

STUDY OF THE IMAGERY OF SHAKESPEARE'S

SONNETS AND NARRATIVE POEMS

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Study of the Imagery of Shakespeare's  
Sonnets and Narrative Poems

To study imagery is to study one of the most interesting poetic devices, for imagery is a means by which the poet through simple pictures arouses in his readers imagination and emotion. An image is a figure of speech which draws for the reader a picture. It is an ornamental quality essential to good poetry. Images need not call forth a picture which appeals to the eye, but may arouse an emotion through any one or any combination of the senses or through imagination.

The subject matter of this paper as it is indicated by the title would seem to be a duplication of Caroline Spurgeon's work in Shakespearean imagery,<sup>1</sup> but the field has not been exhausted, and Miss Spurgeon herself would be the last to admit that her book did more than open a method of study. The purpose of this paper does not overlap her treatment, nor has her method of study been consciously imitated. She sees in Shakespeare's imagery a revelation of biographical material in addition to probable interests Shakespeare might have had. In this thesis there is no attempt to discover biographical significance in any of Shakespeare's imagery; the paper examines images gathered from the sonnets, Venus and Adonis, and The Rape of Lucrece and classifies them under general headings,

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<sup>1</sup> Caroline F. E. Spurgeon, Shakespeare's Imagery and What it Tells Us

grouping them for the purpose of study to discover biases, prejudices, and preferences the author may have toward certain sources of imagery. I have not tried to study every image in Shakespeare's non-dramatic poetry, but have taken only a representative number. Once classified, the images may be handled and studied as to what they reveal of artistry and genius and richness of the author's views and feelings.

Shakespeare's imagery is so varied and beautifully handled that even picking out separate images is a very fruitful and enjoyable task. Classification of the separate images under certain headings is the best way to make the material useful. After the various images are gathered into groups, they begin to take a form which makes it possible to study them. I have found several fields from which Shakespeare took his imagery: Travel, Art, Social Life, Business and Professional Life, Physiology, War, Nature, the Home, Family Ties and the Span of Life, Food and Appetite, Fire, Weapons, School, Worship, Apparel, and Jewels and Mirrors.

### Travel Images

Shakespeare uses imagery which pertains to the hardship of the traveler and the drudgery of the passing hours rather than imagery descriptive of beautiful scenery and the delightful things of travel. He describes the passenger's thirst and the long wait for drink in the summer heat (Venus and

Adonis, 91), and he writes of the reluctance of the traveler to leave his friends. He writes an apostrophe to absence, stressing its torment (XXXIX)<sup>2</sup>. He uses images of the discomfort of travel to compliment his friend by telling him how sorry he is to be away from him. Time passes so slowly when he goes away from his friend (L) that the beast on which he goes finds the load heavier because of the heaviness in Shakespeare's heart. The load is so heavy that the bloody spur cannot goad the horse on, and the groan of the beast is sharper to the poet than the spur is to it because the groan reminds him that he is leaving his friend. When he returns,

Desire shall neigh a fiery race (LI).

No horse will be able to keep up with his desire, even though the wind itself were his steed. The beast on which he rides seems to travel slowly when they leave, but in coming back, its pace will seem all the slower because of the intensity of his desire.

To Shakespeare, travel is disagreeable because it means discomfort of physical conditions and unhappiness of leaving friends. It is not for pleasure, but for a purpose; consequently the image of pilgrimages appeals to him because of the destination implied. People who go on pilgrimages have a mission in mind. When his limbs are tired from travel, his thoughts go far from him, intending a

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<sup>2</sup>The Roman numerals will henceforth refer to the quarto numbering of the sonnets.

zealous "pilgrimage" to his friend (XXVII). He compares his friend's life to the sun, saying each one is on a pilgrimage with a defined destiny (VII), and he sees Time's "thievish progress to eternity" (LXXVII). Time, too, has an end in view, a purpose to accomplish.

Shakespeare's love of England is so great he has no desire to leave, and he entertains unfavorable ideas of travel---not enjoyment and pleasure.

### Art

Art, to Shakespeare, is a much more provocative source of imagery than travel. To him, the most appealing of the arts are writing and painting; music is used in a few references, but not to any extent in the sonnets and poems. He does not recommend conventional artistry in his imagery, particularly the practice of lending great glory to every subject, but he does acknowledge that style must enhance the subject matter. He speaks of his friend who, he says, has an artist's eye

Guilding the object whereupon it gazeth (XX).

The artist can describe lovely ladies in such a way that they will be "blazoned" in Time's chronicle by the pen of rime.

A man in hue all hues in his controlling, (XX).

His friend is a composite of color; he is the essence of artistic subject matter, but at the same time he is the artist, "all hues in his controlling." Shakespeare uses imagery from the power of the artist to enrich his material,



but he believes in moderation in the use of ornament. He speaks of "Art's false borrowed face" (CXKVII). He does not see why "false painting" should be used to portray his friend's beauty (LXVII), and he says of certain rival poets

...their gross painting might be better us'd  
Where cheeks need blood; in thee it is abus'd (LXXXII).

He uses several images from the technique of painting.

He says

Mine eye hath play'd the painter and hath stell'd  
Thy beauty's form in the table of my heart;  
My body is the frame wherein 'tis held.  
And perspective it is best painter's art (XXIV).

He draws imagery from the technique of painting when he says his eye has "stell'd" a form; "stelled" is a Renaissance word meaning set or fixed on a canvas by painting. When he speaks of the "table" he refers to the palette on which the painter works. He speaks of faces "stell'd in distress" (Luc., 1444), again referring to the technique of painting, and he speaks of the "pencil" or paint brush which the artist uses (CI).

Shakespeare says his eye has painted a picture of his friend, and his own bosom is the shop in which the picture hangs (XXIV), and the eyes of the portrait are the windows of the shop through which people may see the likeness. He says the eyes "guild" the object on which they gaze. He mentions ~~the~~ pattern from which replicas are made of originals; he says of the beauty of his friend that Nature will take him out of the world some day because she wants to store him as a "map" to show False Art what beauty was before (LXXVIII). Art is valuable because it gives things a form

which will be permanent; it can produce "lifeless life" by suggestion (Luc., 1374).

He mentions the poet's inspiration; he calls his friend<sup>3</sup> a Tenth Muse in sonnet XXXVIII, and says that the pain of the writing will be all his own, but the praise will be all his friend's.

Shakespeare does not use many images from music, but he has one complete sonnet sustained by several music images. He tells his friend that human love is like music, "the true concord of well-tuned sounds" (VIII). Adonis is sensitive to the timbre of the human voice and fears the "deceiving harmony" of Venus' tongue (781); he says it is like the "wanton mermaid's song"---betwitching (777).

#### Business and Professional Life

##### Legal images:

Shakespeare uses several images drawn from law and court. He says he will always defend his friend even if he has to fight against himself, and he says he will act as his friend's attorney and fight "upon thy side" (LXXXVIII). Lucrece uses an image which is connected with the procedure of law in enforcing exile. She tells Tarquin

I sue for exil'd majesty's repeal;  
Let him return...(649).

From the law court Shakespeare gets imagery to describe love which is denied the use of words.

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<sup>3</sup> I accept Tucker Brooke's arrangement of the sonnets which determines whether they are addressed to a mistress or a friend. Shakespeare's Sonnets.

But when the heart's attorney once is mute,  
The client breaks, as desperate in his suit (336).

Shakespeare says his friend has a lease on life from Nature and if his friend should have an heir, the lease would "find no determination" (XIII). "Determination" in the Renaissance law vocabulary meant "end." In one of Shakespeare's sonnets in which he uses a great many images of the legal court, he says his heart and his eye are quarreling over possession of a picture, and the heart is the accuser, the eye the defendant. The heart pleads that the picture may lie in it but the eye would "bar" any sight of the picture from the heart. We note that Shakespeare puns on the word "bar"; he implies a connection between the verb and the noun "bar." The jury is composed of thoughts, which seem to be tenants of the heart; so the decision is for moiety (XLVI). The poet tries to enumerate "lawful reasons" for which his friend should love him (XLIX), but he can allege no cause, no merit for his love, so he concludes that his friend has the strength of law to leave him. Commercial images:

At the ~~time~~ of Shakespeare's second absence from London,<sup>4</sup> he writes that he is afraid his friend will close the account of their friendship, "cast his utmost sum," and call it to "audit by advis'd respects" (XLIX). When he thinks of traveling, he "tells" his woes over and over and takes "account" of

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<sup>4</sup>Tucker Brooke, Shakespeare's Sonnets

them; he "pays" this account as though it had not been paid before. But when he thinks of his friend, all his "losses" are restored (XXX). Shakespeare says there is no person

In whose confine immured is the store (LXXIV) that he finds in his friend. All the beauties of Nature are stored in one person, his friend, and now Nature is "bankrupt"; she has no "exchequer" but his friend and lives on his "gains" (LXVII).

