

THE METAPHOR IN AUGUSTINE'S CONFESSIONS

(Books 1 - 9)

Jessie Anne Yeld



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INTRODUCTION AND SCOPE.

It is not the object of this study to give a detailed historical, etymological and philosophical background of the "metaphor". These aspects, singly and collectively, have been amply illustrated before, as even a glance at Stutterheim's almost overwhelmingly comprehensive "Het begrip Metaphoor"⁽¹⁾ will show. Nor does the question of the first appearance of material and abstract meaning, independent of the word⁽²⁾, fall into this field; like the "chicken or the egg?" controversy, it is irrelevant, however interesting it may be. So, too, the modern psychological aspect, the "conscious and sub-conscious" categorising under Freudian influence and background⁽³⁾; theories of "imagination and experience"⁽⁴⁾; and further sub-divisions of metaphor into ephiphor and diaphor⁽⁵⁾ will be ignored.

It is necessary, however, to work with a certain terminology, and for this reason some definition of "metaphor", however inadequate and incomplete, must be given, if only as a basis for further discussion. As far as possible this will be done in the terms of classical writers, as Augustine himself would have understood the expression. A few more modern and general conceptions will, however, be added where necessary to illustrate certain points.

The analysis of the metaphor, however, will be approached from an angle which Augustine probably would not recognise, although his enquiring and systematic mind would, one hopes, approve. In the linguistic approach, the method and general division of Christine Brooke-Rose⁽⁶⁾ will be followed, although no attempt will be made to keep to all her sub-divisions⁽⁷⁾. Obviously all the metaphors used in the Confessions cannot be tabulated in this way within the bounds of this thesis - only specific examples will be used to illustrate certain points. In this way I hope to prove that Augustine's metaphors will stand up to modern views and methods of analysis, although he may have written them in ignorance of any

such criteria. With the writer of "On the Sublime" who ably defends himself against critics who accuse him of bringing such matters under systematic rules, thereby allegedly spoiling a work of genius, "I hold that the opposite may be proved, if we consider that while in lofty emotion Nature for the most part knows no law, yet it is not the way of Nature to work at random and wholly without system And above all we must remember this: the very fact that in literature some effects come from natural genius alone can only be learnt from art"⁽⁸⁾.

The system of the analysis of metaphors according to idea-content is perhaps more general⁽⁹⁾; certainly the "recurring image" has received much attention in modern literary criticism⁽¹⁰⁾. It is often revealing to notice what imagery (in this case, "metaphor",) the author uses, with which themes he is constantly employed. From a close study of all the metaphors in the Confessions, one finds that most examples used tend to form part of a "theme", when classified according to idea-content. Since it is impossible to list all the metaphors used, the twelve themes or sets of metaphors which occur most frequently, will be considered in detail. Several examples which do not fall into these set classes, but which also deserve attention, are added subsequently.

Of course, Augustine's choice of words was to a very great extent dependent on his subject. "In theological terms, there are very few things we can say about God which are not metaphoric"⁽¹¹⁾, and if Augustine seems to use more metaphor than the "classical" writers⁽¹²⁾, one must remember that he was trying to express "abstract" feelings and experiences in the "concrete" terms of a traditionally "practical" people⁽¹³⁾.

The Romans themselves had for centuries been evolving their language into a medium for expressing philosophical and other abstract thoughts⁽¹⁴⁾; there were already abstract and metaphorical terms which the Church could take over. In addition there was also

the wealth of biblical phraseology which the Latin Church Fathers inherited. I shall try to show how Augustine used these two sources; that he could use "fossilised metaphor"⁽¹⁵⁾, blend it with Christian ideas and biblical phraseology, and yet make it typically his own; and that he could also use his own original metaphors.

Finally, although I have omitted the "analysis by dominant trait", which according to Brooke-Rose is the fourth type of analysis of metaphor by idea-content⁽¹⁶⁾, I include a section on metaphor and simile, to ascertain whether Augustine "kept to the rules" of using simile to "tone down" a metaphor that was too bold.

Throughout the examples have been limited to the first nine books of the Confessions, i.e. up to the death of Monica or what can be termed the autobiographical section. As particulars of Augustine's life are readily available - also in the Confessions - a comprehensive biographical study will not be included. Where necessary, however, some details of the main periods of his life are given in the text.

