thesis
on
"IMAGES AND LITERARY IMAGERY"
by
Dorothy Hincksman Farrar.

This thesis attempts to show that the present ambiguity in the use of the term "image" causes serious confusion of thought, both in Literary Criticism and in Psychological research concerned with Literature.

Part I. is an investigation of the causes of this ambiguity. It consists of an historical survey of the use of the term in English Rhetoric, Criticism and Psychology, prefaced by a consideration of the concept "image" in Greek and Latin writers. The claim is made, that the confusion does not become serious till the Nineteenth Century, when the use of image as meaning figure of speech first became general.

Part II. is an account of experiments investigating the use of sensory images in figures of speech by subjects who were not imageless thinkers. Experiment I A tested the subjects' use of spontaneous analogy by means of coloured shapes drawn or verbally described after an interval for
forgetting. In I B the material consisted of black shapes with inappropriate titles compelling the subject to accept or refuse the analogy therein suggested. An analogy was developed in different ways through various stages: overt comparison and consequent oscillation of attention; "unter-schiebung" involving partial unification of the images representing the objects compared; identification or coalescence of images implying unification of attention. Experiments II A and B investigated the subjects' use of images in the apprehension of figures of speech in Literature by means of introspective records. Such an apprehension demanded imaginal activity (similar to that noted in Experiments I A and B) which attempts to eliminate the necessity for oscillation of attention. Some subjects found satisfaction in unifying the images involved, others by eliminating one element in the analogy. The adequate apprehension of the figure of speech demanded an organisation or configuration of images, modified, consciously or sub-consciously according to a definite end.
IMAGES AND LITERARY IMAGERY.

Thesis submitted for the Degree of Doctor of Philosophy

by

Dorothy Hineksman Farrar, B.A.
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"Ambiguity in fact is systematic; the separate senses that a word may have are related to one another, if not as strictly as the varied aspects of a building, at least to a remarkable extent. Something comparable to a 'perspective' which will include and enable us to control and 'place' the rival meanings that bewilder us in discussion and hide our minds from one another can be worked out. Perhaps every intelligence that has ever reflected upon this matter will agree that this may be so. Everyone agrees but no one does any research into the matter, although this is an affair in which even the slightest step forward affects the whole frontier line of human thought and discussion."

"Practical Criticism."

I.A. Richards.
The psychological study of Literature has been gaining favour during recent years. Psychologists, while studying the reactions of the human organism to varying stimuli, have as a matter of course been interested in the reactions of a reader to the stimulation of poetry. Literary critics who, in assessing the value of a poet's work also analyse his mental processes, have naturally claimed the help of Psychology. The field of study mapped out by both critics and psychologists is so wide, that sooner or later it is inevitable that they should find themselves digging upon the same piece of land, though the tools of one are unfamiliar to the other. Three courses of action are open to them; they may continue to labour independently, thereby covering the same ground twice; they may hurl accusations of trespass and sneer at each other's tools; or they may co-operate, learning to use each other's instruments, borrowing each other's skill and discarding methods which their united experience shows to
be useless. In the interests of human knowledge the last course is desirable. It is with this object in view and with the hope of making one tool more usable by both parties, that this thesis was conceived.

There is plenty of evidence to show this modern tendency toward alliance. The approach of the psychologists is shown in the pages of the British Journal of Psychology, where besides work on Aesthetics in general by Mr. Bullough, Professor Alexander or Professor Abercrombie, are papers definitely literary in scope, such as "The Function of Images in the Appreciation of Poetry" by Professor Valentine and "An Analysis of Literary Appreciation" by Dr. Wheeler. From America come such books as Miss Downey's "Creative Imagination: or Studies in the Psychology of Literature" and "Imaginal Reactions to Poetry", while there are countless Studies of Imagination and Imagery which directly

(1) British Journal of Psychology
Vol. XI. Symposium on "Mind and Medium in Art".
XII. "Recent Work in Experimental Aesthetics."
Edward Bullough.
XIV. "Communication and Expression in Art."
Lascelles Abercrombie.
XVII. "The Creative Process in the Artist's Mind."
S. Alexander.

(2) Ibid. XIII. "An Analysis of Literary Appreciation."
O.A. Wheeler.

(3) Ibid. XIV. "The Function of Images in the Appreciation of Poetry."
C.W. Valentine.


(5) "Imaginal Reactions to Poetry," Univ. of Wyoming Bulletin 2.
affect any examination of literary appreciation. A
great deal of experimental work has of course been done
from the standpoint of education\(^1\). The approach of the
literary critics, though usually more cautious, is as
easily observed. Mr I.A. Richards in his "Principles of
Literary Criticism"\(^2\) boldly devotes an entire chapter to
"A Sketch for a Psychology" (Chap. X) and even represents
by a diagram the mental processes involved in the appre­
ciation of a poem. Professor J.L. Lowes in his study of
Coleridge's imagination in "The Road to Xanadu"\(^3\) has given
us a psychological-literary study of the greatest value;
indeed it is an outstanding example of the possibilities
for scholarly work which this alliance contains. It is
often on treatment of subject matter and in isolated
remarks that the critics show their tendency toward psycho­
logical study, e.g., Miss Helen Darbishire of Oxford in a
review of the new edition of Wordsworth's "Prelude"\(^4\)
makes such a statement as: "But the most vital changes [in
the text] lie deeper still; they touch what we should now
call the psychology of the poem. The Inspiration of
Wordsworth's poetry has its vitalising source in the power

\( (1) \) of. "Rudiments of Criticism." E. Greening Lamborn.
Journal of Experimental Pedagogy, Vol. 2, No. 3, etc.
(2) "Principles of Literary Criticism." I.A. Richards.
(Kegan Paul).
(3) "The Road to Xanadu." John Livingstone Lowes.
(Constable, 1927).
(4) "Wordsworth's 'Prelude'." Helen Darbishire.
(Nineteenth Century, May 1926).
with which he realised a peculiar experience. The experience begins in sensation and ends in thought."

We find also that some writers are growing interested in their own creative methods and have given us introspective studies of their mental processes while at work. J.D. Beresford in his "Writing Aloud" treats such subjects as 'Imageless thought', 'Memory Images', and 'The Subconscious', basing his conclusions on an examination of his own technique in writing a novel. Besides these there are many others who would describe their work as psychological studies but who refuse the data and misuse the terminology which belongs to Psychology.

At the same time there is, among students of literature, a certain revulsion of feeling against Psychology. This springs partly from a mistrust of the application of experimental methods of the Laboratory to artistic creation or aesthetic appreciation. This is looked upon as a grasping attempt on the part of Science to apply its methods to material essentially unsuitable for such treatment.

Professor Abercrombie in his "Theory of Poetry" reveals an interesting point of view. After defining the limits of his subject he says: "Besides there are laws of trespass in this region as in others. Psychology, for instance, is a great landowner hereabouts. I have no permit which would excuse my rambling over his property; and

I fear the noise of my floundering in the watery soil he cultivates would unpleasantly attract his notice." Yet it seems that a theory of art which stresses the social aspect of poetry so strongly and urges the explanation that poetry is the successful communication of experience, can only ignore at its peril the science which studies experience. To use psychological methods of analysis while disowning Psychology seems increasingly unsatisfactory and misleading.

Part of the modern reaction against Psychology is in reality a reaction against the Freudian school of Psycho-analysis. the argument

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is one that has been used by ignorant people too often and has resulted in any odium that may be associated with the second term being applied wholesale to the first.

There is also the attitude of mere prejudice. There are those who, having neither a knowledge of Psychology nor the energy to acquire it, entrench themselves behind the false conclusion that such knowledge is a negligible factor in the intellectual life of to-day.

In spite of this reaction however, the results obtained by critics and psychologists who can use each other's experience is sufficiently valuable to justify a continuance of their methods of critical cooperation.
Causes leading to the Psychological Study of Literature

One of the primary causes leading to the co-operation between Psychology and Literary Study is what might be called the "common-sense point of view" as set forth by Professor McDougall in his "Introduction to Social Psychology". It is then a remarkable fact that psychology, the science which claims to formulate the body of ascertained truths about the constitution and working of the mind has not been generally and practically recognised as the essential common foundation on which all the social sciences... and the more special social sciences, such as the sciences of religion, of law, of education, and of art - must be built up. The Psychologist studies the working of the mind, he cannot therefore ignore literature; the critic studies literature and its creators, he cannot therefore ignore the working of the mind.

This point of view has been restated for the "more special social science" of art by Mr Edward Bullough: "The important point to seize at this moment is that until the conception with which Philosophies of Art are wont to operate are illuminated by actually and accurately observed experiences of many persons, instead of being vaguely apprehended, and rashly generalised personal introspection of their authors, little good will be done by interminable discussions of such topics." Or again: "For this

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(1) "Introduction to Social Psychology", p.1. William McDougall (Methuen).
extremely complicated problem [What are the "conditions of mind in which we call certain things beautiful"] is almost wholly a question not of speculation or theory or doctrine but of bare psychological fact. These facts are ascertainable; they are open to observation and often to experiment.\(^1\) Another method of approach to Aesthetics is that of the psycho-analysts. Professor Freud has not thought it outside his province as a physician to write a study of Leonardo da Vinci\(^2\); similarly Dr Ernest Jones has analysed Hamlet\(^3\), while Dr Jung has applied his methods to a study of art in general and poetry in particular\(^4\). Mr Thorburn has summed up these psycho-analytic studies in his book "Art and the Unconscious"\(^5\), in which he deals with such subjects as "The Dream and Practical Life", Chap. I, "The Nature and Origin of the Imagination", Chap. II, (Part I), The Music of Germany and the Literature of England, Tragedy (Part II, Chap. III). There seems to be no doubt that the present tendency to use psychology for literary study has been directed by the "Special science" of aesthetics.


\(^3\) "A Psycho-Analytic Study of Hamlet." Ernest H. Jones.


Another factor which has contributed to the present position is the new ideal which dominates the teaching of art subjects. Enjoyment of the poem rather than knowledge about the poem, its form, content and illusions, is what every adequate teacher of English Literature tries to give his pupils, and if this is to be done a knowledge of the readers' or listeners' reactions is essential. Sir Percy Nunn has said that the task of the psychologist is "not to determine the aims of education but to secure efficiency and economy in the means by which these aims are pursued"¹. This accounts for the experimental work on literary appreciation which has already been mentioned and for the still greater amount on Imagination and Imagery to which reference will be made later.

It is largely through Aesthetics and Education and through the commonsense views of critics and psychologists, that the present relationship between Literary Study and Psychology has come into being.

One of the more obvious consequences of this relationship is the growing need for a sounder and better co-ordinated knowledge. It is waste of time for the psychologist to discourse on Art with special reference to Poetry if he has never known for himself a genuine

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aesthetic experience, or is ignorant of the great critical work of past and present times. Still more lamentable is the effect when the critic writes in psychological vein when his knowledge of psychology is derived from the press, sixpenny handbooks however good, and occasional excursions into psycho-analytic literature.

Another result, and one which is felt by serious scholars more than by dilettanti is the confusion of terminology. This is no doubt owing to the fact that the technical terms of Psychology are often the carelessly used words of everyday life, though it is difficult to see how this could have been avoided without a wholesale raid on Greek roots after the manner of Professor Semon. However, be the cause what it may, the difficulty is one which should be faced, for there is little doubt that it will grow. Its effects will certainly be felt by teachers, for since they are given a varying amount of psychological training they will tend to use their words with the psychological meaning. At present, in biographical, critical or educational works dealing with Literature we find such words as feeling, sensation, sentiment, imagination, image, imagery used in some cases in the psychological sense and in others with the somewhat diffuse meaning of ordinary speech. Any attempt at precise definition must always take account of existing definitions which show any marked degree of precision; as this can be supplied, in these
cases, by Psychology it is not surprising that to some extent the psychological usage is gaining ground. This is particularly the case as regards the term "image" and "imagery" where the confusion is such as to demand fuller consideration.

Although the New English Dictionary gives a great number of meanings for "image" and "imagery, modern writers seem to use the word in four different ways.

(1) The Psychological usage as defined in the Dictionary of Philosophy and Psychology: "The mental scheme in which sensations or the sensory elements of a perception (or earlier image) are revived". Or New English Dictionary: "A mental representation of something, not by direct perception but by memory or imagination", Or by Mr F.C. Bartlett in the British Journal of Psychology, Vol. XVIII, Part 3: "Imagery - the reference to a concrete object or situation in the absence of peripherally aroused stimulation adequate to account for this reference." "Image is the name we give to the way in which the concrete object or situation which is then referred to appears to us, when it appears in some sensory mode."^1

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(2) The strictly literary use as founded on Rhetoric - "Simile, metaphor, figures of speech. These are usually figures founded on "likeness", hence the term "image".

(3) A mental picture stimulated by words, or as Dr Johnson describes "Imagery" as "Representations in writing: such descriptions as force the image of the thing described upon the mind". Though Johnson's definition leaves a place for images other than visual, the stress is usually on the pictorial element.

(4) The ordinary and oldest use as given in New English Dictionary: "Imitation, copy, likeness, similitude".

It will be seen from this that it is possible to pick up a book, for instance, on "Shakespeare's Imagery" or on "Keats' Imagery" without knowing whether the writer is concerned with the poet's use of figures of speech, his power of suggesting imagery to the reader by descriptive writing (whether figurative or not) or the imagery, visual, auditory, motor, etc. of the poet himself. What is the correct answer to such a question as:- "Comment on the imagery of the following:-

"I cannot see what flowers are at my feet
Or what soft incense hangs upon the bough".

Since this passage was written, the following question has appeared in the English Literature Paper for the Special Intermediate Examination in Arts of London (Footnote continued on next page)
These several meanings and the confusion arising from them can be well illustrated from modern literary work. The word is used in its strictly psychological significance by Mr I.A. Richards in his "Principles of Literary Criticism", where he discusses in some detail the function of images in the appreciation of Poetry; Mr Beresford uses it in the same way when he considers the function of images in creative thinking; so also Professor Lowes in "The Road to Xanadu" where he describes Coleridge's imagination and the close connection between pictorial imagery and words which seemed to dominate his creative hours.

On the other hand a passage from a leading article in the Times Literary Supplement illustrates the purely literary use of the word:

"We need to enquire for the sake of clarity whether there is any but a formal difference between metaphor, simile and image.... Gulls 'were flying.... and shone against the pale sky like the lights within a pearl'. The last words would be called indifferently an image or a simile." Or again: "The word 'image' precisely because it is used to cover both metaphor and simile can be used to point to their fundamental identity; and if we resolutely exclude from our minds the suggestion that the image is solely or even predominantly visual... if we conceive the image not as primary or independent, but as the most singular and potent instrument of the faculty of the imagination, it is a more valuable word than those which it subsumes; metaphor and simile."

(Footnote concluded from previous page)

University (1950): "Write out a passage from King Lear... the style of which strikes you as interesting. Comment in detail on the imagery, vocabulary and metre of the passage you have chosen."

(1) "Writing Aloud." J.D. Beresford. (Collins.)
(2) Times Literary Supplement. Oct. 14th, 1926. Leading Article on "Metaphor".

After such a statement it is surprising to find the following:

"The image may be visual, may be auditory, may refer back to any primary physical experience...... or it may be purely psychological, the reference of one emotional or intellectual experience to another as -

Then felt I like some watcher of the skies,
When a new planet swims into his ken -
The essential is simply that there should be an intuitive perception of similarity...."

Here we find ourselves reading visual image to mean a pictorial metaphor, and facing something new denoted by the term "psychological" image which is, apparently, a perceived likeness between experiences not purely sensory. Such suggestions of new meanings are not less perplexing when read in connection with such passages as the following from the writings of W.P. Ker:-

Chaucer's "early conceits are things like the old contradictory phrase 'sweet evening' etc. and Euphuistic illustrations such as The Phoenix, from the old traditional store of images which Lyly increased in his strange natural history."

"The end of the poem [Sohrab and Rustum] is one of the finest things in modern poetry. It is rather different from a simile but has nearly the same effect. It is a new method of getting tragic reconciliation.... The thing is done by using an image not far removed from a simile, to bring out the meaning...."

"Where the mind is intent on a subject, it often finds expression in something indirect, removed from the subject, as in the imagery of the Hebrew prophets."

(1) "Form and Style in Poetry", W.P. Ker. ed; R.W. Chambers London Lectures, XVI, p.244 ff. (Delivered 7 times between 1897 and 1921.)
If we assume that image denotes a figure of speech, will this meaning still hold good in the following cases?

"... he [Keats] presents an image of it [the nightingale] singing of summer in full-throated ease. Then he longs for draught of vintage - of which he again presents a vivid image, with beaded bubbles winking at the brim, as well as images of scenes which it might recall...."

"But we know that Keats loved imagery......he loved descriptions. He delighted in pictures made out of words and he adored the words themselves."

"This preoccupation with 'images of effect' he never lost...."

It is more probable that Miss Lowell means merely a mental picture since she quotes as examples of Keats' love for "Images of effect" one passage containing a simile and one which is a plain description.

It will seem from these extracts that ambiguity is easy when dealing with such a subject as Imagery in Literature, but ambiguity can easily turn into confusion and confusion into contradiction. For instance Miss Darbishire in her article on Wordsworth already quoted (p.3) says:

"Physical images have a power in the poet's inner life which the ordinary man knows only in delirium... Poets like lunatics and lovers - and we might add like children - differ from the rest of us in their power not only to see and hear images but to feel and think them. Thus breath, air, or breeze is not for Wordsworth merely a symbol for

spiritual life - it actually becomes it. His use of the image seems at first natural and innocent enough.... But under the image lay for Wordsworth a living fact."

This reference to the breeze or wind as a symbol leaves the reader wondering whether image here means the metaphor or simile involved, or whether it means a possible tactual or auditory image of the breeze or both. If this is confusing, so also are some statements made in a study of poetic imagery published by Columbia University. This book is full of illustrations taken from Elizabethan Drama and deals with metaphor and simile but chiefly with metaphor. In the introduction the writer makes such remarks as the following:

"We can by a study of imagery increase our appreciation of poetic metaphor and become more effective in our own figures."

"Far from damaging a capacity for metaphor a scientific training may discipline the mind in respect to imagery, for even greater effectiveness."

"The Elizabethans lavished images upon their mistresses."

"The fashion of reinforcing an argument with ornate and conventional images affected even the economic pamphlets of Defoe."

"Poetic imagery is metaphorical and to metaphor our attention will be restricted."

So far it is obvious that an image - or possibly the adjective "poetic" marks some distinction - is a metaphor;

(1) "Wordsworth's 'Prelude'." Nineteenth Century, May, 1926. Helen Darbishire.
but the reader is faced with a perplexing situation when he reads in the chapter on "Sunken Images":

"A sunken image is one which powerfully affects the imagination without conveying a definite picture."

"A word may contain alternative images with the result that one picture blurs another present on the same film. An agreeable stimulus may be had from carrying a metaphor part way to completion when to realise it fully would be incongruous. Some images comprehend too much for full visualisation..."

These passages would seem to refer both to metaphor and to the visual image in the ordinary psychological sense. Another work on imagery\(^1\), though more explicit is just as contradictory. The book opens with the following -

"Imagery in the sense in which it is taken for the present work may be defined as 'Words or phrases denoting a sense-perceptible object used to designate not that object but some other object of thought belonging to a different order or category of being. The sense-perceptible object or image in question becomes a medium for conveying to the mind some notion regarding that other object of thought. The image is momentarily substituted for that object.'"

Imagery he asserts includes metaphor, simile, synecdoche, metonymy, personification and allegory. Later he applies his more general definition of imagery to one particular form of it:

"Metaphor then, 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 insensuous thought by sensuous terms."

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It would appear from his more detailed analysis of a metaphor, that the image in the psychological sense is an element in the figure but is not the figure as a whole, i.e., a metaphor is not an image and should not be described as such. He takes a simple metaphor "You must root out your faults one by one" and analyses its component parts as follows:

"(1) A main idea 'faults' (a) which is the real subject of discourse.
(2) A concrete image (x) unexpressed but implied viz: weeds.
(3) A perceived resemblance or analogy between (a) and (x) implying in this case a further metaphor that the soul is a garden. This point of resemblance may be called the point or the scope of the comparison involved in the metaphor.
(4) The momentary and tacit identification of a and x in such a way that language properly applicable only to x may be used of a."

He continues his discussion by asserting that a metaphor tends to "darken" rather than to "clarify" meaning because "the two notions are, as it were, superposed, an adventitious and imported image coming vividly before our mental vision while the notion which is the real subject of discourse fades into the background and is seen only through the image." It is clear from this that the visual image is one part of the metaphor and that therefore a metaphor can only be described as an image by a species of synecdoche, where the part is used for the whole. It is no
doubt the result of some such process, that modern writers on Literature use 'image' to mean any pictorial comparison, implicit or explicit. The term is, of course, stretched by some critics to cover experience other than visual, so perhaps it would be more correct to say comparisons involving some sensory experience though the stress is usually on the pictorial element. Such a use however creates two difficulties. First it obscures the fact that the 'image' in the modern psychological sense is only a part of the whole process of creating or of apprehending a figure of speech, and secondly it makes it almost impossible to discover whether a writer is using 'image' merely to express this sensory element or whether he means the entire figure of speech.

Since this introduction was written The Shakespeare Association has published a pamphlet by Professor Caroline Spurgeon on "Leading Motives in the Imagery of Shakespeare's Tragedies", which gives an admirable illustration of the


See also: "Aspects of Elizabethan Imagery", Elizabeth Holmes, (Blackwell, 1929). This work discusses the "metaphysical image." Metaphysical is defined but image is not. The following is a typical sentence: "The Classic tradition loses some dominion as the drama develops, and the conventional image of beauty fades and wears thin, even as the expression of superlative abundance dies of its own fullness; and the dramatists for their imagery begin to make inroads on the stuff of daily life."
difficulties mentioned above. Since the work is so recent and since it makes a new and important contribution to our knowledge of Shakespeare's plays, it is worth while considering as a final example of the urgent need for more precise definition. The main argument of the pamphlet is as follows:

"It has not, so far as I know, ever yet been noticed that recurrent images play a part in raising, developing, sustaining and repeating emotion in the Tragedies which is somewhat analogous to the action of a recurrent theme or 'motif' in a musical fugue or sonata, or in one of Wagner's Operas."

".....the recurrent images in Macbeth or Hamlet reveal the dominant picture or sensation - and for Shakespeare the two are identical - in terms of which he sees and feels the main problem or theme of the play...."

These passages might give rise to the belief that the "image" here was the "picture or sensation" in Shakespeare's own mind but this is disposed of by the statement that it was not until,

"in the course of an intensive study of Shakespeare's imagery, I had listed and classified and card-indexed and counted every image in every play thrice over, that the actual facts as to these dominating pictures stared me in the face."

Since it is of course impossible to count the images in Shakespeare's mind it must be something in the text itself that is counted, viz: words or sentences expressing a pictorial or sensory comparison. This discovery makes the greater part of the study quite clear but
occasionally the difficulties noted above begin to show themselves. It seems as though the writer fluctuates between the two meanings and that sometimes the 'image' is the comparison as a whole and sometimes is used in the modern psychological way. She refers to:

"the floating image in Shakespeare's mind"

"The dominant image in Romeo and Juliet is light...."

"Another image or idea which runs through Macbeth is the reverberation of sound echoing over vast regions...."

"In addition to these running images symbolising or expressing an idea, there are groups of others which might be called atmospheric in their effect, that is, they raise or increase certain feelings or emotions."

"The group of images in 'Antony' which, on analysis, immediately attracts attention as peculiar to this play, are images of the world, the firmament, the ocean and vastness generally."

There are other such passages which do not at first sight fall under the definition of "sensory comparisons".

Enough has been said to show the present state of confusion in Literary Criticism. A possible way out of the ambiguity in this use of "image" has been suggested by Professor Edith Rickerts in her book "New Methods for the Study of English Literature"1 where she uses "Figurative image" to designate those images involved in analogies or comparisons. It remains to show by means

(1) University of Chicago Press.
of a historical survey of the use of terms "image" and "imagery" in psychological and critical writings, how the present situation has arisen.
PART I.

HISTORICAL SURVEY.
PART I.

Historical Survey

I. "Image" and its Meanings.

In common with its cognates\(^1\), the word "image", and its collective form "imagery" shows a long and honourable ancestry. This seems only fitting when one realises that, into all these words with the root "IM" comes the idea of likeness and that the apprehension or "education" of the relation of likeness is fundamental to human development. It is only necessary to look at "Imitation" in the index of a psychological text-book to see how many mental processes are assumed to be based upon it, i.e., learning, habit, ideal construction, comparison, development of idea of self\(^2\).

The notion of likeness is implicit in all the varying usages of the word image. Springing from this notion we can trace three different lines of meaning running down the centuries, shading off into each other, varying in emphasis, until the New English Dictionary can give a wide assortment of definitions.

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(1) Similar, similarity, imitate, mimic, mimetism, emblem, etc.
(1) Counterpart - the emphasis here is on the inherent likeness between objects of perception, e.g., "He is the image of his brother", "Your table is the very image of mine".

(2) Artificial imitation or representation of an external object or person. Here the stress is laid on the deliberate creation of likeness, e.g., image (including what we should call paintings, statues, etc.).

(3) A mental representation by memory or imagination. The stress is chiefly on the visual element, e.g., an image in the mind.

II Greek

For all these meanings we can, and do, use the one word "image". The classical writers however were not so circumscribed, though on the whole they were no more consistent than we have been in late years. They applied the same terms to different meanings, or created a new meaning and still used the old word. This last practice is quite natural and no confusion need occur if people are conscious that an old word is now expressing a new concept; but when the extension of meaning is unrecognised by writer or by reader, or by both, then difficulties arise, as they have done to-day over the word "image".
Plato uses two words for a memory image εἴσος and εἰκόν. The stress is laid on the visual element, and the notion of "likeness" or "copy" is very strong. In the following passage the word could be read with its modern signification:

"And yet what is the feeling of lovers when they recognise a lyre or a garment or anything else which the beloved has been in the habit of using? Do not they, from knowing the lyre form in their mind's eye the image (εἴσος) of the youth to whom the lyre belongs?"

In another passage however he stresses the sense of a created copy.

"I must bespeak your favour also for another artist who is busy at the same time in the chambers of the soul... The painter, who after the scribe has done his work draws images (εἰκονας) in the soul of the things which he has described..... When a man, besides receiving from sight or some other sense certain opinions or statements, sees in his mind the images (εἰκονας) of them; is not this a very common mental phenomenon?"

It would seem that his usage includes all the meanings given, that differentiation has not commenced; the image is a counterpart or copy, it is mental, and it is deliberately created by some agency.

Aristotle, however, is scrupulous and consistent in his use of terms. A copy, or a representation by a sensory medium such as a picture or statue, is an εἰκών; a memory image, being the material on which the imagination works, is φάντασμα. These terms are kept consistently

(1) "Phaedo" 73 D. (Jowett's Translation).
(2) "Philebus", 39 b. (Jowett's Translation).
and his Latin translators faithfully rendered the former as "imago", and the latter as "phantasma" or occasionally "simulacrum". The following passages illustrate his use of the words:

"For as the animal depicted on the panel is both animal and representation (ἐικών) and while remaining one self identical thing, is yet both of these, though in aspect of existence the two are not the same, and we can regard it both as animal and as copy (ἐικόνα), so too the image (φάντασμα) in us must be considered as being both an object of direct consciousness in itself and relatively to something else an image (φάντασμα); in its own nature it is an object of direct inspection or an image (φάντασμα), so far as it represents something else it is a copy (ἐικών) and a souvenir."  

Antipheron and Orestes in ecstasies "took their mental images (φάντασμα) to be objective..."

"This is our account of memory and the act of remembering, it is the permanence of an image (φάντασμα) regarded as a copy (ἐικών) of the thing it images..."

"And for this reason, as without sensation a man would not learn or understand anything, so at the very time when he is actually thinking, he must have an image (φάντασμα) before him. For mental images (φάντασμα) are like sensations except that they are immaterial,"

The faculty of forming mental images is called by Aristotle φάντασία and has been variously translated imagination, mental impression, fantasy. It is described in De Anima as a "kind of movement" which cannot arise without sensation and resembles sensation. φάντασία referred to a past perception is memory - "Imagination

(1) DeSensu et De Memoria. 4506. (tr. Ross).
(2) Ibid. 451a.
(3) De Anima. III, VII. Hick's Translation.
carries the sense images (\(\varphi \alpha \nu \tau \alpha \sigma \mu \alpha \tau \alpha\)) to the seat of memory\(^1\). Liddell and Scott's definition of \(\varphi \alpha \nu \tau \alpha \sigma \mu \alpha \tau \alpha\) is important for the later use of the term in Greek and its adoption into Latin - "a presentation to the mind of an impression received by it... and so in fact \(\varphi \alpha \nu \tau \alpha \sigma \mu \alpha\) the object producing the impression, an image."

As regards the three main meanings Aristotle is clear enough, but he has yet another meaning for \(\varepsilon \iota \kappa \omega \nu\) which seems to be a compound of all three elements. In his Rhetoric an \(\varepsilon \iota \kappa \omega \nu\) means a simile.

"The Simile (\(\varepsilon \iota \kappa \omega \nu\)) is also a metaphor; for there is very little difference. When the poet says of Achilles

"he rushed on like a lion"

it is a simile; if he says "a lion he rushed on" it is a metaphor. The simile is useful in prose but should be less frequently used for there is something poetical about it..."\(^2\)

"For the simile (\(\varepsilon \iota \kappa \omega \nu\)) is a metaphor differing only by the addition of a word..."\(^3\)

Since Aristotle does not consider the simile suitable for Rhetorical use his main discussion is restricted to the metaphor, but in so far as he states that there is little difference between them it is permissible to apply some of his remarks on the latter to the former. Among other uses of the metaphor he cites two which are of special interest: - the introduction of metaphor gives a certain "foreign", "distinctive", "out-of-the-way" character to an utterance and also gives "actuality by representing

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(1) Poetics, Section XXIII.
(2) Rhetoric III.4.
(3) Ibid. III. x. 3.
things in a state of activity"\(^1\). The metaphor would seem to arrest attention by means of an element of novelty and to give vividness by the introduction of motor imagery. There is therefore the meaning of \(\phi \alpha \nu \tau \alpha \sigma \mu \) since the mental image is an element in the simile; there is also the meaning of "likeness" which is apprehended, not between percepts but between images, e.g. the picture of "Achilles rushing" is set beside that of a "lion rushing" and the relation of likeness is immediately apprehended or else the first picture has to be re-adjusted in order to be like the second. The latter process seems to be in Aristotle's mind for he describes a metaphor as an easy way of learning and says that Homer "teaches and informs" us by their use\(^2\). Beside the mental element and the apprehension of likeness, there is also the sense of a deliberately created likeness, for the artist has produced the desired mental effect by means of the medium of words. There is an important distinction to be observed at this point: the \(\epsilon \iota \kappa \omega \nu\) involves a comparison, but it is not a comparison of \(\epsilon \iota \kappa \omicron \upsilon \alpha \varsigma\) as Plato would have said, but of \(\phi \alpha \nu \tau \alpha \sigma \mu \alpha \tau \alpha\) Aristotle with his usual precision has kept his terms rigidly apart, so we have the \(\epsilon \iota \kappa \omega \nu\) meaning (1) an artificial imitation such as a picture or statue:

\(1\) Ibid. III. xi and III ii.
\(2\) Ibid. III. x, 23.
(2) a simile; the φαντασμα is a mental representation of a percept.

**Epicurus**

With Epicurus an element of confusion begins to creep in, for he uses φαντασία as well as φαντασμα for a mental image. This image is created in sense perception "by the rapid succession of idols, no one of which is perceptible in itself." These ειδολα of Epicurus (frequently translated as "images") are not mental but are the "husks" or "rinds" continuously given off by solid objects.

"And every image(φαντασια) by an act of apprehension on the part of the mind of the sense organs, whether of shape or of properties, this image is the shape... of the concrete object and is produced by the constant repetition of the image (ειδωλον) or the impression it has made."

**Longinus**

The writer of the treatise "On the Sublime" follows Aristotle in using εικων to mean a simile but his detailed treatment of the subject in Ch. XXXVII has been lost. "Closely related to metaphors... are comparisons and similes (παραβολαι και εικών) differing only in this respect..." His use of φαντασμα is however, more obscure. In the first place he uses it to express that imaginative power, vital to the orator, by which he imagines scenes for himself and causes his hearers to

(1) Letter to Herodotus, ed. Cyril Bailey. Note on par. 50, p. 196: "φαντασμα is the image created in sense perception by the rapid succession of 'idols', no one of which is perceptible in itself; in the mind the image may sometimes be produced by a single 'idol'."

(2) Letter to Herodotus, 50.
imagine them also, as a result of the verbal stimulus
he gives.

"Images (φαυτασια) moreover contribute
greatly ... to dignity and elevation and power as a
pleader. In this sense some call them mental
representations (bodyings-forth). In a general
way the name image or imagination is applied to
every idea of the mind in whatever form it presents
itself, which gives birth to speech. But at the
present day the word is predominantly used in cases
where, carried away by enthusiasm and passion you
think you see what you describe and you place it
before the eyes of your hearers."¹

In the second place he uses it to describe the image
produced and as a synonym for φαυτασια. In quoting from
"Seven against Thebes" he says: "Aeschylus too ventures
on images of a most heroic stamp"...² (φαυτασια)
while when quoting from the Iliad XXI he exclaims "How
transcendent also are the images in the Battle of the
Gods.... You see how the earth is torn from its found-
ations..."³ (φαυτασια)

The power of evoking images in the minds of an audience
is considered important, both for poets and rhetoricians.
For the orator their importance lies in the fact that images
have affective value which intellectual argument has not;
their use therefore heightens that persuasive power which
is the raison d'être of rhetoric as an art.

"Further you will be aware...that an image
(φαυτασια) has one purpose with the orators and
another with the poets and that the design of the

¹ On the Sublime. XVI. tr. W.Rhys Roberts. C.U.P.
² Ibid. XV.
³ Ibid. IX.
poetic image is enthralment, of the rhetorical vivid description. Both however seek to stir the passions and the emotions."

"What then can the image do in oratory? Much else doubtless it can add to speeches in energy and emotion, but infused into arguments drawn directly from facts, it not only persuades the hearer but makes him its slave... While he is arguing from the facts, the author has expressed them in images. He has given his very premise a force beyond persuasion."

Plutarch

A Mingling of all these uses is illustrated by a sentence of Plutarch:

"Sigh; it seems to paint its other semblances (φαντασματας) as if they were on a moist surface so that they speedily fade away and disappear from the mind; but the likenesses (εικονισμοι) of beloved ones being as it were burnt into the mind leaves behind them images (εικες λακοι) which move and live and speak and abide for all time."

Summary of Greek Usage

I. Three main meanings:— (cf. p.22)

1. Counterfeit or Likeness  εικως or ικες
2. Artificial Imitation  εικως (Aristotle)
3. Mental Representation

II. Two meanings developed from these:

4. Simile  εικως Aristotle

5. Power of imaging and evoking  φαντασικα images by orators, also the image itself. Longinus.

(1) On the Sublime, XV.
(2) Ibid. (tr.C.S.Baldwin in "Ancient Rhetoric and Poetic").
(3) Plutarch "Amatorius" 16, 759c.
During the Latin period there is considerable change and interchange of terms; *imago*, *species*, *simulacrum* and *effigies* are used to express different varieties and extensions of the notion "likeness" and are frequently used as synonyms. Since "*imago*" is the direct ancestor of our word "*image*" it is necessary to consider the usage in different writers and to show what connection exists with those meanings already discussed.