He uses imagery of the miser, who, prompted by an extreme desire for gains, invests his money in a business where he thinks increased gains are possible. The misers are so fond of gain and of storing up a great deal of money that they will speculate with what they have in order to get more, and thus they risk bankruptcy. With each increase, satisfaction with what they have is less, and the total is always insufficient; they always want more than they have. Shakespeare, in a long figure, compares Tarquin to the miser who covets his money and whose desire is never satisfied (130-140). Tarquin pawns his honor to obtain his lust (156).

Despair to gain doth traffic oft for gaining;  
 And when great treasure is the meed proposed,  
 Though death be adjunct, there's no death supposed  
 (Luc., 133)....the profit of excess  
 Is but to surfeit, and such griefs sustain  
 That they prove bankrout in this poor rich gain (140).

Grief is a by-product of bankruptcy and makes the richest gain seem poor.

Shakespeare uses a few images from purchasing; Tarquin sees how impractical his assault is and says

Who buys a minute's mirth to wail a week?  
 Or sells eternity to get a toy (214) ?

Happiness is an "expir'd date, cancell'd ere well begun" (Luc., 26). Shakespeare uses imagery from the notes or contracts drawn up in business transactions. Tarquin says his posterity will be "sham'd with the note" which he has contracted (207).

Images concerning Books and Writing:

Shakespeare says fame is written in a book of honor, and the defeated warrior is "from the book of honour raz'd forth" (XXV). He says he has neglected to write a great many praises of his friend because while his friend is alive he will show

How far a modern quill doth come too short (LXXXIII). He uses several images of books and copying. He tells his friend that he does not speak his praise as other men do because he is awed by the idea of his love. He asks his friend to read in his looks "what silent love hath writ" (XXVIII). He would not have poets flatter his friend with false compliments; he says let the poet "but copy what in you is writ" (LXXXIV); the poet should copy his friend as though he were making a replica of a manuscript. Tarquin's eyes are books with "subtle-shining secrecies" written in the "glassy margents" (102). He gets imagery from books, from copying, from the margins of the books, and from the wax used to seal documents. He says women should not be counted authors of their will any more than wax should be blamed for having the image of the devil stamped in it (Luc., 1246).

## Imagery of Physiology and Medicine

One of Shakespeare's favorite images drawn from physiological defects is of tongue-tiedness. He speaks of art made "tongue-tied" by authority (LXVI), and he says that he is "tongue-tied" when he tries to speak of his friend's fame (LXXX). He says his Muse is "tongue-tied" (LXXXV), and his patience is tongue-tied" (CLX). He calls himself a willing patient who will drink

Potions of eysell 'gainst my strong infection (CXI). He is disappointed when his friend fails to fulfil a vow of faithfulness, and says that his friend's shame cannot "give physic to my grief" (XXXIV). He speaks of blindness and lameness. Thoughts of his loved one keep the poet awake at night, and in his sleeplessness, his eyes are open, looking on a "darkness which the blind do see"(XXVII). He says he was made "lame" by "fortune's dearest sprite" (XXXVII), and when he assures his friend that he will make no claim on his pledge of friendship, he uses the image of lameness again. If his friend forsakes him for a fault, Shakespeare says he will magnify the fault to justify his friend:

Speak of my lameness and I straight will halt (LXXXIX). He uses figures of the "healing salve", and he says no man can think well of the salve that heals the wound but does not cure the scar; he compares the salve to the repentance which his friend feels at having hurt Shakespeare's feelings, and the scar to the loss in Shakespeare's heart (XXXIV).

He speaks of concealed infection by which he is "attainted" (LXXVIII), and of "ambition's foul infirmity" (Luc., 150).

Speaking of his transgression, he says he has drunk potions of Siren tears,

Distill'd from limbecks foul as hell within (CXIX), and his eyes have been "fitted" out of their spheres. He refers here to such fits as epilepsy in a maddening fever. He speaks of preventive medicines saying that fear in love brings to "medicine a healthful state" (CXVIII). It is the process by which

We sicken to shun sickness when we purge (CXVIII). When he is in sorrow, his friend tends his wounds with a "humble salve" (CXX). Tarquin's guilty mind has a wound which nothing will heal; it is a scar that will remain despite cure (723).

Drugs of fear poison the poet who is sick from loving his friend too much (CXVIII). Shakespeare has tried to keep from loving his friend too much, and has admitted fears to come in, but he has found that these fears have poisoned him. He draws his imagery from the dangerous effect of drugs and their poisonous qualities.

#### Classes of Society

From his imagery one can see that Shakespeare observed many types of people from different levels of social life. The busy streets of London afforded Shakespeare a very wide

range of society. He does not have many images from the court, but he does have a few. Whether or not he had an opportunity to visit the court, he must have had opportunities to talk with people who did. Elizabethan London was very much interested in its queen and the affairs of the life which surrounded her. Other writers of the period were probably as interested in the court life as he, and whether he got his knowledge from actual contact, from reading, or from conversation, he knew the court with some familiarity. Shakespeare's imagery deals with the precaution to prevent poison in the king's food, and with the duties of the king's taster. Shakespeare uses an image in which his mind is a monarch served by the taster, his eye (CXIV).

Most frequent of Shakespeare's imagery from classes of society are images of the relation between servants and their masters. From this source come **such** images as those of unruly blasts waiting on the tender spring (Luc., 869), and of the heinous hours of Opportunity waiting on treason, wrath, envy, rape, and murder as their pages (Luc., 910). Opportunity herself is Time's servant (Luc., 933). The stars are handmaidens to the moon, their silver-shining queen (Luc., 786). The idea of servitude is used in many images involving service rendered by concrete objects of nature, by abstract ideas, such as Opportunity and Time, and, as would be expected, by people. Women are tenants to the shame of their lords (Luc., 1260); they are conquered worlds bearing the



yokes of their lords (Luc., 410). Lucrece speaks of livery (1054), a clothing issued by feudal superiors to their retainers, and Tarquin uses the image of the "slavish wive" (537), the scar from the slave lash. These images show a sympathy with the servant, and Lucrece has one long image showing an understanding of the power and influence of servants. She tells Tarquin that the slaves lust, dishonour, and shame will misgovern and overthrow him, and he will be their slave (659).

From the court and the city, Shakespeare gets images of the "sour informer," (CXV) the "bate-breeding spy," (Venus and Adonis, 655), and "hurrying messengers" (XLV). He sees the beggar on the street, whom he personifies into Desire, a poor lean thing with discolored cheeks, who wails his case openly (Luc., 711). He knows people from many walks of life, and it is evident that he has observed many kinds of people at close range.

### War

Shakespeare's interest in war is more than a remote interest in one army led against another. His knowledge of warfare penetrates even to the hand-to-hand combat of the individual soldiers and the physiological reactions of the soldiers, **frightened** to cowardice, spurred to fighting at the display of the banner and the courage of their leader. He is familiar with the maneuver of the armies and the battle. He appropriately uses war imagery to describe

Tarquin's thoughts and actions. When he goes to Lucrece in the night, the wind "wars" with his torch, indicating the strife and indecision in Tarquin's mind and the torment of his conscience (311). But he is led to his conquest by the leaders, Affection and Desire. When he gets to her bed, he finds Lucrece's hair blown by her breath in such a way that different strands of it seem in conflict.

Tarquin's hand is the leader in the attack on Lucrece, and his eye is the commander. When his heart beats the alarm, its drumming so cheers the eye that it commands the hand to lead, and it marches to the heart of Lucrece's land, making a stand on her breast. This kind of imagery is particularly fitting to Tarquin's line of thought in view of his ample experience in war. Since he is a Roman prince, he has great armies at his command. To him, the blue veins of Lucrece's breast are her ranks, and when his hand scales the walls, they retreat, leaving the center of her land destitute and pale; the ranks rush to her headquarters, her heart, and tell her she is beset and frighten her with the confusion of their cries (Luc., 402-427). Tarquin's veins, in contrast, swell in pride and confidence at the onset, and they fight like slaves straggling over booty. Shakespeare mentions "fell exploits," indicating how cruel, savage, and fierce the fighting is (429). He sees many details of combat. He mentions the battering ram against the wall and the breach made to enter the city. The complex image of Tarquin's

assault on Lucrece follows the general course of warfare... first ravaging the land and then laying siege to the capital city (426-447). Tarquin's tongue begins like a trumpet to sound parley to his foe, Lucrece. The two sides talk for a long time. Lucrece tries to reason with him, but Tarquin cannot be rebuffed. The image of drums beating alarums to the army is a popular one with Shakespeare; after the bugle is sounded, the leader begins the march on the gate, making a battery on the stronghold of the defense. In The Rape of Lucrece, Lucrece's body is the temple of her city, and her soul is the fair princess sheltered in that place (1175). In the discourse between Tarquin and Lucrece, (426-447), Tarquin asks her how she fares, and she is able to answer him in war imagery because she has discussed war stratagem with Collatine at different times. She tells him her subjects have battered down her concentrated wall with foul insurrection, and her immortality is brought into subjection by their fault; her foresight could not forestall her subjects' will. She refers to the strange action of her blood and her veins fleeing to her heart and weakening her defense in imagery so minute in detail that it reveals Shakespeare's ample knowledge of war. He is familiar with the responsibility of the commander and the trouble he has in organizing rebel forces, and he knows the quake the offensive army. When fighting gets thickest and most furious, Shakespeare observes that the soldiers

depend on the banner displayed at the front of the ranks to give them the general direction in which the fighting should be concentrated because they easily get lost from commanding officer in the fierce hand to hand combat. It is probable that he got his knowledge of fighting either from talking with people who had been in the army or from first hand observation. The images he uses are very logical and real, and they carry through many stages of war---from the preliminary parley and alarms through the attacks, the fighting, the ransacking and destruction to imprisonment of soldiers and treaties of peace. Peace, he says, proclaims olives of endless age (CVII); ransom is made for the prisoners, and the conclusion of the most complete and most abundant phases of his imagery.