Where not otherwise stated, references in brackets refer to the Confessions, books and chapters being given in Roman and Arabic figures respectively.

CHAPTER I.CLASSICAL VIEWS ON THE METAPHOR.

Augustine's education, like that of any well-educated Roman, consisted mainly of rhetorical training, with its complementary subjects such as history, ethics, logic and style-techniques. His training was thorough - he himself says (II : 3) that he left his home town Thagaste for Madaurus to learn the principles of literature and rhetoric, and he later went on to the schools of rhetoric at Carthage - and the fact that he later became a teacher of rhetoric, in his home town but also in Rome and Milan, shows how well he must have absorbed the rhetorical traditions.

These traditions were based, one may presume, mainly on the "Institutio Oratoria" of Quintilian. As Quintilian was himself only a link in the chain that reached back through Cicero and even Aristotle, any theories that Augustine might have had about metaphor would ultimately have derived from these three writers, among others.

1. The Metaphor according to Aristotle:

The ancient authority on literary criticism, as indeed on many other subjects, was Aristotle, and any discussion of classical literary usage must necessarily start with his views. These are found mainly in the Poetics and the Rhetoric which remained the standard works of reference for the later schools of rhetoric. One can assume that Augustine, as a product of and master in these schools, was well grounded in Aristotle's principles in spite of his avowed aversion to Greek literature in general (I:13, 14).

Aristotle's definition of a metaphor reads: "Metaphor consists in applying to a thing a word that belongs to something else" (1). He then proceeds to illustrate this by saying that the transference can either be made from genus to species, or from species to genus, or from species to species, or on grounds of analogy (2). "An example of a term transferred from genus to species is 'Here stands my ship'. 'Riding at anchor' is a species of standing. An example of transferred from species to genus is 'Indeed ten thousand noble things Odysseus did', for ten thousand, which is a species of many, is here used instead of the word 'many'. An example of transference from one species to another is 'Drawing off his life with the 5/ bronze', and

bronze', and 'Severing with the tireless bronze', where 'drawing off' is used for 'severing', and 'severing' for 'drawing off', both being a species of 'removing'.

"Metaphor by analogy means this : when B is to A as D is to C, then instead of B a poet will say D and B instead of D. And sometimes they add that to which the term supplanted by the metaphor is relative. For instance, a cup is to Dionysus what a shield is to Ares; so he will call the cup Dionysus' shield, and the shield Ares' cup. Or old age is to life as evening is to day; so he will call the evening 'day's old age' or use Empedocle's phrase; and old-age he will call 'the evening of life' or 'life's setting sun'. Sometimes there is no word for some of the terms of the analogy, but the metaphor can be used all the same. For instance, to scatter seed is to sow, but there is no word for the action of the sun in scattering its fire. Yet this has to the sunshine the same relation as sowing has to the seed, and so you have the phrase 'sowing the god-created fire'.

"Besides this, another way of employing metaphor is to call a thing by a strange name and then to deny it some attribute of that name. For instance, if you call a shield not 'Ares' cup', but 'a wineless cup' "(3).

In the Rhetoric Aristotle suggests a different method of classification, according to whether the word is transferred from an animate to an inanimate object, from animate to animate, from inanimate to inanimate or from inanimate to animate although he does not state it specifically in these terms⁽⁴⁾. He considers metaphors which attribute animate qualities to inanimate things the most appropriate, in other words, one can say that he included all forms of Personification under metaphor.

Stanford criticises the above definition and division as "too general to be of much value"⁽⁵⁾, although he admits that Aristotle's remarks are mere additions in systems of poetry and rhetoric, and not intended to be a complete system. Another criticism levelled at Aristotle is that "he implies that a metaphor consists of one word like a neologism or a gloss"⁽⁶⁾, as he writes "Every word must be either a current term, or a strange word, or a metaphor, or an ornamental word, or a coined word, or a

lengthened word, or curtailed, or changed in form" (7).

Although Aristotle does not explicitly state the purpose of metaphor, one can deduce three uses from his words: "Clearness, pleasure and distinction are given in the highest degree by metaphor" (8), which foreshadow Cicero's approach to the subject. He also implies the use of metaphor in supplying new terms when he speaks of "the metaphors by which we give names to nameless things" (9).