Cicero has many different uses for the word "*imago*". He uses it to mean a statue or created copy, "*imago ex aere*", or as an example worthy to be copied, "*Scipionis memorem atque imaginem sibi proponere*".

He translates by "*imago*" the *εἰκόνα* of Epicurus, "images or as they call them *εἰκόνα* whose impact is, the cause not only of vision but of thought, "*

In the rhetorical works he uses *Imago* as a figure or schema among the "*Figurae sententiarum*" as distinct from the "*Figurae Verborum*" or Tropes which affect only single words and their meanings. In this latter class are "*translatio*" or metaphor, "*denominatio*" or metonymy and "*intellectio*" or synecdoche. With the "*Figurae Sententiarum*" are classed the "*similitudo*" or simile, the "*exemplum*" or instance and the "*imago*" or comparison. The

(1) *Laelius* 27, 102.
(2) *De Finibus* I, 6, 21. (Loeb Edition)
treatise ad Herennium gives definitions of these terms with illustrations. The fact that the Imago is a figure distinct from similitudo or translatio cannot be too strongly stressed. The Similitudo is a bringing together of like matters, e.g.,

"Ut hirundines aestivo tempore praesto sunt frigore pulsa from rececdunt... ita falsi amici sereno vitae tempore praesto sunt; simul atque hyemem fortunae viderint, devolant omnes."²

The comparison is worked out in full and the purpose of such a figure is:

"aut ornare aut docere, aut apertigrem rem facere, aut ponere ante oculos possit."³

The Imago "est formae cum forma cum quadam similitudine collatio". The illustrations, which are frequently quoted in English Renaissance Rhetoric, would to-day be characterised as similes. They may be used, according to the writer's purpose, either for praise or blame,

"Laudis causa, sic, ibat in proelium, corpora Tauri validissimi, impetu leonis acerrimi similes"... "Ut in odium, hoc modo: Iste quotidie per forum medium, tanquam jubatus draco, serpit, dentibus aduncis, aspectu venenato, spiritu rabido, circumspectans huc et illuc, si quem aperiat, cui aliquid mali faucibus afflare, dentibus insecare, lingua asperge possit."²

In the De Oratore the same figures are cited, but without illustrations. This omission stimulates Cotta to protest,

(2) Rhet: ad C. Herennium. IV. 49 (61) Delphin Classicsl.
(3) Ibid.
(4) Ibid. IV. 49 (62).
but unfortunately Cicero replies that the sun has warned him to be brief and we are for ever deprived of a detailed explanation. A.S. Wilkins' note on the use of imago in this passage states that it "is the ἐκςωμος of the Greek rhetoricians, though not quite in the general sense of simile which that word often bears".

Lucretius

Lucretius uses "imago" or simulacrum as a translation of Epicurus' εἴδωλα.

"Idols (simulacra) of things, which like films stripped from the outermost body of things fly forward and backward through the air...... I say then that likenesses (effigies) of things and their shapes, are given off by things which may be called, as it were, films or even rind, because the image (imago) bears an appearance and form like to that..... from whose body it appears to be shed."  

Quintilian

Quintilian uses "imago" or at times "visiones" for the mental images evoked by the orator. It is a translation of φαντάσμα used in Longinus' sense and describes that power of imageing so vital to the orator as a persuader.

"What the Greeks called φαντασμα we call visiones; images (imagines) by which the representation of absent objects are so distinctly represented to the mind that we seem to see them with our eyes and have them before us. Whoever shall best conceive such images will have the greatest power in moving the feelings."

Just as Longinus uses φαντασμα both for the power of imageing and for the image itself, so also does Quintilian. Quintilian urges the orator to keep his

(1) De Oratore III, 54-5, and note p.123.
(2) De Rerum Natura, Bk IV, 144. Bailey's translation.
(3) Institutiones Orationes, Bk VI, ch.II, 23 tr.J.S. Wilson (Bohn's Classics.)
attention fixed on his subject, his arguments and his images or mental pictures, all the time he is speaking.

"These images (imaginæ) to which I have alluded and which I observed are called ἑαυτός θεώνες by the Greeks must be carefully cherished in our minds and everything on which we intend to speak..."¹

It is possible that the stress here may be on the verbal conveyance of the picture rather than on the picture itself, but the next passage shows that Imago could be used as a purely visual image in the modern psychological sense.

"Is anyone so incapable of conceiving images (imaginæ) of objects, that, when he reads the description in the oration against Verres - 'The praetor of the Roman people, with sandals, with a purple cloak after the Greek fashion, and a tunic reaching to his feet, stood upon the shore leaning on a courtesan', he does not seem to behold the very aspect and dress of the man?"²

In his discussion of rhetorical figures, Quintilian quotes, in full, Cicero's list from De Oratore III, 52-53. This list includes similitudo, exemplum and imago. He attempts no explanation or illustration of these terms in this chapter, but in his section on Tropes, he distinguishes between a metaphor and a simile -

"On the whole metaphor is a shorter form of 'similitudo' differing from the latter in this respect, that in the one an object is compared with the thing which we wish to illustrate: in the other the object is put instead of the thing itself. It is a 'comparatio' when we say that a man has done something like a lion; it is a metaphor when I say of a man that he is a lion."³

For simile he uses "similitudo" or "comparatio" not "imago"

(1) Institutiones Oratoriae Bk X. ch. VII. 15.
(2) Ibid. Bk VIII, ch.III, 64.
(3) Ibid. Bk VIII, ch.VI, par. 8,9.
Post Augustine Latin has not only kept these meanings and terms but has found new ones. By transliteration from the Greek the words "phantasma" and "idola" have been Latinized, while the Christian era is responsible for an extended use of the word "image".

In Augustine's writings we find three out of the four meanings previously discussed. There is "likeness" -

"For I do not travel far from examples when I mean to give thee some similitude (similitudo) to thy God from thy own mind..."

There is a memory image with a strong pictorial element, which possibly was the cause of his not following Aristotle and using the term phantasma.

"... I mention by name Carthage and all who know it have instantly seen Carthage within the mind.... But yet, that thy memory might have Carthage in it, the image [image] was drawn in through the eyes for thou didst see what thou didst store up in memory.... Thou wast Carthage when thou wast at Carthage; the soul received the image (species) by the eyes; this image (species) was laid up in thy memory;"

Then there is the extended usage in the phrase "image of God".

"Wherein art thou better [than animals]? In the image of God (Imagine Dei). Where is the image of God? In the mind, in the intellect."

There seems to be a mingling of several meanings here; there is a notion of "likeness"; there is also, as illustration and explanation, the memory image such as that of

(1) Lectures and Tractates on the Gospel of St John. Tractate XXIII, par. 10.
(2) Ibid: par. 11.
(3) Ibid: Tractate III, par. 4.
Carthage. He uses "imago" both for an image of Carthage or of Alexandria, or with the new theological usage "image of God".

Thomas Aquinas follows Augustine's theological usage but extends the meaning. In Qq XXXV of the "Summa Theologica" he discusses the problem of whether the term image belongs to God or to the Son alone. During the course of his argument, he stresses Augustine's statement that likeness is not enough -

"I answer that image includes the idea of similitude... Further, neither the similitude of species nor of figure is enough for an image (imago) which requires the idea of origin; because as Augustine says (Qq 83, 96, 74) One egg is not the image (imago) of another because it is not derived from it. Therefore for a true image, it is required that one proceeds from another like to it in species..."

"The image of a thing may be found in two ways. In one way it is found in something of the same specific nature; as the image (imago) of a King is found in his son. In another way it is found in something of a different nature as the King's image (imago) on the coin. In the first sense the Son is the image of the Father; in the second sense man is called the image (imago) of God..."

He is consistent in his use of the word "imago" in the theological sense, but as one would expect when discussing memory images, he follows Aristotle's differentiation and uses phantasma. The standard English translation keeps the distinction by translating "phantasma" as "phantasm".

"Wherefore some hold that this intellect, substantially separate, is the active intellect, which by lighting up the phantasms, as it were, makes them to be actually intelligible."

(1) Summa Theologica, Bk I, Q.35, Art 1 and 2.
(2) Ibid. Q.79. Art.4.
In the later Latin of Seventeenth Century scholars we find "imago" used to translate \( \varepsilon \alpha \kappa \omega \nu \) (simile) in the translations of Aristotle's works. We also find Thomas Hobbes when writing on imagination uses "imago" or phantasma for mental representations of sense-perceptions.

The following tables will illustrate the difference usages of the word "imago", and its connection with the meanings set forth on the table on page 29.

"Imago" used to mean:

(1) Statue
(2) Example or pattern.
(3) Physical emanation (the \( \varepsilon \alpha \kappa \omega \nu \) of Epicurus.
(4) Comparison in Rhetoric (the \( \varepsilon \alpha \kappa \omega \nu \) of Aristotle and the simile of to-day) Cicero
(5) Power of imaging. (Impetus of Longinus) Quintilian
(6) Mental Image.
(7) Image of God

It will be noticed that the word "imago" has been applied, though not consistently to all these variations of the basic notion of "likeness". The English translations quoted, and also later English writings show how frequently "image" has perforce been used as the equivalent for these meanings, even when other words than "imago" are found in the originals. When this fact is considered, it is scarcely surprising that some ambiguity and confusion has arisen in our works of criticism.
It is necessary now to determine how many of the meanings already discussed, survive in early English critical writings, particularly in connection with Figures of Speech. The word "image" is used freely, though by no means as freely as in later criticism, perhaps because the Renaissance critics were more interested in defending Poetry as an art, or in wrangling about metrical problems, than in discussing general questions of style.

First of all, there is the Rhetorical use, surviving from the "imago", meaning a poetical comparison based on a relation of likeness. The appearance of this technical term in criticism is natural, since in the Renaissance the boundary line between Rhetoric and Poetics became more or less obscured. Till this time they had been considered as expressive arts with a certain degree of kinship, but Aristotle's example of devoting a separate treatise to each subject had not been set aside. The Greeks and Romans had considered that the function of Rhetoric was to persuade, that of poetry to delight, but during the Renaissance these functions seem to coalesce. Puttenham writing in 1589 says in his treatise that Poetry:

"is beside a maner of utterance more eloquent and rhetorical than the ordinarie prose which we use in our daily talke; because it is decked and set out with all maner of fresh colours and figures,"
which maketh that it sooner inveigleth the judgment
of man and carrieth his opinion this way and that,
whither soever the heart by impression of the ear
shalbe most affectionately bent and directed."

It is possible that this is the result of the com-
prehensive ideal of the perfect gentleman and courtier
which so dominated the Renaissance mind, the perfect
courtier must unite in his own person the power to delight
and the power to persuade, he must be both Orator and
Poet...

"Now if our presupposal be true that the Poet
is of all others the most auncient orator... there
is nothing so fitte for him, as to be furnished with
all the figures that be Rhetoricall and such as doe
most beautifie language with eloquence and Senten-
tiousness."*

Harvey’s praise of Spenser is that he is both Poet and
Orator -

"What colours of astonishing Rhetorique or ravish-
ing Poetry are more deeply engrained than some of his
amazing devises...?"*

The influence of Rhetoric was also felt in the
educational system which was intended to produce the ideal
character of the Renaissance. The European Universities
had carried on the tradition of the great monastic schools
of the Middle Ages and included Rhetoric with Grammar and
Logic in the "trivium" studied by all scholars, but more
important is the influence of the reformers in education

(2) Ibid. p.246
(3) "The Hope of English", Gabriel Harvey, p.333.
who still urge the need for instruction in the art of speaking. Thomas Elyot in "The Governoure" says:

"That immediately after that [instruction in Poetry] the Art of Rhetoricke wolde be semblably taught either in Greek out of Hermogines or of Quintilian in Latine...."¹

while Ascham urges that the scholar should read

"Demosthenes with his Orations and Aristotle with his Rhetorickes."²

All these facts show why the critical works treat more of rhetoric than formerly and why writers on rhetoric consider poetry within their legitimate province. Thus we find the "Image" as a figure of speech applied alike to prose and to poetry as it is in the criticism of to-day. It remains to be decided whether the meaning is the same.

The Renaissance writers follow Cicero, particularly the Treatise ad Herennium, in describing several figures based on "likeness" - the Example, the Simile or Similitude, the Image, Imago or Icon and the Parabola. There seems, however, to be a difference of opinion as regards the precise distinction between an Image and a Simile. The modern use of the word Simile would include both figures, as the example to be quoted will clearly show. One fact which must be noted is, that in no case can a metaphor be included with either simile or image. The metaphor still is the Trope of a word, while the simile

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¹ "The Gouernoure", Thomas Elyot.
² "The Scholemaster", Roger Ascham.
and the image are Figures or Schemes, where the alteration is more than merely verbal.

Richard Sherry writing in 1550 defines a trope of a word as "a figure beryng the woorde from his proper and vulgar significacion" and immediately proceeds to an exposition of metaphor. The Image and the Similitude are "Figurae Rhetoricae... De Amplificatione" and are described thus:

"Similitude is a mete conferring of a dumme thyng, or that hath no life unto our purpose as a shyppe is lyfting up, taking downe, or turning his sayles on this side or on that side as the windes bloweth is a parable: which techeth a wise manne to serve the tyme and doe as the world goeth. So then as an example is taken of the dede of a manne or of some person in historié: so a similitude is taken of any thyng save of man or man's act."

"Image very little differeth from similitude. As if thou say that Achilles came into the field in harneyes glitterynge like fyer, or the sunne beaies: or that one flew upon his enemies like a dragon or lion, it is an image or resemblance rather than similitude. And a resemblance is taken of the fourme of a beast: as if you will paint out a ravening or poysnonous man like to a crested dragon which with burning eies, sharp teeth, croked nayles, gapyng mouth, lokyng everywhere upon whom he may blow out his poysnon, whom he may gape at, bite with his teeth, poison with his tong, tear with his nayles."

Richard Wilson whose "Art of Rhétorique" has been described by Warton as "the first system of criticism in our language" adopts also the traditional division into

(1) Grammar and Rhetoryke". Richard Sherry, 1550.
Tropes and Figures, placing Metaphor in the first, similitude and imago in the second. He does however recognise a certain kinship between these by noting that metaphor also is based on apprehension of likeness...

"A metaphor is an alteration of a worde from the proper and natural meaning to that which is not proper and yet agrees thereunto by some likeness that appeareth to be in it."

His treatment of similitude does not include the condition that the comparison must be explicit and there is no "as" or "like" in his examples.

"Similitude is a likeness when two things, or more than two, are so compared and resembled together that they both in some one property seem like... you strive against the stream, better bowe than breake. It is evill running a stone wall."

His imago, however, describes what we should call a simile:

"Imago. Resembling of things in a comparison or liking of look with look, shape with shape and one thing with another. As when I see one in a great heat; and fiercely set upon his enemy, I might say, he let flee at him like a Dragon. Or thus. He lookes like a Tiger, a man would think he would eate one, his countenance is so ougle. He speakes not, but he barkes like a Dog.... He is as ramping as a Lyon. By this figure called in Latin tongue Imago, that is to say an Image, we might compare one man with another, as Salust compareth Caesar and Cato together, or wee might heape many men together and prove by large rehearsall anything that we woulde, the which of the logicians is called Induction."

(1) "The Art of Rhetorique", Thomas Wilson, 1553.
(2) Ibid.
(3) Ibid.
It would seem that Wilson includes Sherry's "example" in his "imago", since the comparison can include historical material; but he also uses the same type of illustration as Sherry used for his "similitude". Both owe much to the treatise ad Herennium.

Henry Peacham the Minister, in his "Garden of Eloquence" (1577) does not depart from the traditional form, but in his list of "Schemates Rhetoricall of Amplification" he gives five figures which are based on comparison:

"Comparatio when any apte similitude sheweth that the example brought in is eyther lyke, unlyke or contrarye, or thus comparatio is a comparynge of things, persons, deedes, examples, contraries, lyke or unlyke"

"Similitudo where we compare one thing to another to our purpose, Cicero. Even as the light of a candle is opprest with the brightnesse of the sunne, so the estimation of corporal things must needs be darkened, drowned and destroyed by the glory and greatnesse of vertue."^1

It would seem from these two definitions that the "similitudo" is that variety of comparatio which demonstrates likeness. He also adds:

"The Parabola is a similitudo taken of those things which are done, or of those which are joyned to things by nature or hap, a ship hoysting up, taking down or winding his sayles on this syde or on that syde is a parable teaching a wyse man to give peace, to accomodate and bend himself to things present...."^2

(1) "The Garden of Eloquence", Henry Peacham, 1577.
(2) Ibid.
His Paradigma or Example is the same as Wilson's or Sherry's, so also his "Icon" and their "Image" -

"Icon, when the image of a thing or person is painted out by comparing and resembling forme with forme, qualitye with qualitye and one likenesse with another, I may paint forth a ravenous and venomous person after this manner, ever like a crested Dragon... (Sherry's illustration)... Also he went into battayle shining like the sunne with a body like a Bull... (illustration used in "ad Herennium)... Thus I might commend by this Figure a bewtiful woman; her bodye is lyke a slender yew, her fingers lyke the whyte palme branches that be stripped etc."¹

It will be noticed that Peacham stresses the visual image as an element in his figure Icon. The notion of "painting" is strong in all Renaissance rhetoricians, and Tropes and Figures are often described as the "colours of Rhetorick", the embroidery on an arras, the flowers in the "Garden of Eloquence"; so we find again Cicero's view of the purpose of an image -

"aut ornare....aut ponere ante oculos."

Puttenham. But it is in Puttenham's "Art of English Poesie" that we find a careful account of figures as applied to Poetry rather than to Rhetoric. His title would scarcely prepare a modern critic to find that the greater portion (Part III) of the work deals with "Ornament" and contains a list of about 120 tropes and figures. He has borrowed from Cicero and from Quintilian but his illustrations

(1) "The Garden of Eloquence."
are usually his own and are drawn from the poetry of his own country. He includes "Metaphor" in the division devoted to "Figures we call sensible, because they alter and affect the mind by alteration of sense... in single words", which goes to show that Puttenham has in him something of the psychologist. Among the "Figures Sententious otherwise called rhetorickall" he deals in a business-like way with varieties of comparison. First he discusses "Omiosis or Resemblance":

"As well to a good maker and poet as to an excellent persuader in prose, the figure of Similitude is very necessary, by which we not only bewtifie our tale, but also very much inforce and inlarge it. I say inforce because no one thing more prevailleth with all ordinary judgements than persuasuin by similitude. Now because there are sundry sorts of them, which also do worke after diverse fashions in the hearers conceits, I will set them all forth by a triple division, exempting the generall Similitude as their common Auncestour, and I will call him by the name of Resemblance without any addition, from which I derive three other sorts: and I give every one his particular name, as Resemblance by Pourtrait or Imagery, which the Greeks call Icon, Resemblance morall or misticall, Which they call Parabola, and Resemblance by example which they call Paradigma, and first we will speak of generall resemblance or bare similitude which may be thus spoken.

'But as the watrie showres allay the raging wind, So doeth good hope cleane put away dispaire out of the mind.'

And in this other likening the forlorne lover to a stricken deere.

'Then as the stricken deere withdraws himself alone, So do I seeke some secret place, where I may make my mone'."

It would seem that in the Similitude Puttenham follows the Rhet: ad Herennium in ruling that the comparison
must be made explicit and set forth in full. His descrip-

tion of the Icon is even more interesting:

"But when we liken an humane person to another in
countenaunce, stature, speache or other qualitye
it is not called bare resemblance, but resemblance
by imagerie or pourtrait, alluding to the painters
term, who yieldeth to the eye a visible representa-
tion of the thing he describes and painteth in his
table. So we commending her Majestie for wisedom
bewtie and magnanimitie likened her to the Serpent,
the Lion, and the Angell.... These are our verses
in the end of the seventh Partheniade.
Nature that seldome works amisse,
In woman's breast by passing art;
Hath lodged safe the Lyon's hart,
And feately fixed with all good grace,
To serpent's head an Angel's face.

And of her lips,
Two lips wrought out of rubie rooke,
Like leaves to shut and to unlock
As portall dore, in Prince's chamber;
A golden tongue in mouth of amber."

It would seem that the comparison in the Icon may
be implicit; there is no condition that the adverbs
like or as must open the phrase. The meaning of the
Image or Icon in Renaissance criticism is therefore dif-
erentiated from the modern simile, for though the New
English Dictionary, for its definition of simile, gives
"A comparison of one thing with another, especially as an
ornament in poetry or rhetoric", the usual examples of a
simile are "He fought like a lion", as opposed to the
example of a metaphor, "He was a lion in the fight".

Arber's Reprint.
(2) cf. "Rudiments of Criticism", E. Greening Lamborn,
p.91.
There are however in Renaissance criticism other uses of the word "image" than the purely rhetorical. The rediscovery of Aristotle's "Poetics" had interested literary thinkers in his theory of "mimesis" and the word "imitation" is found many times in such works as Sidney's Apology. The attention of the critics was directed not only to the pictures or "imitations" given by words or phrases, but also to those presented by paragraphs, chapters or by the whole of a work. Aristotle's theory fits in well with the frequent use of "mirror" in the titles or descriptions of literary works, e.g. "Mirrour for Magistrates". It is assumed that the reader looks in a book for a faithful reflection of some part of life, and Hamlet in his directions to the actors speaks of "playing, whose end... was and is to hold as 'twere the mirror up to Nature". It follows naturally that the picture reflected is referred to as an "image". Hamlet says later in the act that "This play is the image of a murder done in Vienna". Thomas Lodge in his preface to "An Alarum against Usurers" writes:

"I have set downe these few lines in my opinion.... the image of a licentious Usurer.... hereunto was I led by two reasons: First the offender seeing his owne counterfaite in this Mirrour might amend it...."

It must be noted that in this meaning, as in the rhetorical "image", both the notion of "likeness" and the visual

(1) Hamlet III, 2, line 24 ff.
(2) Ibid. III, 2, line 265.
(3) "An Alarum against Usurers", Thomas Lodge, 1584.
elements are stressed, so this usage seems akin to that of Quintilian when he speaks of the orator's power of word painting. The meaning is more difficult to apprehend when the "image" is that of some abstract quality such as "the image of divers vertues", but it would seem that this reflected virtue, such as courage, is a particular instance of the exercise of that virtue.

"Image" in Renaissance criticism can also mean, as in Greek and Latin writers, the mental reproduction of some past experience. It is interesting to find that Thomas Wilson appends to his "Art of Rhetoricke" a section on "Memorie". His image is visual and is fixed and unchanging, indeed it is almost Epicurean in its concreteness. The image is imprinted on the mind as a seal is on wax and fixed as a footprint on a frozen surface.

"For where humours exceede or want, there must needs ensue weaknesse of remembranunce. Children therefore being over moyst, and old men over drie, have never good memories.... Who hath seene a print made in water of any earthly thing?... It is the propertie of colde and drought to thicken all things and harden them fast together..."

"They that will remember many thinges and rehearse them together out of hand: must learne to have places and digest Images in them accordingly.... An Image is any Picture or Shape to declare some certaine thing thereby. And even as in waxe we make a print with a seale so we have places where images must be set."

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(1) "Art of Rhetoric", Thomas Wilson, 1553.
There are, therefore, in Renaissance criticism, three principal uses of the word Image:—

(1) The rhetorical figure (technical term applied both to Poetry and Rhetoric.

(2) The reflection of some aspect of life in a work of art as in a mirror.

(3) The mental reproduction of past experience.

The first of these three uses of "image", that meaning a rhetorical figure based on comparison, gradually dies out during the Seventeenth Century. Even at the close of the Elizabethan Period a reaction is commencing against the intrusion of Rhetoric into Literary Criticism. At first the Rhetorical rules and figures are regarded as unsuitable for application to Literature, later they are felt to be a positive oppression and an active foe.

Samuel Daniel, writing in 1603 says:

"Seeing that whatsoever force of words doth move, delight and sway the affections of men, in what Scythian sorte soever it be disposed or uttered: that is true number, measure, eloquence and the perfection of speech: which I said hath as many shapes as there be tongues or nations in the world, nor can, with all the tyrannicall Rules of idle Rhetorique be governed otherwise than custom and observation will allow."

J.E. Spingarn in the Introduction to his collection of "Critical Essays of the Seventeenth Century" reproduces an interesting print from Furétiere's "Nouvelle

(1) "An Apology for Ryme", Samuel Daniel, 1603.
(Bodley Head Quarto.)
Allégorique ou Histoire des derniers troubles arrivez au Royaume d'Eloquence" (1658) which shows a plan of a battlefield with the disposition of the armies. Academy the capital of the Realm of Eloquence is besieged by Rhetorical Figures; phalanxes of Metaphors, Hyperboles, Similes, Comparisons, etc., are being held in check by the forces of accepted Literary forms, Histories, Epics, Lyrics, Dramas, etc. The matter is summed up by Spingarn: "This long campaign of good sense against the figures of rhetoric is an important episode in the history of criticism". That the conception of a battlefield is not overdrawn, will be seen from the poetry, particularly from that of the "Metaphysical School" and their imitators, and from the preaching of the time. Books of suitable similes and conceits were published and used, till at last protests were made. The extracts given in Appendix A. are sufficient to show the disfavour into which the technical terminology of Rhetoric had fallen and to account for the disappearance of "image" as a definite Figure though Simile and Metaphor still remain in constant use. In spite of all this, however, there is one notable exception; Thomas Hobbes writing in 1650 is still willing to discuss Figures, but as his exposition introduces a new factor into the situation, it will be considered with the fresh

(1) "Critical Essays of the Seventeenth Century", J.E. Spingarn, Introduction IV.
(2) See Appendix A.
developments of the Seventeenth Century and not with the three meanings which carry back to the Renaissance.

The writers of the Seventeenth Century used the word "image" much more frequently than their predecessors, and in the great majority of cases they employed it in the second sense, that of a "reflection" of life and of man's actions, feelings, characteristics, etc: A play ought to be

"A just and lively image of human nature, representing its passions and humours, and the changes of fortune to which it is subject, for the delight and instruction of mankind."

"Tragedy is wont to image to us the minds and fortunes of noble persons..."

"Ovid images more often the movements and affections of the mind..."

"For the wisdom of poets would first make the images of Virtue so amiable that her beholders should not be able to look off..."

"He therefore that undertakes an Heroick Poem, which is to exhibit a venerable and amiable Image of Heroick Vertue etc...

"I know that he [Cowley] has given the world the best Image of his own mind in these immortal Monuments of wit."

(1) "Essay of Dramatic Poesy", John Dryden, 1668.
(2) Ibid.
(3) "The Proper Wit of Poetry". Preface to "Annus Mirabilis". John Dryden, 1668.
(4) Preface to "Gondibert". Sir William Davenant, 1650.
(6) Account of the Life and Writings of Mr Abraham Cowley. Written to Mr M.Clifford. Thomas Sprat, 1668.
"Image" meaning a mental representation, likeness or picture, e.g., "the image of the creature that is beloved", was of course used in many places and possibly in the cultured speech of the day, but it is the strictly psychological meaning treated scientifically which is the important one for this enquiry. So in the Seventeenth Century we look first to Thomas Hobbes for his use of the word and his conception of its meaning. To Hobbes the imagination "is nothing but decaying sense" 1. The sensation is caused by the pressure of the external object either directly on the sense organ concerned or by "mediation of the nerves and other strongs and membranes continued inwards to the brain and heart" 2 where a resistance is encountered. This resistance

"because 'outward' seemeth to be some matter without.... And this 'seeming' or 'fancy' is that which men call sense." 3

This 'seeming' or 'fancy' is at times referred to as an image, and a memory image is the result of the "decaying" of this sense image by a process of obscuration by more recent sense impressions.

"So that imagination and memory are but one thing which for divers considerations hath divers names." 4

An image need not be merely reproductive or "Simple",

"as when one imagineth a man or a horse which he hath seen before".

It may be:

(1) "Leviathan", Thomas Hobbes, 1650. Pt I, Ch.I. Of Sense.
(2) Ibid.
(3) Ibid.
(4) Ibid. Pt I. ch.II. Of Imagination.
"compounded, as when from the sight of a man at one time and a horse at another, we conceive in our mind a Centaur."

Hobbes would also class what we now call "after-images" with memory images. Dream images he believes are not "decaying" sense impressions but present ones caused by some organic disturbance. In his treatise "Human Nature" published a year later he says that the imaginative "power of mind" is cognitive. The "images or conceptions of the things without us" represent our knowledge of the external world.

"This imagery and representation of the qualities of the things without, is that we call our conception, imagination, ideas, notice or knowledge of them..."2

In a later, less strictly psychological section of "Leviathan", he discusses the possible meanings of the term "image" and gives a short survey of the derivation of kindred words.

"An image in the most strict signification of the word is the resemblance of something visible: in which sense the phantastical forms, apparitions or seemings of visible bodies to the sight are only images: such as are the show of a man or other thing in the water by reflection or refraction, or the sun or stars by direct vision in the air.... And these are imagery which are originally and most properly called ideas or idols, and derived from the language of the Grecians, with whom the word ἰδέα meant to see. They also are called phantasms, which is in the same language apparitions. And from these images it is that one of the faculties of man's mind is called the imagination."3

(1) "Leviathan", Pt I, ch.II. Of Imagination.
(3) "Leviathan", Pt IV. Of the Kingdom of Darkness.
"But a larger use of the word image is contained in any representation of one thing by another. So an earthly sovereign may be called the image of God."¹

These passages tend to show that although technically Hobbes' "image" is any sense impression, yet the visual element is predominant.

Unlike Hobbes who uses "image" in so many senses, Locke scarcely uses it at all. His term "idea" is used "indifferently for the individual percept or image and the notion or concept"². The ideas, which are the stuff on which imagination or memory works, are of course dependent on previous sense impressions.

"I think it is not possible for anyone to imagine any other qualities in bodies, howsoever constituted, whereby they can be taken notice of, besides sounds, tastes, smells, visible and tangible qualities."³

The metaphors used by Locke to describe memory images and the process of recall are interesting when considered historically or in connection with the writers of his own times. He speaks as Wilson had done, of "imprinting" on the mind, of "setting the stamp"; he uses terms of pictorial art as his predecessors had done - "painting", "colours", "mental pictures", "inscriptions", etc.

Thomas Sprat's plea for plain language and his argument that Tropes and Figures obscure the meaning might find interesting corroboration here. Locke had described

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(1) "Leviathan", Pt IV. Of the Kingdom of Darkness.
(3) Ibid. Pt II. ch.2.
memory ideas or images as being laid up in the "storehouse" of memory.

"For the narrow mind of man not being capable of having many ideas under view and consideration at once, it was necessary to have a repository to lay up those ideas, which at another time it might have use of."¹

This statement was criticised by John Norris who asserted that it implied the presence in the mind of ideas which were not actual perceptions and militated against his theory that there were no such things as innate ideas. To answer this Locke changed the metaphor to one which recalls Plato's artist in the soul.

"And in this sense it is that our ideas are said to be in our memories, when indeed they are actually nowhere, but only there is an ability in the mind, when it will, to revive them again, and, as it were, paint them anew on itself, though some with more, some with less difficulty; some more lively, others more obscurely."²

Failing memory is described in a comparison worthy of a poet and which introduces a movement and variability into the memory process which the purely pictorial terminology does not give -

"... ideas in the mind quickly fade, and often vanish quite out of the understanding, leaving no more footsteps or remaining characters of themselves than shadows do flying over fields of corn;"³

The persistence of a memory image depends on the frequency of the original sense impressions, the attention given to them and the state of bodily health.

(1) "Essay concerning the Human Understanding", Bk II, ch.10. Of Retention (p.79).
(2) Ibid. p.79-80.
(3) Ibid. p.81.
"The memory in some men it is true, is very tenacious, even to a miracle: but yet there seems to be a constant decay of all our ideas, even of those which are struck deepest, and in minds the most retentive; so that if they be not sometimes renewed by repeated exercise of the senses, or reflection or those kind of objects which at first occasioned them, the print wears out, and at last there remains nothing to be seen. Thus the ideas, as well as children, of our youth often die before us: and our minds represent to us those tombs to which we are approaching; where though brass and marble remain, yet the inscriptions are effaced by time, and the imagery moulders away. The pictures drawn in our mind are laid in fading colours; and if not sometimes refreshed, vanish and disappear."

It must be noticed that the visual element is so strong in the imagery of both critics and psychologists that they are driven to use pictorial terms in their descriptions and discussions, to the exclusion of words connected with the other senses. It is the call of the visualisers to the visualisers.

The meanings which have so far been discussed in this section are those which are found also in Renaissance writings. It remains now to examine some possible new developments.

Seventeenth Century Criticism received a powerful impetus from what has been called "The New Aesthetic" as set forth by Davenant in his preface to "Gondibert" and by Hobbes in his reply. Spingarn says that "Hobbes... left an impress on critical terminology and his Psychology became the groundwork of Restoration Criticism". His

(1) "Essay concerning the Human Understanding", p.81.
psychological use of the word "image" has already been noted, also the fact that he conforms to the general critical usage by speaking of an Heroic Poem as showing the "Image of Heroick Vertue", but in his reply to Davenant he seems to use his psychological conceptions in a way new to English Criticism. He discusses imagination, but since in his psychological writings he has equated imagination and memory, he lays great stress on the necessity for clear memory images in the mind of the poet or writer.

"The Ancients therefore fabled not absurdly in making Memory the Mother of the Muses"¹

Memory is

"the world... in which Judgment, the severer sister busieth herself..."

noting causes, differences, resemblances, etc,

"whereby Fancy when any work of art is to be performed findes her materials at hand and prepared for use and needs no more than a swift journey over them..."²

The apparent comprehensiveness of the Fancy and

"her wonderful celerity consisteth not so much in motion as in copious Imagery discreetly ordered and perfectly registered in the Memory which most men under the name of Philosophy have a glimpse of..."³

At first reading it might seem that Fancy, in her "motion" passed over the available memory images already ordered by the judgment, so that she may select what is necessary for the particular creation upon which She is working,

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² Ibid.
³ Ibid.
but if these images are already compared can it be that she is selecting "like" images and that Imagery here means the comparisons of Rhetoric? In a later part of the letter he continues:

"That which giveth a Poem the true and natural colour consisteth in two things which are To know well, that is to have images of Nature in the memory distinct and clear, and To know much"....
"From knowing much proceedeth the admirable variety and novelty of Metaphors and Similitudes, which are not possible to be lighted on in the compass of a narrow knowledge."1

"Knowing well" evidently indicates the quality (vividness and clearness) of these images; "knowing much" indicates the quantity and variety. But the fact that metaphors and similitudes are mentioned may favour the argument that the images referred to in this Letter are not memory images but comparisons. This doubt in the reader's mind, if doubt there be, is dispelled when the foregoing passages are considered in connection with his discussion of "Icones or Images" written twenty-five years later. In the preface to his translations of Homer he discusses "The Vertues of an Heroique Poem". The sixth vertue

"consists in the perfection and curiosity of descriptions which the ancient writers of Eloquence called Icones, that is, Images. And an Image is always a part or rather the ground of a Poetical comparison. As, for example, when Vergil would set before our eyes the fall of Troy, he describes perhaps the whole labour of many men together in the felling of some great tree, and with how much ado it fell. This is the Image. To which if you but

(1) "Answer to Sir William Davenant's Preface before Gondibert".
add these words, So fell Troy, you have the com-
parison entire; the grace whereof lieth in the
lightsomeness, and is but the description of all,
even of the minutest, parts of the thing described;
that not only they that stand far off, but also they
that stand near, and look upon it with the oldest
spectacles of a Critique, may approve it. For a
Poet is a Painter, and should paint Actions to the
Understanding with the most decent words, as Painters
do Persons and Bodies with the choicest colours to
the eye...."