#### Nature

Nature imagery is one of the most productive sources from which Shakespeare draws. The nature of the English countryside, to Shakespeare, is a series of impressions of beautiful scenes---the mountains, rivers, skies, seasons, storms, and growing things---nature in its peace and in its rage. To him, the mountains almost have feeling. Lucrece's pillow, fighting for possession of her head, he compares to a mountain which divides into two hills that swell on either side of her head (390). Mountains are protection and are almost capable of rendering kindness; Shakespeare sees them with a sympathetic eye. He also observes the river

with an interest in water sports and swimming and with an awe of the power of water confined within banks. He gets imagery from the desperation of the unpracticed swimmer and from the art of fishing. He says Lucrece touches no unknown baits and fears no hooks (103), telling in this way of her trusting naivete. He observes the angry water of the Avon<sup>5</sup> in a flood, rushing against the bank, dashed back by an eddy, and returning with increased force to the direction from which they came (1667-1673). Deep woes; he says, roll forward like a gentle flood, but once stopped, overflow the banks. In his imagery, streams are not quiet pastoral waters but are rushing to carry their fullness to larger streams or falls (Luc., 649). They pay a daily debt to the ocean or some body of water (Luc., 650). Sluices rush from the mountain to feed the dale (Luc., 1076); the streams have movement with a purpose. Even the sound of the motion is recorded in his imagery. Deep sounds or channels make less noise than shallow fords, which are blown by the wind (Luc., 1330). Rivers flow with a winding movement, and though the motion may be slow, they still characteristically move in Shakespearean imagery. When Lucrece stabs herself, her blood circles her body with slow movements and divides around her as though she were an island (1740). The ocean impresses Shakespeare in respect to its vastness, and he

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<sup>5</sup> Miss Spurgeon proves that Shakespeare refers to the Avon in this passage. Shakespeare's Imagery, p. 91

is intrigued by the buoyancy of ships, the sailing of tiny barks on the "soundless deep" (Venus and Adonis, 818). There is concern in Shakespeare's imagery for the sailing vessel on the vast ocean, and he uses imagery of the winds transporting it from sight, of hoisting sail, and of cast-away boats (Luc. 589). Even the ocean has a continual motion (Luc., 591). Shakespeare is familiar with the fears of seamen about the uncertainty of the sea. To him, sailing is usually for a purpose, a prize, a business undertaking. He observes the maneuvers of the pilot, the turn of the tide, the swells of gulfs, the threatening dangers the drenching of the crew in a storm. The pilot is able to shun the wrack of the storm if he is warned by certain signs foretelling bad weather (Venus and Adonis, 452-456). Clouds cluster in the heavens, and he hears the noise of thunder. He relies on the fixed position of the stars as a guide (CXVI).

Weather and the skies are another full field of nature imagery to Shakespeare. He observes that bad weather is nearly always indicated by blustering skies and heavy clouds. Misty vapors blot the sky preceding a storm, and lightning flashes like fire (Venus and Adonis, 184; 348). He observes the suddenness of changes in weather; on a stormy day there is now wind, now rain, and finally sunshine after the rain (Venus and Adonis, 995). Love, he says, is like sunshine after rain, and Lust is like the tempest after the sun (Venus and Adonis, 799-800).

His weather imagery shows an observation of very minute changes, an interest in color contrasts, and a sense of appropriateness in choosing figures of speech.

Shakespeare's images of snow are hardly images of inclement weather; the softness and the whiteness of the snow are the predominant qualities which appeal to him. He contrasts two whites in an image in which Adonis' hand, held by Venus', is a lily imprisoned in a jail of snow (362). He draws imagery from the idea that, although snow is very delicate---it melts with the first exposure to the sun---, it has a very destructive quality. Shakespeare evidently thinks snow can do a great deal of harm in a short time before it itself is destroyed. Lucrece's cheeks seem to her maid as white as winter meads when the sun has melted their snow (1218). The snow is fragile in itself, yet, he says, it leaves a path of destruction in a very brief time. Shakespeare either does not observe that snow is not destructive in the same way freezes are, or he overlooks the fact for the sake of an effective picture.

Another phase of nature from which Shakespear draws many images is the skies and their elements. Images of the heavens are very elaborate. Delight is a sky ornamented by mortal stars (Luc., 12); Lucrece is the heaven of Tarquin's thought (338); the poet's mistress in the sun of the world and is compared to the sun of the heavens in respect to fickleness, being debased by clouds (XXIII); his friend is an earthly sun, giving promise of a beauteous day (XXXIV).

Images such as these are very long conceits; they lack the spontaneity that his less exaggerated imagery has.

Clouds are often used as symbols of baseness; when Shakespeare vows his loyalty to his friend, he says that in keeping his vow he may corrupt himself, for

Clouds and eclipses stain both moon and sun (XXXV). He compares his friend to the sun and himself to the moon. He is very fond of parallels in imagery; he compares his mistress to the heavenly sun, saying that, just as is blemished by clouds, so is she masked by a "region cloud" (XXXIII). A region cloud is one in the upper air, the home of the "rack-winds", which are distinguished from ground winds. This imagery is somewhat technical and shows that Shakespeare's knowledge of his subject matter was not meager. Shakespeare uses imagery concerning the motion and effect created when the winds blow the clouds away and prevent rain.

But when a black-fac'd cloud the world doth threat,  
In his dim mist th' aspiring mountains hiding  
From earth's dark womb some gentle gust doth get,  
Hind'ring their present fall by this dividing (Luc., 551).

His imagery shows that Shakespeare uses clouds for symbolism but does not deal to any extent with unusual shapes of different kinds of clouds or with the inclement weather which they predict; he does not use images pertaining to the beauty and attractiveness and the artistic shapes of clouds. In his imagery, they usually refer to something bad, and are symbols of baseness.



Stars are mentioned in a variety of ways and are treated more fully than clouds are. Shakespeare uses images of the beauty and brightness of the stars, the constancy of the fixed stars, the rapid motion of the meteors, of guiding stars, and of the comfort which stars give in the night. He mentions the brightness of the stars against the night in images of the heaven's "bright beauties" (Luc., 14), and the "sparkling stars" (XXVIII). He says his friend's eyes are "constant stars," true and dependable (XIV), and, in contrast, he describes Adonis gliding away from Venus as the "bright star shooteth from the sky" (815). Tarquin's torch is the "lodestar," or the pole star, the guide to his lustful eye (Luc., 179). When Shakespeare says that no "comfortable star" lent Tarquin light (Luc., 163), he implies that the presence of the stars would lend people comfort from the feeling of darkness. He expresses feeling in his imagery as well as appreciation of the beauty of the elements of the heavens.

Shakespeare uses more imagery drawn from the sun than from any other heavenly body; images of the moon are far outnumbered by images of the sun. Both the sun and the moon are used in direct personification in many images. Lucrece is the moon in an image in which Tarquin draws back the cloud (the curtain around her bed) that hides the "silver-shining moon" (371). Venus is the sun in an image in which

Her two blue windows faintly she upheaveth  
 Like the fair sun when in his fresh array  
 He cheers the morn and all the earth releiveth (1480).

The poet's mistress is an earthly sun whom he compares to the heavenly sun (XXXIII, XXXIV). He compares his friend's life to the course of the sun; in the comparison he says each is a royal person, beautiful, very much in the eye of the public, and each is on a pilgrimage with a defined destiny; the ending of their course is likely to be the same unless the friend marries (VII). The sun's course, Shakespeare observes, is the same, time after time; it is "daily old and new" (LXXVI). He is fond of conceits in which the sun and moon are found in people's eyes: his mistress will greet him "with that sun, thine eye" (XLIX): Venus' eyes shining through her tears, shine "like the moon seen in water by night" (492).