He includes several cautions with regard to the use of metaphors. Metaphors should be suitable (10), in proportion to the object compared, not far-fetched or obscure (11). In prose, he adds, greater pains ought to be taken about metaphor, inasmuch as prose depends on fewer resources (12). This is in line with the idea that one finds in most of the classical writers, (which will be discussed at a later stage), namely, that a metaphor should not be too bold.

Finally, one finds in Aristotle two true and yet seemingly contradictory statements, that "all men in talking use metaphors" (13), and secondly that "the art of metaphor cannot be taught" (14); "it is the token of genius, for the right use of metaphor means an eye for resemblances" (15). One can perhaps explain this by saying that all men in talking sometimes use metaphor, but usually clichés or fossil metaphor which has lost its force, whereas the use of metaphor which is striking and meaningful is indeed an art and a token of genius.

2. The Metaphor according to Cicero.

Cicero's definition of a metaphor reads as follows: "A metaphor is a short form of simile, contracted into one word; this word is put into a position not belonging to it as if it were its own place, and if it is recognisable it gives pleasure, but if it contains no similarity it is rejected" (1). Furthermore, he analyses the source and also the purpose of metaphor, when he writes: "The third method in our list, the use of metaphor, is of wide application; it sprang from necessity due to the pressure of poverty, and deficiency, but it has subsequently been made popular by its agreeable and entertaining quality. For just as clothes

were first invented to protect us against cold and afterwards began to be used for the sake of adornment and dignity as well, so the metaphorical employment of words was begun because of poverty, but was brought into common use for the sake of entertainment. For even country people speak of 'jewelled vines', 'luxurious herbage', 'joyful harvests'. The explanation is that when something which can scarcely be conveyed by the proper term is expressed metaphorically, the meaning we desire to convey is made clear by the resemblance of the thing which we have expressed by the word that does not belong. Consequently, the metaphors which you take from somewhere else are a sort of borrowing; but there is another, somewhat bolder kind, that do not indicate poverty but convey some degree of brilliance to the style" (2).

Here one finds an elaboration of the suggestion in Aristotle, namely, that metaphors can be classified according to function, what Stanford calls "the metaphor of necessity and the metaphor of pleasure, or the useful and the ornamental" (3).

The first purpose of metaphor, then, is to supply a necessary term. (This can be seen in the metaphorical quality of Church terminology, for example.) The second is to be "agreeable and entertaining" (4). Thirdly, "metaphors should be used to make the meaning clearer" (5), - either the description or the action or thought, - and in the fourth place "occasionally metaphors serve to achieve brevity" (6).

Although explaining sight-images as the most vivid, Cicero seems to say that metaphors can be drawn from any source - "For there is nothing in the world the name and designation of which cannot be used in connection with other things; with anything that can supply a simile - and a simile can be drawn from everything - a single word supplied by it that comprises the similarity, if used metaphorically, will give brilliance to the style" (7).

He qualifies this immediately, however, by saying that metaphors should be avoided where there is no real resemblance (8). Then a metaphor must not be too far-fetched (9). His examples in this case imply mythological allusions. Also to be avoided are all metaphors with "unseemly" connotations, or any that are on a larger or smaller scale than

8/ required (10)

required⁽¹⁰⁾. In other words, Cicero, too, requires a "certain proportion", like Aristotle. He also lays down that a metaphor should not be too harsh; "in fact the metaphor ought to have an apologetic air, so as to look as if it had entered a place that does not belong to it with a proper introduction, not taken it by storm, and as if it had come in with permission, not forced its way in"⁽¹¹⁾.

He mentions, too, what we could call extended metaphors, "a development not consisting in the metaphorical use of a single word but in a chain of words linked together, so that something other than what is said has to be understood something resembling the real thing is taken and the words that properly belong to it are then, as I said, applied metaphorically to the other thing"⁽¹²⁾. Synecdoche and metonymy are also included, the latter being very like Aristotle's division of species to metaphor.