This careful analysis is continued when he compares

"Homer and Vergil by the sixth Vertue which is
clearness of Images, or Descriptions."

He desires to confute the opinion that Vergil is superior
to Homer when they both attempt a similar "image", i.e.,
that of felling a tree.

"'As when a man hath fell'd a Poplar tree
Tall, straight and smooth, with all the fair
boughs on;
Of which he means a coach-wheel made shall be,
And leaves it on the bank to dry i' th' Sun:
So lay the comely Semoisius
Slain by great Ajax Son of Telamon.'
It is manifest that in this place Homer intended no
more than to show how comely the body of Semoisius
appeared as he lay dead.... not at all to describe
the manner of his falling, which when a man is
wounded through the breast, as he was with a spear,
is always sudden.
The description of how a great tree falleth,
when many men together hew it down is in the Second
of Virgil's Aeneads....
'And Troy methought then sunk in fire and smoke,
And overturned was in every part:
As when upon the Mountain an old Oak
Is hewn about with keen steel to the heart,
And pli'yd by Swains with many heavy blows,
It nods and every way it threatens round,
Till overcome with many wounds it bows,
And leisurely at last comes to the ground.'

(1) Preface to Homer's Odysseys, translated by Thomas
Hobbes of Malmesbury. To the Reader, concerning the
Vertues of an Heroique Poem, 1675.
(2) Ibid.
And here again it is evident that Vergil meant to compare the manner how Troy after many Battles... and thereby weakened, and at last overthrown, with a great Tree hewn round about, and then falling by little and little leisurely.

So that neither these two Descriptions nor the two Comparisons can be compared together. The Image of a man lying on the ground is one thing; the Image of falling especially of a Kingdom is another.¹

The seventh vertue of a Heroic Poem consists in "Amplitude and Variety" and Homer here excels in "plenty of Heroique matter and multitude of Descriptions and Comparisons... such as are the Images of Shipwracks, Battles, Single Combats, Beauty, Passions of the mind, Sacrifices, Entertainments and other things...."²

This long and important exposition makes Hobbes' meaning clear. The comparison in the figure of speech is quite distinct from the image. The "images", referred to in the letter to Davenant, which are used by Fancy, must be memory images (probably visual) whether already classed as "like" by the judgment or not; the "images" in his discussion of an Heroic Poem are equivalent to "descriptions". It is the mental image of the writer so set forth or "painted" in words as to evoke a vivid image in the mind of the reader or hearer. The phrases "word pictures", "word-painting", "artist in words" are clichés to-day but the idea they express was still a vital one in the Seventeenth Century. The poet or writer must be able to make his readers see mentally when he has seen mentally, and

¹ Preface to Homer's Odysses.
² Ibid.
if he can do so he fulfils one of the conditions laid down by Quintilian for the orators of his day. There is, of course, in this meaning of the word a distinct connection with the meaning present in such phrases as "the image of Heroick Vertue" or the "Image of a usurer" and Hobbes classes together the images of beauty and of a shipwreck. But the emphasis is gradually changing from the idea of a passive reflection to that of a created portrait; the artist is not merely the holder of the mirror but the painter of a picture. This somewhat subtle differentiation is one which becomes more distinct and more important as English Criticism develops.

These changes, barely noticeable at first, are not found only in the writings of Hobbes, but can be illustrated from Dryden's critical prefaces. In retailing the objections of some French critic to Virgil he says:

"Virgil in the heat of action.... turns short on the sudden into some similitude which diverts say they, your attention from the main subject, and mis-spends it on some trivial image."¹

It would appear that like Hobbes he distinguishes between the comparison or similitude and the image or verbal picture which it serves to introduce. One of his most interesting descriptions of the process of creative writing would serve as a companion passage to Hobbes' discussion of Fancy and Judgment (p.56). It is

(1) "Dedication of the Aenis", 1697. John Dryden.
contained in the dedicatory epistle to the Earl of Orrery preaced to the "Rival Ladies", and though intended perhaps to be a graceful opening rather than a profound analysis of the art of literary creation, is nevertheless of great value.

"My Lord.

This worthless present was designed for you long before it was a play; when it was only a mass of thoughts tumbling over one another in the dark; when the fancy was not yet at its first work, moving the sleeping images of things toward the light, there to be distinguished, and then either chosen or rejected by the judgment: it was yours my Lord, before I could call it mine."

Here we have the memory images lying passive in the dimness of the sub-conscious, ready to be drawn into the light of direct attention and subjected to the selective process of the judgment. Unlike Hobbes, he apparently considers that the work of Fancy comes before that of the Judgment, but in both cases the material upon which they work are the stored up experiences of the past which are contained in memory. These images are received "from Nature" by attention and vary according to the way of attending. In discussing Shakespeare's historical plays, which are

"the business many times of thirty or forty years, cramped into a representation of two hours and a half"

he asserts that this is

"not to imitate or paint Nature, but rather to

draw her in miniature, to take her in little; to look upon her through the wrong end of a perspective and to receive her images not only much less, but infinitely more imperfect than the life..."1

This extract again uses the language of the plastic arts and shows the writer adapting and using his images, not merely "reflecting" them; the expressive faculty, rather than the purely imitative, is necessary for the production of verbal pictures of life. Again he writes of Shakespeare:

"All the images of nature were still present to him and he drew them, not laboriously but luckily; when he describes anything, you more than see it, you feel it too."2

The fact that the "images" here discussed are to be conveyed by speech brings together the art of the writer and the art of the orator, and Quintilian's desire for the evoking of vivid mental imagery for the sake of its emotional value, would be satisfied. Or again:

"Such descriptions or images, well wrought, which I promise not for mine, are... the adequate delight of Heroic Poesy; for they beget admiration which is its proper object; as the images of the burlesque, which is contrary to this, by the same reason beget laughter: for the one shows Nature beautified, as in the picture of a fair woman, which we all admire; the other shows her deformed.... But though the same images serve equally for the epic poesy and for the historie and panegyrick... yet a several sort of sculpture is to be used in them..."3

The mental image therefore has to be modified, changed or adapted by the artist, in order that he may present

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(2) Ibid.
Summary

The Seventeenth Century shows some modification of Renaissance usage of the word "image":-
(1) The rhetorical figure - gradually dying out.
(2) The mental representation of past experience or any mental picture.
(3) The reflection of some aspect of life in a work of art as in a mirror - gradually modified into
(4) A description or verbal representation of a mental image, usually visual.

N.B. This meaning of the word "image" includes a plain unfigurative description and a description used in a comparison such as a simile.

Eighteenth Century Criticism.

During the Eighteenth Century there are few striking changes in the use of "image", but there are certain delicate alterations of emphasis, and some hardening of distinctions already noted, all of which may be accounted for by the publication of Dr Johnson's Dictionary and the consequent establishment of lexicography as a science. This fact might lead one to think that the task of tracing the various meanings of "image", "imagery", etc. in the Eighteenth Century would be simple, and that Johnson's
Dictionary would give a cross-section of the language of his time which would clarify the whole question. To a certain extent this is the case, but Johnson's Lexicon had not the authority of our modern dictionaries and it is difficult at times to decide which of his definitions of "image" a writer is adopting. Even the great Lexicographer himself is not exempt from this seeming ambiguity. It is, however, extremely interesting to discover how many of the Seventeenth and early Eighteenth Century meanings are noted in his Dictionary.

The use of "Image" as a Figure of Rhetoric, which had been slowly falling into disuse during the Seventeenth Century is never mentioned in Johnson's Dictionary. In the five meanings given there\(^1\), we find no hint that an Image can denote a formal comparison, a simile or a metaphor. It is well to bear this fact in mind when reading such sentences as the following:-

"It will not be easy to find... a treatise... so enlivened with imagery...."\(^2\)

"His images are not borrowed merely from books."\(^3\)

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(1) Johnson's five meanings are as follows:-
1. Any corporeal representation, generally used of statues; a statue; a picture.
2. An idol, a false God.
3. A copy, representation, likeness.
5. Idea: representation of anything to the mind: picture drawn in the fancy.

Samuel Johnson.

(3) Life of Addison.
"The analogy between memory and a repository, between remembering and retaining is obvious, and is to be found in all languages, it being very natural to express the operations of the mind by images taken from things material. But in philosophy we ought to draw aside the veil of imagery and view them naked."1

It might be queried at this point whether a new use of "image" is creeping in: meaning loosely a comparison or illustration without any technical rhetorical significance.

Johnson says of Swift:

"His 'Tale of a Tub' has little resemblance to his other works. It exhibits a copiousness of images and vivacity of diction such as he afterwards never possessed or never exerted.....

... That he has in his works no metaphor as has been said, is not true; but his few metaphors seem to be received rather by necessity than choice."2

The next meaning - that of a mental representation, usually visual - has been carried on from the Seventeenth to the Eighteenth Century. Johnson's definition is:

"Idea; representation of anything to the mind; picture drawn in the fancy."3

His examples are 'The image of a jest I'll show you now.' Shakespeare, Merry Wives of Windsor, IV, 6. 'When we speak of a figure of a thousand angles we may have a clear idea of the number one thousand angles; but the image or sensible idea we cannot distinguish by fancy from the image of a figure that has nine hundred angles.'

(3) Dictionary. "Image", meaning No.5.
Watt." Such a definition not only reflects the past by equating image and idea and by stressing the pictorial element, but also sets a standard for the future. In order, however, to explore further the context of this definition it is necessary to turn to some of the psychologists of the age. From Berkeley's writings we can easily see why no distinction was made between an idea and an image.

".... I think there are two kinds of objects, the one perceived immediately, which are likewise called ideas; the other are real things or external objects perceived by the mediation of ideas which are their images and representations."1

"The ideas imprinted on the senses by the Author of Nature are called real things; and those excited in the imagination, being less regular, vivid and constant are more properly termed ideas, or images of things, which they copy or represent."2

The idea is an image by virtue of being a copy, so the application of the word is the ordinary non-technical one meaning counterpart or copy which has been in use since early classical writings on psychology. The only distinction Berkeley would make between "ideas of sense" and "ideas of imagination" is that the latter are less strong, orderly and coherent.

Hume agrees with Berkeley in classing ideas and images together under the term "idea".

(2) "Principles of Human Knowledge." No.XXXIII. George Berkeley, 1710.
"All the perceptions of the human mind resolve themselves into two distinct kinds, which I shall call Impressions and Ideas. The difference between these consists in the degrees or force and liveliness with which they strike upon the mind, and make their way into our thought or consciousness. Those perceptions which enter with most force and violence, we may name impressions; and under this name I comprehend all our sensations, passions and emotions, as they make their first appearance in the soul. By ideas I mean the faint images of these in thinking and reasoning...."1

"Impressions may be divided into two kinds, those of sensations and those of reflection. The first arises in the soul from unknown causes. The second is derived in great measure from our ideas and in the following order. An impression first strikes upon the senses... of this impression there is a copy taken by the mind, which remains after the impression ceases; and this we call an idea. This idea of pleasure and pain when it returns upon the soul produces there impressions of desire and aversion, hope and fear, which may properly be called impressions of reflection because derived from it. These again are copied by memory and imagination and become ideas."2

These memory ideas are copies; and they are "mid-way between an impression and an idea". The ideas of imagination are less strong and lively - the memory

"paints its objects in more distinct colours than any which are employed by the latter (imagination)."3

The chief differences between the memory "image" and the "image" of imagination are first of all in vividness, and secondly in manner of presentation to the mind. Thomas Reid, writing later in the century, classes imagination under conception from which it is differentiated by

(2) Ibid. Bk I, pt 1, § 2.
(3) Ibid. Bk I, pt 3.
stressing the visual element in the image:

"Imagination when it is distinguished from conception seems to me to signify one species of conception — to wit; the conception of visible objects."

"I take imagination in its most proper sense to signify a lively conception of objects of sight. This is a talent of importance to poets and orators and deserves a proper name on account of its connection with those arts. According to this strict meaning of the word, imagination is distinguished from conception as a part from a whole. We conceive the objects of the other senses, but it is not so proper to say that we imagine them. We conceive judgments... it is rather improper to say we imagine them."1

This passage is particularly interesting because it gives a scientific statement of the widespread belief that imagination is largely pictorial, and also because it takes up again the tradition of the poet and orator with his need for vivid visual imagery. The word "image", used to mean a "visible idea" is found also in literary works. Addison says in his preface to "Italy":

"I have only cited such verses as have given us some image of the place."2

There are many other examples where the meaning is undoubtedly the same, but where the context renders ambiguity possible. These are reserved for discussion with those passages which seem to refer to the "image of description"3 or verbal representation of a visual image.

(2) "Italy". Preface. Joseph Addison, 1704.
(3) cf. p.63.
The Elizabethan and late Renaissance meaning of "image" as a reflection of some aspect of life in a work of art as in a mirror, does not occur in the Eighteenth Century. Johnson certainly gives the following meanings but they do not appear to have any literary significance.

"A copy, representation or likeness. 'To bear his image and renew his likeness. Shakespeare.'"

"Semblance, show, appearance......
'The images of revolt', King Lear.
'The image of a wicked heinous fault Lives in his eye'. King John."

But the meaning which developed from this - that of a vivid verbal picture - does occur frequently. It is strange to find that Johnson supplies no such definition under "image", while "imagery" he defines as:

"Representation in writing; such descriptions as force the image of the thing described upon the mind. 'I wish there may be in this poem any instance of good imagery.' Dryden."

Thus Boswell says of Johnson's play "Irene":

"The whole of it is rich in thought and imagery and happy expressions."¹

Imagery is also defined as (1) "Sensible representations; pictures; statues." (2) Show, appearance. (3) Forms of the fancy; false ideas; imaginary phantasms."

Even with these definitions to guide us, it is at times difficult to assign any exact meaning, particularly in such remarks as the following:

(1) "Life of Samuel Johnson", James Boswell, 1791.
"Among the flocks and copses and flowers appear the heathen deities, Juno and Phoebus, Neptune and Aeolus, with a long train of mythological imagery, such as a College easily supplies."

"Pope had... Invention by which new trains of events are formed and new scenes of imagery displayed." 2

But it is important to notice that the modern literary sense of "imagery" meaning metaphor and simile, though easily read into any of these extracts, is not the correct one. The term is looser in meaning and may include figures of speech, but it only does so in virtue of the fact that they help to "force the image of the thing described upon the mind". A plain description may have imagery which is as rich and vivid as a figurative description. Johnson, however, makes it abundantly clear that "image" and "simile" are not synonymous. Writing of Pope's Essay on Criticism, he says:

".... the comparison of a student's progress in the sciences with the journey of a traveller in the Alps is perhaps the best that English poetry can show. A simile, to be perfect must both illustrate and enable the subject.... That it may be complete it is required to exhibit, independently of its references, a pleasing image; for the simile is said to be a short episode...... The simile of the Alps has no useless parts, yet affords a striking picture of itself..." 3

He often expresses dislike for "confusion of images", "Ideas yoked together by violence" and even asserts in

(2) Ibid. Life of Pope.
(3) Ibid.
the Rambler that young people should not read works which contain "unjust prejudices, perverse opinions and incongruous combinations of images". After a detailed discussion of Addison's comparison of Marlborough directing the Battle of Blenheim with an angel directing a storm he concludes:

"The lines on Marlborough are just and noble; but the simile gives almost the same image a second time."¹

This notion of a simile is in keeping with the writings of Hobbes and Dryden. The image or mental picture is an element in a simile and this mental picture is expressed in words, and so evoked in the mind of the reader. This "image" is not merely a mental picture but is also a verbal picture. The mental picture or visual image lies ready in the artist's mind, he

"ransacks his memory for images which may exhibit the gaiety of hope or the gloominess of despair..."²

So Johnson like Hobbes and Dryden regards the memory as the repository of these "sleeping" images. Although books, e.g. Latin poetry in the case of Pope, may be the source of these memory images, they need not be clothed in words; there is a difference between a memory of words and a visual memory image, for Johnson says of Dryden:

"Sentences were readier at his call than images".³

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(1) "Lives of the English Poets", Life of Addison.
(2) Ibid. Life of Cowley.
(3) Ibid. Life of Dryden.
There are, however, certain passages where it seems possible to read "image" or "imagery" as meaning more than a verbal picture.

"... physiology must supply him with illustrations and images."¹

Here, those who desire to regard metaphor and simile as "subsumed" under the word image, might assert that physiology furnished Milton with the mental picture and also with the necessary comparison, so that this is another way of saying that Milton's figures of speech are drawn from physiology. Or again

"Whatever be his subject he never fails to fill the imagination. But his images and descriptions of the scenes and operations of Nature do not seem to be always copied from original forms, nor to have the freshness, raciness and energy of immediate observation.... he called learning to his assistance. The Garden of Eden brings to his mind the vale of Enna where Proserpine was gathering flowers. Satan makes his way through fighting elements like Argo between the Cyranian rocks...."²

It may be argued that since images and descriptions are both mentioned, they cannot be synonymous, and also that the illustrations prove that figures of speech are denoted by "image". There is also the passage from Reid's Essay quoted in another connection (p.68)

"The analogy between Memory and a repository, between remembering and retaining is obvious and is to be found in all languages, it being very natural to express the operations of the mind by images taken from things material. But in philosophy we ought to draw aside the veil of imagery and view them naked."³

(2) Ibid.
This certainly has the same ring as Thomas Sprat's protest against the use of ornament in scientific writings, but it is quite as intelligible if the "visible idea" is substituted for image. In cases such as these it is impossible to dogmatise.

The Eighteenth Century does not show any striking new developments; what changes there are tend towards the disappearance of older meanings rather than the emergence of new ones. It is however possible that a slight narrowing of meaning began to take place, and that we can see here the beginning of a tendency to apply "image" to those mental pictures which are introduced into literature for the purpose of comparison. The formal rhetorical term is dead; a definite distinction between the image and the act of comparison in figures of speech has been established; perhaps at this time some lingering association between "image" and a rhetorical comparison has survived, to give a special meaning to those verbal pictures which are elements in figures of speech.

It would be unfitting that a psychological discussion of Eighteenth Century literary usage should end without some reference to Henry Home, Lord Kames. Lord Kames has been undeservedly ignored by his own countrymen, yet much of his writing is of value. He was Lord of the Scottish Justiciary Court who while assiduously practising his profession and writing on legal subjects, was intensely
interested in Literature and in Metaphysics. His book "The Elements of Criticism" has been forgotten, while Burke "On the Sublime and Beautiful" has been remembered, yet it is a fact worth noting that twenty-four years after its first publication in 1761 it was still considered worth while to issue a sixth edition. Accusations of superficiality and inaccuracy have been levelled at the book; Hume is reported to have said that it was "ingenious but it is too abstruse and crabbed ever to appeal to the public"; Goldsmith asserted that "it was easier to write that book than to read it"; Johnson's dictum was "a pretty essay and deserves to be held in some estimation though much of it is chimerical". Whichever of these opinions we adopt we can at least remember that the Essay on the Human Understanding is not a study calculated to appeal to the public, that Goldsmith was not noted for his perseverance and that Johnson had no love for Scotsmen. Perhaps we may be content to hold the "Elements of Criticism" in "some estimation". The reason for quoting at length from this work is that Lord Kames' approach to his subject of Aesthetics is markedly psychological, indeed his treatment of the Passions and the Emotions marks him as a not unworthy predecessor of Mr Alexander Shand. It will be seen from this inadequate sketch that Lord Kames is one of the few writers since Hobbes who approach
Literature from a psychological point of view with the terminology of both subjects at his disposal. His use of the word "image" therefore is important. He restricts his use of the term "image" in its psychological signification to "ideas of the imagination" and distinguishes between imagination and memory, and between imagination and conception. He also stresses the visual element as strongly as Reid had done.

"Further man is endowed with a sort of creative power: he can fabricate images of things that have no existence. The material employed in this operation are ideas of sight which may be taken to pieces and combined into new forms at pleasure, their complexity and vivacity make them fit materials. But a man has no such power over any of his other ideas, whether of the internal or of the external senses: he cannot after the utmost effort combine these into new forms: his ideas of such subjects are too obscure for this operation. An image thus fabricated cannot be called a secondary perception: the poverty of language.... has occasioned the same term 'idea' to be applied to all. This singular power of fabricating images independent of real objects is distinguished by the name imagination."1

"An idea of imagination is also pleasant though in a lower degree than an idea of memory for the evident reason that the latter is more distinct than the former. But this inferiority in ideas of imagination is more than compensated by their greatness and variety which are boundless."2

His theory of memory is built upon eidetic imagery and he makes little distinction between perceiving and reproducing.

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(1) "Elements of Criticism", Appendix. Henry Home, Lord Kames, 1761. (Quotation from the revised 1785 edition.)

(2) Ibid.
"Objects once perceived may be recalled to the mind by the power of memory. When I recall an object of sight in this manner it appears to me precisely the same as on the original survey only less distinct."

He then described his effort to recall an oak tree spreading its branches over a stream.

"Do I endeavour to form in my mind a picture of them or a representative image? Not so. I transport myself ideally to the spot where I saw the trees and the river yesterday; upon which I have a perception of these objects similar in all respects to the perception I had when I viewed them with my eyes only less distinct. And in this recollection, I am not conscious of a picture or representative image more than in the original survey. I confirm this by another experiment. After attentively surveying a fine statue I close my eyes. What follows? The same object continues without any difference but that it is less distinct than formerly. This indistinct secondary perception is called an idea. And therefore the precise and accurate definition of an idea in contradistinction to an original perception is 'That perception of a real object which is raised in the mind by the power of memory'."

In a note on this peculiar passage he asserts that the failure to make this distinction between ideas and images has misled philosophers ever since the time of Aristotle, and denies the intervention of any image, copy or reflection between the mind and the object of perception. His image therefore is fabricated from secondary perceptions of memory ideas. His next distinction is between an object of conception and of imagination.

"Conception differs also from imagination. By the power of fancy I can imagine a golden mountain, or an ebony ship with sails and ropes of silk."
When I describe a picture of this kind to another the idea he forms of it is termed a conception. Imagination is active, conception is passive."1

The mental image is here sharply distinguished from the image raised by description; the image in the mind of the artist is essentially different from that in the mind of the reader, and this distinction is new and stimulating. The intervention of the medium of language does make a difference, as he points out later, since there are three kinds of ideas, Ideas of Memory, Ideas communicated by language or signs, Ideas of Imagination.

"It is scarcely necessary to add that an idea originally of imagination, being conveyed to others by language or any other vehicle, becomes in their mind an idea of the second kind, and again that an idea of this kind, being afterwards recalled to the mind becomes in that circumstance an idea of memory."2

This psychological discussion makes his treatment of literary images more interesting for he has all a lawyer's love for defined terms. He proceeds to analyse the undoubted pleasure of the vivid pictorial description - the "image" of Literature in its Seventeenth and Eighteenth Century usage.

"I proceed to consider the idea of a thing I never saw raised in me by speech (an idea of the third sort changed into one of the second sort) by writing or painting.... A lively and accurate description of an important event, raises in me ideas no less distinct than if I had been originally an eye witness.... I believe that Scipio..... overcame Hannibal in the famous battle of Zanea. When I

(1) "Elements of Criticism."
(2) Ibid.
reflect upon that memorable event I consider it as long past. But let it be spread out in a lively and beautiful description, I am insensibly transformed into a spectator: I perceive these heroes about to engage; I perceive them brandishing their swords..."1

".... the power of language to raise emotions depends entirely on raising such lively and distinct images..."2

It is not surprising to discover that Lord Kames like Hobbes considers his "image" to be an element in a simile, not the simile itself.

"In an epic poem, or in any elevated subject, a writer ought to avoid raising a simile on a low image which never fails to bring down the principal subject."3

"Milton has a peculiar talent in embellishing the principal subject by associating it with others that are agreeable. Similes of this kind have besides a separate effect: they diversify the narration by new images that are not strictly necessary to the comparison."4

"A writer of delicacy will avoid drawing his comparison from any image that is nauseous, ugly, or remarkably disagreeable...."5

The chief interest of "The Elements of Criticism" is that it attempts a systematic treatment of literary psychology. His contribution is not new but his treatment of his subject has a curious flavour of modernity. The most important facts which he has presented to us are:

(1) "Elements of Criticism." Vol.I. Chap.II.
(2) Ibid.
(3) Ibid. Ch.XIX.
(4) Ibid.
(5) Ibid.
(1) The distinction between a memory "idea" and an "idea of imagination" (image).

(2) The distinction between the image in the writer's mind and that evoked by words in the mind of the reader or hearer.

(3) The recognition that an image (mental picture) can be conveyed either by direct unfigurative description or as an element in a comparison.

The meanings found in Eighteenth Century Psychology and Criticism, apart from such definitions as "copy", "idol", "statue", "corporeal representation" etc., given by Johnson, are:

(1) "Idea representation of anything to the mind. Picture drawn in the fancy." (Johnson's 5th definition.) The stress is often laid on the "fabricated" image rather than on the reproductive memory image.

(2) A vivid description or verbal representation of a mental image, usually visual.

(3) Possibly applied to those mental pictures which form part of a literary comparison, but not to the comparison itself.

In the foregoing survey some attempt has been made to discover what meanings were attached to the word "image" in English Renaissance criticism and to show
how these meanings change, persist or fall into disuse during the following centuries. Now, at the outset of the Nineteenth Century two meanings remain, both with the authority of antiquity behind them and neither giving any definite indication that it can be applied exclusively to Metaphor or Simile. It remains to show how the Nineteenth Century has carried on the existing meanings and how new ones have arisen which have contributed to that unrecognised confusion discussed in the Introduction.

Johnson's fifth definition of "Image" as "Idea; representation of anything to the mind; picture drawn in the fancy", persists both in Psychology and in Criticism during the Nineteenth Century. The psychologists do not differ greatly from each other and from their predecessors in their use of the word until the close of the century, when Professor Stout's valuable contribution to the subject was given. James Mill regards idea and image as synonymous but prefers to use the term idea in his writing, image being used merely to indicate the idea is a copy of a sensory experience.

"After I have seen the sun, and by shutting my eyes see him no longer I can still think of him. I have still a feeling, the consequence of the sensation which, though I can distinguish it from the sensation, and treat it as not the sensation, but something different from the sensation, is yet more like the sensation than anything else can be; so like, that I call it a copy, an image, of the sensation; sometimes a representation, or trace, of the sensation, which remains after the sensation ceases, is idea."

(1) "Analysis of the Phenomena of the Human Mind.
James Mill, 1829. Bk I, Ch.II. Ideas."
He does not distinguish between what would be called today the image of a horse and the concept "horse". This "idea of a horse" is a complex idea made up of "simple ideas of sensation" by the process of conception, which process he distinguishes from imagination by the fact that it deals with a single idea while imagination deals with a train of ideas. The imagination of the poet differs only from that of ordinary men in that the ideas composing the train are different and that the train itself rather than the end of the train is of paramount importance. The poet's train "being trains of pleasurable ideas" attract "a peculiar degree of attention" and "have been thought worthy of a more particular naming than the trains of any other class". He concludes that "these reasons account for a sort of appropriation of the name Imagination to the trains of the poet".

Bain's use of the word "image" differs slightly from that of Mill. To him the idea is not the copy of a sensation, but the persistence of the sensation itself.

"After the impression of a sound has entirely vanished, the mind being occupied with a number of other things, there is a possibility of recovering from temporary oblivion the mental effect or idea without repeating the actual sound. We bring back to mind, or remember, sights, and sounds, and feelings, and thoughts, that may not have been in actual consciousness for some period of time. This higher mode of retentiveness supposes that something has been ingrained in the

(2) Bain's use of "image" in his "English Rhetoric and Composition" is discussed on p.121.
mental and nervous structure, that an effect has been produced such that any number of succeeding impressions have not been able to efface."

"A sensation, when able to persist after the original is gone and to sustain itself by mental power exclusively, is properly described as an idea."  

It is not surprising to find that Bain refers to "ideas of smell" etc., but it is interesting to discover that he uses the word "image" only for an "idea of sight". 

"The Image of a rose dwells in the mind as a visual picture, and in a very inferior degree, as a perpetuated impression of a sweet odour."  

"Suppose, for example, a chain of fields of different lengths and varying tints. The eye first sweeps over a yellow cornfield, then passes to a grass field... then to a plantation of a wood... The image of the first is an impression of yellow.... the image of the second is a green effect.... the third image is a different tint of green...."

"Thus for the easy retention of the variegated imagery of the world about it in all its richness, the first requisite is a powerful adhesiveness as regards colour. This gives to the mind a pictorial character...."

It is evident that Bain's image is a mental picture only and that it is not equated with the term "idea". The last quarter of the century saw the establishment of some new facts. 

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(1) "The Senses and the Intellect", Alexander Bain, 1855.  "The Intellect".  
(2) Ibid. Chap.I, par.20.  
(3) Ibid. par.23.  
(4) Ibid.  
(5) Ibid. par.55.
The image - whether explained physiologically as by James or psychologically as by Ward - is used to express the mental revival of any sensation and is not merely confined to visual phenomena.

"It is to be further noted that this revival under the form of an image holds good of all classes of percepts or "Sense-impressions". Thus in psychology we speak of an image of a sound and of a taste just as we speak of the image of a colour.... That is to say, the word image in psychology stands for every variety of percept (visual, auditory, etc.)."¹

It will be noted that the image is now regarded as a revived percept rather than the copy of a sensation, and we find also that the character of an "after-image" or "after-sensation" is more clearly understood. The most important contribution however was made by Professor Stout who was able to use the existing knowledge as to the representative nature of an image as the ground for conclusions as to the vital importance of meaning. This view is summed up in his "Groundwork of Psychology",

"The phrase 'train of ideas' implies a serial process in which certain distinct constituents of the train, called ideas, follow one another in time. What is the nature of each of these distinct constituents or separate ideas? An idea may be defined as a significant mental image. It thus has two components, the image and its meaning. An image is a presentation which is recognisably like, but really is not, an actual sense experience..... To image something is not simply equivalent to thinking of it. I can think of the colour yellow without seeing it in my mind's eye..... This is possible because the image is only one constituent of the idea."²

(1) "The Human Mind", James Sully. 1892. Bk I, Chap.IX, para.3.
It can thus be shown that the psychologists' use of the term "image" is in keeping with Dr Johnson's definition (p.80); the next step should be to give example of a similar usage in Criticism and to trace the new developments springing therefrom. But this is not so easy as it might appear, since many of the greatest critics of the century were also practising poets, whose writings on their own art seem almost irreconcilable. Particularly is their use of "image" difficult to analyse, so in order to bridge the gap between their time and ours a more detailed individual treatment is necessary. The following passages will serve as illustrations of the problem immediately before us:--

"The language is not only peculiar and strong, but at times knotted and contorted, as by its own impatient strength; while the novelty and struggling crowd of images, acting in conjunction with the difficulties of style, demand always a greater closeness of attention, than poetry, - at all events, than descriptive poetry - has a right to claim."

(Illustrated by a highly figurative extract from Wordsworth's "Descriptive Sketches".)

Biographia Literaria. Ch.IV. Coleridge.

"There is the same minute and faithful imagery as in the former poem...."

Ibid. Chap. XV.

"If the words, however, by which this excitement is produced be in themselves powerful, or the images and feelings have an undue proportion of pain connected with them, there is some danger that the excitement may be carried beyond its proper bounds."

Preface to Lyrical Ballads, 1800.

Wordsworth.
"Plato was essentially a poet - the truth and splendour of his imagery and the melody of his language are the most intense that it is possible to conceive."

Defence of Poetry, 1821. Shelley.

"His language is hieroglyphical. It translates thoughts into visible images. This is the source of his mixed metaphors...."


".... he interposes his solemn images of suffering and decay..."

On Wordsworth's Poetry. 1845. De Quincy.

It would be possible to explain all these in different ways: the mental picture of the artist: the mental picture evoked by the artist in the reader; figures of speech (metaphor, simile, personification, metonymy, etc.) giving rise to mental pictures. The present writer is familiar with students of Literature, both in the elementary and advanced stages, who consistently read "image", "imagery" in the last-named manner, i.e., Hazlitt means to say that the source of confusion in Shakespeare's use of metaphor is occasioned by his habit of translating thoughts into figures of speech of pictorial value. It is with a view to examining this opinion that the detailed discussion is necessary. Since the Eighteenth Century left no precedent for the exclusive "figure of speech" definition held to-day, it is necessary to discover when and how this new notion came into being.
First of all, Wordsworth and Coleridge must be interrogated. Wordsworth does not use the word "image" as frequently as Coleridge does, but his usage seems at first sight to be more obviously psychological. There are two brief passages where there is quite a modern ring, for he speaks of images along with thoughts and feelings as being owned by the experiencing mind. One of the powers necessary to a poet is:

"Reflection - which makes the poet acquainted with the value of actions, images, thoughts and feelings; and assists the sensibility in perceiving their connection with each other." 1

"... the letter of metre must not be so impassive to the spirit of versification, as to deprive the Reader of all voluntary power to modulate, in subordination to the sense, the music of the poem; - in the same manner as his mind is left at liberty, and even summoned to act upon its thoughts and images." 2

The image is not some verbal comparison in the poem itself, but is a manifestation in the mind both of the Poet and of the Reader. This meaning applied to the following passage gives clarity to an opinion which might otherwise seem ambiguous.

"If the words, however, by which this excitement is produced, be in themselves powerful, or the images and feelings have an undue proportion of pain connected with them, there is some danger

(1) Preface to the Poems of 1815. Wordsworth. of. " - an active power to fasten images Upon his brain; and on their pictorial lines Intensely brooded, even till they acquired The liveliness of dreams." Excursion, 145-8.

(2) Ibid.
that the excitement may be carried beyond its proper bounds."

The most important extract for consideration, however, is the discussion of Fancy and Imagination in the Preface of 1815, which must be quoted at some length.

"Let us come now to the consideration of the words Fancy and Imagination.... 'A man', says an intelligent author, 'has imagination in proportion as he can distinctly copy impressions of sense: it is the faculty which images within the mind the phenomena of sensation. A man has fancy in proportion as he can call up, connect, or associate, at pleasure, those "internal images (imesteps) is to cause to appear), so as to complete ideal representations of absent objects. Imagination is the power of depicting and fancy of evoking and combining.... The more accurate the imagination the more safely may a painter, or a poet, undertake a delineation or a description, without the presence of the objects to be characterised. The more versatile the fancy, the more original and striking will be the decorations produced.'

British Synonyms discriminated by W.Taylor...."

"It is not easy to find out how imagination, thus explained, differs from distinct remembrance of images; or fancy from quick and vivid recollection of them; each is nothing more than a mode of memory..... Imagination, in the sense of the word as giving title to a class of the following Poems, has no reference to images which are merely a faithful copy, existing in the mind, of absent external objects; but is a word of higher import denoting operations of the mind upon those objects and processes of creation or of composition governed by certain fixed laws."

So far the use of "image" is clear, it is a mental copy of an external object and Wordsworth is here in accord with the trend of psychological thought. But these memory images are not the province of that faculty

(1) Preface to the Lyrical Ballads 1798.
which he chooses to name "Imagination". He continues:

"I proceed to illustrate my meaning by instances. A parrot hangs from the wires of his cage by his beak or by his claws; or a monkey from the bough of a tree by his paws or his tail. Each creature does so literally and actually. In the first Eclogue of Virgil, the shepherd, thinking of the time when he is to take leave of his farm, thus addresses his goats:

Non ego vos post hae vindl projectus in antro
Dumosa pender procul de rupe videbo.