Imagery from flowers is not so abundant as imagery from the heavens, but it is quite as elaborate and very beautiful. Shakespeare's flower images show an interest in the color and perfume of different flowers. Lilies, roses, and marigolds are his favorite sources of imagery. Lilies are symbols of Virtue, and roses are symbols of Beauty. Tarquin sees in Lucrece's face a constant war of these two flowers (72). There is a silent war of lilies and roses and her fair face's field. Adonis is the field's chief flower,

More white and red than doves or roses are (10).

The contrast in Shakespeare's imagery sometimes depends not on color alone but on the intensity or richness of the color---dark against light. He says the rape of Lucrece is a deed which "spots and stains love's modest

snow-white weed" (195). Sometimes the contrast depends on shading or vividness---bright against dull. When Lucrece sleeps, one of her hands lies on the green cover in such a way that the whiteness of her hand is

...like an April daisy on the grass  
With pearly sweat resembling dew of night (395).

One of the most unusual of his color images is the contrast of different degrees of whiteness as in the description of Venus' and Adonis' hands:

Fully gently now she takes him by the hand,  
A lily prison'd in a jail of snow,  
Or ivory in an alabaster band--  
So white a friend engirts so white a foe.  
This beauteous combat, wilful and unwilling,  
Showed like two silver doves that sit a-billing (366).

Images of the marigold are probably the most unusual of all Shakespeare's flower images because they pertain to action---the opening and closing of the petals. He observes that the marigold closes its petals at night and opens them when the sun shines on it, and he uses this fact in rather striking imagery. He uses the process of the marigold's opening in an image in which he says favorites of society depend on great people as the marigold depends on the sun for favor. The favorites spread their leaves and bury their pride in themselves "as the marigold at the sun's eye" (XXV). When the great people frown, their favorites die, just as the marigold may either flourish or wither, depending on the sun. The action of the leaves of the flower with the approach of darkness is used in an image in which Lucrece's eyes when she goes to sleep

...like marigolds, had sheath'd their light,  
 And canopied in darkness sweetly lay  
 Till they might open to adorn the day (399).

Shakespeare's images of flowers show an interest in the color and in perfume of flowers already dead or distilled. Crushed flowers or those partly destroyed are the sources of his imagery of scent. The distilling process of preserving the essence of the petals appeals to him very much. He says his verse distills truth from his friend in the same way perfume is distilled from roses (LIV). Flowers which are made into perfume may preserve their sweetness even though winter destroys their show (I). He compares his friend's virtue to a rose, and untruth to a canker which would spoil the scent (LIV).

The process of gardening is an interesting and abundant source of Shakespeare's flower imagery, and he includes the entire life cycle of plants in different phases of his imagery---planting, growth, reproduction, ripening of fruits, and finally decay and death of the plants. He uses an image of planting and growth when he invites his friend to marry by telling him

Many maiden gardens, yet unset,  
 With virtuous wish would bear you living flower (XVI).

And from growth and the reproductive processes, he gets the idea that "men as plants increase" (XV). He advises his friend that all nature has a plan by which living things perpetuate themselves. Plants produce seeds in their ripened fruits or flowers, and when the seeds are planted, growth

is transferred into the next generation. This process of seeding and planting is used in an image by Lucrece when she asks Tarquin,

How will thy shame be seeded in thine age  
When thus thy vices bud before they spring? (604)

The bud of Tarquin's vice appears so early in his life that Lucrece cannot conceive how greatly and how prematurely it will be multiplied.

From reaping fruit or gathering flowers, Shakespeare gets material for such images as the one in which Adonis asks Venus

Who plucks the bud before one leaf put forth?  
If springing things be any jot diminish'd,  
They wither in their prime, prove nothing worth (415).

However, it is Venus' theory that if flowers are not gathered in their prime, they rot and consume themselves (132), and Shakespeare uses imagery of gathering flowers too early and too late.

In an image of destruction of flowers, Lucrece expresses the philosophy that one should criticise folly and the cause of folly rather than the men who happen to fall into its clutches. Lucrece expresses her idea in terms of flower imagery---flowers destroyed by the arrival of winter.

No man inveigh against the withered flower  
But chide rough winter that the flow'r hath kill'd (1255).

Winter and frost are continual threats to the beauty of the flowers, and Shakespeare uses the death of plants as another source of flower imagery. His images show a very keen interest in the gardening processes and the complete life cycle

of plants.

Bird imagery is one of the largest divisions of Shakespeare's nature imagery. He is interested in the color, movement, and feeling of birds, and he sympathizes with them in their lameness and captivity. He uses a few images of songs, but not as many as would be expected. He makes occasional short references to the song accompanying flight. He says his state of joy when he remembers his friend is

Like to the lark at break of day arising  
From sullen earth, and it sings hymns at heaven's  
gate (XXIX).

He says his spirit soars away from "sullen earth," like the lark arising, and he implies that the lark sings hymns at heaven's gate. He uses an image of the "wild music" that "burthens every bough" (CII). His mistress' eyes, he says, are the inspiration which "taught the dumb on high to sing" (LXXVIII), and they have taught heavy ignorance to fly aloft, have added feathers to the learned's wing, and have given grace a double majesty. He mentions so many things in juxtaposition that the imagery of song is not predominant. When he describes the lark awakening the morning, he seems to leave the impression that it awakens the sun by its motion, rather than by its singing ---it flies up to meet the morning.

Lo, here the gentle lark, weary of rest,  
From his moist cabinet mounts up on high  
And wakes the morning, from whose silver breast  
The sun arises in his majesty (Venus and Adonis, (856)).

The lark is restless, weary of inactivity, and eager to begin his flight. In the images I studied in the non-dramatic

poetry, swift flight and freedom of movement seem to appeal to Shakespeare more than the song of birds.

Adonis' horse and the jennet race away from him faster than the crows overhead can fly (342). Images of birds flying are images of speed in Shakespeare's figures of speech. He observes the speed of "lagging fowls before the Northern blast" (Luc., 1335). Since the birds have lingered too long, they have to fly south all the faster to escape the cold. This is a speed with which Lucrece bids her messenger take her letter to her husband. On the outside of the letter she has written "to my lord with more than haste." So when she tells her messenger to go to Collatine with the speed of "lagging fowls before the Northern blast," she is indicating a "more than speed," the fastest thing she knows. When Shakespeare wishes to express his impatience to see his friend, he says that every means of travel seems slow and even "in winged speed no motion shall I know" (LI). Even if he could fly he would scarcely seem to move; his desires out-pace the swiftest motion he knows---"winged speed." Tarquin comes from Ardea borne on the "trustless wings of false desire" (Luc., 2).

Different birds are characterized as possessing certain qualities in Shakespeare's imagery. The lark is gentle and restless, the doves are soft and white, the falcon is a bird of prey, and the crow is black and fast in flight. The blackness of the crow is a symbol of baseness to Shakespeare.

The crow may bathe his coal-black wings in mire

And unperceiv'd fly with the filth away;  
 But if the like the snow-white swan desire,  
 The stain upon his silver down will stay (Luc., 1010).

He sympathizes with birds ensnared in a trap as he describes Lucrece, surrounded by a thousand fears,

Like to a new-kill'd bird she trembling lies (456).  
 Adonis lies in Venus' arms like a bird "tangled in a net" (68). Shakespeare sympathizes with the defenseless bird at the mercy of a larger bird of prey, a falcon. As Tarquin shakes his blade over Lucrece, it looks like a falcon towering in the skies, who "couches" the fowl in the shade of his wing, and whose crooked beak threatens a smaller bird (507).

He shows the same sympathy for small animals---the white hind under sharp claws (Luc., 543). Lucrece is a dove which Tarquin, the night owl, will catch (360). Venus mentions the dogs barking at the deer (239), and the snail whose tender horns are hit (1033). The "death-boding" cries of wolves are heard in the night, the time at which they may surprise the "silly" lambs (Luc., 166).  
 Tarquin stalks over Lucrece

As the grim lion fawneth o'er his prey (421),  
 and as the sharp hunger of the lion is satisfied by his capture, so Tarquin's rage of lust is affected by gazing on Lucrece; it is slacked but not suppressed (425). The serpent is a dangerous foe and is to be avoided; Shakespeare says one who sees the "lurking serpent" steps aside, but he is sorry for Lucrece because she fears no such thing,



since she does not suspect it, and lies at the mercy of Tarquin's mortal sting (364).. He has a sympathy for the under-dog, and the capacity to enter into the feelings of other creatures and other people is one of the outstanding features of Shakespeare's nature imagery, particularly of his imagery of birds and animals.