3. The Metaphor according to Quintilian.

Quintilian, like Aristotle and Cicero, wrote his comments on metaphor only as part of his system of rhetoric. He defines metaphor as "the commonest and by far the most beautiful of tropes"⁽¹⁾, when "by trope is meant the artistic alteration of a word or phrase from its proper meaning to another"⁽²⁾. Metaphor is also seen as "a shorter form of simile, while there is this further difference that in the latter we compare some object to the thing we wish to describe, whereas in the former this object is actually substituted for the thing"⁽³⁾.

This is a very important aspect of metaphor, which had not been emphasized by previous writers. Another point that Quintilian makes, is that metaphor is not limited to one part of speech; "a noun or a verb is transferred from the place to which it properly belongs to another where there is either no literal term, or the transferred is better than the literal"⁽⁴⁾.

He also notes the two-fold character of the metaphor: "It is not merely so natural a turn of speech that it is often employed unconsciously or by uneducated persons, but it is in itself so attractive and elegant that however distinguished the language in which it is embedded

it shines forth with a light all its own" (5). The various uses of metaphor are also listed, "either because it is necessary, or to make our meaning clearer, or, as I have already said, to produce a decorative effect" (6). He states that metaphor "adds to the copiousness of language by the interchange of words and by borrowing, and finally succeeds in accomplishing the supremely difficult task of providing a name for everything" (7), yet he distinguishes catachresis, "the practice of adapting the nearest available term to describe something for which no actual term exists" (8), and metaphor. "The former is employed where there is no proper term available, and the latter where there is another term available" (9).

As far as the division of metaphors is concerned, Quintilian follows Aristotle's lead, that "metaphors fall into four classes" (10), namely, animate can be substituted for animate, or inanimate for inanimate, or inanimate for animate, or animate for inanimate. In the last case, "effects of extra-ordinary sublimity are produced when the theme is exalted by a bold and almost hazardous metaphor, and inanimate objects are given life and action " (11).

Quintilian goes further, however. "These four kinds of metaphor are further sub-divided into a number of species, such as transference from rational beings to rational, and from irrational to irrational, and the reverse, in which the method is the same, and finally from the whole to its parts and from the parts to the whole. (But I am not now teaching boys: my readers are old enough to discover the species for themselves when once they have been given the genus)" (12).

There are also faults in the use of metaphor which should be avoided. These are "meanness and coarseness" (13), as in Cicero's examples, or an excess of metaphor, for "while a temperate and timely use of metaphor is a real adornment to style, on the other hand, its frequent use serves merely to obscure our language and weary our audience, while if we introduce them in one continuous series, our language will become allegorical and enigmatic" (14). The worst faults of all, however, according to Quintilian, "originate in the fact that some authors regard it as permissible to use even in prose any metaphors that are allowed to poets" (15)

probably also be seen in the light of his attitude to "bold metaphors" in general, for he says "... it is not too much to say that almost anything can be said with safety, provided we show by the fact of our anxiety that the word or phrase in question is not due to an error of judgement" (16).

4. Other aspects of Metaphor.

In summarising the classical definitions of metaphor, mention must also be made of certain aspects touched on by Demetrius, the author of "On Style" and by the author of "On the Sublime", who for the sake of clarity will be called "Longinus".

Demetrius, on the whole, echoes what has already been said, "that metaphors should be used, for they impart a special charm and grandeur to prose style. They should not, however, be crowded together Nor should they be far-fetched, but natural and based on a true analogy" (1). He points out that "some things are, however, expressed with greater clearness and precision by means of metaphor than by means of the precise terms themselves" (2), and that this is especially so in the case of the "active metaphor", or personification. He also suggests that metaphor should be used to enhance the style, and therefore should be applied from the greater to the lesser.

His most interesting remarks, however, are those on the use of metaphor in prose. "Usage, which is our teacher everywhere, is so particularly in regard to metaphor. Usage, in fact, clothes almost all conceptions in metaphor, and that with such a sure touch that we are hardly conscious of it " (3) "My own rule for the use of metaphor in prose is the art - or nature - found in usage. Metaphors have in some cases been so well established by usage that we no longer require the literal expressions, but the metaphor has definitely usurped the place of the literal term, for instance, the 'eye of the vine' " (4) Although Stanford's criticism (5) is well-founded, it is interesting to note that one finds here probably the first definition of "fossil metaphor" (5), which will now have to be included in any analysis of metaphor.