- half way down

Hangs one who gathers samphire, is the well-known expression of Shakespeare, delineating an ordinary image upon the cliffs of Dover. [Here "picture" is surely the meaning.] In these two instances is a slight exertion of the faculty I denominate imagination, in the use of one word: neither the goats nor the samphire-gatherer do literally hang as does the parrot or the monkey; but presenting to the senses something of such an appearance, the mind in its activity, for its own gratification, contemplates them as hanging.

As when far off at sea a fleet descried
Hangs in the clouds, by equinoctial winds
Close sailing from Bengala, or the isles
Of Ternate or Tidore, whence merchants bring
Their spicy drugs; they on the trading flood
Through the wide Ethiopian to the Cape
Ply, stemming mightily toward the Pole: so seemed
Far off the flying Fiend.

Here is the full strength of the imagination involved in the word hangs, and exerted on the whole image: First, the fleet, an aggregate of many ships is represented as one mighty person, whose track we know and feel is upon the waters: but taking advantage of its appearance to the senses, the Poet dares to represent it as hanging in the clouds, both for the gratification of the mind in contemplating the image itself and in reference to the motion and appearance of the sublime objects to which it is compared."

From this extraordinarily interesting analysis we learn that the mental pictures presented to a reader in a "poem
of the imagination" are not mere memory images recalled and described. They have been worked on by this faculty of "imagination", till new meanings, associations and emotions gather round them, and the resulting modification or extension gives a new image or picture apparently expressed through figurative language, e.g., hangs. This may be an attempt to distinguish between an "image of memory" and an "image of imagination" and it would be an interesting development of meaning if Wordsworth believed that the latter is figuratively expressed, and that a figure of speech suggests to the reader one of these new, secondary, worked-upon mental pictures. But in spite of this distinction the same word, image, is used for both the memory "picture" and the newly created picture expressed through a figure of comparison. It is interesting too to discover that Wordsworth is breaking away from the purely "pictorial" tradition.

"From impressions of sight we will pass to those of sound; which as they must necessarily be of a less definite character shall be selected from these volumes:
Over his own sweet voice the stock dove broods
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The stock dove is said to coo, a sound well imitating the note of the bird; but by the intervention of the metaphor broods the affections are called in by the imagination to assist in marking the manner in which the bird reiterates and prolongs her soft note, as if herself delighting to listen to it and participating of a still and quiet satisfaction, like that which may be supposed inseparable from the continuous process of incubation.......
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Thus far of images independent of each other, and
immediately endowed by the mind with properties that do not inhere in them, upon an incitement from properties and qualities the existence of which is inherent and obvious. These processes of imagination are carried on either by conferring additional properties upon an object, or abstracting from it some of those which it actually possesses and thus enabling it to re-act upon the mind which hath performed the process, like a new existence. I pass from the Imagination acting upon an individual image to a consideration of the same faculty employed upon images in a conjunction by which they modify one another."

It is clear from this that the image here intended is that mental copy, representation or picture which is in keeping with psychological usage. To this he adds a description of how an "image of imagination" is developed and expressed in a metaphor.

"As a huge stone is sometimes seen to lie Couched on the bald top of an eminence Wonder to all who do the same espy By what means it could thither come, and whence, So that it seemed a thing endued with sense, Like a sea-beast crawled forth, which on a shelf Of rock or sand reposeth, there to sun himself.

Such seemed this Man, not all alive or dead Nor all asleep, in his extreme old age.

 Motionless as a cloud the old Man stood....

The stone is endowed with something of the power of life to approximate it to the sea-beast; and the sea-beast stripped of some of its vital qualities to assimilate it to the stone, which intermediate image is thus treated for the purpose of bringing the original image, that of the stone, to a nearer resemblance to the figure and condition of the aged man; who is divested of so much of the indications of life and motion as to bring him to the point where the two objects unite and coalesce in just comparison. After what has been said, the image of the cloud need not be commented upon."

This passage certainly confirms what has been said to
the modification of a memory image into an image suited to be a component in a figure of speech. It also shows that though, in the last sentence, the phrase "image of the cloud" might quite well be read to mean "simile or figure of the cloud", it does not refer to anything more than the mental picture on which the imagination has been working.

It is not relevant to this thesis to discuss Wordsworth's use of the term Imagination or to decide whether his distinction between Imagination and Fancy is a valid one. Suffice to say that the images with which fancy deals are more definite, do not "modify each other" and do not exhibit an ever-growing likeness when used in a comparison. Indeed the difference appears, to some extent, to be one of emotional power.

To sum up what has been gained from this examination of Wordsworth's use of the term image: He uses "image" for all "mental copies of external objects", whether these are purely reproductive or whether, having been modified by the "imagination" they are used as elements in a figurative comparison. There is a difference between the mental picture of the parrot "hanging" and the samphire-gatherer "hanging", but both are images and would be included under the general term imagery.

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(1) cf. Hobbes' account of Reason's Fancy (p. 56).
Coleridge presents a more difficult problem than his friend. His writings, shaped by the metaphysics of various thinkers, and coloured by his own moods, are frequently incomplete. Many trains of thought are started which never reach their projected ending. Particularly

(1) It is important to note that Coleridge was a visualiser, possibly an eidetic. In a letter to Miss Coleridge he says:

"I neither am nor ever was a good hand at description. I see what I write, but alas I cannot write what I see."


"My eyes are in such a state of inflammation that I might as well write blindfold.... I have made some rather curious observations on the rising up of spectra in the eye in its inflamed state and their influence on ideas...."


"Before my last seizure I bent down to pick up something from the ground and when I raised my head, I said to Miss Wordsworth, 'I am sure Rothen I am going to be ill', for as I bent my head there came a distinct vivid spectrum upon my eyes; it was a little picture - a rock with birches and ferns on it, a cottage backed by it, and a small stream. Were I a painter I would give outward existence to this, but it will always live in my memory."

p. 248. Letter to Godwin, 1801.

"Upon my soul I believe there is not a letter in those words round which a world of imagery does not circumsolve; your room, the garden, the cold bath, the moonlight rocks, Blarriestead, Moore, and simple looking Frere, and dreams of wonderful things attached to your name; - and Skiddaw, and Glaramara and Eagle Crag, and you, and Wordsworth, and me, on the top of them."


"When I wrote that last sentence, I had a vivid recollection, indeed an ocular spectrum, of our room in College Street, a curious instance of association."
is this the case when he deals with Imagination; the chapter (XIII) in the Biographia Literaria which was to give a detailed discussion of the subject achieves only a brief summary, while the further treatment which is promised there, was never given to the world. Under these circumstances, the task of tracing his meaning of "image" - a term which he uses freely - is more than usually difficult. Since a particular examination gives so little light it would not be surprising to find that a more general or more casual reading has been one of the causes of the present vagueness. It may be added that the editors and annotators of the Biographia Literaria do not seem to have considered the difficulty as worth their attention.

Let us consider first the brief summary of many years of thought on the distinction between Fancy and Imagination.

"You may conceive the difference in kind between the Fancy and the Imagination in this way - that if the check of the senses and the reason were withdrawn, the first would become delirium, and the last mania. The Fancy brings together images which have no connection, natural or moral, but are yoked together by the poet by means of some accidental coincidence; as in the well-known passage in Hudibras:

'The sun had long since in the lap
Of Thetis taken out his nap,
And like a lobster boil'd the morn
From black to red began to turn.'

The Imagination modifies images and gives unity to variety; it sees all things in one. There is the epic imagination, the perfection of which is in Milton; and the dramatic of which Shakespeare is the absolute master. The first gives unity,
by throwing back into the distance, as after the magnificent approach of the Messiah to battle, the poet by one touch from himself -

- 'far off their coming shone!' -

makes the whole one image. And so at the conclusion of the description of the appearance of the entranced angels, in which every sort of image from all the regions of earth and air is introduced to diversify and illustrate, - the reader is brought back to the single image by -

'He called so loud that all the hollow deep
Of Hell resounded.'

The dramatic imagination does not throw back but brings close; it stamps all nature with one, and that its own, meaning, as in Lear throughout."

(1) "Table Talk", June 23rd, 1834. cf. Biographia Literaria, Chap.XIII.

"The Imagination then I consider either as primary or secondary. The primary Imagination I hold to be the living power and prime agent of all human perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM. The secondary I consider as an echo of the former co-existing with the conscious will, yet still identical with the primary in the kind of its agency and differing only in degree and in the mode of its operation. It dissolves, diffuses, dissipates, in order to recreate: or where this process is rendered impossible, yet still at all events it struggles to idealize and to unify. It is essentially vital even as all objects (as objects) are essentially fixed and dead.

Fancy, on the contrary, has no other counters to play with, but fixities and definities. The Fancy is indeed no more than a mode of Memory emancipated from the order of time and space; while it is blended and modified by that empirical phenomenon of the will which we express by the word Choice. But equally with the ordinary memory the Fancy must receive all its materials ready made from the law of Association."

Also Chap: XIV. "that synthetic and magical power to which I would exclusively appropriate the name of Imagination. This power first put in action by the will and understanding, retained under their irremissive, though gentle and unnoticed control.... reveals itself in the balance or reconcilement of opposite or discordant qualities: of sameness with difference; of the general with the concrete; the idea with the image; the individual with the representative; the sense of novelty and freshness with old and familiar objects...."
The passages to which reference is made are as follows:

Paradise Lost. Bk VI. 1.749 ff.

"Forth rush'd with whirlwind sound
The chariot of Paternal Deity,
Flashings thick flames, wheel within wheel; undrawn,
Itself instinct with spirit, but convoy'd
By four cherubic Shapes; four faces each
Had wondrous; as with stars their bodies all
And wings were set with eyes; with eyes the wheels
Of beryl, and careering fires between;
Over their heads a crystal firmament,
Whereon a sapphire throne, inlaid with pure
Amber, and colours of the showery arch.
He, in celestial panoply all armed
Of radiant Urim, work divinely wrought,
Ascended; at his right hand Victory
Sat eagle-wing'd; beside him hung his bow
And quiver, with three bolted thunder stored;
And from about him fierce effusion roll'd
Of smoke and bickering flame and sparkles dire;
Attended with ten thousand thousand saints
He onward came; far off their coming shone....

So also Paradise Lost, I. 1.300 ff:

" - and call'd
His legions, angel forms, who lay intranced
Thick as autumnal leaves that strow the brooks
In Vallombrosa, where the Etrurian shades,
High over-arch'd, embower; or scattered sedge
Afloat, when with fierce winds Orion arm'd
Hath vex'd the Red-Sea coast, whose waves o'erthrew
Busiris and his Memphian chivalry,
While with perfidious hatred they pursued
The sojourners of Geschen, who beheld
From the safe shore their floating carcases
And broken chariot wheels; so thick bestrown,
Abject and lost lay these, covering the flood,
Under amazement of their hideous change.
He called so loud, that all the hollow deep
Of Hell resounded."

This is an excellent representative of the many passages in Coleridge's writings which can be read differently by different people. The reader who holds the
modern psychological definition of image will not find the same shades of meaning in this extract as the one to whom an image is a figure. A detailed examination shows that the reader who holds the former definition will find greater coherency in the opinions stated and will approximate more closely to Coleridge's use of the word. There is for instance the description of Fancy as "bringing together" images but slightly connected which is illustrated by the passage from Hudibras. If we interpret this to mean that Fancy brings together figures, then we are considering the inadequate connection between a personification of the sea and the sun and a simile of a cooking lobster. But if we read image in the psychological way, then we shall concentrate on the slight link between a sunrise and a half-cooked lobster and find there

(1) Coleridge uses 'image' when referring to sights or sounds recalled to memory. "So likewise whilst it recalls the sights and sounds that had accompanied the occasions of the original passions, poetry impregnated them with an interest not their own by means of the passions, and yet tempers the passions by the calming power that all distinct images exert on the human soul." Lecture on Poesy and Art, 1818.

It is also worth noting that when lecturing on Dreams in connection with a course on Myth and Allegory, he uses "image" and "dream image" much as we should to-day.

Also "I had associated such a feeling of immensity with the ocean, that I felt exceedingly disappointed when I was out of sight of all land, at the narrowness and meanness, as it were, of the circle of the horizon. So little are images capable of satisfying the obscure feelings connected with words." Satyrane's Letters, I.
an incongruity which truly savours of delirium. It is largely the image (in this sense) of a lobster which spoils the whole picture, e.g., the present writer can visualise here only a red sky partially obscured by a large black lobster of terrifying proportions - a picture which really possesses the character of a nightmare. The passages alluded to by Coleridge to illustrate the unifying power of the Imagination seem to require for their interpretation the psychological definition. The first passage (p.95) is descriptive and small part is played by figures of speech; there is one simile "as with stars" and compressed metaphors such as "showery arch" or "bickering fires", but otherwise the passage is literal even though the scene described is outside ordinary sense experience. The appeal is wholly visual, and so rich are the colours and the shifting lights that the reader building up his dazzling picture phrase by phrase, might be unable to hold it as a unity without the closing sentence. This sentence alters at a stroke the focus of mental vision, the chariot with its attendant host recedes to the horizon and the picture becomes one glowing whole - one whole image or visible idea, to say one whole figure would be nonsense. So also in the second passage, where the need for unification is greater because of the more varied "visible ideas" introduced by the similes. It is
the auditory image of the twice recorded call which gives unity to the scattered picture. It would seem that the presence or absence of figures of speech is of no importance so long as there is imagery in the psychological sense, and that "image" as used throughout the whole of this extract is quite in accord with Johnson's definition.

There are other passages which give confirmation of this conclusion that Coleridge's "image" is frequently a "mental copy of experience" or a "visible idea". The meaning is not always obvious and needs careful consideration in order to establish it.

"For this minute accuracy in the painting of local imagery the lines in the "Excursion", pp.96,97 and 98 may be taken if not as a striking instance, yet as an illustration of my meaning."  

The imagery here mentioned cannot be the figures. Coleridge means the vivid description of a definite locality, probably seen and remembered by the writer, certainly visualised by the reader, for he continues:-

(1) Biographia Literaria, ch.XXIII.
"Upon a semicirque of turf-clad ground,
The hidden nook discovered to our view
A mass of rock, resembling, as it lay
Right at the foot of that moist precipice
A stranded ship, with keep upturned that rests
Fearless of winds and wave. There several stones
Stood near, of smaller size, and not unlike
To monumental pillars: and from these
Some little space disjoined, a pair were seen
That with united shoulders bore aloft
A fragment, like an altar flat and smooth." etc.
The Excursion, Bk III, 50-73.
"It must be some strong motive - (as for instance, that the description was necessary to the intelligibility of the tale) - which could induce me to describe in a number of verses what a draughtsman could present to the eye with incomparably greater satisfaction by half a dozen strokes of his pencil or the painter with as many touches of the brush. Such descriptions too often occasion in the mind of a reader, who is determined to understand his author, a feeling of labour, not very dissimilar to that, with which he would construct a diagram, line by line, for a long geometrical proposition. It seems to be like taking the pieces of a dissected map out of its box. We first look at one part, and then at another, then join and dovetail them; and when the successive acts of attention having been completed there is no retrogressive action of the mind to behold it as a whole. The poet should paint to the imagination, not to the fancy..."

This is a penetrating and vivid account of the strain entailed in forming one visual image out of several other visual images, when there is no dominant meaning to control the train of thought. It is only incidentally a discussion of figures of speech for the next quotation, though figurative, is cited merely for its pictorial value and is described as a piece of "poetic painting".

"'The fig tree, not that kind for food renown'd, But such as at this day to Indians known, In Malabar or Deccan spread her arms, Branching so broad and long that in the ground The bended twigs take root, and daughters grow About the mother tree, a pillar'd shade High over-arch'd, and echoing walks between; There oft the Indian herdsman shunning heat, Shelters in cool, and tends his pasturing herds, At loopholes cut through thickest shade:-' This is creation rather than painting, or if painting, yet such, and with such co-presence of the whole picture flashed at once upon the eye, as the sun paints in a camera obscura. But the poet must

(1) Biographia Literaria, chap.XXII.
likewise understand and command what Bacon calls
the vestigia communia of the senses, the latency
of all in each, and more especially as by a
magical penna duplex, the excitement of vision
by sound and the exponents of Sound. "1

Some interesting conclusions are suggested by
reading this passage in conjunction with another
describing the fourth "characteristic excellence" of
Wordsworth's poetry.

"Fourth the perfect truth of Nature in his images
and descriptions are taken immediately from
nature, and proving a long and genial intimacy
with the very spirit which gives the physiognomic
expression to all the works of Nature. Like a
green field reflected in a calm and perfectly
transparent lake the image is distinguished from
the reality only by its greater softness and
lustre. Like the moisture or the polish on a
pebble genius neither distorts nor false-colours
its objects; but on the contrary brings out many
a vein and many a tint, which escapes the eye of
common observation, thus raising to the rank of
gems what had often been kicked away by the
hurrying foot of the traveller on the dusty high
road of custom."2

It is clear from these extracts that Coleridge
considered the image to be a copy or reflection in the
mind of a visual sense experience, which must be painted
or represented in words for the reader. The poet sees
a nook in the rocks or a figtree as a whole scene or
simultaneous picture in his mind; this is the image, and
it is his business so to describe it that it is flashed
as one picture or image upon his reader's mind not as
a succession of impressions which the reader must

(1) Biographia Literaria, chap.XXII.
(2) Ibid.
struggle to integrate for himself. This unification
of an image is given by the Imagination and by the work-
ing of a dominant passion.

"It has been observed that images, however beauti-
ful though faithfully copied from Nature, and as
accurately represented in words, do not of them-
selves characterise the poet. They become proofs
of original genius only as far as they are modi-
ified by a predominant passion; or by associated
thoughts or images awakened by that passion; or
when they have the effect of reducing multitude
to unity, or succession to an instant; or lastly,
when a human and intellectual life is transferred
to them from the poet's own spirit...

The description of Nature thus produced and modified will
probably be figurative on account of the associated
thoughts and images, but there is no question of synony-
rous use of figure and image. So also in Chap. XVII.

"For the nature of a man's words when he is strongly
affected by joy, grief or anger, must necessarily
depend on the number and quality of the general
truths, conceptions, and images, and of the words
expressing them, with which his mind has been
previously stored."

He concludes the chapter by asserting that passion may be
so strong that it cannot be satisfied

"by a single representation of the image or incident
exciting it. Such repetitions I admit to be a
beauty of the highest kind... At her feet he
bowed, he fell, he lay down: at her feet he bowed,
he fell: where he bowed, he fell, where he bowed,
there he fell down dead. Judges. V.27."

Although Coleridge separates the image from the words
expressing it, there is evidently a close connection. It

(1) Biographia Literaria. Chap. XV.
(2) Ibid. Chap. XVII.
might even be thought that if the words as well as the images were "stored up" that he was including verbal images in his consideration, but this seems scarcely possible. If, however, Professor Lowes is correct in his analysis of Coleridge's mind, then the view of images presented in the Biographia may be the direct result of his own introspections of his creative processes.

Professor Lowes says of him "The words are inseparable from the images and the images from the words"\(^1\), but this may not be a true representation of Coleridge's own view.

These passages have shown that Coleridge's use of image is undoubtedly psychological, but there are also places in his writings where his use of the word and his illustrations preclude the chance that he means "figure". For instance he criticises the occasional incongruity of some of Wordsworth's lines and gives the following examples -

"'Close by a Pond, upon the further side,
He stood alone; a minute's space, I guess,
I watch'd him, he continued motionless;
To the Pool's further margin then I drew;
He being all the while before me full in view.'
Compare this with the repetition of the same image in the next stanza but two
'And still as I drew near with gentle pace,
Beside the little pond or moorish flood
Motionless as a cloud the Old Man stood
That heareth not the loud winds when they call,
And moveth altogether, if it move at all.'\(^2\)

\(^{(1)}\) "The Road to Xanadu". J.Livingstone Lowes.
\(^{(2)}\) Ibid. Chap.XXII.
It is evident that Coleridge is not referring to a figure for there is no figure to recur, but that the "image" is the picture of the old man standing motionless on the edge of the pool. So also in the following:

"In the two following lines for instance, there is nothing objectionable, nothing which would preclude them from forming, in their proper place, part of a descriptive poem:

Behold yon row of pines, that shorn and bowed
Bend from the sea-blast, seen at twilight eve. But with a small alteration of rhythm, the same words would be equally in their place in a book of Topography, or in a descriptive tour. The same image will rise into a semblance of poetry if thus convened:

Yon row of bleak and visionary pines
By twilight glimpse discerned, mark! how they flee

From the fierce sea-blast, all their tresses wild Streaming before them."

Here too the only "image" which is the same is the picture of some pine trees in a storm; the figurative additions differ, for in the first the trees are "shorn" and in the next their tresses stream before them, so again we conclude that image does not refer to the figure. It may be added in parenthesis, that since Coleridge regards Nature as the "physiognomic" expression of an informing spirit or Naturgeist, so the image or reflection of Nature carries a significance and a value not merely pictorial. It is the business of the artist to evoke that picture in the reader's mind in such a way that not only the natural object, but the inner meaning is revealed. But even with

(1) "The Road to Xanadu". Chap.XV.
this extension of the psychological "image" it still remains a mental phenomenon, and the conclusions so far established as to his use of the term are unaffected by his metaphysics\(^1\).

Stated briefly, it would seem that Coleridge used "image" in accordance with Johnson's definition - "idea; representation of anything to the mind; picture drawn in the fancy". Thus it is still a term which includes figures of speech in so far as they are a means of representing sense experience, particularly visual sense experience, to the mind. There are also cases where the exact meaning is ambiguous. It is quite possible that Coleridge like Wordsworth, found particular value in the images presented by figures because they have been worked on and modified by the "Imagination".

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\(^1\) cf. On Poesy and Art. (Biographia Literaria, Vol.II. Oxford Edition). "In the objects of Nature are presented as in a mirror, all the possible elements, steps and processes of intellect antecedent to consciousness; and therefore to the full development of the intelligent art; and man's mind is the very focus of all the rays of intellect which are scattered through the images of Nature. Now so to place these images totalized and fitted to the limits of the human mind, as to elicit from, and to superinduce upon, the form themselves the moral reflections to which they approximate, to make the external internal, the internal external, to make Nature thought and thought Nature - this is the mystery of genius in the Fine Arts."

For Supplementary Passages see Appendix B.
The word image is not found so frequently in the writings of Hazlitt. Some of the references - as was the case with Coleridge’s - seem to contain in themselves a clue to the meaning of the term, but others are ambiguous to us to-day. It is probable that the term was clearer and more definite to the critics of past centuries than it is to their modern readers, and that we endeavour to find in it a meaning which has developed since their life time.

There are several passages from Hazlitt’s lectures which are worth considering as instances of Johnson’s meaning of image.

"Poetry", he writes, "is only the highest eloquence of passion, the most vivid form of expression that can be given to our conception of anything, whether pleasurable or painful, mean or dignified, delightful or distressing. It is the perfect coincidence of the image and the words with the feeling we have..."¹

It would seem that here, as in other places, image is almost synonymous with idea, inclusive of ideas of sound, sight, etc. At any rate the figure of speech interpretation would make little sense in such an expression of opinion. So also in the following:

"Bloomfield very beautifully describes the lambs in springtime as racing round the hillocks of green turf... Thomson, in describing the same image, makes the mounds of earth the remains of an old Roman encampment."²

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² Ibid. Lecture IV. On Thomson’s Cowper.
"Sir Philip Sidney's Arcadia is a lasting monument of perverted power; where an image of extreme beauty, such as that of 'a shepherd boy piping as though he never should be old' peeps out in a hundred folio pages amid heaps of intricate sophistry and scholastic quaintness."

"... there was but one Madame de Warens in the world whose image was never absent from his thoughts."

Scott

"places the objects themselves.... in a much more striking point of view, with greater variety of dress and attitude and with more local truth and colouring. His imagery is Gothic and grotesque.... Few descriptions have a more complete reality, a more striking appearance of life and motion, than that of the warriors in the Lady of the Lake who start up at the command of Rhoderick Dhu..... The truth is that there is a modern air in the midst of the antiquarian research of Mr Scott's poetry. It is history or tradition in masquerade. Not only the crust of old words and images is worn off with time, - the substance is grown comparatively light and worthless.... There is no determinate impression left on the mind by reading his poetry. The reader rises up from his perusal with new images and associations, but he remains the same man as he was before."

The image then is something in the mind of the writer which can be conveyed by description to the mind of the reader; the mental picture of lambs racing round hillocks of turf is independent of the way it is conveyed to the reader. Even though the poet may choose to enrich his description by a poetic comparison which shall heighten the emotional value, this comparison is not the image

(2) Ibid.
(3) Ibid. Lecture VIII. On the Living Poets.
itself. This conclusion should be kept in mind when con-
sidering more dubious references, not as an infallible
guide to meaning, but merely as showing the possibility
that if Hazlitt uses image in this sense several times,
he may do so again even though the passage in question
contains no definite indication of meaning. There is one
section of Lecture VI of the Lecture on the Age of
Elizabeth which contains several important references.
The subject is the defects of Sidney's style in the
Arcadia and the passages under discussion are descriptive
and figurative. Hazlitt considers the Arcadia as a
"monument of the abuse of intellectual power" and an
eexample of the "worst sort of art which thinks it can
do better than nature". He continues:

"Out of the five hundred folio pages, there are
hardly, I conceive, half a dozen sentences ex-
pressed simply and directly, with the sincere
desire to convey the image implied, and without
a systematic interpolation of the wit, learning,
ingenuity, wisdom and everlasting impertinence of
the writer, so far to disguise the object, instead
of displaying it in its true colours and real
proportions."

This bears out the conclusions based on the previous
references; the image is independent of the superfluous
ornament with which the writer adorns his description.
As an illustration he quotes a description from the
Arcadia, of which the following are typical sentences:

(1) "Lectures on the Age of Elizabeth." 1820.
Lecture VI. On Miscellaneous Poems, etc.
"So that the third day after, in the time that the morning did strew roses and violets in the heavenly floor against the coming of the Sun, the nightingales (striving one with another which could in most dainty variety recount their wrong-caused sorrow) made them put off their sleep..... There were hills which garnished their proud heights with stately trees; humble valleys whose base estate seemed comforted with the refreshing of silver rivers; meadows enamelled with all sorts of eye-pleasing flowers..... each pasture stored with sheep feeding with sober security, while the pretty lambs with bleating oratory craved the dam's comfort. - "

Hazlitt's comment on this is:

"Here are images too of touching beauty and everlasting truth, that needed nothing but to be simply and nakedly expressed to have made a picture equal (nay superior) to the allegorical representation of the Four Seasons of Life by Georgioni. But no! He cannot let his imagination or that of the reader dwell for a moment on the beauty or power of the real object.... The quaint and pedantic style here objected to was not however the natural growth of untutored fancy, but an artificial excrescence transferred from logic and rhetoric to poetry."

So then the image or picture can be conveyed "simply and nakedly" without the aid of rhetorical figures, for these are introduced merely for the sake of ornament. The image in the modern psychological sense, may be enriched by the introduction of a like image, for the sake of comparison, but it is a modern development to refer to this finished intensified picture as an "image". To him image and figure are not synonymous as the following passage shows: -

"The true poet illustrates for ornament or use: the fantastic pretender, only because he is not easy till he can translate everything out of itself into something else. Imagination consists
in enriching one idea by another, which has the same feeling or set of associations belonging to it in a higher or more striking degree; the quaint or scholastic style consists in comparing one thing to another by the mere process of abstraction, and the more forced and naked the comparison the less of harmony or congruity there is in it.... There was a marked difference in some lines from Ben Jonson.... In conveying an idea of female softness and sweetness, he asks -

'Have you felt the wool of the beaver,
Or swan's down ever?
Or smelt of the bud of the briar,
Or the nard in the fire?'

Now the 'swan's down' is a striking and beautiful image of the most delicate and yielding; but we have no associations of a pleasing sort with the wool of the beaver. The comparison is hard and barren of effect....."

Here the 'swan's down' is a representative image of softness and no doubt gave impressions both of touch and sight. The whole verse is not a figure, but a suggestion made in order to heighten the effect.

Unless certain ambiguity (noted in Appendix C) indicates a new development, then Hazlitt agrees with his contemporaries and predecessors in giving no definite indication that he is using "image" to mean a figure of speech.

During the first fifty years of the Nineteenth Century there is no clear evidence of any change in thought and references to "image" or imagery from Shelley, Keats, Lamb, Landor and De Quincey seem to fall into the same categories as those already discussed. Sometimes the term is used in the Johnsonian sense in close

(1) See Appendix C.
connection with idea, although the exact nature of the mental phenomenon is not explained; sometimes the sentence is ambiguous and may be read as referring either to images in the foregoing sense or to figures of speech.

Shelley, perhaps because of his devotion to Plato, emphasizes the notion of "copy" and "likeness" in his use of the word, and to use it in connection with the "imitation" theory of poetry when pointing out that literature is a reflection of life.

"A poem is the very image of life expressed in its eternal truth."

"A child at play by itself will express its delight by its voice and motions: and every inflexion of tone and every gesture will bear exact relation to a corresponding antetype in the pleasurable impressions which awakened it; it will be the reflected image of that impression.... The savage..... expresses the emotions produced in

(1) A good example of what seems to be a confused psychological use is found in Landor’s "Imaginary Conversations" (1624-29). 2nd Conversation between Southey and Landor.

Landor: Imagination is not a mere workshop of images great and small.... but sometimes thoughts also are imagined before they are felt, and descend from the brain to the bosom. Young poets imagine feelings to which in reality they are strangers.

Southey: Copy them rather.

Landor: Not entirely. The copy book acts on the imagination. Unless they felt the verisimilitude it could not take possession of them. Both feelings and images fly from their distant coverts into their little field, without their consciousness whence they come, and rear young ones there which are properly their own.
him by surrounding objects in a similar manner; and language and gesture together with plastic or pictorial imitation become the image of the combined effect of those objects and of his apprehension of them."1

He describes the search of the Poet in "Alastor" for "an intelligence" similar to himself with whom he can have intercourse so he "images to himself the Being whom he loves". This vision embodies

"all of wonderful or wise or beautiful which the poet, the philosopher, or the lover could depict. The intellectual faculties, the imagination, the functions of sense, have their respective requisitions on the sympathy or corresponding powers in other human beings. The Poet is represented as uniting these requisitions and attaching them to a single image."2

Such extracts show how favourable is the theory that a poem is a reflection or copy of life, to an appreciation of the representative symbolic nature of a visual image. It is not a far cry from the symbolic figure of Solitude in Alastor to such an opinion as De Quincey's when he describes Wordsworth's "Hartleap Well" -

"Out of suffering there is evoked the image of peace.... he interposes his solemn images of suffering, decay and ruin, only as a visionary haze through which gleams transpire of a trembling dawn far off, but surely even now upon the road."3

Both Shelley and De Quincey speak in visual terms, but they are fully conscious that their image is representative

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(1) "A Defence of Poetry." Percy Bysshe Shelley, 1821.
(2) Preface to "Alastor or The Spirit of Solitude", 1816.
(3) "Sketches Critical and Biographical." De Quincey, 1845. "On Wordsworth's Poetry."
of a concept and that an "image of peace" is not the same as the image of a tree evoked by a description. However many of Shelley's references are unusually difficult to analyse and their exact meaning might well remain obscure to a modern reader.

"The imagery which I have employed will be found in many instances to have been drawn from the operations of the human mind or from those external actions by which they are expressed."

"The peculiar style of intense and comprehensive imagery which distinguishes the modern literature of England, has not been, as a general power, the product of the imitation of any particular writer."1

"In a dramatic composition the imagery and the passion should interpenetrate each other..."2

In one of his most famous letters Keats uses the term in a similar way:

"Its [Poetry] touches of beauty should never be half-way, thereby making the reader breathless instead of content. The rise, the progress, the setting of Imagery should, like the sun, come natural to him, shine over him, and set soberly; although in magnificence, leaving him in the luxury of twilight."3

Lamb seems to be preoccupied with the pictorial, descriptive aspect. An image to him would seem to be "a picture drawn on the fancy" -

"It [the poetry of Charles Lloyd] is richer in natural description but the imagery is for the most part embodied with, and made subservient to the sentiment, as in many of the sonnets."4

(1) Preface to "Prometheus Unbound". 1819.
(2) Preface to "The Cenci", 1819.
Or again he describes Keats' "Lamia" as being "exuberantly rich in imagery and painting". In his discussion of Gray's "Bard" he considers in some detail the source of the simile comparing Bard's grey beard to a meteor.

"The application of such gorgeous imagery to an old man's beard is of a piece with Bardolfian bombast... or the raptures of an Eastern lover who should compare his mistress's nose to a watch tower or a steeple." 2

This opinion recalls Coleridge's criticism of Wordsworth for using images too great for his subject, but like Coleridge, Lamb would seem to condemn the confused effect produced in the thought and in the picture by the introduction of the "visible idea" of a streaming meteor. It is the image element in the simile which he dislikes. It may be that he is using the name of the part for the name of the whole and is using the image which is a part, for the whole which is a figure of speech.

Clough has an extraordinarily interesting passage in one of his reviews, where he discusses the over-indulgence of some poets in similes and metaphors. It may be that literary critics were even then becoming interested in figures of speech as such and that we can trace the beginnings of the modern preoccupation in "imagery" to the middle of the Nineteenth Century. Clough uses "imagery" as vaguely as others have done, e.g.:

(1) III. Ibid. Keats' "Lamia".
(2) Table Talk in the Examiner, 1815. VII. Gray's "Bard".
"Another evil consequence is the triviality in many places of his imagery and the mawkishness of his sentiment...."1

but here there is more indication of his meaning.

"Alexander Smith lies open to much graver critical carping. He writes, it would almost seem, under the impression that the one business of the poet is to coin metaphors and similes. He tells them out as a clerk might sovereigns at the Bank of England. So many comparison, so much poetry; it is the sterling currency of the realm. Yet he is most pleased, perhaps, when he can double or treble a similitude; speaking of A he will call it a B, which is, as it were the C of a D. By some maturer effort we may expect to be conducted even to Z. But simile within simile, after the manner of Chinese boxes, are more curious than beautiful; nor is it the true aim of the poet, as of the Italian boy in the street, to poise upon his head, for public exhibition, a board crowded as thick as they can stand with images, big and little, black and white, etc...

It is questionable whether image here applies only to the statuettes on the boy's tray, or whether it has a double reference and means also the similes which crowd the work of the poet. Clough's complaint is that the reader's attention is constantly distracted from the main picture by the introduction, through metaphor and simile, of secondary pictorial material -

"we are with such peremptory and frequent eagerness summoned to observe how like the sky is to x and the stars are to y."3

The question to be decided is whether he applies image in any exclusive sense only to material introduced by

(3) Ibid.
this method. He continues his discussion by tracing this mischief to Keats, Shelley and Coleridge "with their extravagant love for Elizabethan phraseology", and to faults in Shakespeare's work when he

"diverts us from the natural course of thought, feeling and narrative to see how curiously two trifles resemble each other."

Then he comments upon a passage from Smith's "Life Drama" which must be quoted in full -

"The lark is singing in the blinding sky, -
Hedges are white with May. The bridegroom sea
Is toying with the shore, his wedded bride,
And in the fulness of his marriage joy,
He decorates her tawny front with shells-
Retires a space to see how fair she looks,
Then proud runs up to kiss her. All is fair,
All glad from grass to sun. Yet more I love
Than this, the shrinking day that sometimes comes
In winter's front, so fair 'mongst its dark peers,
It seems a straggler from the files of June,
Which in its wanderings had lost its wits,
And half its beauty, and when it returned,
Finding its old companions gone away,
It joined November's troop, then marching past;
And so the frail thing comes, and greets the world
With a thin crazy smile, then bursts in tears-
And all the while it holds within its hand
A few half-withered flowers; I love and pity it."