#### Images of the Home

Shakespeare uses images drawn from the home itself, the building or lodging, and from the duties the housewife performs about the house. He encourages his friend to marry by comparing his body to a house and reminding him that no one but unthrifths lets a fair house decay; he would not have his friend hate marriage because he would not have hate fairer lodged than love (XIII). Such figurative houses are built against death's eternal cold.

The duties of the housewife pertain either to sewing or the kitchen. He uses images of stains, and he says that if his wandering brings stain to his love, he comes back in time to bring water for the stain; his absence will never stain love so much that it will have to be discarded (CIX). In this image he refers to stains such as might be found in kitchen utensils which are cared for poorly or have rusted or such a stain as might be found on a garment. He compares love which is prohibited or unexpressed to an oven which is "stopped"; it burns more hotly

(Venus and Adonis, 333). He uses images referring to the knife, particularly to its sharp edge and the fact that if the sharpest knife is ill used, it will lose its edge (XCV).

Another duty which is a common task of every housewife is sewing and mending, and Shakespeare gets a few images from this field. Lucrece draws an image from this source when she begs Night to "knit" poisonous clouds around the sun's golden head so that it cannot shine brightly and reveal her shame (777).

#### Family ties and the Span of Life

The mother does not seem to have as much a part in rearing the children as the nurse does. Lucrece speaks of Night nursing all blame (267), and of nursing life with honor (140). Shakespeare says he will keep his friend's heart

As tender nurse her babe from faring ill (XX).

The thoughts of the poet are "children nourish'd, delivered from his friend's brain" (LXX). He does not use many images of children and the ones he uses are very impersonal. Only once does Shakespeare include a personal note in his imagery of children. In sonnet CXLIII, he describes in a long metaphor the mother setting her babe down while she tries to catch an escaped fowl. The neglected child holds her

and cries after her until she returns to catch it up again. This image is so detailed and accurate in observation that it seems probable that Shakespeare is describing an event which he had actually witnessed. Here is one exception to his general bias.

Shakespeare has a plentiful group of images connected with the span of life from youth to old age or from birth to death. The scandal which Tarquin commits is a "blur" to youth, a sorrow to the sage, a shame which will survive the dying virtue (222-224). The poet wishes the best of things for his love just as the father takes delight in seeing his child happy:

As a decrepit father takes delight  
To see his active child do deeds of youth (XXXVII).

He uses imagery of conception and child-birth, saying Tarquin's will was bred by Lucrece's bright beauty (490), and that his momentary joy breeds months of pain (690). He uses imagery of the birth-mark (Luc., 537). In a very elaborate image in which Purity is an ocean and Lust a puddle, Shakespeare says that instead of the puddle's being lost in merging with the ocean, the purity of Tarquin's ocean shall be confined in the womb of Lust's puddle (657). He attributes different characteristics to childhood and to age; he says Tarquin will cast away childish fears and also aged reason, and will devote himself to youthful desire (278). Shakespeare deliniates certain qualities befitting age when he speaks of "wrinkled" age (Luc., 275).

Shakespeare draws imagery from birth and childhood, youth, middle age, and old age. He has one image of a family group which makes a very lovely picture:

Mark how one string, sweet husband to another  
 Strikes each in each by mutual ordering;  
 Resembling sire and child and happy mother,  
 Who all in one, one pleasing note do sing (VIII).

Chords are married in harmony. Shakespeare seems to have been greatly interested in this phase of imagery.

#### Food and Appetite

Food, as it appears in Shakespeare's imagery is not a source of an epicurean delight, but a necessity. People eat because their appetites drive them to it. Thoughts of his friend to Shakespeare are as food to life; sometimes he is all full with feasting on his sight, and sometimes he is completely starved for a look (LXXV). He speaks of ravenous hunger with disgust. He says Venus looks at Adonis with glutton-eye, or her lips feed glutton-like and are never full (459). Tarquin's desire is an appetite which is set on edge by the word "chaste" (Luc., 8). Shakespeare's images do not deal with the delightful savors and tempting concoctions in which the trained chef takes so much pride; eating is an habitual occurrence, a satisfaction of hunger

#### Fire

Fire is observed in its complete course of existence from sparking flint to dying coals. Tarquin lights his torch

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by striking the hilt of his sword on a piece of flint and he says that, in the same way that he has kindled fire from cold flint, he will kindle affection in Lucrece (181). The flashing quality and the bright color of the fire appeal to Shakespeare. Venus' cheek flashed forth fire as lightning from the sky (340), and Adonis' cheek is red and hot as coals of glowing fire (35). Shakespeare has observed the process of fanning fire to flame, as he says Lucrece's sighs do not quench Tarquin's desire; they only give her sorrow fire (1604). Getting the fire to burn well is a tedious process. Small fires are soon blown out, but huge fires fret with the fury of the wind (Luc., 649). Shakespeare observes that dry material will make the flame burst forth readily, and the light and brightness of the flame appeal to him. He uses more images of dying coals than of any other part of the fire. Shakespeare knows that flame may burn for a long time on embers. Lucrece's shame is bred of ashes (1188); ashes which are seemingly dead are often unexpectedly revived. When Adonis sees Venus coming toward him, he begins to glow like a dying coal, revived by the wind (339). Affection is a coal that must be cooled or it will flame forth again. (Venus and Adonis, 387). Desire is a coal glowing on Tarquin's liver (47); it is a "rash heat" wrapped in repentant cold, and though its white embers may seem to cool and die, there is still a flame underneath. Shakespeare says of himself in sonnet

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## LXXIII,

In me thou see'st the glowing of such a fire  
 That on the ashes of his youth doth lie,  
 As the death-bed whereon it must expire  
 Consumed by that which it was nourish'd by.

He speaks of "self-substantial fuel" (I) on which the lingering fire feeds. It is interesting to note the contrast between fuel of this kind and the "dry combustious matter" (Venus and Adonis, 1162), which causes the fire to burst into flame.

Intensity of color and brilliance of light are used in the imagery for contrasts. Lucrece is a torch which shines brighter than the one Tarquin carries (191). When she instructs her groom to carry her letter to Collatine, the eyes of the two meet and blaze like two red fires in both their faces (1353). In addition to these observations, Shakespeare notices the fierceness and destructiveness of wildfire (Luc., 1523). He also mentions smoke and vapors: Adonis' horse breathes vapors like a furnace (274), and Lucrece's breath is like the consuming smoke from Mount Aetna or that which is discharged from cannons (1042). She calls Night a furnace of "foul reeking smoke" and begs him not to let Day see her face. The opaque quality of smoke receives the emphasis in this image; Lucrece thinks this smoke might be a screen under which she might hide all her shame (799). Fire is the source of abundant imagery in the sonnets and poems; Shakespeare mentions kindling, fanning the fire to

flame, feeding it dry combustious matter, the ill effects of too much air and water, and the embers lingering and dying.

### Weapons

Shakespeare speaks of the knife as something other than a kitchen utensil. Death uses the knife, an instrument for cutting, and everyone is at last a coward conquest of a "wretch's knife" (LXXVIII).

### School

Images drawn from education are not especially tied to the home, but deal with tutors and special instructors. Lucrece says that the illiterate who do not know how to cipher "what is writ in learned books," will yet be able to teach her to curse Tarquin (995). She tells "idle words" to busy themselves in "skill contending" schools:

Debate where leisure serves with dull debaters (1019). Shakespeare here refers to the idle practice of debating for a degree, a common university requirement. Brutus, Collatine's friend, tells him

Let my unsound self, suppos'd fool  
Now set thy long-experienc'd wits to school (1820).

Collatine and Lucretius are so upset by Lucrece's death that Brutus, who is admittedly the fool of the company, may instruct them in what is best to do. Shakespeare does not

indicate that education is got from home training entirely, but he rather indicates that it is instruction either from experience or from formal institutions, and he seems to look on certain practices of these institutions unfavorably. He says love "makes antiquity for eye his page" (CVIII), indicating a type of personal instruction.

### Worship

Sometimes Shakespeare sees Lucrece as a saint at whose shrine pure incense should be offered. She is so chaste she does not suspect a foul worshiper (86), but Tarquin comes to worship at her shrine under false pretenses.

### Apparel

Images of apparel are more frequent in the poems than might be expected by Shakespeare's rather sparing use of sewing images. Tarquin hides his sin in "pleats" of majesty (Luc., 92). Clothing is sometimes considered a cover to disguise deformities. Lucrece says

My true eyes have never practis'd how  
To cloak offenses with a cunning brow (749),

and she says men are "wrapp'd in" with infamies (636). She uses one very interesting image drawn from livery, the uniform clothing issued by feudal superiors to their retainers (1054). And Shakespeare says her face wears "sorrow's livery" (222). He mentions "eternal love in love's fresh



case," and in this image "case" is considered a cover or a drape. He asks the person to whom he dedicates a poem (XXVI) to "bestow" his writing (probably monetarily) while he is gone on some trip or tour, and he says this help will sustain him until some star "puts apparel on my tatter'd loving." Since Shakespeare is an actor, this may refer to the common out-at-the-elbow condition. His poor wit makes his writing seem bare, and it is naked until someone patronizes it. He says further that the merit of his patron's friendship has "knit" the poet in a fabric of duty, and he sends the patron this poem as acknowledgement of the fact. The significance of the imagery lies in the link between the poet's duty which is "knit" by merit and the "apparel" which the patron gives the poet's verses.