Longinus on the other hand emphasises the emotive character of metaphor⁽⁷⁾, and this results in his differing from the traditional opinions on several points. Traditionally metaphor should not be coarse; Longinus is inclined to say "These came perilously near to vulgarity, but are not vulgar because they are so expressive"⁽⁸⁾. Traditionally not more than two or at the most three should be used together, and "bold metaphors", as we have seen, should be changed into similes or introduced by "as if", etc.⁽⁹⁾ "I accept this", says Longinus, "but at the same time, as I said in speaking of figures, the proper antidote for a multitude of daring figures is strong and timely emotion and genuine sublimity. These by their nature sweep everything along in the forward surge of their current, or rather they positively demand bold imagery as essential to their effect, and do not give the hearer time to examine how many metaphors there are, because he shares the excitement of the speaker"⁽¹⁰⁾. He admits that metaphors can be used excessively, however.

Any discussion of Augustine's use of metaphors must, therefore, be seen against the background of these traditional views of metaphor, its purpose, use and faults, although the traditional definitions need not be adhered to. "Metaphor, in this study" as in that of Brooke-Rose, "is any replacement of one word by another, or any identification of one thing, concept or person with any other"⁽¹¹⁾. It includes some aspects that would usually be seen as separate figures of speech, such as personification, synecdoche and metonymy, but excludes similes except where specifically mentioned, as in the chapter on "Metaphor and Simile".

CHAPTER II.ANALYSIS ACCORDING TO LINGUISTIC
APPROACH (BROOKE-ROSE DIVISIONS).

As stated in the introduction, the analysis according to the linguistic approach will be made according to the general categories of Christine Brooke-Rose in her "Grammar of Metaphor". For this reason each division will be introduced by her definition, followed by examples taken from the Confessions.

1. Nouns:

.1 Simple Replacement. "The proper term of the Simple Replacement metaphor is not mentioned and so must be guessed: we either have to know the code or the code must be broken. I am dealing with this question of recognising the proper term from a purely syntactic point of view, and do not for a moment maintain that 'the flower' for 'lady' is difficult to guess. But we do depend on outside knowledge. Most metaphors are **clear in the general context** (as opposed to the particular sentence). My point is that Simple Replacement is on the whole restricted to the banal, the over-familiar, or to metaphors which are so close in meaning to the proper term that the guessing is hardly conscious; or that they depend much more on the general context than do other types of noun metaphors" (1).

Since Latin has no articles, any simple replacement (unless introduced by an adjective) must, according to this definition, automatically be restricted mainly to zero-grade, "that is, with no article or other particle introducing it" which "is on the whole restricted to general terms, which rarely make good metaphors" (2). Therefore, the use of simple replacement, either standing alone, or as part of a longer metaphor, seems to be restricted to a large extent to "fossilised" metaphor, to "the banal, the over-familiar" terms which can hardly be recognised as metaphorical. (As will later be shown, however, Augustine also uses these general terms in other longer or new metaphors.) This class includes examples such as "bonas vias tuas" (I:13); "vias meas

nequissimas" (II:1); "vias distortas" (II:3); "vias meas et non tuas" (III:3); "illuminat cor meum" (II:8); "de corde et lingua mea" (VI:7); "cuius linguam fere omnes mirantur, pectus non ita" (III:4); and "errores" (III:4, IX:5....).

Sometimes simple replacement is used for terms which are more specifically stated elsewhere, as "ab illo vinculo" (VI:12), where he refers to the desire for marriage, after speaking of "deligatus morbo carnis" earlier in the chapter; "in vinculo meo" (VIII:11); "propter vincula sua" (IX:3) which is qualified in the next sentence by "coniuge fideli, ea ... anteriore conpede..." (as opposed to the more specific "consuetudinis vinculum" (IX:12) or "vinculo desiderii" (VIII:6) for example) or "illa caligine ..." (III:11); "de hac profunda caligine" (III:16); "de hoc immanissimo profundo" (I:18) instead of "mortis profunditas" (II:6, IX:1).