His criticism is important on account of its wording,-

"It may be the fault of our point of view; but certainly we do not find even here that happy unimpeded sequence which is the charm of really good writers. Is there not something incongruous in the effect of the juxtaposition of these two images?... was the passage, so beautiful, though perhaps a little prolonged, about the June day in November written consecutively, and in one flow with the previous, and also beautiful, one about ocean and his bride?"

(1) "Review of some Modern Poems."
A detailed analysis of this criticism is illuminating. For instance if "image" here is read in the modern psychological sense, there is an immediate realisation of difficulty which can best be illustrated by making an introspection of the imagery evoked by Smith's lines. The phrase "these two images" then ceases to apply for there are many more than two, and who shall judge which of them are incongruous? It is interesting to note that the picture of the sea does not fit in with the images given by the first line; and also that this first line gives rise to sensory impressions which imply that the reader is part of the picture, while the latter lines give visual imagery only and make the reader a spectator. However it scarcely seems likely that Clough considered the incongruity to be of this nature. If we take image in the Johnsonian sense of "pictures drawn in the fancy" there is still difficulty for there are many pictures: hawthorn hedges, the seashore, a bridegroom with a dark skinned bride, a fair Ophelia-like girl with flowers, a rainy day, etc. But if we unify these fragmentary visions there are two main pictures which might be described as "these two images", the picture of a June day and that of a particular kind of Autumn day. These however are not in themselves incongruous, though there may be some element of contrast in them. It must be the introduction
of the bridegroom sea and the pale crazed figure who has strayed from its companions, in other words it is the secondary pictorial material introduced by way of figures of speech which is incongruous. The exact nature of the incongruity is not relevant; Coleridge would no doubt have diagnosed the defect as lack of the synthetic imaginative power, the symptoms of which can be emotional or intellectual or both. His next reference is even more difficult to analyse.

"We venture too to record a perhaps hypercritical objection to 'the blinding sky' in this particular collocation. Perhaps in the first line of a scene, while the reader has not yet warmed to his duty, simplicity should be especially observed - a single image without any repeated reflection, so to speak, in a second mirror, should suffice. The following which open Scene XI are better:-

Summer hath murmured with her leafy lips
Around my home, and I have heard her not;
I've missed the process of three several years
From shaking wind-flowers to the tarnished gold
That rustles sore on Autumn's aged limbs.
Except the last two lines."

It would appear from this extract that the "blinding sky" is not considered to be a single image but one reflected in a second mirror. One might surmise that this was a description of the figurative use of "blinding" if it were not that the line "Summer hath murmured with her leafy lips", which is considered better and simpler, is also figurative. On the evidence available

(1) "Review of some Modern Poems."
any suggestion as to meaning is bound to be conjecture and the illustrations seem to confuse the issue rather than to clarify it. It is possible that the reflection in the second mirror is the secondary pictorial material already mentioned, if so the image is the picture suggested by means of this material, e.g., the autumn day is suggested by means of the pale figure. All that can be said is that by the date of Clough's writing there is some slight indication that attention is being directed toward those images which are introduced by means of figures.

In 1856 however there is a definite expression of the opinion that an image is a figure of speech. This is to be found in David Masson's lecture on "Theories of Poetry" included in his papers of "English Poets". This passage is of the utmost importance and there is no chance of mistaking the views of the writer. He at first considers all writers in one class whether poets or prose-writers but he comes at last to a point where some clear distinction must be made:

"How then lead out the poets in the supreme sense from the general throng where they yet stand waiting?.... Go in front of the general crowd you two; you flagbearer, with your richly painted flag, and you fluter with your silver flute! Flap the flag and let them see it, sound the flute and let them hear it.... And thus at last lured by the flag and by the flute, all the poets are lured into the foreground. The flag is Imagery; the flute is Verse. In other words poets are distinguished from the general crowd of imaginative writers by a
peculiar richness of language which is called Imagery, and by the use, along with that language of a measured arrangement of words known as verse.......

Imagery in poetry is essentially this - secondary concrete adduced by the imagination in the expression of prior concrete. Thus in the simile -

'The superior Fiend
Was moving toward the shore, his ponderous shield
Behind him cast; the broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At evening from the top of Fresole.'

Here the primary circumstance in the imagination of the poet is Satan, with his shield hung round his shoulders. While imagining this, however, the poet, moving at ease in the whole world of concrete things strikes upon a totally distinct visual appearance, that of the moon seen through a telescope; and his imagination, enamoured with the likeness, cannot resist imparting the new picture to the reader as something auxiliary and additional to the first.

[A similar exposition of a Metaphor follows.]

Almost all so-called images may be reduced under one or other of the foregoing heads; [Simile and Metaphor] in any case, all imagery will be found to consist in the use of the concrete to help out the concrete - in the impinging of the mind, so to speak, while dealing with one concrete circumstance against other and other concrete circumstances."

There can be little doubt but that Masson's opinions were, and still are, regarded with respect. He was a friend of the Carlyles, of Thackeray, of Alexander Bain;

(1) cf. "World of Imagery", Stephen Brown, p.16

"Imagery.... may be defined as 'words or phrases denoting a sense-perceptible object, used to designate not that object but some other object of thought belonging to a different category of being.'

"Metaphor then 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"

he was the biographer of Milton and a prolific writer on Literature and History; he was lecturer in English Literature at University College, London, and later Professor of English and (significantly enough) of Rhetoric at Edinburgh. This is the record of a man whose influence on the thought of his own and future generation was no slight one. Quite apart from the fact that his writings are extensive and varied, it is estimated that 5,000 students passed through his lecture rooms in Edinburgh alone. It is interesting to speculate whether this definition of "image", which is so prevalent to-day, was not born and nourished in the lecture rooms of our Universities. That this is not entirely an unfounded suspicion is shown by the fact that several of the writers quoted in this Introduction are, or have been, on the Academic Staff of British Universities.

These remarks of Masson's are good evidence for the belief that the later part of the Nineteenth Century saw the growth of that ambiguity which was illustrated in the Introduction to this thesis. There is no obvious change in the use of the word "image" after this date, but the open acknowledgement of the figure of speech interpretation increases the possibility of a double reading of the same passage, e.g., p. 112, where ambiguous passages from Shelley's writings are quoted. For instance
there are Bain's writings on "English Composition and Rhetoric". In this work there is a large section dealing with Figures and he enters fully into the different kinds of similitude which arise from that division of the Human Understanding which he calls "the Feeling of Agreement". He quotes a series of examples of what he names "emotional similitudes" -

"Compare this of Coleridge -

Love is flower-like,
Friendship is a sheltering tree.

... Thus, both expressions have the advantage of using vivid material images to represent mental qualities. We may know that friendship is comforting and helpful, and yet be agreeably assisted in our conception by the familiar and impressive image of a sheltering tree.

Byron gives this image of his wandering life -

I am as a weed,

Flung from the rock, on ocean's foam to sail
Where'er the surge may sweep, the tempest's breath prevail.

The augmenting effect of the comparison is very apparent; it approaches even to the hyperbolical. The imagery derived from the incidents of the ocean is copious and often impressive."1

As an example of comparison "both intellectual and emotional" he quotes -

"To portray the rupture of a friendship, Coleridge has the following image. The two friends

Stood aloof, the scars remaining,
Like cliffs which had been rent asunder;
A dreary sea now flows between
But neither heat, nor frost nor thunder
Shall wholly do away I wean
The marks of that which once hath been.
This is a vivid picture to the understanding, while calculated to intensify our feeling of the situation."2

(2) Ibid. par.13.
When discussing metaphors which intensify the feelings he says -

"For images of strength and endurance, we go to our tenacious metals and minerals, - iron, steel, brass, adamant."¹

Similes of "agreeable surprise" are illustrated from Milton, as for instance -

"Satan, in his indignation at being menaced by Death -

- like a comet burn'd,  
  That fires the length of Ophiucus huge,  
  In the Arctic sky, and from his horrid hair  
  Shakes pestilence and war.  

We can call this nothing but a grouping of grand and terrible imagery, its bearing on the state of Satan's mind being quite unthinkable."²

With the exception of the reference to "vivid material images" in the first passage (p.121), it is possible to put Masson's interpretation to "image" and "imagery" in all these extracts, but it is more likely that Bain, having based this treatment of Figures on his associationist psychology, has continued to use image in the same sense as he does in "The Senses and the Intellect" which is that of "mental picture" (p.82). It is worth while to compare these with the following from Walter Pater's writings, which seem to offer examples of both the psychological and the figurative interpretations:

"Clear and delicate at once, as he [Wordsworth] is in the outlining of visible imagery, he is more clear and delicate still, and finely scrupulous in the noting of sounds; so that he conceives

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(1) "English Rhetoric and Composition", Part I. Section on Kinds of Similitude. The Metaphor, par.1.  
(2) Ibid. Section on Similes, par.1.
of noble sound as even moulding the human countenance to nobler types, and as something actually 'profaned' by colour, by visible form, or image."

"Of what is understood by both writers as the imaginative quality in the use of poetic figures, we may take some words of Shakespeare as an example -

'My cousin Suffolk,
My soul shall thine keep company to Heaven
Tarry, sweet soul, for mine, then fly abreast.'

.... this... is an instance of what Coleridge meant by Imagination. And this sort of identification of the poet's thought with the image or figure which serves him, is the secret sometimes of a singularly entire realisation of that image, such as makes these lines of Coleridge for instance, 'imaginative' -

Amid the howl of more than wintry storms,
The halcyon hears the voice of vernal hours
Already on the wing."

It is such passages as these which lead directly on to those quoted in the Introduction to illustrate the way in which present-day literary criticism hovers between the two interpretations.

The Nineteenth Century then has shown new developments -

(1) The differentiation between image and its significant objective reference made by Professor Stout.

(2) Wordsworth shows signs of attempting to differentiate between the mental image in a figure of speech and that evoked by a plain description, but applies the term equally to

(1) "Appreciations", Walter Pater, "Wordsworth", 1874.
(2) Ibid. "Coleridge", 1878.
both. Coleridge and Hazlitt show some ambiguity but on the whole they, with their contemporaries, give no definite indication that they have departed from Johnson's definition.

(3) The "figure of speech" interpretation, which had possibly been developing in an unrecognised way for many years, is categorically stated by Masson. After this the two interpretations exist side by side without any clear distinction being made.

Part II. of this thesis will show that the distinction is an important one, both for experimental Psychology and for Literature.
PART II.

EXPERIMENTAL INVESTIGATION.
"In exploring the operations of the mind, some of which are extremely nice and slippery, it is necessary to proceed with the utmost circumspection...."

Elements of Criticism.

Henry Home, Lord Kames.
EXPERIMENTAL INVESTIGATION.

Aim. To investigate the mental processes involved in the apprehension of metaphors and similes, with particular reference to imagery.

Subjects. The same 12 subjects were employed in all the experiments.

B. A graduate in Philosophy, lecturing in Psychology and English at a Training College.

Bo. Undergraduates reading for an Honours degree in Psychology.

G. Undergraduates reading for an Honours degree in English and taking Psychology as their subsidiary subject.

D. Undergraduates reading for an Honours degree in English and taking Psychology as their subsidiary subject.

M. Undergraduate reading for a Pass Arts degree with English and Psychology as two of her subjects.

Ho. Undergraduates reading for Honours degree in English, with no knowledge of Psychology.

P. Undergraduate reading for an Honours degree in Philosophy.

W. Reading for the Diploma in Journalism, having English and Psychology as two of her subjects.
Experiments.

I. Experiments with Pictorial Material.

Aim - To demonstrate the changes in a visual image when it is associated with a second image with which there is a perceived resemblance.

Materials.

A. Coloured Shapes.

Material presented without suggestion of likeness. Subject's analogy is spontaneous.

B. Black Shapes with Titles.

Material presented with deliberate suggestion of likeness to something already known. Some attempt at comparison is forced on the subject by the titles.
Experiment I A. Coloured Shapes.
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Material.

Four coloured shapes (yellow, green, blue and red) drawn on white postcards, numbered respectively 1, 2, 3 and 4. See p. for reproductions see case at back of cover.

Procedure.

The shapes were shown in rotation. Shapes 1 and 2 were treated alike, and shapes 3 and 4.

Shapes 1 and 2. Subjects were shown the shape and asked to copy it as accurately as possible. 7 Subjects, B, Bo, D, G, Pz, S and St were also asked to make a memory drawing as soon as the original and their copy had been removed. 5 Subjects (H, Ho, M, P and W) were not so asked.

Shapes 3 and 4. Subjects were shown the shape and asked to copy it as accurately as possible. All were then asked to write as vivid a verbal description of the shape as they could.

On the 6th day after the first exposure the Subjects were asked to make memory drawings of 1 and 2 and to write descriptions of 3 and 4.

On the 10th day after the 2nd sitting, the Subjects were asked for memory drawings of 1 and 2, written descriptions of 3 and 4, then memory drawings of 3 and 4. They were also asked to state if they had seen shapes 1 and 2 as being "like" anything even though they had written nothing.

Note 1. The crayons used by the Subjects were from the same range of colours as those used by the experimenter for making the original. The range of colours from which the Subject could choose was 12.
Note 2. In every case the Subject's own copy was used instead of the original, as a standard from which to note divergence in reproduction. This was done in order to eliminate changes due only to the Subject's inability to draw.

Treatment of Results.

Treatment.

The memory drawings produced at the 3rd sitting were compared with the subject's copy of the original. These were divided as follows:-

A. Cases where Subject has related the shape to some known object by means of analogy.

(1) Cases where shape has been described both in geometrical terms and in terms of the analogy.

(2) Cases where description is solely or chiefly in terms of the analogy.

(3) Cases where Subject has stated that an analogy was present but where it was not written down.

B. Cases where no analogy is given.

(1) Cases where shape is described in geometrical terms only.

(2) Cases where no written description was given.

The changes made in the drawings were classified under the following headings:

- Colour - change of colour or shade. (Col.)
- Size - (S)

(1) Examples given p.129.
(2) " " p.130.
Simplification - where some feature of the original shape is omitted. (Simp:)

Elaboration - where some new feature is added to the original shape. (El:)

Assimilation - where part or parts of another figure are assimilated to the original. (Ass:)

Levelling - where some feature of the original shape is under-emphasized either by reduction of size or any other method. (Lev:)

Sharpening - where some feature of the original is over-emphasized either by increase in size or any other method. (Sh:)

Disintegration - where only a part of the figure is reproduced and the outline is not closed. (Dis:)

Loss of Identity - where no identifying features are reproduced. This applies to the shape only, not to the colour. (L.I.)

Typical descriptions:

A.1. Geometrical and analogical.

Subject S. Figure 3.

"A blue figure looking something like a swan, with a round bulb at the top to the left like a head and a long thin neck. The right line of the neck continued downward curving slightly to the right forming the breast of the swan, and the left line went curving round to form the back. The two lines were joined by a horizontal line thus forming the head."

or Subject H. Figure 4.

"Shape like a bird wheeling down in flight, wings stretched out taut and head peering forward. A triangle formed the body and wings... wings acute angled, and obtuse where merged into curve of head... Coloured hot pillar box red...."

Subject H. Figure 3.

"Recalled... a very long straight necked swan of a flat blue colour like the colour on ballad sheets, turning its head to look at its tail... body much too small for it and a head blunted like a serpent's with no suggestion of a swan's beak."

Subject M. Figure 4.

"A blue ostrich served ready for the table. He has lost his long legs so sits upon an unseen plate with wings close to his sides... his neck has been made to stand as stiff as when he fledged over his native plain.... his bill and eyes have been removed.

A.3. Analogy noted in Introspection.

Subject Bo. Figure 2.

"like a little old woman with her hands on her knees and her head bent down."

Subject D. Figure 1.

"Torn apron blowing on a line and belonging to a fat woman in a blue dress..."

B.1. Geometrical Description only.

Subject G. Figure 4.

"A line very slightly curved inwards to the left is on the right of the figure. This line is about 4" long. On the left at the top end of it a line about 2" long makes an angle of about 30° with the long line. At the bottom of the 2" line, which is about 3/4" distant from the long line, a curve comes out to the left for about 1/2". This curve bends round, and without turning upwards again, leads down in a line very curved inwards to the right and meets the 4" line. About 1/2" before it meets the 4" line it curves outwards very slightly. This line is about 2 3/4" long and makes an angle of about 30° with the 4" line. The whole is coloured a red slightly tinged with mauve-crimson."
Subject Ho. Figure 4.

"Two long points - one pointing upwards slightly to the left the one downwards to the right, with an almost circular bump on the left in the middle, the other side being one slightly curved line. Bottom point a little wider than the top. Colour a sort of rosy brick."
Results.

Use of Analogy.

1. The number of drawings examined was 48, 25 of which had been described in writing, 23 of which had not\(^1\). Of these 48 cases, 25 or 52\% were found with analogies and 23 or 48\% without, so that no general tendency to use or not to use analogies is shown. Written descriptions do not necessarily force the subject to use an analogy though they tend to do so - for the written descriptions show 19 cases of analogy or 83\% and 6 cases or 17\% where no analogy is present, while those protocols where there is no written description show 6 cases or 26.08\% with analogies and 17 cases of 73.9\% without. Some subjects however seem to have a strong tendency to make analogies whatever the conditions of the experiment since M and Bo have analogies for the 4 figures, and D and H for 3 out of the 4. A reverse tendency is shown by other subjects; G and Pz have no analogies at all, while Ho has only one for the 4 figures.

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\(^1\) H noted down an analogy for Figure 2 when she had been instructed not to write.
Use of Analogies by Subjects.

<table>
<thead>
<tr>
<th>Subjects</th>
<th>Analogies</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>4</td>
</tr>
<tr>
<td>Bo</td>
<td>4</td>
</tr>
<tr>
<td>D</td>
<td>3</td>
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<tr>
<td>H</td>
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<td>P</td>
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<td>W</td>
<td>2</td>
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<tr>
<td>Ho</td>
<td>1</td>
</tr>
<tr>
<td>G</td>
<td>0</td>
</tr>
<tr>
<td>Pz</td>
<td>0</td>
</tr>
</tbody>
</table>

2. The analogies used show greater variation for some figures than for others. The range is as follows:

- **Fig.1.** "a yellow donkey", "a torn apron blowing on a line", "the head of a wooden golf club", "Arab horse with his plume shaking in the wind" (4).

- **Fig.2.** "a little old woman with her hands on her knees and her head bent down", "Horn drinking cup as used by the Saxons, upside down and without a little stand for it to stand on", "a wooden horse" (3).

- **Fig.3.** "an old-fashioned battle axe", "a vase with its long neck not in the centre", "a swan" (3 times), "a pillar", "hind part of a cat with a long tail standing straight up", "ultra-fashionable lady's hat.... with straight feather sticking up", "a blue ostrich" (9).
Fig. 4. "a bird in flight", "a witch riding on a broom", "swallow flying", "a bird wheeling down in flight", "a finger pointing upwards", "top point like a church spire", "a butterfly", "swallow in flight", "a winged figurehead", "an angel" (10).

Since Figs 3 and 4 were those described in writing it is natural that they should have excited the greater number of analogies.

3. Several subjects show a tendency to elaborate their analogy. Details relevant to it, but not to the original picture are mentioned. D writes of Fig. 1 "Torn apron blowing on a line, belonging to a fat woman in a blue dress - linen basket and pegs suggested". She provides an even fuller background for Fig. 3, "the ultra-fashionable lady's hat", for she writes: "superior lady simpering along with this hat over her eyes and a supercilious nose projecting from under it, blue dress with very hobble skirt, tightish waist and high neck made of boned lace, lap-dog swishing behind her. Walking past shops in Kilburn High St." She sees Fig. 4 as a bird flying "in the light of the setting sun". These scenes seem to be constant and to be visualised whenever the figure is visualised, but in the case of M the scene is susceptible to frequent modification. Fig. 1 - "the Arab horse" and
Fig. 2 "the Saxon drinking horn" remain unchanged as far as can be discovered from the introspection, but Fig. 3 "the blue ostrich" is placed in different dazzling scenes. It must be noted that the analogy is constant, it is the background only which is changed. "Imagine if you will a blue ostrich served ready for the table. He has lost his long legs and so sits upon an unseen plate with his wings so close to his sides that they cannot be seen. By some wizardry of culinary art his neck has been made to stand as stiff as when he fleeted over his native plain. His head is held high but alack his bill and eyes have been removed probably to add zest to his accompanying sauce. Truly a noble bird fit to grace a royal table."

In the next description a prelude has been added: "Smack goes the bladder of the jester as he brings it down upon the august brow of his noble lord - "Enter the bird!!" And behold the bird entered. Borne aloft upon a platter it surveyed the gathering to which it was to give such relish. A noble bird of royal lineage from some distant land. An ostrich etc."

The third description is even more elaborate - "A noble bird is this of rich and handsome plumage, the famous blue ostrich of legend brought from the desert on milk white camels, on fast Arab ponies all to satisfy the whim of some Eastern Caliph. The soft muffled drums
sob out the bridal song and in her room surrounded by her women sits the bride her veil sweeping the ground and her fingers weighted down with her jewels. Below there is high revel, eunuchs skip about as well as they are able, languid gentlemen help themselves elegantly to rose leaves stewed in syrup. All are waiting for the piece de resistance whatever it may be. And then it came; a shiver of delicious excitement ran through the assembly as the bird was carried in borne aloft etc."

The description of Fig. 4 differs each time. Just as the bird and banquet appeared in different form so does a figure-head and the sea - "A winged figurehead brings luck to every sailing ship and in it rests the spirit of the ship. Poised palpating, it hovers over the waves like a bird waiting to dip its head under the silver tassels of the water. With wings outspread, as the boat breasts the waves and sinks into the dark calm of their hollows it gleams red in the sun as the light catches up the brightness of the paint, new when they crossed the Bar to seek for the tropics and their wealth."

Both the subjects quoted in this section enjoyed the experiment and showed themselves to be quick workers.

4. From the 25 cases where an analogy is used 19 contain an explicit act of comparison, 12 introduce the word "like". The other phrases used are "gives impression of", 

"rather the appearance of", "thought immediately of", "gives effect of", "recalled to my mind", "very similar to" and "a resemblance to". The other cases are examples of substitution or of identification rather than comparison. It is probable however that even when the comparison is explicit in the description, there may be substitution. This point will be discussed in greater detail later.

5. Some subjects are content with an analogy which is sufficiently "like" to be suggestive, and which provides an adequate association for mnemonic purposes. Others seem to modify their analogy so that the resemblance may be more exact, e.g., an ostrich without eyes, beak, or legs; a Saxon drinking horn without a stand; the hind part of a cat without legs, a vase with its neck not in the middle.

A comparison of S's description of Fig.3 quoted on page 129, with M's description of the same figure quoted on page 134, will illustrate the point.

6. The use of an analogy increases the richness of the subject's imaginal experience. This is obvious as regards the variety of visual imagery revealed by the analogies quoted, but there are also cases of other types of imagery. D records that Fig.4, which she
likened to a swallow, evoked an auditory image "the whirr of wings". H describes the colour of Fig.4 as "hot pillar box red, gave the impression of heat". It is, however, the kinaesthetic imagery which seems most frequent and which gives rise to some interesting problems. B records the following "My imagery of late is becoming more and more kinaesthetic. These shapes [those used in a later experiment] had no movement into which I could put myself by empathy, as the coloured shape like a bird... had." M also says that this figure (Fig.3) gave her "a vivid kinaesthetic image". There is no other explicit record of kinaesthetic imagery but the descriptions contain many words expressing movement, muscular or otherwise.

Fig.1.

D. "Torn apron blowing...."
M. "Arab horse with plume shaking in the wind."

Fig.3.

D. "Hat worn by lady simpering along - "
H. "Swan turning its head to look at its tail."
M. The blue ostrich "borne aloft".

Fig.4.

B. bird "in flight".
Bo. "witch riding on a broomstick... knees hunched.."
It will be seen from this list that 8 out of the 12 subjects use these verbs of motion but only 2 record kinaesthetic imagery. It is possible that several others experienced such images but did not record them since their training in introspection had been less adequate. The question arises whether this sense of movement betrayed by the phraseology is aroused by the original figure or by the analogy. Figure 4 has suggested movement to 8 out of 12 subjects (3 of whom have experienced movement in other figures) so it might appear from this that it is the figure rather than the analogy which has provided the suggestion. If however these verbs of motion do represent even vaguely felt motor imagery, it is possible that the likeness is based on this experience, e.g. a subject experiences certain kinaesthetic imagery when seeing a bird in the air, or a picture of a bird in the air, and finding the same or similar imagery excited by Fig. 4 may write "like a bird". Unrecognised kinaesthetic
experience may be the source of more analogies than seems possible on first consideration.

7. The use of analogy alters the subject's general attitude towards the figure and affects the emotional tone. In so far as an analogy acts as a successful mnemonic then strain and effort to recall is eliminated (see p.141). The new associations may be pleasurable and enrich the affective experience of the subject; witches, mediaeval banquets, eastern wedding feasts, swallows, swans, arab steeds or butterflies are all ideas suited to poetry or romance. It is possible that the coloured shape is thereby assimilated not only to the subject's real world, but also to the world of dream and day dream.

**Effects of Using Analogy.**

1. The use of an analogy favours recall. Out of 25 cases where analogies were used, there was only one case of Loss of Identity and no failures to recall; out of 23 cases where no analogies were used there were 2 instances of Loss of Identity and 4 failures to recall.

The introspections of the subjects who were most and least successful in reproduction form an interesting
commentary on this result\(^1\).

Pz (least successful): "These figures always remained unreal and meaningless to me." This subject never used an analogy.

S (most successful): "Attaching some sort of a name and meaning does make it easier because you can always get the vague shape as a whole, if not the exact proportions, and it makes something to check it by." This subject employed analogies in 2, possibly 3, of the 4 figures.

2. Where analogy is used major changes (Simplification, Elaboration, Change of Colour, Assimilation) are less frequent. At the same time, however, analogy tends to produce alteration of a minor kind (Levelling and Sharpening)\(^2\).

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"Always in perceiving there is present what may be called an effort after meaning... whenever material is presented there is a tendency at once to seize upon and to use any factor that will help to free the act of apprehension itself from an accompaniment of felt strain. Thus with familiar material there is immediate reference to the general nature of past experience, while if the material is unfamiliar other factors may be used to bring about the same result."

(2) In calculating these percentages cases of Disintegration, Failure or Loss of Identity have not been considered. The figures themselves are only indications of more or less change and are not quantitatively exact.

The figures in brackets represent the number of times such a change has been found in the number of cases stated above. See Table on p.140.
<table>
<thead>
<tr>
<th></th>
<th>Analogy (24 cases)</th>
<th>No Analogy (16 cases)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simplification</td>
<td>16.6% (4)</td>
<td>68.7% (11)</td>
</tr>
<tr>
<td>Elaboration</td>
<td>20.6% (5)</td>
<td>50% (8)</td>
</tr>
<tr>
<td>Change in Colour</td>
<td>4.1% (1)</td>
<td>12.5% (2)</td>
</tr>
<tr>
<td>Assimilation</td>
<td>4.1% (1)</td>
<td>16.7% (13)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>45.4%</strong></td>
<td><strong>149.9%</strong></td>
</tr>
<tr>
<td>Levelling</td>
<td>116.6% (28)</td>
<td>75% (12)</td>
</tr>
<tr>
<td>Sharpening</td>
<td>79.1% (19)</td>
<td>75% (12)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>195.7%</strong></td>
<td><strong>150%</strong></td>
</tr>
</tbody>
</table>

This would seem to indicate that the use of analogy guards against the omission of essential features of the original and against the introduction of new ones, but favours distortion by change of emphasis, and by altering the relations of parts of the figure to each other.

3. In 22 out of the 25 cases where analogy was used, it is possible to trace the effect of the particular analogy used on the changes made. In some cases the alterations are subtle and hard to classify or distinguish, in others the drawing is obviously more like the analogy. This likeness is usually achieved by levelling
certain features, sharpening others, altering the relations of the parts of the figure to the whole and to each other, and by tilting the figure. As a result of these changes there is a distortion of the figure although it still retains its essential characteristics. The accompanying reproductions demonstrate this (M.1, Bo.3 and E.3). One case, M.4 shows the introduction of new features increasing the likeness to the prow of a ship, while P.1 exemplifies an entire change of figure possibly caused by assimilation with 4 as well as by the analogy.

It will be noticed from the table on p.144 that the changes in figures are fewest in proportion when the description has been in terms of the analogy along with geometrical terms (Type A.1). It would therefore appear that the analogy causes less change in the image when the comparison is explicit. This method favours correctness of reproduction and seems more satisfactory from the point of view of recall, than any other method used.

(1) *See Sheet II*
<table>
<thead>
<tr>
<th>Changes</th>
<th>Description Type A1</th>
<th>Description Type A2</th>
<th>Description Type A3</th>
<th>Description Type B1</th>
<th>Description Type B2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colour*</td>
<td>7.6%</td>
<td>-</td>
<td>-</td>
<td>20%</td>
<td>9.09%</td>
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<tr>
<td>Size*</td>
<td>36.4%</td>
<td>33.3%</td>
<td>60%</td>
<td>80%</td>
<td>45.4%</td>
</tr>
<tr>
<td>Simplification*</td>
<td>-</td>
<td>50%</td>
<td>20%</td>
<td>40%</td>
<td>81.8%</td>
</tr>
<tr>
<td>Elaboration*</td>
<td>-</td>
<td>83.3%</td>
<td>-</td>
<td>80%</td>
<td>36.3%</td>
</tr>
<tr>
<td>Assimilation*</td>
<td>7.6%</td>
<td>-</td>
<td>-</td>
<td>20%</td>
<td>18.1%</td>
</tr>
<tr>
<td>Levelling*</td>
<td>100%</td>
<td>133.3%</td>
<td>140%</td>
<td>40%</td>
<td>90.9%</td>
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<tr>
<td>Sharpening*</td>
<td>61.5%</td>
<td>83.3%</td>
<td>120%</td>
<td>100%</td>
<td>63.6%</td>
</tr>
<tr>
<td>Disintegration</td>
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<tr>
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<td>Failure to Recall</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>16.6%</td>
<td>17.6%</td>
</tr>
</tbody>
</table>

(Out of 13 cases) (Out of 6 cases) (Out of 5 cases) (Out of 5 cases) (Out of 11 cases)

**Development of Analogy.**

This experiment seems to demonstrate that there are different stages in the growth and development of an analogy, and that different subjects reach different stages.

(1) See p.128.
There are cases where the subject has not employed any analogy and has not apparently felt any need to do so. The figure had sufficient meaning without employing what must seem to be extraneous material. Even the necessity for communicating an impression of the figure by means of writing does not induce the subject to use the short cut provided by an analogy. G is the outstanding example of such a mental attitude. On the other hand there are cases where the subject is obviously unhappy, where the figures seem meaningless and where recall is a painful effort - yet no analogy is used. This is all the more strange since it is probably the sense of need accompanied by restless effort which would spur a subject into finding an analogy however far-fetched. This was particularly marked in the case of Pz, but may be accounted for by her ego-centric attitude toward the experiment, which only reminded her of herself painting pictures when a child; it was a comparison of personal reactions to a situation, rather than an attempt to relate the unfamiliar object to objects previously known. It may be that there are minds who do not readily use or appreciate analogies¹.

(1) Probably an experiment of greater complexity would force the majority of subjects into using analogies. A series of experiments conducted in the Laboratory of Bedford College would seem to indicate this. Fifty shapes with nonsense names were shown twice to every subject and immediate memory drawings with introspections required. At the end of the series a test was given and after an interval of 5 weeks another test. The figures were divided into 10 sets of 5, each 5 being variants of one shape. The subjects were thus in the

(Footnote continued on next page)
Then comes a stage where an analogy is perceived and the figure related to some known object. The known object may be suggested by recent experience, e.g., W records the fact that she had seen a swan immediately before coming to do the experiment; it may be an object of fantasy rather than of real life, e.g., the blue ostrich or the witch on a broom-stick, or it may be an object of real life frequently perceived, e.g., a bird in flight. The likeness may be deliberately sought, or perceived without conscious effort, as would be the case where similar kinaesthetic experience was the unrecognised source of the analogy. Whatever the source, the analogy is educed and to the subject the blue figure is for instance "like a swan". It would seem as though these two images were both in the field of attention and that a certain oscillation of the focus takes place. S's description of Fig.3, quoted in full on page 129 is an example. Step by step, the two are compared and described; alternately the subject attends to the swan and to the blue shape, differences are ignored, likenesses alone are noted down and used. Any description where the figure is described in terms suitable to itself (usually technical geometrical terms) as well as in terms of the analogy, seem to illustrate this stage of development. The (Footnote continued from previous page) position where confusion was fatally easy and where analogies helped to differentiate. At any rate the 7 adult subjects used 1002 analogies, 664 of which were based upon shape.
secondary object remains secondary and is never allowed to take command, e.g., the centre of interest is never shifted from the blue figure to the swan. When the likeness has been perceived the complex which is the object of experience is "a blue figure like a swan". Several cases are found where the subject uses inverted commas, e.g., the "head", the "wings", the "shaft" to indicate that there has been no real transference of the terms of the analogy to the original figure.

It is not unexpected to find that while the analogy does affect the reproduction to a certain degree, it does not produce major changes (see p.144) and while there is some distortion, the integrity of the original figure suffers comparatively little interference. Since, as has been noted, the act of comparison is fully conscious and the like points rather than the differences are noted, the distortion of the drawing tends to increase the likeness. No doubt there is also some modification of the secondary object in order to satisfy more adequately this search for resemblance (cf. p.137, par.5).

The subjects whose descriptions fall into this category are less satisfied with their analogies. Such phrases occur as "rather like", "vaguely something like", "almost like", "rather the appearance of", "not exactly the shape". A certain dissatisfaction is often noticeable.
3. In the next stage the centre of interest has shifted from the coloured figure to the secondary object. The act of comparison though conscious is attended to less and less, so there is less oscillation of attention. This oscillation may give a sense of strain and difficulty to some subjects so the attention tends to direct itself upon the object of main interest. Descriptions of the type A2 best illustrate this stage. The figure is described chiefly or entirely in terms of the analogy and no measurements or technical geometrical descriptions are given. The alterations in the drawings are greater and include more major changes. Recall of the original figure seems more difficult. The secondary object is the more interesting since it has a rich associational value and enriches the imaginal experience.

Judging from the type of description and the modifications in the drawings it would seem that the complex to which the subject is attending is not two objects, e.g., a "shape like a swan", with the shape as centre of interest but something which might be described as "a swan-shape" where the swan is the centre of interest. It is dangerous to use spatial terms and yet it seems as though the images were seen at different points of the visual field as one would see two objects set side by side for comparison, then one is superposed on the other. The term substitution\textsuperscript{1} scarcely describes

\textsuperscript{1} Possibly the German "unterschiebung" is a better description of this process.
this, since it implies a replacing of one thing by another; fusion implies that the subject is not still conscious of two objects; assimilation is perhaps nearer, but no term seems entirely satisfactory in describing this "nice and slippery" mental operation.

4. Some of the descriptions of type A2 and A3 seem to indicate a further stage, where the terms fusion, substitution or even identification would be appropriate. The analogy has become a title. Bo notes at the end that she has called the figures:

1. A yellow donkey.
2. A little green woman.
3. A red witch.
4. A blue cat(1).

M also omits any "like" or "similar to" etc. and uses her terms as though they were titles -

1. Arab steed with his plume shaking in the wind.
2. Saxon drinking horn.
3. Blue ostrich.
4. Winged figure-head.

D tends in the same direction and in her introspection describes Fig.1 as "Torn apron blowing in the wind" and Fig.4 as "absolutely a swallow".