#### Jewels and Mirrors

Images of jewels and mirrors are used in connection with dress and appearance. Shakespeare uses a very elaborate figure in which his friend is "a jewel hung in ghastly night," and makes "black night beauteous and her old face new" (XXVII). The jewel in this image is an ornament so beautiful that it can change the appearance of something very ugly into something very lovely. Besides the ornamental quality of beautiful jewels, Shakespeare mentions the value and worth of rare stones. Lucrece is a rich jewel, and Collatine should not publish the fact that he has such a possession because it will tempt

thieves (34). The poet says that he sees his friend so seldom that the occasions on which he does are like "stones of worth thinly placed" (LII). The rarity of "stones of worth" and the fact that they are "thinly placed" made the stones all the more valuable and precious. But although Shakespeare notes that the spacing and arrangement of the jewels add to the effect, the image implies that he wishes them more thickly placed and regrets that he cannot have more of them. He depicts the climactic moment of the poem Lucrece in a very forceful jewel image of the casket in which jewels are kept. Since the treasure, her honor, is stolen, she will burn the guiltless casket, her body (1056). It is thus that Lucrece expresses her decision to commit suicide.

Mirrors are treated as dressing room accessories, and mirror imagery concerns simply reflections, literal and figurative. The poet's glass will not convince him he is old as long as youth and his friend are "of one date" (XXII). He tells his friend, "Thou art thy mother's glass" (III). Lucrece says princes are the "glass where subjects' eyes do look" (616), and she asks Tarquin,

Wilt thou be the glass wherein lust shall discern  
 Authority for sin, warrant for blame,  
 To privilege dishonour in thy name? (621)

## Part II

## Particular Interest in Special Fields

Classification of the images in Part I has revealed several fields in which Shakespeare was especially interested. His images of travel show an attitude which is a part of the Renaissance pride in the glory of England. The Renaissance was a period of expansion of English territory and had a great deal of enthusiasm for travel and for new customs and ways of living. Travelers were bringing home table manners and forks from Italy. Fire-places and chimneys appeared in the houses of London, indicating the extent of adoption of foreign things. One fact that makes Shakespeare stand apart from his age is that he did not share the Renaissance enthusiasm for travel. As an actor, he had to make several short journeys in England, but he probably did not travel extensively outside of England. In his plays, the scenes he describes in foreign countries do not seem to be actual foreign scenes; they seem to be English scenes, and the foreign characters he puts into the scenes seem only to be English characters dressed in foreign costumes. In the sonnets and poems he does not, through imagery, reveal any travel outside England itself. He dwells on the fact that travel takes one away from friends, and he has no desire to leave his friends or his home. He seems to share the Renaissance enthusiasm for England which regards it as the best country in which to live. People of the English

Renaissance loved their mother land and their queen, and Elizabeth's success in keeping her country at peace added to the general enthusiasm and national prestige. The success of the English fleet in defeating the Spanish Armada gave England supremacy on the seas and brought many rich treasures into England. Probably the majority of the people felt that to leave England even for a journey would be a deprivation. Yet there was a coexisting notion that travel into other countries would bring back to England new treasures and additional improvements. Shakespeare, however, was not interested enough in the improvements advanced in his time to include them in the imagery which I found. He was more interested in staying in England, the best of all lands, than in searching for new pleasures abroad. His nature imagery does not contain anything which is not characteristic of the English countryside, and he does not make distinct references to scenes of foreign countries. His travel images are of the discomfort of traveling conditions and the pain of leaving friends; he does not include any imagery from the zest of conquest of new lands or the importance of foreign culture.

Shakespeare's art images show that he was more interested in writing and painting than in the other arts. He gets imagery from many phases of these two arts. He speaks of the artist's power of interpretation and of the tools which

he uses...the "table" or canvas, and the "pencil" or paint brush; he mentions the technique which the artist adopts, such as "stelling" or "fixing" color---referring to embellishment. He mentions the artist's inspiration, the value of form, which makes art permanent, subject matter and style, the power of suggestion in art, the importance of perspective, placing, and proportion,---many phases of art and the production of it. And he uses imagery of the finished picture, the frame which holds it, and the shop in which it hangs. His interest in art is for the most part in contemporary things, not in the ancient or the classical.

Shakespeare uses a great many images from business and professional life, and evidently had an active interest in the contemporary city life. His legal images are drawn in quite a bit of detail; they refer to the court, the attorney's pleas, the desperation of the client, the bar, the jury, and the jury's decisions.

His images of commercial transactions show an interest in book-keeping; he refers to auditing reports and to the cancellation and expiration of contracts, to counting, or "casting sums" or "telling"---accounting things; he speaks of "pay" and "losses", of gains, of the exchequer, and of bankruptcy. He is interested also in the process of speculation and in the effect which greed for money has on people; he uses several images of the miser and his greed and his troubles in getting profits.

His images of copying and writing show that Shakespeare responded to the Renaissance enthusiasm for writing with an interest in the business of copying manuscripts and preparing books. Quills and ink and the process of writing and copying are used in Shakespeare's imagery. He mentions also the margins of the books, the wax used to seal letters, etc.

One of the most striking phases of Shakespeare's imagery is that drawn from medicine; sickness and disease do not seem to be poetic subjects from the conventional point of view, and the fact that Shakespeare uses them in his imagery shows that he was willing to adopt new poetic trends. He uses images of physical defects---tongue-tiedness, lameness, and blindness---of the physician and the remedies prescribed---the physic, the healing salve, and the potions. His imagery is very realistic; he refers to the bitterness of the medicine, to the "eysell," or vinegar, and to a salve which heals a wound but will not seal the scar; he mentions symptoms of disease and fever and fits which accompany it. He mentions precautionary medicines taken to prevent diseases.

We noticed in Part I that Shakespeare observed many types of people from different levels of social life---people of the court, slaves and their masters, and people of the city. In the images I studied, it seems that people of the city are more interesting to Shakespeare than people

people of the country and that the glamour and activity of city life appealed to him more than the quiet every-day commonplaces of the country.

His war imagery is detailed, and he does not dodge the gruesome aspects of it. In the light of Elizabeth's peaceful reign, war probably seemed a horrible alternative to most people in England. And in Shakespeare's imagery war of the sonnets and poems is not glorified, but shown very realistically. He uses many images of citizen's reactions to the bloody combat, the gripping hand-to-hand fighting, and the cowardice into which the throes of battle put the soldiers in the ranks. We noted in Part I the wide range of his war imagery---from the preliminary parley and alarums through the attacks, the fighting, the ransacking and destruction to imprisonment of soldiers and treaties of peace. His imagery is so vivid that a great emotional reaction is inevitable, and he achieves the effect of making warfare a very unpleasant experience. His readers will agree with him that the peace which "proclaims olives of endless age" is the thing which would be best for England.

Shakespeare is interested in sports---water sports, riding and hunting. But he usually refers to these sports with a sympathy for the under-dog. He seems to pity the fish that fears no unknown bait and the bird ensnared in a trap. Freedom and movement are characteristics of his nature imagery; the river fall from mountains or move toward the sea, and the oceans roll; he is interested in the

flying motion of birds and the speed of their flight.

Sailing, like travel, is for a purpose not for pleasure. Shakespeare mentions the difficulties of getting under way and the dangers to which a tiny bark is exposed on a "wrack-threatening" ocean.

He shows an interest in color contrast in many phases of nature imagery: colors of birds, of flowers and of skies during storms or at sunrise or sunset. Different phases of weather are used abundantly in the imagery.

Shakespeare's references to the heavenly bodies are not scientific but poetic. He does not use many images of the new Copernican system of astronomy. The old system of astrology, which was based on the idea that the stars had an influence on human affairs, is more invigorating to the poetic imagination than the new system. He draws imagery from the moon's reflection of the rays of the sun---a Copernican idea, but this one type of science imagery is far out-numbered by other references pertaining to astrology or to the old anythological conception of the heavens. The reflected light of the moon is one of the very few images with scientific truth to substantiate them, and such images are not nearly so frequent as are references based on the classical idea of the moon as a goddess or as a special person in the heavenly system. His poetic interest lies in the old order of the universe or in the classical interpretation of it rather than in the progressive astronomy and new conceptions. The brilliancy of the



stars and their sparkling appeal to Shakespeare; he notices the fixed stars and the meteors. Clouds and the sun and the moon are elements of symbolism and personification in many of his images.