M and D elaborate the setting of their secondary object (p.134, par.3). It is as though the blue shape

(1) These titles were given in an introspection. Her descriptions are Type A1 for Fig.3 and Type A2 for Fig.4, which suggests that the subject progressed gradually from stage to stage as the experiment proceeded.
were identified with the ostrich and set in an appropriate scene, or identified with a hat and set on lady's head. To these subjects the shape is not like a hat or an ostrich but is a hat or an ostrich. Certainly the shape has dictated what kind of hat or ostrich it shall be and therefore retains its shape in reproduction, but the subject has ceased to compare or discriminate. The complex to which she attends is for instance a blue ostrich who has lost his leg, beak and eyes because the original figure demands this modification. This is a new object and the attention and interest are focussed upon it.

These subjects never failed to recall but their drawings show marked distortion. The same can be said of several cases of Type A3 where the analogy was present to the subject but never written down till the end of the experiment.

The drawings reproduced on Sheets II and III illustrate a possible distinction between substitution and identification. P1 shows a substitution of a golf club shape for the yellow shape but M1 shows a fusion or identification of the Arab steed with the yellow shape. The methods by which this identification is achieved have been indicated - Elaboration, Simplification, etc.

5. It will be noticed from what has already been said and from the table of individual results appended, that
some subjects habitually reach some particular stage in the development of the analogy. For instance, G never begins to develop an analogy, while M rapidly reaches the stage of fusion or identity. In other cases the progress varies. H never finds an analogy for Fig. 1; she remains at the stage of deliberate comparison for Fig. 4, while for Figs 2 and 3 she reaches the point where "unterschiebung" merges into identification. Bo and D show different development in the case of different figures.

The process seems more rapid with some subjects than others. In some cases the changes in the reproduction are progressive, in others all the more obvious changes are made between the 1st and 2nd recall. In those cases where no immediate memory drawing was demanded (see page 127) most of the changes were made between the 1st and 2nd sitting and at the third recall showed gradual progression in the changes made earlier. The repetition of an explicit comparison in the description is not necessarily a guide to the extent the process has developed, since the subjects tended to reproduce their descriptions with some exactitude. Bo, for instance, records titles though her descriptions always contain the explicit comparison.
<table>
<thead>
<tr>
<th>Subject</th>
<th>Fig.</th>
<th>Type of Description when Given</th>
<th>Analogy if any</th>
<th>Failed</th>
<th>Col.</th>
<th>Sim.</th>
<th>L.I.</th>
<th>Ass.</th>
<th>Lev.</th>
<th>Sh.</th>
<th>Dis.</th>
<th>L.I.</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>1</td>
<td>BE</td>
<td>&quot;old fashioned battle-axe&quot;</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>BE</td>
<td>&quot;bird in flight&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>B1</td>
<td>&quot;monkey&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>B1</td>
<td>&quot;little old woman with hands on her knees&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;hind part of a cat&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;witch riding on broom&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>BE</td>
<td>&quot;Torn apron... on a line&quot;</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>B1</td>
<td>&quot;Ladys hat&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>B1</td>
<td>&quot;Swallow flying&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>1</td>
<td>BE</td>
<td>&quot;wooden horse (written in error)&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>B1</td>
<td>&quot;Swan&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>B1</td>
<td>&quot;Bird... in flight&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>1</td>
<td>BE</td>
<td>&quot;Arab horse&quot;</td>
<td></td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>B1</td>
<td>&quot;Horn drinking cup&quot;</td>
<td></td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>B1</td>
<td>&quot;Blue ostrich&quot;</td>
<td></td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>B1</td>
<td>&quot;Winged figurehead&quot;</td>
<td></td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>1</td>
<td>B1</td>
<td>&quot;Arab horse&quot;</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>B1</td>
<td>&quot;Horn drinking cup&quot;</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>B1</td>
<td>&quot;Blue ostrich&quot;</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>B1</td>
<td>&quot;Winged figurehead&quot;</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Summary.

**Use of Analogy.**

1. No general tendency to use or not to use analogies. Some subjects employ them to a greater extent than others. Written descriptions do not necessarily force the subject to use analogy but they tend to do so (par.1). The range of analogies used is greater for some figures than for others (par.2).

2. Some subjects elaborate their analogy and introduce details relevant to it, rather than to the original figure (par.3). Some introduce the analogy by an explicit act of comparison (19 cases out of 25) (par.4). Cases are found where the subject seems to modify the secondary image in order that the analogy may be more exact (par.5).

3. The use of analogy enriches the subjects' imaginal experience (par.6) and alters their attitude towards the figure (par.7).

**Effects of using Analogy.**

1. The use of analogy favours recall (par.1), reduces the number of major changes but increases distortion by minor alterations (par.2).

2. The type of analogy used influences the changes made in the drawing, but causes less alteration if the comparison is explicit as in descriptions of Type A1 (par.3).
Development of Analogy.

1. There are different stages in the development of an analogy:

   (a) No analogy perceived. In some cases none is needed, in others subject can find no meaning in the figure and would have been helped by using one.

   (b) Analogy perceived. Subject may not regard it as satisfactory but uses it for the purpose of overt comparison. The centre of interest is the figure but the attention oscillates between figure and secondary image. Descriptions of Type A1.

   (c) Interest shifted to subject introduced by analogy. Act of comparison implicit. Possible "unter-schiebung" or superposition of images. Drawing less correct. Descriptions of Type A2 and 3.

   (d) Fusion or identification of two objects of analogy. Title used rather than comparison (par.1,2,3,4).

2. Some subjects never reach the stage where analogies are used, others habitually reach the identification stage. The majority vary, and reach different stages with different figures, some more rapidly than others (par.5).
Experiment I B. Black Shapes with Titles.

Material.

Three black shapes, made of glossy black paper, pasted on white postcards. They were labelled "A Teapot", "A Butterfly", and "A Dog". They had been constructed so that some portion of the shape resembled in outline some part of the object which gave the title. The suggestion of likeness was not stressed (see Sheet 4).

Procedure.

The shapes were shown in rotation and in the order named above. Each subject was asked to copy the outline as accurately as possible in pencil and to fill in the outline also with pencil. Subjects B, Bo, D, G, Pz, S and St were asked to make a memory drawing as soon as the original and their copy had been removed. Subjects H, Ho, M, P and W were not so asked. After an interval of 5 days subjects were asked for memory drawings of the Teapot, the Butterfly and the Dog, and similarly after another interval of 9 days. At this last sitting the subject was asked to reply to the accompanying questionnaire.

Note. As in Experiment I A the subject's own copy was used as a standard, not the original figure.
Questionnaire used in Experiment I B.

1. How did you try to remember the shape?

2. Did you describe the picture to yourself in words?

3. Did you attach any image to the shape other than that suggested by the title? If so, describe the image.

4. Did the figures please or displease you?

5. Did the titles please or displease you?

6. Did you supply any titles of your own? If so, state them.

7. Did you find these shapes easier or more difficult to remember than the coloured shapes used in the first experiments?

8. Can you suggest reasons for any difference in difficulty you may have noticed?

For Replica see case at back of cover.
Treatment of Results.

The memory drawings made at the third sitting were compared with the subject's own copy of the original and the changes classified as in Exp: I A (see pp. 128 and 129). They were also divided under headings supplied by information gained from the questionnaire, as follows:-

A 1. Cases where title given to shape was accepted by the subject.

2. Cases where the given title was rejected by the subject, but no new comparison suggested.

B 1. Cases where the title was rejected and a new comparison introduced.

2. Cases where the new comparison had given a new title.

Results.

The Title - Acceptance or Rejection.

1. Out of 36 cases 15 or 41% accepted the analogy contained in the title, 14 or 39% rejected it but provided no new one, 3 or 8% supplied a new comparison but no title, 4 or 11% gave a new title, giving a total of 22 or 61% with analogies (whether their own or those suggested by the title) against 14 without. In Experiment I A 52% contained analogies. The increase is probably caused by the fact that subjects who do not naturally use analogies found themselves able to do so when these were suggested by titles. Two subjects, G and Ho, accepted the title in every case; D, H and P in two out of the three cases.
Three subjects, M, St and W, rejected the titles in every case and Bo and Pz in two out of the three cases. The rejection in these cases was not accompanied by any new analogy. The seven cases where a new analogy was introduced, whether developed into a title or not, were divided among five subjects as follows:—B and S in 2 cases each, Bo, D and G in 1 case each. The following subjects therefore introduced no new analogy even when they rejected the given one: M, Pz, St and W.

Use of Analogy by Individual Subjects.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Title Accepted</th>
<th>New Analogy</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>D</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>G</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>K</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Ho</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>S</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>P</td>
<td>2</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Bo</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Pz</td>
<td>1</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>M</td>
<td>-</td>
<td>-</td>
<td>0</td>
</tr>
<tr>
<td>St</td>
<td>-</td>
<td>-</td>
<td>0</td>
</tr>
<tr>
<td>W</td>
<td>-</td>
<td>-</td>
<td>0</td>
</tr>
</tbody>
</table>

2. The analogies introduced were as follows:—

Teapot — “Child’s head”, “Smiling old man”, “Grumpy old man or funny little teapot man”, “A robin’s head”.

Butterfly — “a moon, a triangle and a connecting zig-zag bridge”, “Eastern archway” or if looked at sideways “like a tree”.

Dog — “like a futurist animal I have seen somewhere, a woodcut, I think”.
The range is not very wide. In every case the Teapot is seen as a head of some kind, while the Dog is still seen as an animal of some kind. There is less variety in the analogies used than in Experiment I A (cf. p.133, par.2).

3. The provision of title seems to have had the effect of checking spontaneous analogy. M and Bo who reject the titles both record this fact with some resentment. M "Could not permit of any private imagery of one's own when looking at them. Blackness and title seemed to make my mind go on strike and refuse to work". The titles are described as "idiotic", and various little drawings, evidently sarcastic in intention, have been added, e.g., a teacup to the "Teapot, a flower to the Butterfly and a shield displaying crossed bones and the motto "Osses solum" to the Dog. A miniature drawing of the Butterfly was added to the flower and this remark made "not a butterfly, a slug". These were all added during the last experiment. Bo says: "I always tried to find something which it resembled. Sometimes it struck me as being like something immediately, e.g., a donkey (Exp.I A) in other cases I could think of nothing at all - this was only the case in the black named figured, when what was named a teapot did not resemble one at all, but I could think of nothing similar". She describes the shapes as "ugly and lumpy" and "the titles were a source of much annoyance in that they seemed so nonsensical".
It is noteworthy that out of the 5 subjects who rejected the titles either in 2 or 3 cases (par.1) two were intensely annoyed, one described the experiment as "worrying", one was "indifferent" but slightly annoyed and one only "amused and pleased". Whereas of the five subjects who accepted titles in the majority of cases, three were pleased with the figures and titles, one was "indifferent but rather worried" and one "indifferent". It will be seen from the table that the cases where pleasure or amusement is cited are those in which the subject has analogies for every figure whether provided by the title or by themselves, e.g.:

- **D** - gives one new title and accepts two.
- **Ho** - accepts three.
- **S** - accepts one and finds two new ones.
- **B** - both irritated and amused, supplies two new titles and accepts one.
- **Pz** - who is pleased and amused, accepts one title and rejects two. In the case of one of these rejections, she supplies quite an adequate butterfly to satisfy the title. She provides not a new title but a new figure.

The subjects who expressed annoyance or displeasure were those who rejected the titles either in every case or in two out of three cases and could only supply at most one new and not very satisfactory analogy.

- **Bo** - rejects two and supplies one new one which is not satisfactory.
- **M** - rejects three times.
- **P** - accepts two but rejects one and can find nothing in its place.
- **St** - rejects three times.
- **W** - " " " 
G who is entirely indifferent accepts all the titles and finds them "slightly suitable.... I thought they could be made to be what they were named without much difficulty". The perception of likeness between the figure and its title was the most frequent cause of pleasure - Ho particularly stresses this.

4. There is little evidence available in this experiment to show elaboration of the image background or enrichment of experience by means of imagery in other fields (cf. p.137, par.6). There are, however, some signs to show that the secondary image includes details not strictly necessary to the analogy, e.g., D sees the teapot as being like "a smiling old man" and H like "a grumpy looking man" and D's drawing shows how powerfully this secondary image has affected her memory of the original shape (See Sheet V.). D also adds a remark which may or may not imply image of heat and general muscular relaxation: "Butterfly pleased me and the teapot but not as much until it struck me as a drawing of the effect of a teapot on you on a cold winter's afternoon". This was substituted for "realised that it was the spirit of a teapot".

In two cases the drawings added gratuitously by M to the original figure, show the tendency to create a background which was shown in Expt.I A. The flower is
added as a suitable alighting ground for the Butterfly and a teacup into which drops of tea are falling from the "spout" of the Teapot is also supplied. Although M rejects the titles, these additions seem to show a strenuous effort to give the figures the meaning required by the title.

The alteration in the subject's attitude to the figure caused by the type of analogy chosen is not as obvious as in the last experiment. The cases where such alteration may be expected is where the figure has attached to it a complex of affectively toned idea such as those suggested by "a futurist animal in a woodcut", "a child's head" or "an Eastern archway".

Effects of Acceptance or Rejection of Title.

1. The use of analogy as in Exp. I A favours recall, though not to any marked degree. The total number of cases where analogy is used (22) show a 4.5% failure, while those cases where no analogy is used (14) show 7.1% failure. In those cases (7) where the analogy has been provided by the subject there were no failures. There were no cases of Disintegration or Loss of Identity in the whole experiment. This is a better result than Exp. I A and the figures were on the whole recalled more accurately (cf. p.140, par.1).
2. Where analogy is present (whether analogy is the one suggested by the subject or present in the title) major changes, i.e., Simplification, Elaboration, Assimilation, are less frequent but minor changes are more frequent, i.e., Levelling, Sharpening and Reversal. This confirms the results of Exp. I A (cf. p.141, par.2).

<table>
<thead>
<tr>
<th></th>
<th>Analogy 1 (21 cases)</th>
<th>No Analogy (13 cases)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simplification</td>
<td>90.4% (19)</td>
<td>146.1% (19)</td>
</tr>
<tr>
<td>Elaboration</td>
<td>33.3% (7)</td>
<td>46.1% (6)</td>
</tr>
<tr>
<td>Assimilation</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>123.8%</td>
<td>192.3%</td>
</tr>
<tr>
<td>Levelling</td>
<td>209.5% (44)</td>
<td>223% (29)</td>
</tr>
<tr>
<td>Sharpening</td>
<td>100% (21)</td>
<td>23% (3)</td>
</tr>
<tr>
<td>Reversal</td>
<td>-</td>
<td>23% (3)</td>
</tr>
<tr>
<td>Total</td>
<td>309.5%</td>
<td>269.2%</td>
</tr>
</tbody>
</table>

There are no examples of assimilation in these experiments, possibly for the reason suggested by G in answer to the last question on the questionnaire - "The titles served to separate the shapes so that they did not tend to get confused with one another." The greater part of the change made in this experiment is by means of

(1) Cases of failure are omitted in calculating these percentages. The Analogies are calculated on 21 cases and the No Analogies on 13 cases. The figures in brackets represent the number of changes of that kind found in the number of cases stated above.
Simplification and Levelling; features are omitted or lose their emphasis so that the drawings do not, as a whole, exhibit marked alteration.

3. It will be seen from the accompanying table that the major changes are proportionately greater when the subject accepts the analogy suggested by the title, but that the positive changes (Elaboration and Sharpening) are used more frequently when the subject introduces her own analogy or title.

Table showing percentage of change of each kind.

<table>
<thead>
<tr>
<th></th>
<th>Analogies</th>
<th>Title</th>
<th>No Analogies</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Subject's own (7 cases)</td>
<td>Title (14 cases)</td>
<td>No Analogies (13 cases)</td>
</tr>
<tr>
<td>Size</td>
<td>28·5 (2)</td>
<td>28·5 (6)</td>
<td>30·7 (4)</td>
</tr>
<tr>
<td>Simplification</td>
<td>42·6 (3)</td>
<td>114 (16)</td>
<td>145·1 (19)</td>
</tr>
<tr>
<td>Elaboration</td>
<td>42·8 (3)</td>
<td>28·5 (4)</td>
<td>46·1 (6)</td>
</tr>
<tr>
<td>Assimilation</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Levelling</td>
<td>300 (21)</td>
<td>164·2 (23)</td>
<td>223 (29)</td>
</tr>
<tr>
<td>Sharpening</td>
<td>200 (14)</td>
<td>50 (7)</td>
<td>23 (3)</td>
</tr>
<tr>
<td>Reversal</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Disintegration</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Loss of Identity</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Failure</td>
<td>-</td>
<td>4·5 (1)</td>
<td>7·1 (1)</td>
</tr>
</tbody>
</table>

(1) The figures in brackets, unless otherwise stated, represent the number of times such a change has been found.
4. Out of 21 cases where analogy was present (excluding those where the subject failed to reproduce) there are 9 where the analogy had influenced the changes. The change is sometimes made by a slight distortion of existing features rather than by additions (see Sheet V, D, Pz and G, also Sheet VI, Bo.). The drawings produced by M and Pz for the Teapot and the Butterfly respectively, also's St's attempt at the Butterfly, raise an interesting question. (Sheet V, M, Sheet VI, Pz, St). They have both rejected the title but have produced figures which have been influenced by the analogy suggested by it. It may be that they have rejected the figure and therefore made drawings which do contain the analogy they desire to find. This is particularly striking in Pz's butterfly, M's teapot is harder to evaluate. In this figure as in the other she has felt the necessity for a background which shall enforce the likeness to the title which she cannot perceive in the figure. It is possible that M does not wholly reject the title though she dislikes it, but consciously strives to make the drawing suitable. The changes in this case will not be involuntary as in D's case.

**Development of Analogy.**

This will be discussed in the comparison of the two experiments, p.178.
Use of Analogy.

Summary.

1. There were more cases where analogy (whether suggested by the title or introduced by the subject) was used, than where it was rejected. Six subjects use analogy in every case, whereas three reject analogy in every case (par.1).

2. The range of analogy used is not wide (par.2).

3. The provision of title checks spontaneous analogy in some cases. Pleasure frequently accompanies use of analogy while displeasure accompanies the rejection of the title (par.3).

4. Some tendency to create a background for the image shown by M. Little evidence for richer imaginal experience introduced by use of analogy (par.4).

Effect of Analogy.

1. The use of analogy favours recall but not to a marked degree, reduces the number of major changes and increases the number of minor changes. The type of analogy used influences the distortion of the figure (par.1, 2, 3, 4).

2. Elaboration and Sharpening are found more often where analogy is used.

3. In some cases the subject rejects the figure rather than the title and the title therefore has strong influence.
Table showing Percentage of the Total Change due to each Subject.
(Number of changes of a certain type made by each subject expressed as a percentage of total number of such changes made by all subjects.)

<table>
<thead>
<tr>
<th></th>
<th></th>
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(1) Exclusive of Failure, Loss of Identity and Disintegration.
Comparison of Results of Experiments I A and I B.

Comparison of Individual Subject's Use of Analogy in Experiments I A and I B.

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Discussion of Individual Results.

M. It might have been expected that M whose use of analogy is constant and elaborate in Exp.I A (p.135 and p.149) would make the same use of it in Exp. I B. But this is not the case. She found no analogies of her own to replace those she disliked so violently and records the fact that her mind seemed to go on strike. Her usual habit of carrying the analogy to the stage of identification
or substitution (p. 149) is blocked by the "blackness and
the title". M thought that the experiments were much
the same in difficulty and that the black shapes were
"about the same as the undescribed coloured ones". Her
results are better for not having used analogy for she
has no major changes at all as against 75% in Exp. I A.
Although she shows many more minor changes the alteration
in the drawings is not so marked.

Bo - is in the same condition. In Exp. I A she also carries
her analogies to the identification stage and here her
independent creative method of dealing with the "like"
image seems to have been blocked by the title. The de­
finite act of comparison "Is this like a teapot?" pre­
vents the introduction of new material, the unlikeness
of the shape to the object suggested in the title seems
to arouse such annoyance that no suitable analogy can be
found. Bo does introduce one analogy but it is not ex­
pressive of the figure as a whole but only of its parts
"a moon, a triangle and a connecting zig-zag bridge"
(see pages 149 and 160) and has not the force of a title.
She found this experiment "much more difficult" and was
less successful since she failed to recall once and
increased her number of major changes.

D and H who have used analogy for 3 out of the 4 figures in
Exp. I A do not find themselves checked by the titles in
Exp. I B. They both accept the titles in the case of the Dog and the Butterfly but reject the Teapot and supply a new one for it, in both cases they consider it more like a man's head, D describing him as "smiling" and H as "grumpy looking". The act of comparison and the perception of unlikeness has not prevented the entrance of a new, and to them more suitable, analogy. D like M carried her analogies to the identification stage (p.149) and the marked effect of her analogy on her drawing in the case of the Teapot may show that she has done the same here (Sheet V.) D and H both found Exp.I B easier than Exp.I A and were on the whole pleased. H's drawings are not markedly better but D's are worse than in Exp.I A. This was partly owing to an intrusion of an analogy from Exp. I A. The figure called the Dog called up an image of the lady in Kilburn High Street with a lap dog which accompanied her image of shape 3 (see p.134).

Pz - uses no analogies in Exp.I A and half heartedly accepts one in Exp.I B, the Dog to her is "rather like a dog". She is the only subject who records pleasure aroused by the "incongruity" of title and shape. The other subjects record pleasure when the likeness is perceived and displeasure when it is not, but Pz is definitely pleased at the lack of "likeness". There is a possibility that such
pleasure might militate against the finding of analogies; why should the subject seek to satisfy a need which is not apparently present? Her drawings however betray this tendency to make a likeness, for her Dog is more like a dog (Sheet V) while her Butterfly (Sheet VI) is obviously drawn to satisfy the need of a likeness. Although she says she is pleased by unsuitability and incongruity, yet she cannot apparently write a name or title and then reproduce an object which is not "like" that title. Her "Teapot" has become a featureless shape (Sheet VI) and is neither like the title as her Butterfly is, nor like the original shape as her Dog is. She found both experiments "very difficult". It is surprising that she should not notice any difference in difficulty since she is much more successful in Exp.I B where she has no failures whereas in Exp.I A she failed 3 out of 4 times.

G used no analogies in Exp.I A and found that the Figures had sufficient meaning for her if described in geometrical terms. In Exp.I B however she accepts all the titles as "slightly suitable". She finds that the titles aid memory to a certain extent because "they caused shape to come without effort". This seems to indicate that she would have found the Figures of Exp.I A easier to recall if she had found analogies, but this she was unable to do. Although she finds this experiment easier than the
previous one she has produced less accurate drawings with more marked major changes.

Ho - who only used one analogy in Exp.I A accepts all the titles suggested. The Dog pleases her because she "can name the parts", the Teapot because "it fitted in so well", and the Butterfly because it called up "a butterfly's wing, but it had to be attached to a twig". She found the experiment "much easier" and could remember the shapes "because they were applied to something". Her results justify her belief for they show no major changes at all though the minor ones have increased.

Of the remaining five subjects, four used analogies when writing the descriptions in Exp.I A but not when there was no enforced verbalizing. Of these five two used analogy every time in Exp.I B, two not at all, and one in two cases out of the three.

B - accepted the title in the case of the Butterfly but failed to recall the shape, possibly owing to some distraction of attention during the exposure of the original. She substituted the title "Child's Head" for the Teapot and compared the Dog with "a futurist animal... from a woodcut". Some form of analogy was therefore accepted for all three Figures, although in the former experiment she had used them only when writing. She records the fact that
she was "irritated" that they [the Figures] should be called by names so unrelated to their shape" and found them more difficult to recall than the coloured shapes which were described in writing but easier than those which were not so described, i.e., where no analogy was used. The reproductions in Exp.I B are less successful than those in Exp.I A, as they include one failure and more major changes.

S - who also gave analogies only when writing descriptions in Exp.I A, uses them for all three figures in Exp.I B. The Dog she accepts, but substitutes "A Robin's Head" for the Teapot, and "Eastern Archway" or "Tree" for the Butterfly. She says that she was pleased with the figures but displeased with the titles she rejected. Her drawings are more accurate than any other subject's in both experiments but are a trifle less accurate in Exp. I B. In neither experiment does she fail or make major changes. She does not find much difference in difficulty between the two experiments.

P - used one analogy when writing descriptions in Exp.I A, and attached one to a figure which she was not required to describe in writing. In Exp.I B she accepted the titles Teapot and Dog, but rejected the Butterfly, without however, finding any more suitable title. She found the
latter experiment "rather easier" owing to the "titles" and because the blackness made them "more striking" than the coloured shapes. She was more successful in Exp. I B because she had not the Loss of Identity in one figure which she had in Exp. I A, though her major changes have increased.

St - uses analogy when writing descriptions in Exp. I A but rejects all the titles of I B without finding substitutes. She found the second experiment "much more difficult" because "they seemed to be meaningless shapes suggesting nothing" to her and also "the fact of their bearing a title stopped me from thinking of them in themselves. I tried to make the shape fit the name and could not do so." She was markedly less successful in this experiment. Her Dog exemplifies the meaninglessness of the shape (Sheet VI) and her Butterfly is a similar attempt to Pz's to provide a figure which shall approximate to the title (Sheet VI).

W - also used analogies when writing descriptions in Exp. I A but rejected all the titles in Exp. I B. She found the latter "easier on the whole" because of the "titles" which she had rejected. She tried "to see some relation between the drawing and the object supposed to be represented", but could not see how the titles "were evolved". She was however less successful in I B as she made more major changes.
Development of Analogy in Experiments I A and I B.

1. The conditions of Exp.I B forced the subjects into the first stage of the development of analogy (p.145) - that of overt comparison. The provision of a title required the subject to enquire "Is this like a butterfly or a teapot or a dog?" H says "names made me look more intently to see how they fitted". Ho - "They represented something definite - each part could be made to fit in". The result of this comparison, where the attention oscillates between the object seen and the object suggested by the title, results either in perception of likeness or of unlikeness. It is possible that each person has a certain level of "adequacy" in an analogy, i.e., a sufficiency of likeness is perceived to satisfy the subject's sense of what is needful. The Butterfly, for instance, satisfied, even pleased, some subjects but was rejected with annoyance by others. It has been noticed that where adequate likeness is perceived, pleasure is also present.

In Exp.I A it was observed that the method of overt and acknowledged comparison produced less change in the image and its reproduction than the methods of "no analogy" or over-stressed analogy. These two latter methods were represented respectively by G and M. G's results in Exp.I B are less accurate than in A, whereas M's are on the whole better. It is possible that G having been
supplied with analogies, which she accepts, carried them beyond the stage required for accuracy, as her drawings show signs of influence by the title (Sheet V.). M, on the other hand, instead of passing rapidly to the state where identification or substitution gives a satisfactory synthesis, is forced to remain in the comparison stage for a long time and progresses no further since she can perceive no likeness. It is possible, too, that the more general use of overt comparison is one of the factors which account for the greater accuracy of reproduction in Exp.I B. The six subjects who find I B easier than I A all mention the titles as being helpful to them.

For those subjects who rejected the likeness suggested by the title, there were several possible courses of action. It seems fair to assume from the evidence that this rejection was neither pleasant nor satisfactory to the majority of the subjects, so that there was an affective stimulus to act as an incentive. First, the subject might modify the analogy given. For Ho, the Butterfly title does not quite reach the level of likeness which satisfies her sense of what is adequate. She therefore proceeds to modify the title Butterfly: "The butterfly was very pleasing.... but it had to be attached to a twig or something". The figure is like a butterfly, but not sufficiently so; it is however like a "butterfly attached to a twig" and this analogy seems both to satisfy and please her.
Secondly, there is the possibility of finding an entirely new analogy as in the case of D "smiling old man" or S "Eastern archway". This will frequently give rise to a tendency to distort the drawing in ways which satisfy the new title. B - "The teapot seemed like the outline of a child's head - I drew this rather than a teapot."

Thirdly, a new figure, which has an "adequate" likeness to the title, may be produced. St's Butterfly (Sheet VI) is a good example of this method. The subject accepts the title Butterfly but sees "no relation" to it in the figure, she therefore draws something like a butterfly in which the recollection of the original figure plays little or no part.

The subjects who follow none of these courses are left with no analogy at all and are for the most part left with a perception "unlikeness" or incongruity which is not pleasing. Pz is the only one who records pleasure in this sense of incongruity, but belies her words by her drawing of the Butterfly (Sheet VI) which shows strenuous efforts to create an adequate likeness.

2. All the subjects entered the stage of comparison, it remains to be seen whether there is evidence to show that any subject carried her analogy into the stage of "unterschiebung" (p.148), where the interest is centred round the secondary object. This stage seems to provide
a satisfactory synthesis for many people. There is fusion of the image of the shape and of the object with which it is compared, and yet the fusion does not displace a sense of two objects. H's description of "a teapot-man" illustrates this process. The teapot is like a man's head but is not a man's head; perhaps the recollection of a Toby jug suggested the notion of a "teapot-man". At any rate she preserves the double idea and yet combines them in a manner which has meaning for her. Her drawing though not accurate does not show the influence of the "man's head" analogy as D's drawing shows so clearly (Sheet V). G's lack of correctness in this drawing may be caused by her carrying her analogies to this stage, which has been shown to produce less accurate results than comparison (p.148), but there is no definite evidence of this. The ten cases where the influence of the analogy is marked may also show that the subject has at least carried her analogy to this stage, if not further.

3. There is some indication that some subjects have carried their analogy to the stage of substitution or identification noted in Exp.I A (p.149). In 4 cases (B1, D1, S2) subjects stated that they had not only associated a second image with the image of the figure shown, but also had given a new title. The shape was not merely like a child's head or a smiling old man, but
it was a child's head or a smiling old man. As B states: "I drew this [the child's head] rather than a teapot." It is possible, though there is no evidence, that this stage was also reached by several who accepted the analogy given and that the black shapes were dogs or teapots to them.

4. As in Exp.I A, some subjects proceed further than others in developing their analogy, but there need not be uniformity. For instance B does not carry her analogy for the Dog as far as she carries that for the Teapot. The process is more rapid with some subjects than others, but is usually progressive. The difference between the results of those who made immediate memory drawings and those who did not, seems negligible.
<table>
<thead>
<tr>
<th>Subject</th>
<th>Figure</th>
<th>Title</th>
<th>Analogy if any</th>
<th>More or less difficult</th>
<th>Affect</th>
<th>Size</th>
<th>Simp</th>
<th>El</th>
<th>Ass</th>
<th>Lev</th>
<th>Sh</th>
<th>Vis</th>
<th>LI</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>Teapot</td>
<td>New title</td>
<td>&quot;Child's head.&quot;</td>
<td>-</td>
<td>&quot;Irritated and amused at incongruity.&quot;</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bo</td>
<td>Teapot</td>
<td>Rejected</td>
<td>&quot;a moon, a triangle, and a connecting zig-zag.&quot;</td>
<td></td>
<td>&quot;Much annoyance but rather a joke&quot;</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Teapot</td>
<td>&quot;Smiling old man&quot;</td>
<td></td>
<td></td>
<td>&quot;Pleased.&quot;</td>
<td>5</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>Teapot</td>
<td>Accepted</td>
<td></td>
<td></td>
<td>Indifferent</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>Teapot</td>
<td>Accepted</td>
<td>&quot;Like a grumpy old man&quot;, &quot;grumpy little teapot man&quot;</td>
<td></td>
<td>&quot;Rather liked&quot;</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ho</td>
<td>Teapot</td>
<td>Accepted</td>
<td></td>
<td></td>
<td>&quot;Pleased&quot;</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>Teapot</td>
<td>Rejected</td>
<td></td>
<td></td>
<td>&quot;Displeased... Idiotic&quot;</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P</td>
<td>Teapot</td>
<td>Accepted</td>
<td></td>
<td></td>
<td>Displease &quot;rather</td>
<td>1</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subject</td>
<td>Figure</td>
<td>Title</td>
<td>Analogy if any</td>
<td>More or less difficult</td>
<td>Affect</td>
<td>Size</td>
<td>Shap.</td>
<td>Eh</td>
<td>Asa</td>
<td>Lev</td>
<td>Sh</td>
<td>Dis</td>
<td>LUL</td>
</tr>
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<td>-----</td>
<td>----</td>
<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td>Fz</td>
<td>Teapot</td>
<td>Rejected</td>
<td>= (figure)</td>
<td>-</td>
<td>Amused and pleased at incongruity</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>Teapot</td>
<td>New title</td>
<td>&quot;A robin's head&quot; or &quot;Eastern archway&quot; or &quot;Tree&quot;</td>
<td>-</td>
<td>Title did not please</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>St</td>
<td>Teapot</td>
<td>Rejected</td>
<td>=</td>
<td>Neutral - slight annoyance</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>Teapot</td>
<td>Rejected</td>
<td>=</td>
<td>&quot;worrying&quot;</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Experiment II A. Verbal Material.

These experiments using verbal material were planned in order to investigate the image production when the stimulus phrase contained an implicit analogy. It was realized that words or phrases stripped from their setting are not comparable with complete sentences. However it was hoped that simplification of the verbal unit would produce some results which throw light on the more complicated processes evoked by more complex verbal stimuli.

Material.

Thirty phrases, 15 figurative and 15 non-figurative, typed on slips of paper 8" x 2\(\frac{1}{4}\)".

Phrases. (The Figurative phrases were taken from poems.)

<table>
<thead>
<tr>
<th>Figurative</th>
<th>Non-Figurative</th>
</tr>
</thead>
<tbody>
<tr>
<td>meteor flag</td>
<td>purple pansy</td>
</tr>
<tr>
<td>glowing violet</td>
<td>wooden chair</td>
</tr>
<tr>
<td>twinkling grass</td>
<td>rocky mountain</td>
</tr>
<tr>
<td>snoring breeze</td>
<td>snapping twigs</td>
</tr>
<tr>
<td>crystal-shining quiver</td>
<td>dark blue ocean</td>
</tr>
<tr>
<td>whispering waves</td>
<td>loud-sounding drum</td>
</tr>
<tr>
<td>surly sullen bell</td>
<td>sharp pointed spear</td>
</tr>
<tr>
<td>velvet tiger</td>
<td>angry lion</td>
</tr>
<tr>
<td>flaming snow</td>
<td>curling hair</td>
</tr>
<tr>
<td>silver sheep</td>
<td>brown pony</td>
</tr>
<tr>
<td>muttering boughs</td>
<td>crackling fire</td>
</tr>
<tr>
<td>crisping ripples</td>
<td>sycamore leaves</td>
</tr>
<tr>
<td>moon-paven sky</td>
<td>loud-voiced woman</td>
</tr>
<tr>
<td>melodious profile</td>
<td>white sailed boat</td>
</tr>
<tr>
<td>dragon-green sea</td>
<td>dark blue cupboard</td>
</tr>
</tbody>
</table>
Procedure.

The slips were arranged in order so that not more than two of each kind were given successively. Each slip in turn was placed on a sheet of white paper in front of the subject who was requested not to look at it. The instruction was "When I say 'Now', look down and read the words typed on the slip before you. As soon as they suggest an image or images, raise your finger or say 'Yes'. If they suggest no images say 'No'." A stop-watch was used to time the interval between the experimenter's "Now" and the subject's signal. Immediately the subject had responded she was asked to write an introspection. Each subject was given three slips, not included in the foregoing list, for practice in order to ensure that she had grasped her instructions. At the first sitting 14 slips were given with a rest of not less than 5 minutes after the 7th; at the next sitting 16 slips were given with a similar rest after the 8th.