Shakespeare sees symbolism in different flowers; lilies represent virtue, and roses represent beauty. He is very much interested in contrasts of red against white, and dark against light, or bright against dull. He is even interested in different degrees of whiteness. One of the most interesting and unusual phases of his imagery of flowers is that concerning the action of the petals of such flowers as the marigold whose petals contract at night and open in the morning. He is more conscious of the smell of flowers after they are dead than to the fragrance of living flowers. He says that

Lilies that fester smell far worse than weeds (XCIV), but most of his images of the scent flowers is of perfume distilled from **crushed** or dead petals.

He has a gardener's interest in growing plants and he uses several images of grafting, a new process in improvement of plants. He includes the entire life cycle of plants in different phases of his imagery.

We noted in Part I that Shakespeare was interested in the movement---soaring and rising---of birds, in their color, their song, and their feelings. It is interesting to note that different birds assume special characteristics

in Shakespeare's imagery: the lark is restless, the doves are gentle and white, the falcon is the bird of prey, the owl has a shrill, disagreeable cry, and the crow is a symbol of baseness. Probably the most unusual thing about this phase of Shakespeare's nature imagery is the sympathy which he feels for the lamed bird or the one ensnared in a trap, and for small animals that have been hurt. He is more or less a champion of the defenseless bird or animal.

I have pointed out that Shakespeare was interested in color contrasts in many images, and the same thing holds true in his images from the home. He notices spots and stains on things and the brightness of fire and the color in dying embers.

The beauty of rare jewels and the reflection of faces in mirrors appeal to Shakespeare because each one has a beauty which is individual.

Shakespeare mentions education in connection with institutions of learning. His images reveal an unfavorable attitude toward these institutions as a whole, and may lead one to believe that Shakespeare did not care to carry out his education at higher institutions of learning himself. He knows the classical myths of Greece and Rome, and many of his images draw upon mythological stories and fables of the pagan deities. But his knowledge of these things may have been got from English translations or from Elizabethan stock images; they do not necessarily testify that he read the original. His imagery pictures the il-

literate that know not how to cipher what is written in learned books. An image like this casts an unsympathetic reflection on the "learned books" as well as on the unlearned reader. The books are evidently so learned that students have to cipher and puzzle over their meaning. He refers to the common scholastic practice which grammar schools use of having the pupils memorize long passages or entire articles. Any illiterate person will be able to "quote" Lucrece's shame by her looks. He refers to the instructors of the schools and to the common university requirement of debating for a degree. Shakespeare looks upon this practice as ridiculous, idle, and unscholarly. Shakespeare uses imagery from school training and instruction to describe the irrationality of the actions of Collatine and Lucretius. Both were leaders of great armies, educated by experience, I suppose, to be men of responsibility; but when Lucrece stabs herself, Brutus, who is admitted by all to be the most uneducated of the company, instructs them in what is best to do; he will set their "long experienc'd wits to school". Shakespeare could have drawn imagery from any number of sources to illustrate this point; for example, he could have used war imagery to an advantage---Brutus' taking position of counsel over his superiors. But Shakespeare seems to have chosen school deliberately. Whether he did it to get an extra dig at the system of instruction by an aspersion on the instructors or whether he used the image because it

was the first to come into his mind, cannot be guessed. But it may safely be concluded that he is associating in this image two unfavorable ideas.

Education in Shakespeare's mind is not only education at school but in the court system also, the system of knights' instruction of pages. He refers to court training in his imagery, and in his mind there is a rascally association between the fool of the court and the instructor of the school. It would be just as ridiculous for a fool to teach a school as it would be for a page to instruct his superiors. Shakespeare almost satirizes the actions of those in love in an image in which eternal love turns old age into a schoolboy---"makes antiquity for aye his page". The image points to the practice of pages' polishing their manners by serving someone who is an example in courtly conduct. This illustration points to a third type of education that Shakespeare mentions in his imagery ---the grammar school, the university, and private instruction. By Shakespeare's time, the purpose behind the practice of assigning boys to page duty was largely disregarded, but the appearances of the practice were retained. The system of instruction which Shakespeare observed was a superficial outgrowth of a worn-out custom, and it is the superficiality which he looks on with an unsympathetic attitude.

Images of family ties and home relationships do not

include many children. In the images I found in his non-dramatic poetry Shakespeare does not seem to be interested in or sympathetic toward children. His references are general, not personal. Sacrifices of mothers for love of their children strangely do not appear in Shakespeare's usually human interest. He mentions the nurse with as much feeling as he mentions the mother, and both seem to be stock characters. The baby is something to be hushed when he is restless, but his little troubles and problems Shakespeare ignores.

He draws more images from childbirth than from rearing and training of children. Images of conception are the most frequent of all images concerning children and childbirth. He uses imagery of the birth-mark, the "birth-hour's blot." But after birth, children do not appeal to Shakespeare as a source of imagery. In his references to children ---such as the one of the delight which the activity of the child gives its father---the primary focus of the image lies on another person---in this case, on the father. Or, when Venus rocks Adonis in her arms as a nurse rocks a sobbing child, the focus is again on the nurse and the soothing motion of her arms, not the child. Mother-child grouping is seen impersonally by Shakespeare; he tells his friend that chords of music resemble a family group of father, mother, and child, all singing together (VIII). But this grouping is not observed very closely as to details, and the student feels that Shakespeare could have made this

image up without having seen it. There is very little feeling behind his imagery of family life, and he seems to avoid thinking very deeply about it. The mother in his imagery is usually the happy-go-lucky lady of leisure who leaves to a nurse all the care of the children, whom she sees only at intervals. The nurse Shakespeare pictures is never described as to physical aspects; she only performs her duties and even they are type duties---putting the child to sleep and nushing his cries.

Images pertaining to children are very few, and Shakespeare does not deal with different periods of childhood such as pre-adolescence and adolescence. The child is always the infant, the crying baby, too young to have any personality, any real problems, any attachments or affections. The scarcity and the character of his images about children show that he does not feel a great interest in them and lead the student to believe that family ties were not revered or observed closely by Shakespeare.

## PART III

## CRAFTMANSHIP OF THE IMAGERY

The images often have a double connotation which makes them difficult to classify under a single heading but which adds fascination to the images because of the complexity and strangeness of it. In sonnet LIII, Shakespeare says the few hours he spends with his friends are like captain jewels in a carcanet. "Captain jewels" calls to mind one jewel which is larger and in front of the rest and more important than the others, probably of greater value. "Carcanet" is interesting as a Renaissance word; originally it was derived from the French word meaning a collar for a criminal, but by the time of the Renaissance, it had come to mean a jewelled chain of precious stones. The image depends for the most part on the word "captain", but the word "carcanet" adds to the beauty of the picture because it enriches the connotation. Another image particularly complicated by double connotation is the picture of Lucrece's house being sacked, her mansion battered by the enemy (1170); her body is a building housing her soul; it is a mansion. But the verbs take the significant place in the image, and the ideas of battering and sacking are more important than those of housing and building, so the image may be thought of as a war image.

Sometimes Shakespeare's images are puns. When his heart and his eye are in a law court disputing over possession of his friend's picture, Shakespeare says his eye would "bar" his heart from seeing the picture. He puns on the bar of the

court. Sonnet VII is a fourteen line play of the connection between "sun" and "son".

Sonnets which occur at the first of the series have images which sound very conventional, but as the series progresses, the imagery breaks more and more into an individual character. In the early poems his love was "beauty's rose" (I); he compares his friend to a summer day (XVIII). But by sonnet CXX he is saying his nerves were "brass of hammered steel", and he uses imagery of disease and of the "humble salve which wounded bosom fits" (CXX).

One idiosyncrasy which is representative of Shakespeare's style is repetition of catch words and phrases. He will often strain for words which are alike so that his image may have this repetition. He speaks of his friend as a person in "hue all hues in his controlling." He deliberately uses the word hue so that it may connect with the next noun "hues." Tarquin "prays for his prey" (342); the words in this image are deliberately chosen because they sound alike. Lucrece, hearing the song of birds, "at each sad strain will strain a tear" (1131). In this image he gets the effect he wants by using the same word as a verb and a noun.

Another device of catch phrases which Shakespeare uses is alliteration. He makes rather sparing use of this style, but he does employ it when he wants an effect. He speaks of "ivory conduits coral cisterns filling" (Luc., 1234). This is Shakespeare's description of Lucrece and her maid standing weeping. This phrase sacrifices word order entirely for alliteration,



and the reader almost has to break the sequence and untangle the words to get the sense of it. Sometimes this alliteration enhances the style and sometimes it shows the effort behind it. As the reader is conscious of the change, the device as a means of style loses its power.

In connection with Shakespeare's repetition of words, phrases, and sounds, there is another very important feature in his poetry--piling images on others in a long series of pictures, kaleidoscope fashion. Lucrece makes an extended speech on Opportunity, lines 876-924, in which images are piled one on another. For instance, lines 890-896:

Thy secret pleasure turns to open shame,  
 Thy private feasting to a public fast,  
 Thy smoothing titles to a ragged name,  
 Thy sug' red tongue to bitter wormwood taste:  
 Thy violent vanities can never last.  
 How comes it then, vile Opportunity,  
 Being so bad, such numbers seek for thee?

Besides the abundance of imagery applied in such passages, the reader also notes repetition in form; in this case, each line begins with "thy" for a series of phrases. In another long series of images, lines 925-1101, in which Lucrece rails against Opportunity's master, Time, Shakespeare repeats a construction again. This time it is a longer phrase: "Let him have time." Lucrece begs Time to let Tarquin have time, lines 981-987:

Let him have time to tear his curled hair  
 Let him have time against himself to rave,  
 Let him have time of Time's help to despair,  
 Let him have time to live a loathed slave.  
 Let him have time a beggar's orts to crave,  
 And time to see one that by alms doth live  
 Disdain to him disdained scraps to give.

Repetition of words and phrases in this manner gives the reader an impression of an audible voice behind the verse, and he can almost hear the poetry reading itself aloud.

One of the most valuable parts of Shakespeare's artistry is the accuracy of his observation. When he describes a fire burning on the ashes of what sustained it, he observes a fundamental quality of fire and coals which would be overlooked if his observation were hasty or accidental. But he seems to have deliberated over the burning and cooling of coals, the grey-white ash coating the faintly glimmering coal, with so much study that many details are impressed in his mind.

In me thou see'st the glowing of such a fire  
That on the ashes of his youth doth lie...  
Consum'd with that which it was nourish'd by (LXXIII).

The sustenance of the fire is now its deathbed, Shakespeare observes as he sees the coals dying out. The accuracy with which he draws this image shows that he has studied fire with more than a casual glance. His mind is filled with accurate details. When he describes war phenomena, he is not content with merely two armies fighting over booty, but he includes all sorts of details. He presents images which appeal to the senses, the sight and color of the gaudy banner which the leader carries, and the sound of the beating alarums and the noise of the bugles. His sensuous images have delicate and subtle shades of sensitiveness. He is interested in contrasting shades of whiteness. Venus teaches the sheets a "whiter hue than white" (398). He is also interested in very bold contrasts, for instance the crow and the dove or the swan.

He observes colors with a great accuracy. Accuracy of observation and abundance of concrete detail make Shakespeare's imagery artistic.

The form in which Shakespeare writes his sonnets lends itself to imagery; it is divided into three quatrains--abab, cdcd, efef--each giving a slightly different phase of the idea --and a concluding couplet--gg--summarizing the thought. In the Petrarchian sonnet, the first eight lines were given to speculation and the last six to conclusion. But when Shakespeare leaves the conclusion to the last two lines, he gives a larger place to description, and this style requires a greater amount of imagery than the Italian. Twelve lines of the Shakespearean sonnet are devoted to statements, speculations, and pictures. Sometimes the sonnet is divided into several elaborate images; in an expression of the poet's old age (LXXIII), Shakespeare compares himself to a tree, a time of day, and a fire, and devotes four lines to each description. He concludes by giving the idea in a rimed couplet--the last two lines.

Sometimes one idea is sustained through two sonnets, such as XLIV and XLV pertaining to the four elements, earth, water, air, and fire, which govern the poet and send him back to his friend.

Sometimes one image is sustained through twelve lines as in sonnet XXXIII, which compares his friend to the sun, saying each promises a glorious day but each is blemished by a cloud which deceives the poet and stains the suns.

At other times the form lends itself to sketched images, or images simply indicated, as in sonnet LXVI, speaking of "captive good" attending "captain ill", "art made tongue-tied by authority," "simple truth miscall'd simplicity," "desert a beggar born," etc.

Shakespeare's imagery has a cumulative effect in the verse form of Venus and Adonis and of Rape of Lucrece, as well as in the sonnets. In Venus and Adonis the stanzas consist of four lines of statement and two of conclusion, and in Rape of Lucrece they have five lines of statement and two lines of conclusion.

Part of the power of Shakespeare's metaphors is a result of the combination of two ideas allied in some respects, yet different in effect. An association such as that in the description of Venus turning suddenly pale like frost spread on the blushing rose is a means of expressing change and contrast in a single image. The color of her face changes from red to white. He does the same thing when he says Lucrece's fear makes her color rise

First red as roses than on lawn we lay,  
Then white as lawn, the roses took away (259).

The association of ideas in this kind of image makes it a different type from the descriptive image or the ordinary figure of speech, and as it may be identified by the fact that it involves a process of imagination on the part of the author, it may be called a creative image.

One of the most abundant types of imagery Shakespeare uses is personification. It is a very simple kind of imagery

and does not tax the reader's imagination very much. The significance of Shakespeare's use of personification is that it is enhanced by the degree to which the figures and the meaning fit together. He blends the elements of the personification in such a way that the result is very vivid and pleasing. For example, he says Desire and Affection are the leaders and captains of Tarquin's will (271). Since Tarquin is the leader of an army, the idea of Affection being "captain" over him is especially appropriate. There is an undercurrent of observation which makes the image fuller and richer than it appears on the surface. He also uses the apostrophe frequently; he apostrophizes Absence (XXXIV), and Night, Opportunity, and Time in Lucrece.

The force of much of Shakespeare's imagery is increased by his subtle use of verbs which add to the significance of even the simplest image. Desire "scorches" Tarquin's heart (314); Tarquin's hand "plucked" the latch to Lucrece's door (358). Sometimes the entire image depends on the verb: Desire sweetly "flatters" (Luc., 172); lust and murder "wakes" to stain and kill (Luc., 168). Sometimes the adjectives carry the force of the images as they do in the idea that "soft fancy" makes a slave of "martial man" (Luc., 200).

PART IV  
APPRECIATION

The study of Shakespeare's imagery is a very gratifying piece of work and rewards the student with an appreciation of the artistry of the poetry and the greatness of the mind which produced it. I do not see how any student who handles Shakespeare's images can feel anything less than awe at the wide range of experiences from which he draws and the beauty and finish of the work. Anyone who can read and interpret the imagery Shakespeare uses has opened to him a rich and beautiful variety of experiences welded together by imagination and emotion. Not all of Shakespeare's images are simple, for Elizabethan readers were educated to high expectations in poetry. But the images clarify themselves to a great extent to the modern reader when he gets the Elizabethan perspective. He finds experiences of simple and ordinary life ornamented by elaborate poetic devices and phraseology.

It is not in any singularity of the subject matter that the power of the imagery lies, but in the creative quality and the unusual association of ideas. Creative imagery involves more than the use of figures of speech; it links together two ideas, both of which may be familiar, but which are not usually associated. Shakespeare's imagery is sometimes simply descriptive and sometimes creative. When Shakespeare says Adonis' face begins to glow like dying coals revived by the wind, he describes the color in Adonis' face by use of an image. But

when he says Tarquin draws aside the black cloud that hides the silver moon, he associates two separate ideas, the clouds hiding the moon, and the curtain hiding Lucrece's bed, and Lucrece is referred to figuratively as the moon. It is the unusual association of two familiar ideas which makes this a creative image. The figure is more than a personification; it is a double picture. The study of Shakespeare's imagery reveals both descriptive and creative images, and when the student can understand the association of the different ideas, he can begin to appreciate the mind which creates imagery from them. If one could really understand the processes and the genius of the mind of the author, his own mind would be greatly enriched.

The least the student could hope for in appreciation of Shakespeare's imagery is an emotional satisfaction from a reaction between himself and the sheer art of what he is reading. Shakespeare helps the reader feel the things he is talking about because he feels them himself. The sympathy which Shakespeare feels toward small birds and animals, toward different elements in nature and in human experience strikes a note of sympathy in the reader, who finds himself experiencing the same emotion. The result of the contact between the author and the reader is a chord of complete satisfaction produced by the instrument of art.

The use of images is somewhat unconscious and instinctive on the part of the poet. Imagery which is powerful and effective comes from experience, actual or vicarious. It is

given at a moment of very high feeling and may be spontaneous. Of course, in poetry the artist is constantly striving for pictures and beautiful methods of expression, but he cannot use pictures of things he has never seen and does not know. The images a poet uses must reveal some recess of thought which has been stored in his mind by observation of things around him. The extent to which his mind absorbs things he experiences is the extent to which he can call forth readily pictures which are appropriate but which seemingly involve little effort on his part. He has within his grasp a reservoir of ideas accumulated by a good memory, an impressionable mind, and a power of retention. When the right picture comes to the poet's mind at the right time, he can put down an analogy rich in suggestion and power in a form which will make it permanent.



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