(1) One or two of the subjects asked "Do I say 'Yes' if the image that comes is quite irrelevant?" The reply was, "Say 'yes' if you are satisfied that the image (or images) is an image evoked by the words you have read." As a matter of fact this question never arose for though several subjects were surprised at the images the words evoked, they never felt them to be totally irrelevant.

(2) All the subjects were interested in, and enjoyed this experiment.
RESULTS.

1. Imaginal Activity aroused by Figurative Phrases.

   The figurative phrases made a demand on the imaginal activity of the subject which the non-figurative words did not make. In 52 cases the subjects record effort or strain which may be acute. The images which come are not adequate and they feel called upon to do something to modify them. This effort is not to get an image but to get an image which satisfies them. In several cases the subject records a definite unpleasure which is not connected with the character of the image as such. The following are illustrations:

   B (meteor flag) "I made myself get an image of this... unpleasant feeling of strain."
   (snoring breeze) "I had definitely to bring these into one image."
   (crisping ripples) "Could not set the crisping on the ripples."

   B (meteor flag) "It took me some time to form an image of this.... some strain and worry was experienced...."

   S (moon-paven sky) "Had to put these together."

   St (crisping ripples) "A scene at the seaside.... A feeling of strain with stiffening temples."

   (1) This fact was not considered in such experiments of those of Prof. Allison Peers on "Imagery in Imaginai Literature" pub: in the Journal of Experimental Pedagogy, Vol.2, Nos 3 and 4. It might well affect the answers to such a question as he considers particularly: "Does the imagery aroused by a piece of imaginative literature in any way affect the understanding of the Literature?" No distinction is made between imagery aroused by figurative and by non-figurative language.
The affect recorded in these introspections differs from that attributed to the image itself even when unpleasing. B (surly sullen bell) "I saw a bell very black... felt the air, grey and cold. No colour or warmth in anything. This very depressing." W (snoring breeze) "Heard after a longish time the snoring of the wind round an old farmhouse where we used to stay...... Rather an unpleasant feeling as we used not to like the wind as children."

There is no record of this sense of effort or strain in any of the introspections on the non-figurative phrases; the images in these cases seemed easy and spontaneous.

Further evidence that the figurative phrases demanded more mental activity than the non-figurative, is found in the record of times taken by the subjects in forming an adequate image. These are recorded on the accompanying table (p.188). It will be seen from this table that the average time taken by each subject to respond to the figurative phrases is in every case greater than the average time for response to the non-figurative phrases.

(b) Evidence of Time.

Further evidence that the figurative phrases demanded more mental activity than the non-figurative, is found in the record of times taken by the subjects in forming an adequate image. These are recorded on the accompanying table (p.188). It will be seen from this table that the average time taken by each subject to respond to the figurative phrases is in every case greater than the average time for response to the non-figurative phrases.

(1) Professor Wheeler in her "An Analysis of Literary Appreciation" (Brit.Journ.of Psychology, Vol.XIII, Pt 3) says the rhythm of a poem is "a kind of compromise between metrical measure and natural speech rhythm" and "appears to depend on the pulsation of human thought". She concludes that the reading aloud of a poem should take account of this factor and cites the time for a "beat of attention" from 1.5 to 1.6 seconds. Poetry should be read "in such a way that the psychological measure (not of course the metrical foot) is..." (Footnote continued on next page)
Table showing Time of Response to Figurative and Non-Figurative Phrases.

<table>
<thead>
<tr>
<th>Subjects</th>
<th>Total Time (seconds)</th>
<th>Average Time (seconds)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Non-Fig.</td>
<td>Fig.</td>
</tr>
<tr>
<td>B</td>
<td>34</td>
<td>103.8</td>
</tr>
<tr>
<td>Bo</td>
<td>24.4</td>
<td>63</td>
</tr>
<tr>
<td>D</td>
<td>18.4</td>
<td>27.8</td>
</tr>
<tr>
<td>G</td>
<td>35.2</td>
<td>41.2</td>
</tr>
<tr>
<td>H</td>
<td>33.4</td>
<td>58</td>
</tr>
<tr>
<td>Ho</td>
<td>22.2</td>
<td>41.4</td>
</tr>
<tr>
<td>M</td>
<td>49.6</td>
<td>73</td>
</tr>
<tr>
<td>P</td>
<td>26</td>
<td>52.8</td>
</tr>
<tr>
<td>Pz</td>
<td>28.2</td>
<td>44</td>
</tr>
<tr>
<td>S</td>
<td>44.2</td>
<td>82.8</td>
</tr>
<tr>
<td>St</td>
<td>145.6</td>
<td>235.6</td>
</tr>
<tr>
<td>W</td>
<td>25.8</td>
<td>52.2</td>
</tr>
</tbody>
</table>

(Footnote continued from previous page)

...approximately equal to the normal rhythm of attention. Certainly in my own case the most enjoyable reading of poetry seems to be that in which the pulsations of language, and consequently of thought, agree with the beats of attention."

The results of the present experiments might indicate that longer time should be allowed for figurative language.
The total time taken by all the subjects to respond to the figurative phrases is 77% greater than the total time taken to respond to the non-figurative. The individual response to single phrases indicates nothing but the general tendency to longer responses for figurative words cannot be overlooked. It is possible that some subjects gave the signal when the image was moderately satisfactory while others waited until the image was clearer and more exactly suited to the words. But even if the time measures a different response in different subjects, the tendency to increased delay for the figurative phrases does not vary.

The longer individual times are usually to be explained by the subject's effort to modify the images suggested by the words. B, for instance, takes 25 seconds to respond to "crisping ripples" though her average time for figurative phrases is 6.92 secs. Her introspection is as follows:

"Very difficult to get this. Heard the word crisping and felt something crisp under my hand. Saw the ripples of the sea - couldn't set the crispness on to the ripples - tried to reach out my hand and crimp the water into ripples to see if it would stay how I put it and thus warrant the combination of words. At last saw the ripples in very tight neat rows with an edging of firm white, and then decided that their firmness did justify the 'crisping'."

So also S whose average response to figurative phrases is 5.52 takes 15.2" to respond to "crystal-shining quiver".
Not a very definite one. The quiver made me first think of something Greek: the huntress Diana carrying a sheaf of arrows. I think the word quiver is mixed up with Virgil in my mind. Then that gave me the impression of cold marble and the crystal-shining did not seem to fit, then I got rid of this statue idea and the image came to life and she was carrying a quiver gleaming like crystal."

Some subjects regard the change in the image as something effected by themselves, others describe the image as changing of itself. W when responding to "melodious profile" takes 11·8 when her average is 3·48". She does not however describe her own efforts, but thinks of herself as watching her image change -

"Large white face in profile, neither man nor woman, calm and expressionless, while out of it flowed faint wisps of vapour that writhed and turned like the sound of some flowing music. Then surprisingly they turned into black crotchets and minims and I felt most amused..."

However described by the subject, these intervals seem to be filled by changing or modifying the image so that the subject may be satisfied that it is adequate to the words which evoked it.

2. The Formation of an Adequate Image.

The introspections which record effort or striving show that the end which the subject has in view is the production of an adequate image. In order to attain this end two problems have to be solved; firstly the
problem of unification or reconciliation of disconnected elements, secondly the problem of modification of a single image. The methods used can be judged from the records of (1) unsuccessful efforts, (2) successful efforts, (3) success without conscious effort.

In 17 cases there is this desire for unification. The subject strives to get rid of what one of them describes as "a double feeling somewhere". The noun with its figurative adjective frequently produce separate, apparently "disconnected" or "incongruous" images, which the subject must reconcile if her desire for adequacy is to be satisfied.

The problem is most frequently presented by disconnected visual images. As in Exp: I A and B, it is necessary to bring these visual images to the stage of "unterschiebung" or superposition if not to the stage of identification; the latter seems to be the more satisfactory to most subjects as the doubleness is still felt in the former. Some expressions of this desire for unification were quoted on p.186, others are:

Bo - (moon-paven sky) "Opals - moonlight - London paving stone - a midnight sky, all these were visualised. I found it however difficult to combine them."

(1) cf. Puttenham, The Arte of English Poesie, 1589. "Figures.... be occupied of purpose to deceive the eare and also the minde, drawing it from plainnesse and simplicitie to a certain doublenesse...."
Ho - (meteor flag) "Great difficulty in putting them together. First a ship's flag, then a meteor..."

Pz - (whispering waves) "vivid pleasant picture.... the most vivid and combined I have had."

There seem to be three or four possible methods of combining or bringing together these images.

(1) An arbitrary, rather crude, spatial combination,

Bo - (meteor flag) "I saw a flag immediately but could not combine this idea with the meteor.... subsequently I had an image of a shining star designed on a white flag."

D - (meteor flag) "Stars and stripes of America, blowing in a strong breeze to give impression of stripes shooting out to get what they want."

G - (meteor flag) "A red flag with a white shape in it... vague suggestion of one a bit different... might have been Turkish crescent and star."

Bo - (flaming snow) "A great fire on snow."

D - (glowing violet) "See picture of violet in the glowing coals."

W - (flaming snow) "A snow mountain with... flames leaping out of it."

Bo - The difficulty quoted above (p.191) where the subject tries to reconcile opals, paving stones, and sky is met by a spatial combination of this type. "In the end I seemed to see a broad sweep of sky with slabs of stone forming an arched pathway."

W - (moon-paved sky) "A blue black sky with a huge yellow moon high up and leading down from it to the earth a series of little moons like stepping stones, very bright...."

(1) The subject does not feel that such a combination is incongruous or unsuitable.
W - (dragon-green sea) "A curly Chinese dragon rising out of a turbulent sea...."

Bo - (dragon-green sea) "I first saw the dragon with jade green scales and then tried to fit it in with the sea - I could not think of the whole sea as jade green. I could see it a kind of swimming bath green colour but I always saw the dragons in the sea...."

Some subjects who use this method of reconciliation do not seem to mind if the resultant image "makes sense" or not, e.g., flames may leap out of snow, violets glow in the midst of fire, little moons act as celestial paving stones. The combination of meteor and flag has "made sense" because certain flags have stars on them. So long as the images are "brought together" somehow, these subjects are satisfied.

The following are examples of the successful use of this method.

B - (moon-paven sky) "Here I had again definitely to get the two halves into connection. I saw first the moon, very bright, then sought to get paving stones into the sky... suddenly saw flakes of cloud with the moon of them."

H - (dragon-green sea) "Saw a squirming dragon. Then I saw the sea scaled with waves like its back.

(2) The provision of a background or setting which shall include images otherwise difficult to combine.

D - (flaming snow) "Fire leaping out of snow with Esquimaux sitting round."

Fire on snow is not a usual or credible scene in this country, but the addition of Esquimaux adds the necessary
link and provides a credible setting. The following comparison illustrates this:—

Pz - (crystal shining quiver) "Two distinct pictures - first a crystal ball hanging in a window... very brilliant... Then a picture of a quiver... unattached..."

D - (crystal shining quiver) "Little Cupid with a quiver full of crystal darts standing by a crystal in which reading future events before setting off to shoot darts."

The problem of uniting quiver and crystal ball is solved by the provision of the figure of Cupid and a few words of explanation. D also has another example of this method.

D - (snoring breeze) "Lonely old man in front of fire asleep - brown and yellow check felt slippers, making great noise - and a wind roaring round the house - in appearance like a wind drawn by Blake..."

Just as D sees a "snoring man and a breeze" for a "snoring breeze", so M sees "silver birches and sheep" for "silver sheep", setting the whole in a pastoral scene, and a "dragon and waves" for "dragon-green sea" setting the whole as embroidery on a Mandarin's coat.

(3) Reconciliation by means of Personal Memory.
This will be discussed later, in connection with other than visual images.

(4) Immediate identification depending on understanding of the metaphor.
Pz - (dragon-green sea) "The nicest of all the images - just a dragon-green sea..."

M - (flaming snow) "Wide flung field of snow with their crystals glittering in the frost and patches of blood-red shadows cast by the rising sun."

P - (meteor flag) "Yellow pennant shaped flag streaming in the wind with the sun shining on it."

These examples show how all sense of "doubleness" can disappear.

(b) By means of Combination of Images in different Fields. When the images are in different fields there is a possibility of simultaneity of experience, so that the effort to combine is not so easily perceived. It is not invariable the case, however, that images in different fields form an adequate whole. For instance D finds no difficulty in imaging "velvet tiger". "Tiger in jungle just ready to spring forward - felt smoothness of his skin on my fingers." Here the tactual experience seems to stand for "velvet" and there is no effort to reconcile it with "tiger". But let the tactual experience be connected with a visual image of what is touched, then there is difficulty, e.g., St "feeling of soft touch of velvet and with this an image of a grey-green velvet-covered low seat... felt myself trying hard." As a rule there is less evidence of conflict when the images are in different fields; auditory and visual images particularly, seem to fit well together. Those subjects who interpreted "crisping" as a word expressing sound found the phrase
easier to image than those to whom it suggested a visual or kinaesthetic experience. There is one instance of verbal imagery solving the problem of combination:—

St - (moon-paven sky) "I saw a round moon and felt the hardness of the word "paven", then I thought of pavement by saying the word. Visual image of a light - a space lit up by moonlight."

(c) By omission of one element.

Another method of getting rid of the doubleness is by elimination of one of the difficult elements. Different subjects use different means of elimination and sometimes they are conscious of the process.

M - (meteor flag) "A blue pennant fluttering at the masthead... feeling that there should be something to do with a star connected with it."

M - (glowing violet) "A bank very green with violets scattered amongst it... Didn’t appear at all glowing."

Pz - (meteor flag) "I saw a flag streaming out against a hard blue sky. The meteor caught my attention at first and destroyed any suggestion of a flag of which I had no picture till I ignored the meteor."

Sometimes the subject does not seem to notice that one part of the phrase has dropped out.

S - (meteor flag) "A visual image of a meteor flying through a night sky."

G - (snoring breeze) "A cloud-like white mass... the shape of a cloud or smoke being blown along."

G - (crystal-shining quiver) "A crystal carved into many facets... about ½ ins in diameter."
Several subjects (Ho in particular) imaged the noun and then criticise the adjective as unsuitable or irrelevant. Those who adopt this method are usually irritated and dissatisfied; they realise that their image is not adequate to the full phrase but seem incapable of modifying it.

Bo - (crystal shining quiver) "... saw a highly polished stiff leather pouch to hold arrows. I am afraid it was never "crystal shining".... "The combination of these two words annoyed me, reminding me of highly descriptive fairy tales with little attempt at realism."

G - (silver sheep) "A sheep of usual colour.... The adjective makes no difference when it is inappropriate...."

Ho - (glowing violet) "See violet, but spoilt by glowing... because see a violet which is not glowing."

(snoring breeze) "Feel a gentle breeze on my cheeks and hear it rustling in the trees, but absolutely spoilt by 'snoring'. A breeze is much too gentle and dainty to snore, even a wind wouldn't...."

(silver sheep) "Sheep on a moor - huddled together.... with long draggled wool, looking miserable. Silver not applied very well...."

(moon-paven sky) "... image of long low bank of clouds lit up by the moon... But 'paven' not quite right - the sky can't be paved...."

It is also possible that the following literal interpretations are a method of eliminating "doubleness" where possible:

Pz - (velvet tiger) "... the velvet tiger toys which can be bought, only instead of being stuffed they were flattened against a black background."
W - (velvet tiger) "Image of two purple velvet tigers with yellow stripes coming out of tall grass."

(silver sheep) "A sheep made of silver fixed on a green velvet stand. Reminded me of those silver pigs with pin-cushions on their backs, but it had no pin-cushion, vaguely troubling."

(d) By Conscious Relation to the Self. The relation of the image or images to personal experience, either in the present or as a memory, seem to be a reconciling factor which is used frequently. Tactual or kinaesthetic imagery is more closely related to immediate experience than visual imagery but there are several cases where subjects also (Pz particularly) see themselves in the picture. In one response given towards the end of the series she writes: "This is the first picture in which I have not seen myself". More important however is the effect of a particular personal memory. These occur of course equally in the Figurative and in the Non-figurative phrases, but the effect in the former is to avoid the sense of doubleness. Frequently a remembered scene, picture, or line of poetry supplies the necessary unification. D in her response to "flaming snow" had the visual image quoted on p. 193 but at the same time found herself with an unreconciled thermal image of a cold which conflicted with the seen fire.

D - (flaming snow) "Saw heat but felt cold. Thought of couplet about 'Ice cold is heaven's warmth... To spirits whose natural home is hell.'"
This is probably a memory of a previous experience, which reconciled apparently paradoxical ideas.

H seems to reconcile the crisping with ripples by means of a remembered line of poetry. Several other subjects say that this phrase made them feel as though they were 'crunching' something so possibly this is the unrecognised connection.

H - (crisping ripples) "I heard the words 'they shall feed on pancakes of yellow tide-foam' then I saw the yellow crisping bits the waves leave on the sand - there was sound coming in but mostly it was yellow pancake colour."

There are several cases where a memory of Blake's "Tiger, Tiger burning bright" seemed to act as a reconciling factor for "velvet tiger", and even more subjects found Walter De La Mare's "Nod" supplied an image of "silver sheep". Pictures, too, act as useful memories.

B - (flaming snow) "An image came but it was an image of flame and snow. Just as this visual image came I got a clear auditory image of "Blake", and the picture I saw was in part a memory image of the halo or aurora in Blake's picture of 'Dawn'."

St - (dragon-green sea) "These words called up a picture of Rackham's - a tumbled sea with a huge green dragon in it... the general tone was green and dark brown."

Several subjects had recently seen a Ginner-Mawer Ballet entitled "Frola of the Trees", which included a chorus of goblin figures representing Dwarf Oaks. When expressing anger these Oaks waved their arms and muttered
hoarsely, so that the phrase "muttering boughs" was at once imaged in this way. Special localities are often imaged, e.g., "twinkling grass" suggests to E "the orchard at Avery Hill" and to S "the lawn at home", while several specific sea scenes appear.

This seems to indicate that familiarity with a comparison speeds up the process of its apprehension so that there is no conscious effort. Enjoyment is frequently expressed in the introspections which involve memory images which are particularised. Professor Wheeler in the article quoted on pages 187 and 188, notes that personal memories frequently enrich the reader's appreciation of Literature. Mr Richards in his "Principles of Criticism" seems to regard them as sources of danger leading to irrelevancies which may interfere with understanding. It is possible however that the value of a memory in figurative language may not be in the image itself but in the fact that it supplies an established association which aids understanding and enjoyment.

These methods of unification are not used in isolation. Sometimes there are traces of more than one method being used for the adequate imaging of one phrase. 

MODIFICATION. There are cases where the subject is conscious that the image, which the phrase has evoked, does not in some
way satisfy her; she tries therefore to modify it. There are some subjects who try to change the form of the image. Cf. the introspections quoted on pp. 189 and 190.

B - (meteor flag) "I made myself get an image... of this, did it by taking the meteor - saw it as something red flashing across the sky from left to right, then tried to make it spread out along its breadth...."

Bo - (silver sheep) "... a herd of sheep silvered in the moonlight.... The sheep are probably a memory image.... but I added the moonlight to get the effect of silver."

Other subjects add something to their image, but do not as a rule describe it as something they did themselves but as a spontaneous change in the image.

D - (silver sheep) "Very dirty silver sheep.... then became lighter and glistened."

P - (flaming snow) ".... slow in coming. When I first saw the snow it was white.... it changed to snow reflecting the sunset on a mountain top."

See also W's introspection.

It is possible that these changes in the case of visual images correspond to the Elaboration and Simplification of Experiments I A and B.

Summary.

1. The formation of an adequate image for a figurative phrase demands more mental activity than for a non-figurative phrase. This shown by the fact that
for response to the former tends to be longer than for the latter. The introspections frequently record strain or difficulty.

2. The strain or effort is the result of the subjects' desire to produce an image which shall satisfy their varying sense of "adequacy".

3. There is a desire for unification of separate images. This is achieved by the combination of visual images, or by the provision of an inclusive setting or background. Images in different fields seem less incongruous to the subjects than images in the same field. Another method is the omission or suppression of one element in the comparison. Relation to the self either by projection of the self into the image, or by personal memory images seems also to be a unifying factor. Some cases are found of deliberate modification of one image in order to eliminate incongruity.

(For tabulation of the various methods of unification by subjects, see p.218).
Material.

Ten brief descriptive passages, 5 in prose and 5 in verse, typed on slips of uniform size. Six were figurative and four were plain descriptions; the difference in numbers is on account of the difference in the length of the passages. The four non-figurative passages together took approximately the same length of time to read as the six figurative passages taken together.

The passages are as follows:--

**Trial.**

"All day long we continued till darkness fell, and the shapes of the hills became like the shapes of crouching beasts, uncertain, disquieting."

"Passenger to Teheran."

V. Sackville-West.

**Poetry.**

1. "The soaking branches drip, And all night through The dropping will not cease In the avenue."

"Winter Nightfall."

Robert Bridges.

2. "She saw before her fair unfurled One half of all the glowing world, Where oceans roll'd and rivers ran."

"Kilmeny."

James Hogg.
3. "While below the hawthorns smile like milk splashed down
From Noon's blue pitcher over mead and hill."
Wilfred Childe.

4. "The cottage, with its slanting chimney smoke,
And close beside its porch a sleeping child,
His dear head pillowed on a sleeping dog -
One arm between its forelegs, and the hand
Holds loosely its small handful of wild flowers."
"The Picture."
Coleridge

5. "In the kitchen you must light
Flames as staring, red and white
As carrots or as turnips shining."
"Aubade."
Edith Sitwell.

Prose

1. "How far away now appeared the English fields, small and very brightly green
they appeared, as though down the wrong end of a telescope."
"Passenger to Teheran."
V. Sackville-West.

2. "Tom was big enough. He was nearly six foot, very straight, very broad in the shoulders. He had a red face, a small clipped moustache and any amount of jaw."
"The Good Companions."
J. B. Priestley.

3. "He was accompanied by his granddaughter, a yellow-faced child wearing on her dead black hair a round cap like a golden muffin."
"Passenger to Teheran."
V. Sackville-West.
"Great winds blow over miles and miles of ling and bog and black rock. There is a glitter of water here and there from the moorland tarns. In summer you could wander all day listening to the larks and never meet a soul."

"The Good Companions."
J.B. Priestley.

"The shrill song of frogs, like the reemolo note of a whistle with a pea in it, rang up from the river-side before the sun was down."

"Travels with a Donkey."
R.L.S.

Procedure

The method was the same as in II A, but only one trial was given. The instruction was:—"The slips will be placed on the table before you as in the last experiment. Look when I say 'Now' and give a signal when you have grasped the meaning of the passage you will read there. Read as you do naturally when reading for pleasure. The first five are Prose, the next five are Poetry" (or vice versa). In half the cases the poetic extracts were given first and in the other half second. A rest was given after the fifth introspection had been written. The subjects wrote their introspections immediately they had given the signal and were asked to add a note if they had recognised the quotation. It

(1) B, Bo, D, P, Pz, recognised Poetry 5.
B recognised Poetry 3.
will be seen that no mention of images is made in the instruction. The responses were timed as before.

**Results.**

*Imaginal Activity aroused by Figurative Phrases.*

(a) **Evidence of Introspections.**

This experiment confirms the conclusion that figurative phrases demand imaginal activity which non-figurative phrases do not. There is in the former a consciousness of a task or problem which is not present in the latter. Nine of the twelve subjects express this, either as something which must be done or as something which has not been done and is therefore unsatisfying. There is less evidence of definite strain or unpleasure in these introspections than in those written during Exp. II A. The reasons for this are probably to be found first in the time factor, since the reading of a longer passage gives the subject more chance of accomplishing his end, and secondly in the form of the figures, since a simile being an explicit comparison does not demand the immediate fusion required by a metaphor.

B. remarks that she "felt rather fussed and bothered... as tho' I wasn't getting what I wanted to get". This remark is added as a note to her introspection on the prose passage about frogs where she says "I seemed to hear a ringing note... The frogs as such did not seem to come into it, but now I see them squatting among the reeds and
feel that 'ring' doesn't describe their note."

Bo - (Prose 3) "I felt a certain strain in endeavouring to understand what Noon's blue pitcher could possibly mean and how it could affect white hawthorn but the image of milk supplied the missing link."

Ho - (Prose 1) "Fields in the distance... divided up by hedgerows.... then with a sort of effort I apply a telescope, they become much smaller..."

P - (Prose 3) "Found it difficult to visualise the granddaughter... at first could not image the cap at all." (It will be noticed that the simile is applied to the granddaughter and it is here that the difficulty seems to occur.)

(b) The Evidence of Time

Since the passages were of different lengths only the total times are significant. It will be seen from the table (p.208) that there is a tendency for the time of response to be longer for Figurative than for Non-Figurative passages, which is similar to the results found in Exp. II A. The total time taken by all the subjects to respond to the Figurative phrases is 18.3% longer than total time taken to respond to the Non-Figurative. It would seem that the general level of "adequacy" is not reached so easily when the passage contains figures of speech (cf. p. 190).

2. The Formation of Adequate Images.

The fact that images were not mentioned in the instruction, makes it rather more striking that subjects should strive for adequate imagery. They are more
Table showing Times of Response in Experiment II B.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Total for Prose and Poetry.</th>
<th>Non-Fig.</th>
<th>Fig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td></td>
<td>35</td>
<td>43.2</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td>46.6</td>
<td>49</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>52.4</td>
<td>65.8</td>
</tr>
<tr>
<td>G</td>
<td></td>
<td>37.6</td>
<td>54.4</td>
</tr>
<tr>
<td>H</td>
<td></td>
<td>44</td>
<td>52.4</td>
</tr>
<tr>
<td>Ho</td>
<td></td>
<td>25.2</td>
<td>29.6</td>
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<tr>
<td>M</td>
<td></td>
<td>39.2</td>
<td>43.6</td>
</tr>
<tr>
<td>P</td>
<td></td>
<td>74</td>
<td>115.4</td>
</tr>
<tr>
<td>Pz</td>
<td></td>
<td>33.6</td>
<td>47.4</td>
</tr>
<tr>
<td>S</td>
<td></td>
<td>63.8</td>
<td>82.8</td>
</tr>
<tr>
<td>St</td>
<td></td>
<td>89.2</td>
<td>139</td>
</tr>
<tr>
<td>W</td>
<td></td>
<td>29.8</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td></td>
<td>568.4</td>
<td>772.6</td>
</tr>
</tbody>
</table>

Increase 104.2 18.3%
successful in their efforts when longer passages are used than when phrases only are the stimuli, possibly because of the longer time given by the reading of the whole passage and the introduction of similes rather than metaphors (cf. p. 206). The introspections more often present a view of the completed task, e.g., the adequate image, than did the introspections of II A. Nevertheless, many of the methods and processes noted there are present in this experiment also.

Unification. There is still the need for the unification of images or the elimination of an irrelevant image. S gives a most interesting and unsolicited account of her own method. "In a metaphor I see an image of the object, then a very quick image of the thing it is compared to, which modifies the first image. If the two are entirely different and the metaphor seems a difficult one, then I have an image of the two and compare them. Sometimes I dismiss one image when it has sufficiently defined and decided the first and sometimes I keep them both." It is probable that the subject is using "Metaphor" quite loosely and that it is meant to refer to all the passages which she has been reading, most of which contain similes. The statement gives striking confirmation to the results of the previous experiment. Her account of the second image which must either be reconciled with the first or dismissed appears in other introspections -
B - (Poetry 2) "I had a sudden memory image.... of standing on Dunstable Downs and seeing the whole sweep of Bedfordshire lying clear.... at my feet.... I tried to fit the 'oceans rolled' and 'rivers ran' into it but saw it was impossible and then got an image of the ocean rolling on top of the scene and finally displacing it."

Bo - (Poetry 3) "... the images were isolated and refused to blend into one picture."

P - (Prose 1) "... looking down on a cultivated valley from a mountain top. The comparison with the view through the wrong end of a telescope made me think of the only time I had done this, when I looked at the sea from a balcony about ½ mile away. I mentally combined the two images to imagine the effect described... and liked it."

Pz - (Prose 1) "I was standing on a hill covered with gorse bushes. The sun was bright and the fields were clear.... To my right were dark woods.... Behind this was a much less distinct picture of a lighthouse and myself looking through a telescope... at the sea."

(Prose 3) "It took longer to grasp the picture in this because it did not seem a unified whole."

The methods used to produce a "Unified whole" are not so easy to trace in this experiment, but there is sufficient evidence to show that the same methods are used whether the subject is reading a phrase or a passage.

(a) By means of (1) The arbitrary combination of images into one
Combination of
Visual Images

picture, whether it "makes sense" or not.

M - (Poetry 5) "... the fairy lanterns made from carrots and turnips by Mortals on Hallow E'en."

This satisfactorily joins flame and turnips and is the only example of this rather crude method.

(1) cf. p. 192.
(2) The provision of a background or setting which includes images otherwise difficult to combine and helps them to make sense. Three subjects use this method.

The difficulty of visualising half the world as though unfurled before one, is solved by H, W and M, who provide a suitable setting -

H - (Poetry 2) "At the first I saw a bay widening out to a long stretch of water where there were thousands of ships.... Image changed to one of those old maps where the curly waters of oceans are marked and wavy lines for rivers."

W - "A picture of a tall fair lady holding in her hand an old map of the world..... Those ancient maps that showed rivers and mountains, sea beasts and land beasts with Jerusalem in the middle."

It is interesting to note that a modern map will not do, its symbolism is too conventional. But an old map shows rivers which look more like rivers seen in the distance.

M has provided a background which makes it possible to see the world itself not its pictorial presentation -

M - "The Blessed Damozel looked out.... down below stretched oceans tossing their white heads...."

M and W also adopt the same method for making sense of the flames which look like carrots and turnips. M's turnip lantern (p.210) is unsuitable to the kitchen of the poem, so she provides a kitchen where such things are not incongruous.

M - (Poetry 5) "A fairy kitchen deep among the roots of the elm wood, where everything is activity - a royal banquet is being given to-
morrow.... under the care of a rubicund goblin
the flames are soon leaping up..."

W - "Cinderella before the kitchen hearth trying
to light a fire while her sisters jeer at her
from the doorway. Suddenly the flames leap up,
but they are not flames but carrots and parsnips
with green tops, all three sisters step back
amazed."

M always used a fantastic setting when reconciliation
is difficult. The ideas of a whistle and frog's note are
combined by the provision of a gentleman "who owned a
frog's orchestra which serenaded him". Possibly this
springs from an image of a frog blowing the whistle so
that there is no difficulty in comparing his own note
with the sound of a whistle.

(3) Successful combination springing from quick
understanding of the figure.

G - (Poetry 5) "An image of red flames...
starting up... vaguely carrot like in form....
white and yellow at the tip."

H - (Poetry 3) "I was standing up on a hill
looking down where three hills met in a valley.
The lower sides of the hill and the hedges of
the lane were white with hawthorn... Doming over
the green hills was a sky of intensely blue
colouring."

Ho - (Poetry 5) "A bright old-fashioned kitchen
fireplace... and a fire laid for lighting.
Suddenly the fire is lit.... flames leap up...
and light up the whole kitchen. Carrots and
turnips most vividly show the light orange of
the flames and suit the picture of the kitchen."
(b) *By means of * Combination of Images in different fields

(cf. p. 195). As in Exp. II A several subjects (six in all) seemed to find it easy to combine images in different fields owing to the possibility of simultaneous experience. H finds a satisfactory combination for the description of the hawthorn as poured out milk (p. 212) and it is probable that the lack of conflict is caused by a visual and gustatory image of milk. She adds "I saw creamy milk... and tasted the milk I had this morning." The visual image was probably chiefly of whiteness or creaminess and was easily transferred to the hills and hedges, while the gustatory image could be experienced at the same time without any sense of confusion. She adopts the same method for the flames like carrots - the carrots being represented chiefly by their taste. Pz also records that the "carrots" gave her "The sense of having tasted something acid". St records a visual image suggested by a verbal one -

St - (Prose 3) "I got a rather indistinct image of a little Victorian girl with drawers to her ankles and a muff and pigtails. The muff may have been suggested by 'muffin'.,"

The muff also is a substitute for the "hat like a muffin" since no hat appears in the picture.

(c) *By omission of one Element*

This method is used by 9 subjects and follows the same lines as in Exp. II A (p. 196). As before, some are conscious of the process -
Pz — "The golden muffin hat was quite an ordinary hat, such as any child might wear."

The golden muffin is eliminated from the visual image but has a certain affective value to the subject.

Ho — (Prose 3) "... two people walking along like a pair of Dickens' characters.... I saw a flat but full mob cap, not in the least like a muffin except in colour."

(Prose 4) "... see a marshy reed-fringed lake with lots of frogs hopping about and darting through the water.... Can't apply the sound of a whistle to anything as soft as a frog..."

D — (Poetry 3) "Hawthorn trees with blossoms dropping from the ground... Noon was a woman dressed in white and green and appearing in the skies with blue pitcher from which we have coffee at eleven. Then lost particular image and saw expanse of blue sky..."

G — (Prose 1) "... image of bright green fields but paid no attention to it... image of looking through rather wide telescope which narrowed away at the end... I could not see what was at the other end."

Sometimes the subject has an image which seems adequate and does not appear to notice that one part of it has been eliminated. For Prose 5, G has an "image of a whistle with a pale green pea in it" and possibly "a vague image of a smooth sheet of water", the frogs seem to have dropped out altogether. M pursues one image for the pleasure it gives her, and eliminates the one which fails to interest her, and it would almost seem that by doing so she loses the sense of the passage.
M - (Poetry 3) "The hawthorns in blossom creamy white lay in the hollow, while I a little girl balanced on an iron railing on the top of the hill field. I wasn't really thinking about hawthorns and blue sky... what I was thinking about was a long stone dairy with gleaming pans set out in a row filled with the most divine of beverages if drunk in the only possible way, that is licked from a surreptitious finger which has been hastily skimmed round the edge. Tastes much more intoxicating than the cream from the thick blue china jug...."

As in II A several subjects criticise the wording of the passage rather than change their image. It is as though their image was static and not easily blended with... way.

No - (Poetry 3) "I liked the one about the hawthorns except that the sky is not a pitcher..."

P - (Prose 3) "Tried to remember the croak of a frog... didn't think 'shrill' described it."

It is possible that those who see maps and globes chopped in half for Poetry 2 are striving after a literal interpretation comparable with those quoted on pp. 197 and 198, e.g. velvet tiger, silver sheep.

(c.f. p.198). The projection of the self into the picture is again a reconciling factor used by 5 subjects. Pz sees herself in all pictures unless she mentions, usually with some dissatisfaction, that she is not there -

Pz - (Prose 3) "... it did not seem a unified whole... I was not concerned in it... I did not like it as unadulteratedly as the others."

(Poetry 4) "I was absolutely not in the picture."
This specific relation to the self is so frequent with Pz that it can scarcely be called a reconciling factor. This is not the case however with D who gives an interesting example of the process. She has two unrelated images then projects herself into the picture in order to reconcile them.

"Sound of frogs, image of green, yellow and brown frogs, hand felt cold as it does when hold a frog on it. Saw pea quivering up and down Whistle - rather husky though shrill sound that a whistle makes when it first begins to blow. Saw myself blowing such a whistle by a pond where we used to collect tadpoles and play with frogs."

All the subjects make use of specific memories and therefore link the images to their personal experience. This is not, of course, necessarily a reconciling factor, the memory may introduce irrelevant material which is difficult to eliminate. M's introspection about the dairy etc. only leads to unnecessary elaboration (p.215) but in certain cases it seems to be helpful.

H - (Prose 1) "I had an image of the view seen from the top of Tilberstow Hill. It is an enormously high hill and one looks through a gap in a ridge of pines across miles of pasture-land stretching away and getting more and more blue until it fades into the sky. I saw the fields divided off by hedges. The fields were green, some dark red and some corn coloured clay, all tiny and square..."

W - (Prose 1) "I was standing on the top of a high hill and looking down over the country as you see it from the Malvern Hills. There are

(1) Five subjects had heard Edith Sitwell read her poem "Aubade" and three had irrelevant imagery of her as she read.
innumerable little fields set between hedges and white roads running between them... could see Worcester Cathedral in the distance."

The memory is not always of a scene actually visited, it may be the recall of an imaginative experience previously evoked by words.

Pz - (Prose 5) "... it recalled a picture which I made to fit a scene in "Freckles" where he listens to the sound of the bullfrog... I saw it all... as I have been used to see it since I first read Freckles."

Several subjects recall little Nell or Dickens' characters when visualising the granddaughter in Prose 3.

Pictures too are recalled -

G - (Poetry 2) "A vague image of a lot of golden hair like the Venida advertisement."

Ho - (Poetry 2) "An illustration to the child's poem "Great, wide, beautiful, wonderful world'.

**Modification**

The flow of imagery is usually so rapid that modification of an image can not be so easily noticed. There are however one or two examples where an image changes or is modified to suit the words.

D - (Poetry 2) "... felt the spin of a globe in motion then saw it cut in half still moving - all its inside glowed the colour of clear fire."

Several subjects see the fields in Prose 1, and then move them away or watch them recede when there is mention of looking through a telescope, e.g.:

S - "An image of looking down on green neatly divided fields as when climbing a mountain, which changed for a moment to seeing them through the telescope, then back to the original only more as though looked at through a telescope."

1. The results of Exp. II B on the whole confirm those in Exp. II A. The evidence of introspections and Times of responses show that the figurative passages demand more mental activity than the non-figurative.

2. The same methods are used, though they are more difficult to trace owing to the fact that the length of the passages give the subjects more time in which adequate images may be produced. Experiment II A shows the unfinished product while II B more frequently shows the finished product.
Discussion of the Work of Individual Subjects.

The characteristics of the various subjects as shown in Exps I A and I B were discussed on p.169. It remains to notice how far the verbal experiments show the same or different ways of handling images, and to mention certain temperamental differences which are revealed by their work.

Table showing Subjects' Use of Different Methods of Unification in Experiments II A and B.

<table>
<thead>
<tr>
<th>Method</th>
<th>Exp. II A</th>
<th>Exp. II B</th>
</tr>
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<td>Combination of Visual Imagery</td>
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<td>Bo. D. G.</td>
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<td></td>
<td>H. S. W.</td>
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<td>(2) Use of Setting or Background</td>
<td>D. H. M.</td>
<td>M. W.</td>
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<tr>
<td>Combination of Images in Different Fields</td>
<td>B. Bo. D.</td>
<td>B. Bo. D.</td>
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<td>H. P. Pz</td>
<td>H. Pz. St.</td>
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<td>B. Bo. G.</td>
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<td></td>
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<tr>
<td>(Note: Strain was recorded)</td>
<td>B. Bo. H.</td>
<td>B. Bo. G.</td>
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<td>H.</td>
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B. In Exps. I A and B this subject used analogy fairly freely. The titles of I B were not all accepted and she was able to suggest one which seemed more satisfactory, thus showing that the material suggested to her did not prevent her from following an independent train of thought. Her most obvious characteristic is her strong kinaesthetic imagery which she describes as being almost empathic in force. This is noticeable throughout the whole Experiment II. She finds pronounced difficulty in reconciling two visual images and frequently records strain, difficulty or dissatisfaction, but if the words evoke kinaesthetic imagery the difficulty seems less. She does not in either II A or B use the method of elimination and her images when adequate to her are genuinely adequate to the analogy. She relies to a great extent on personal memory and this frequently evokes the kinaesthetic imagery which acts as a reconciling factor. Her appreciation of Art in its various forms determines the direction of these personal memories which are often of pictures or of lines of poetry.

Bo. like M. used analogy freely in Exp. I A and seemed to push them to the stage of identification. The titles of Ex. I B however, seemed to prevent from introducing new material to replace the analogy suggested which caused her so much annoyance. This annoyance and strain is found both in
Exps. II A and II B. She frequently expresses dissatisfaction and criticises the figures of speech on the score of their fantastic unreality. She tries to unify or to modify her images in order that they shall be adequate but sometimes makes her criticism of the figure satisfy her sense of "adequacy". She is most successful with the method of elimination or by combining images in different fields. She makes little use of personal memory and it is possible that her critical attitude causes some separation between the image and herself. She shows a detachment from her imagery which is in violent contrast to several other subjects.

D's chief characteristic in Exps I A and B was a free and independent use of analogy. She tended to elaborate her image or to provide a setting or background which was not strictly necessary. These tendencies are reproduced in Exps II A and B. Again there is the setting provided and the image, when visual is often elaborated. She never records any sense of difficulty or feeling of displeasure, and her "adequate" image may or may not be realistic. She favours no particular method of unification but uses personal memory, elimination, reconciliation in different fields and combination of visual images. Her flow of imagery is rapid, free and unimpeded by personal prejudices or preconceptions.
H's results in Exp. I A and B are similar to those of D and this similarity is confirmed by Exp. II A and B. H rarely records any strain or dissatisfaction. The chief differences between H and D are, that H does not elaborate and uses personal memory to a greater extent. Even though H uses personal memory she shows a certain detachment and does not project herself into such images.

G. made no use of analogy in Exp. I A but accepted all those suggested in I B, because she could see a slight likeness. In Exp. II A and B she either found an adequate image quickly without strain or difficulty, or else deliberately disregarded the element in the analogy which seemed to her "unsuitable". It would seem that her imagery is of the static type; the image which is evoked is at once seen to be suitable or is immediately dismissed as incongruous. She seems to be unable or perhaps unwilling to modify the image which comes or to provide a new one as substitute for the one dismissed. It may be that she is not quick to perceive likeness, still less to create it. She makes little use of personal memory.

Ho's results in Exp. I A and B are similar to G's. She only uses analogy once in A but accepts with pleasure those suggested by the titles in B. In Exp. II she also employs the method of elimination, and uses it to a degree which
exceeds any other subject's use. She is, however, conscious that in some way the image is not adequate and transfers her dissatisfaction to the phrase. This elimination is not so obvious in II B - perhaps because she makes increased use of personal memory.

M's results in Exp. I a and B are similar to Bo's but there is not so much likeness between them in Exp. II A and B. Bo's dislike for fantasy is only equalled by M's devotion to it. M found her "private imagery" blocked by the titles in I B but found no hindrance in the verbal stimuli of II A and B. She follows the line of personal interest to a limit not demanded by the experiment and disregards the adequacy of her imagery to the stimuli. Her train of thought, like Pz's, is dominated by the affective tone and she seems to elaborate in order to extend or deepen the particular emotion aroused by the image. Her methods are various; she eliminates and is either unconscious or regardless of the fact; she provides settings which seem suitable and visualizes them in detail. She occasionally projects herself into the image and the memory then leads to an elaborate description. The measure of adequacy to her seems to be measured largely by the intensity of the affect.
P. Like G and Ho, P's descriptions in I.A were geometrical in type and she only employed one analogy. She accepted two titles and rejected a third. Her imagery seems to be of the same type as theirs but is more independent and capable of greater modification. She does not show much strain or dissatisfaction in Exp.II because she has more methods available to deal with the sense of inadequacy. She uses elimination to a less degree than Ho or G but uses more personal memory. She combines visual images and images in different fields. When an image is modified she always describes the image as changing but does not connect the change with her own activity.

Pz accepts only one analogy in Exp.I A and B and her results show more failures than those of any other subject. In Exp.II A and B her results offer a possible explanation for this. Her imagery is markedly egocentric. Not only does she make frequent and elaborate use of personal memory, but she projects herself into the imaginal experience. This fact helps to explain her failures with the coloured shapes - they did not touch her personal experience. The exception is in the colours which she occasionally recalls because they remind her of colours she used from her paintbox when a child. In the majority
of cases the affect recorded is the result of the pleasantness or unpleasantness of the experience recalled rather than its adequacy to the stimulus words.

S uses analogy only when writing in Exp. I A and in I B accepts one title but provides two others which seem to her more suitable. Her methods in Exp. I I are described on p. 209. It seems as though her approach to the problems prescribed by the stimuli was more fully conscious than that of other subjects. She retains, what seems to her, control over her imagery and can eliminate, modify or unify as she likes. In general her results seem to satisfy her sense of adequacy and the image she describes in her introspection is often the finished article, but if any modification is needed she describes the changes she has made. She makes little use of personal memory.

St uses analogy in two cases in Exp. I A but her descriptions are usually geometrical. In I B she rejects all the titles but finds no new ones. In all the Experiments she was easily distracted and recorded failure. It would seem at first that she made less use of imagery than the other subjects, but in Exp. I B she has a great deal of imagery, frequently of personal memories and often irrelevant. So irrelevant is the description of her imagery
in some cases in Exp. II B that it seems as though it were itself a distraction from the meaning of the passage. She relies on verbal imagery occasionally. She never elaborates or gives a setting unless the memory image is of a picture or poem. The apprehension of a figure of speech seems occasionally to give her a sense of strain and tension. She, like Ho and G, gives the impression that her images are static and not easily modified or dismissed.

W used analogies when writing descriptions in I A but rejected all the titles of I B without finding new ones. In II A and B there is not much evidence of strain or difficulty perhaps because of her frequent use of personal memory and her projection of herself into the imagined scene. She combines visual images and images in different fields, and also shows a tendency to give a literal interpretation to a figure where possible. This may be a way of eliminating the "sense of doubleness".

It is difficult to offer any definite classification of the characteristics of these subjects. Perhaps the best classification is that supplied by the results of Exp. I A, one set tending to use analogy and the other
set refusing to do so to any great extent.

Another difference is that of the "Fluidity" of imagery. Some subjects, B, M, D and H stand out in contrast to others such as Ho, G, P or St, in the way in which they can manipulate their imagery. The difference could be represented by comparing the imagery of the first set to a cinematograph film; the pictures pass rapidly, changing, fading, melting into each other and accompanied by suitable auditory or kinaesthetic experience. The changes can be made by the directing will of the subject, who may or may not be conscious of her power. The imagery of the second set of subjects might be compared with lantern slides; the pictures appear fixed and unalterable, and the subject can only reject what seems unsuitable. Some subjects can manipulate an image-complex, some seem to be unable to do so. The image material upon which they work, consciously or subconsciously, seems to be obstinate and resistant rather than plastic.

Such a classification can only be suggestive and may be based upon the past history of the subject, rather than upon their mental characteristics, but any decision on this point would require a psycho-analytic approach.
General Conclusions.

1. The introduction and first part of this thesis attempted to show that the present failure to distinguish between "image" as indicating a figure of speech and "image" with its psychological meaning is of comparatively modern development. Some confusion and obscurity may have been present earlier, but the use of the term to include both meanings was not general till the later Nineteenth Century. There was, however, specially since the time of Hobbes, a recognition that the psychological image was implied by the literary image, or figure of speech demanding comparison. No doubt the belief that sensory imagery is necessarily a concomitant of the apprehension of a figure of speech, has added to the confusion. It is admittedly difficult for anyone whose sensory imagery is vivid and unceasing, to realise that imageless thought is a possibility; still more is it hard to understand that the process of comparison may for some readers be wholly conceptual or sustained only by verbal imagery. The second part of this thesis indicates that, for those whose thinking involves sensory imagery, the comparison demands an organisation or configuration of images, modified consciously or sub-consciously according to some definite end. The apprehension of a figure of speech is an "aufgabe"
which dominates and directs the image element as well as any other element which is a constituent of the process as a whole. That this is the case is shown by the subjects' desire for an "adequate" image and their sense of strain and dissatisfaction when the adequate image was difficult or impossible to attain. It is also shown by the difference in reaction times when figurative or non-figurative material was used. This adequate image, when present, seems to give pleasure apart from the affective value of its constituents. Many critics, particularly such men as Johnson, Kames, Coleridge and Wordsworth, have noted the pleasure of apprehending or perceiving likeness between the two objects or ideas compared in a figure of speech. These pleasurable feelings may not only belong to the primitive satisfaction involved in perceiving likeness, but may be those proper to the successful completion of a task. It must be noted that the conation involved in this completion need not be fully conscious; the successful, satisfying apprehension of a figure of speech may be so rapid as to seem immediate to the subject, who is not in such cases conscious of any task. It is probable that certain stimuli which have been experienced frequently, e.g., clichés or ordinary words such as "whispering waves", may set up imaginal habits, in which case an adequate image would be
more rapidly attained and the processes involved would enter less into consciousness\(^1\).

2. The task of producing an adequate image-configuration seems to involve the elimination of the "double feeling". The notion of "comparing" two separate objects must either be reduced or eliminated. Possibly a simile demands reduction and a metaphor elimination. In discussing the stages of this elimination, or as it has been referred to in Part II, the "development of the analogy", it is interesting to compare the results of this experiment with an introspection made by Wordsworth.

"I pass from the Imagination acting upon an individual image to a consideration of the same faculty employed upon images in a conjunction by which they modify each other. The Reader has already had a fine instance before him in the passage quoted from Virgil, where the apparently perilous situation of the goat, hanging upon the shaggy precipice, is contrasted with that of the shepherd contemplating it from the seclusion of the cavern in which he lies stretched at ease and in security. Take these images separately, and how unaffected the picture compared with that produced by their being thus connected with, and opposed to, each other!

As a huge stone is sometimes seen to lie Couched on the bald top of an eminence, Wonder to all who do the same espy By what means it could thither come, and whence, So that it seems a thing endued with sense, Like a sea-beast crawled forth, which on a shelf Of rock or sand reposeth, there to sun himself.

Such seemed this Man; not all alive or dead Nor all asleep, in his extreme old age.

(1) An interesting line of research on imaginal habit is suggested by Exp I B. Long familiarity with a figure of speech in a poem might affect reaction time and minimise strain. There was not sufficient familiarity with the extracts used in this experiment to justify any opinion.
Motionless as a cloud the old Man stood,
That heareth not the loud winds when they call,
And moveth altogether if it move at all.

In these images, the conferring, the abstracting, and
the modifying powers of the Imagination, immediately
and mediately acting, are all brought into conjunction.
The stone is endowed with something of the power of
life to approximate it to the sea-beast; and the sea-
beast stripped of some of its vital qualities to as-
similate it to the stone; which intermediate image is
thus treated for the purpose of bringing the original
image, that of the stone, to a nearer resemblance to
the figure and condition of the aged Man; who is
divested of so much of the indications of life and
motion as to bring him to the point where the two
objects unite and coalesce in just comparison.

He asserts that the objects to be compared are modified or
elaborated until they can coalesce. This must involve a
certain oscillation of attention and some consciousness of
a task; it must also demand from the reader the power to
manipulate his imagery which must in its turn be capable
of manipulation. This coalescence, which is of course a
satisfactory elimination of "doubleness", has been described
by Johnson in a different way. "A simile may be compared
to lines converging at a point."\(^1\)

It was shown (p. 146 ff.) that there was a stage where
there was consciousness of two objects and a certain oscil-
lation of attention between the two. It was accompanied -
particularly in the case of verbal experiments - with a
desire to eliminate this apprehension of two objects. For
those who can manipulate their imagery, this desire is

(1) Samuel Johnson, Lives of the Poets. "Life of
Addison".
accompanied by a modification of the objects. The process of producing the adequate image-configuration seems to involve a perception of likeness developing into a creation of more "likeness", and it is possible that this creation of more likeness is part of the elimination of doubleness. The next stage is that of coalescence or assimilation. It is impossible to decide whether or not this stage eliminates a consciousness of two objects; all that can be said is that possibly this is the case for some subjects. For them there is sufficient reduction of doubleness to give a sense of adequacy, and to direct the attention to one image-pattern, thus relaxing the tension and giving the satisfaction proper to a completed task. There will of course be difference in the image-patterns of different subjects. The interest of one subject may have been chiefly directed toward the primary object in the comparison, the interest of another toward the secondary and it is possible that an ill-constructed ill-balanced image configuration may be a grave barrier toward appreciation of figures in poetry. For some subjects elaboration of the secondary object may obscure the primary and give disproportionate place to the less important image in the final configuration. A further stage than this "assimilation" was called identification or "unterschiebung" and there is no means of telling whether

(1) This is seen in M's results, particularly in her over-stressing the "dairy scene" in her reading of Poetry 3.
Wordsworth's "coalescence" would proceed as far as this. Probably it would not, owing to the figure being a simile, which is an overt comparison. In this last stage, not only does consciousness of two objects disappear, but also consciousness of comparison and consequent likeness. The two objects have modified each other in order that they should be capable of assimilation and they remain as constituents of the final image-pattern, but careful analysis is needed to distinguish them in their new relation to each other. Some subjects seem to find that this stage of developing analogy is the one which best satisfies their desire for adequacy and most satisfactorily eliminates the "doubleness".

3. There are various methods of developing an analogy and of getting rid of the "double feeling". There were those subjects who could unify their images according to the task and there were those whose images seemed to resist manipulation; in these latter cases the method used was the elimination of one element of the comparison. The subjects who used this method could not be said to develop an analogy or to apprehend a figure of speech. The satisfaction, if any, seems to be the result of reducing the strain consequent upon the oscillation of attention; they seldom show the satisfaction proper to the successful end of the "aufgabe". He who uses this method frequently is rarely
pleased with the result.

Of the other methods used the arbitrary combination of visual images (p. 191 and p. 210) would lead the subject to the stage of assimilation or coalescence, but the provision of a background might lead to identification. The combination of images in different fields leads to the production of a unified image-pattern which will probably be produced with less strain owing to the possible simultaneity of experience. It is possible that such a process may reduce the idea of comparison and present fewer difficulties in the way of perceiving likeness. These experiments show the importance of memory in this unifying process. If the two isolated objects which demand attention and comparison can be united through past experience an immediate fusion seems possible. The objects are related to the self—possibly the self is projected into the situation—and the sense of doubleness or of separation disappears. This again touches upon the problem of imaginal habits. Of these methods, some seem to be habitual to certain subjects, but all tend to the formation of an adequate image configuration which shall monopolise the attention, and eliminate the sense of doubleness.

4. The results of this thesis would seem to emphasize the need for a realisation of the present ambiguity in the
use of the term image, an ambiguity which is damaging both to literary criticism and to psychological research into literature. It is possible that the practice of using image to mean a figure of speech should be abandoned in the interests of clear thinking and lucid expression. At any rate it can be noted that either the production or apprehension of a literary image demands definite imaginal activity from the individual who habitually experiences sensory imagery. For the writer, the figure of speech expresses a configuration of images organised consciously or unconsciously according to a definite task; from the reader it demands a similar configuration which shall satisfy his own standard of adequacy.
APPENDIX A.

Extracts showing 17th Century Revolt against Rhetoric.

(see p. 49.)

Thomas Sprat in his "History of the Royal Society" gives his opinion on the necessity for plain language when setting forth scientific fact; their manner of discourse must be kept "in due temper"......

"eloquence ought to be banished out of all civil societies as a thing fatal to Peace and good manners... who can behold without indignation how many mists and uncertainties these Specious Tropes and Figures have brought on our knowledge?"1

Sprat's remedy is:

"to reject all amplifications, digressions and swellings of style; to return to the primitive purity and shortness, when men delivered so many things almost in an equal number of words."2

Joseph Glanvil condemns the use of rhetoric in the pulpit:

"There is a wild kind of eloquence that is crept into the pulpit which consists in affectations of wit and finery, flourishes, metaphors and cadences."3

The Earl of Mulgrave gives the opinion of the critic and

(1) "History of the Royal Society", Thomas Sprat. 1667. XX Section on "A proposal for erecting an English Academy" and "Their manner of discourse".

(2) Ibid.

(3) "Essay concerning Preaching", Joseph Glanvil, 1676. (see Spurgeon's "Critical Essays of the Seventeenth Century", p. 276.)
poet in verse, though he himself does not escape wholly from the clutches of the enemy:

"Figures of speech, which Poets think so fine, 
Art's needless varnish to make Nature shine. 
Are all but Paint upon a beauteous face, 
And in descriptions only claim a place."
APPENDIX B.

Supplementary Passages showing Coleridge's Use of the

Word "Image".

There are several passages where the meaning is perhaps less obvious. The present writer would suggest that since the evidence of the previous extracts shows that Coleridge frequently used image to mean a mental representation, usually pictorial, that this meaning be applied to these more doubtful uses of the word. This is of course a meaning of image which includes the pictorial element presented in figures of speech.

"Imagery, - (even taken from nature, much more when transplanted from books, as travels, voyages and works of natural history), - affecting incidents, just thoughts, interesting personal or domestic feelings, and with these the art of their combination or intertexture in the form of a poem, - may all by incessant effort be acquired as a trade by a man of talent and much reading...."¹

"Not otherwise is it with the more polished poets of the fifteenth and sixteenth centuries, especially

¹ Biographia Literaria, Chap. XV.
those of Italy. The imagery is nearly always general: sun, moon, flowers, breezes, murmuring streams, warbling songsters, delicious shades, lovely damsels cruel as fair, nymphs, naiads, and goddesses are the materials which are common to all, and which each shaped according to his judgment or fancy, little solicitous to add or to particularize."

It is surely more sensible to conclude that Coleridge is here referring to mental pictures, whatever their source and however presented in poetry, rather than to the fact that comparisons may be drawn from books or from mythology. We cannot restrict "imagery" to those images (in the modern psychological sense) which are presented by figures. So also here:

"I think I should have conjectured from these poems, [Venus and Adonis, and The Rape of Lucrece,] that even then the great instinct which impelled the poet to the drama, was secretly working in him, prompting him - by a series and never broken chain of imagery, always vivid and, because unbroken, often minute; by the highest effort of the picturesque in words, of which words are capable, higher perhaps than was ever realised by any other poet...... to provide a substitute for that visual language, that constant inter­vention and running comment by tone, look and gesture, which in his dramatic works he was entitled to expect from the players."  

The only modification of meaning here is that the mention of tone and gesture might indicate that Coleridge realised the presence of auditory and kinaesthetic imagery. There is also a curious passage which might be added to these

(1) Biographia Literaria, Chap. XVI.
(2) Ibid. Chap. XV.
"Our faulty elder poets sacrificed the passion and passionate flow of poetry to the subtleties of intellect and the starts of wit; the modern to the glare and glitter of a perpetual yet broken and heterogeneous imagery, or rather to an amphibious something, made up, half of image and half of abstract meaning."

In a foot-note he adds:

"I remember a ludicrous instance in the poem of a young tradesman:
    No more will I endure love's pleasing pain,
    Or round my heart's leg tie his galling chain."¹

The italics of "heart's leg" indicate that this is the point of the reference and it is a figure - presumably a metaphor. Is this the image? Coleridge uses the words "glare and glitter" in the previous sentence and this would surely mean that the visual element was prominent in his mind and it is to the visual image of a leg and chain that he is referring. If "heart" is taken to mean a physical organ then the visual image of a chained leg attached to a heart is as fantastic as the coat of arms owned by the Isle of Man to-day, but it is not "amphibious". If however heart be taken in its abstract sense as the seat of the emotions and the organ of love then the phrase "heart's leg" does indeed give an "amphibious something, made up half of image and half of abstract meaning". There is no need here to assume that image means metaphor or simile.

(1) Biographia Literaria. Chap. I.
There are, in the Biographia, however, various references which seem ambiguous and where there is little help to be found in the text itself. Coleridge blames Wordsworth for using:

"thoughts and images too great for the subject. This is an approximation to what might be called mental bombast, as distinguished from verbal: for, as in the latter there is a disproportion of the expression to the thoughts, so in this there is a disproportion of thought to the circumstance and occasion..... It is a well-known fact, that bright colours in motion both make and leave the strongest impressions on the eye. Nothing is more likely, too, than that a vivid image or visual spectrum, thus originated, may become the link of association in recalling the images that had accompanied the original impression. But if we describe this in such lines as

They flash upon that inward eye,
Which is the bliss of solitude!

in what words shall we describe the joy of retrospection, when the images and virtuous actions of a whole well-spent life pass before that conscience which is indeed the inward eye: which is indeed 'the bliss of Solitude'?

As further instances of this defect, Coleridge quotes Wordsworth's description of the gipsies commencing "The weary sun betook himself to rest", and the apostrophe to the child as "Thou best Philosopher" in the Ode - both figurative passages. In speaking of a "visual spectrum" or images of a "well spent life" there is little doubt but that he means a visual image of colour and a memory image, but whether the images which he describes as mental bombast are images in the same sense or comparisons is a doubtful point. So also in the following cases:

(1) Biographia Literaria, Chap. XXII.
"... under the name of Nehemiah Higginbottom, I contributed three sonnets... the third the phrases of which were borrowed entirely from my own poems, on the indiscriminate use of elaborate and swelling language and imagery."

The Sonnet is a grandiose parody on "The House that Jack Built" and commences:

"And this refit house is that, the which he built, Lamented Jack! and here his malt he piled Cautious in vain.... etc."1

"In the form, style and manner of the whole poem [Descriptive Sketches] and in the structure of the particular lines and periods, there is a harshness and acerbity connected and combined with words and images all aglow, which might recall those products of the vegetable world where gorgeous blossoms rise out of a hard and thorny rind and shell, within which the rich fruit is elaborating. The language is not only peculiar and strong, but at times knotty and contorted, as by its own impatient strength; while the novelty and struggling crowd of images, acting in conjunction with the difficulties of style, demand always a greater closeness of attention than poetry - at all events, than descriptive poetry - has a right to claim."2

"A lasting and enviable reputation awaits that man of genius who should attempt and realize a union; who should recall the high finish, the appropria-
ness.... and who with these should combine the keener interest, deeper pathos, manlier reflection and the fresher and more various imagery...."3

"Mr Wordsworth.... pointed out.... the resemblances between that state into which the reader's mind is thrown by the pleasurable confusion of thought from an unaccustomed train of words and images; and that state which is induced by the natural language of impassioned feeling...."4

(1) Biographia Literaria, Chap. I.
(2) Ibid. Chap. IV.
(3) Ibid. Chap. XVI.
(4) Ibid. Chap. XVII.
"The second line
And reddening Phoebus lifts his golden fire:
has indeed almost as many faults as words. But
then it is a bad line not because the language is
distinct from that of prose, but because it con­
veys incongruous images; because it confounds
cause and effect, the real thing with the person­
ified representative of a thing.... That the
'Phoebus' is hackneyed, and a schoolboy image is
an accidental fault...."1

While not desiring to express any definite opinion
on these uses of image and imagery, it does seem to the
present writer that the evidence quoted previously does
militate to a certain extent against the "figure of
speech" interpretation.

In case it may seem that these passages which have
been considered are isolated and disconnected, it will
facilitate a summing up if one chapter be discussed as a
unit. In Chapter XV of "The Specific Symptoms of poetic
power elucidated in a critical analysis of Shakespeare's
Venus and Adonis, and Rape of Lucrece" Coleridge uses
image or imagery ten times; most of these references
have already been discussed, though not as must be done
now, in a sequence. The first reference (quoted on
p. 238) is where Coleridge points out that imagery, prob­
ably meaning pictorial material, can be acquired by any
able man, that the mark of genius is the ability to
produce musical delight and unity of effect by means of
the Imagination. The second mark of genius is the choice

(1) Biographia Literaria, Ch.XVIII.
of subjects remote from the private interests of the writer and the detachment of a looker-on at the scene which Shakespeare shows as a dramatist. Even in these poems Shakespeare shows his tendency towards the drama because of this vivid "imagery" which is supplied by action in the plays (quoted p. 239). This would seem to indicate a wider notion of images than is usually shown in the Biographia and may include auditory and kinaesthetic phenomena. The passage continues:

"His Venus and Adonis seem at once the characters themselves, and the whole representation of those characters by the most consummate actors. You seem to be told nothing but to see and hear everything. Hence it is from the perpetual activity of attention required on the part of the reader; from the rapid flow, the quick change and the playful nature of the thoughts and images; and above all from the alienation, and, if I may hazard such an expression, the utter aloofness of the poet's own feelings, from those of which he is at once the painter and the analyst; - that though the very subject cannot but detract from the pleasure of a delicate mind, yet never was poem less dangerous on a moral account...... Shakespeare has here represented the animal impulse itself so as to preclude all sympathy with it, by dissipating the reader's notice among the thousand outward images.... or by diverting our attention from the main subject by those witty and profound recollections, which the poet's ever active mind has deduced from, or connected with the imagery or the incidents."

Although the references taken in isolation may be ambiguous, surely the general drift of the chapter indicates a purely psychological meaning far more inclusive than the "figure of speech" interpretation. So also in the third
and fourth characteristics of genius. The third characteristic is the modification of images by predominant passion and the chief references give examples which are pictorial (see p.101 and p.103) and again if it were not for these the later occurrences of the terms would seem to refer to figures of speech. The illustration about the pine trees (p.103) is followed by passages of Shakespeare which are figurative also, but there is no more reason to suppose that the "images" exemplified in these lines differ from the "images" in the "pine-tree" passage. The next illustration he gives is extraordinarily interesting because it typifies the difficulty which is frequently present.

"As of higher worth, so doubtless still more characteristic of poetic genius does the imagery become, when it moulds and colours itself to the circumstances, passion or character, present and foremost in the mind. For unrivalled instances of this excellence, the reader's own memory will refer him to the Lear, Othello, in short to which not... of the dramatic works. In opem copia fecit. How true it is to Nature he has himself finely expressed in the instance of love in his 98th Sonnet.

From you I have been absent in the Spring,
When proud-pied April drest in all its trim
Hath put a spirit of youth in everything;
That heavy Saturn laugh'd and leap'd with him.
Yet nor the lays of birds, nor the sweet smell
Of different flowers in odour and in hue,
Could make me any summer's story tell,
Or from their proud lap pluck them, where they grew.

Nor did I wonder at the lilies white,
Nor praise the deep vermillion in the rose;
They were, tho' sweet, but figures of delight,
Drawn after you, you pattern of all those.
Yet seem'd it winter still and you away
As with your shadow, I with these did play!"
The italics of the last line indicate the crucial portion of the sonnet and it is easy to assume, without the evidence of other passages, that Coleridge means that the "imagery so characteristic of poetic genius" refers to the striking simile at the close. But it may equally well refer to the "imagery" (in the psychological sense) of the whole piece, e.g., the image of the "lily white" or of the "sweet smell of different flowers", which is gathered together, and as it were, fixed, by that last significant sentence. Neither this passage nor the last two references in the chapter seem to demand any other explanation than that already given. They are as follows:

".... with more than the power of a painter, the poet gives us the liveliest image of succession with the feeling of simultaneousness:
With this he breaketh from the sweet embrace
Of those fair arms, which bound him to her breast
And homeward through the dark laund runs apace,

Look! how a bright star shooteth from the sky,
So glides he in the night from Venus' eye."

"There is the same minute and faithful imagery as in the former poem, in the same vivid colours, inspired by the same impetuous vigour of thought..."

All these references in Chapter XV seem to fit into one another and to refer both to the vivid images of colour, movement, perfume, etc. in the author's mind and their stimulation in the mind of the reader, whether by plain description or by figure of speech is non-essential.
APPENDIX C.

Supplementary Passages showing Hazlitt's Use of the Word "Image".  

(see p.109.)

If the view stated on p.105 of Hazlitt's use of image is accepted then the following passages become clearer:-

Referring to a quotation from the Arcadia commencing:

"Certainly, as her eyelids are more pleasant to behold, than two white kids climbing up a fair tree and browsing on his tenderest branches..."

Hazlitt comments

"Now here are images of singular beauty and of Eastern originality - "1

"He [Shakespeare] brings together images the most alike, but placed at the greatest distance from each other; that is, found in circumstances of the greatest dissimilitude. From the remoteness of his combinations and the celerity with which they are affected, they coalesce the more indissolubly together.........

I will mention one or two which are very striking, and not much known, out of Troilus and Cressida. Aeneas says to Agamemnon,

'I ask that I may waken reverence, And on the cheek be ready with a blush Modest as morning, when she coldly eyes The youthful Phoebus.'

(1) "Lectures on the Age of Elizabeth, 1820, Lecture VI. On Miscellaneous Poems, etc."
Ulysses urging Achilles to show himself in the field says -

'No man is lord of anything, 
Till he communicates his parts to others: 
Nor doth he of himself know them for aught, 
Till he behold them formed in the applause, 
Where they're extended! which like an arch reverberates 
The voice again, or like a gate of steel 
Fronting the sun, receives and renders back 
Its figure and its head.'

Patroclus gives the indolent warrior the same advice.

'Rouse yourself; and the weak wanton Cupid 
Shall from your neck unloose his amorous fold, 
And like a dew-drop from the lion's mane 
Be shook to air.'

Shakespeare's language and versification are like the rest of him... His language is hieroglyphical. It translates thoughts into visible images.1

Although the examples are rich in simile and metaphor, the "image" is surely the pictorial element brought in to give concrete expression to conceptual thinking. The lion shaking a dewdrop from his mane is a vivid picture of inertia giving place to action.

There are, of course, other passages which are ambiguous in so far as there is no direct guidance in the text itself, but the references previously considered give a strong presumption that the meaning of image is not a figure of speech. The following are adequate examples:-

"There are descriptions in the book of Job more prodigal of imagery; more intense in passion than anything in Homer...."2

(1) "Lectures on the English Poets", Lecture III. "On Shakespeare and Milton."
(2) Ibid. Introductory. "On Poetry in General."
"Poetry in its matter and form is natural imagery and feeling combined with passion and fancy. In its mode of conveyance, it combines the ordinary use of language with musical expression."  

"... we become attached to the most common and familiar images as to the face of a friend we have long known...."  

"His Ode to Evening shows equal genius in the images and versification."  

(2) Ibid. Lecture V. "On Thomson and Cowper."  
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1. How did you try to remember the shape?

2. Did you describe the picture to yourself in words?

3. Did you attach any image to the shape other than that suggested by the title? If so, describe the image.

4. Did the figures please or displease you?
Did the titles please or displease you?

6. Did you supply any titles of your own? If so, state them.

7. Did you find these shapes easier or more difficult to remember than the coloured shapes used in the first experiments?

8. Can you suggest reasons for any difference in difficulty you may have noticed?
SHAPES USED IN EXPERIMENT I.A.

SHEET I.

1. 4.

2.

3.

4.
M.I.  

"Arab horse with his plume shaking in the wind".

Bo.3.  

"Hind part of a cat with a long tail standing straight up".  

H.3.  

"Very long straight necked swan".
"A winged figure-head".

"like the head of a wooden golf club".
SHEET V.

TEAPOT.

M. Title "idiotic".

"D" "smiling old man".

DOG.

G. Title "slightly suitable". Pz. "The dog was rather like a dog".
SHEET VI.

BUTTERFLY.

Pz. Title "incongruous".

BUTTERFLY.

Bo. "A moon, a triangle & a connecting zig-zag bridge".

DOG.

TEAPOT.

Pz. Title "incongruous".

St. "meaningless" "no resemblance".

BUTTERFLY.

St. "meaningless" "no resemblance".