Sometimes, too, the replacement is obvious because it comes from familiar biblical terminology, for example "mansuetum gregem tuum" (VIII:2); "nec eum in grege tuom numerantes" (IX:5); "paene omnibus gregibus tuis" (IX:7); "sub leue iugum" (VIII:4); "ancilla sua" (IX:13); "ossa mea" (V :1, VI:6); "adversus serpentibus" (IX:4); "... qui lignum conscenderit" (1:16); "a fermento veteri" (VIII:1) and "bonam margaritam" (VIII:1).

.2 Pointing Formulae:

.1 Demonstrative. "The subtly^{et} of the demonstrative formula consists in speaking of one thing, and later pointing to it with a replacing name, as if it had become something else in the meantime, rather like a syllogism with the middle premise left out" (3).

This form of metaphor hardly occurs in the Confessions, and where it does one finds it referring back, not to one specific person or thing, but rather to a whole paragraph or idea, with which he has dealt, as "ad eandem infirmitatem" (VI:11) for his attachment to a woman; "quo vulnere" (V:9) for his death; "tantam dementiam" (V:5) for the opinions and behaviour of Faustus which he has been discussing; "illa erat fercula" (III:6) for the theories and books of the Manichaeans to whom he refers earlier in the paragraph. One also finds phrases such as "in eodem luto" (VI:11) which can refer to "omnes vanarum cupiditatum spes inanes et insanias mendaces" in the previous sentence and to "aviditate fruendi praesentibus" which

follows. In "de hoc inmanissimo profundo" (I:18), the demonstrative does not replace a previous term but repeats a metaphorical theme which is stated more specifically elsewhere in "mortis profunditas" (II:6) for example.

Sometimes what seems to be a demonstrative is "spoilt" by the addition of a genitive link, for example "de illa vena amicitiae" (III:2); "ad illum infernum erroris" (IX:3); "in illam foveam erroris" (IX:3); or by an apposition, as "lingua quocumque" (VIII:4). In other cases an apparent demonstrative may be only a repetition of a metaphor and not a replacement, as for instance, "in tanta flagrantia" (III:4) which repeats the theme of "accendebar et ardebam" at the beginning of the paragraph; "in illa grandiora" (VIII:8) in place of "argumenta" at the end of the previous chapter, or "ea fama" (III:1) which repeats the "fames" earlier in the same sentence verbally.

2 Parallelism. "In Parallelism there is in fact no pointing to the proper term at all, but the repetition of the same construction, or the use of 'and', or other methods, implies that it is equal to the metaphoric term. And because the link is suggested rather than stated, both metaphor and proper term can sometimes look like the two terms of an unstated simile, or two literal statements. Like Simple Replacement, which can be taken literally but as symbolic of other similar things, parallelism is much used in modern poetry. It is also more frequent in religious poetry and in poetry much influenced by the language of the Bible and it derives, ultimately, from Hebrew ritual Parallelism in its extreme form becomes mere juxta-position, which is effective, but it takes us further away from metaphor than any other method" (4).

From this definition of parallelism one would expect to find it used frequently in the Confessions, yet it is difficult to find examples since the boundary between metaphorical parallelism and rhetorical play on words is vague.

One can, of course, find many examples of the use of "and", and

of **synonyms**, for instance "accendebar et ardebam" (III:4); "colorantes et fucantes" (III:4); "quam distortus et sordidus, maculosus et ulcerosus" (VIII:7); "volvens et versans" (VIII:11); "vias difficiles et laboriosas" (IV:12); "in monte incaseato, monte tuo, monte uberi" (IX:3); yet these only seem to emphasise or extend the original metaphor, not to suggest a new one.

There are also examples of repetition of the same construction, for example, "contra te surgerem et currerem adversus dominum" (VII:7); "eruisti linguam meam unde iam erueras cor meum" (IX:4); "subderem cervicem leni iugo tuo, et umeros leni sarcinae tuae" (IX:1); "o monstrum vitae et mortis profunditas" (II:5); "in limo profundi ac tenebris falsitatis" (III:11); "raptura me de caeno et ablutura" (VI:15); "errabam ~~typo~~, et circumferebar omni vento, et nimis occulte gubernabar abs te" (IV:14); "ora.. egentium, et inopiam suam anhelantium et ad te expectandum" (VI:10); "sanans tumorem et nutriens amorem" (VII:18); "subtrahentes se lenitati tuae, et offendentes in rectitudinem tuam, et cadentes in asperitatem tuam" (V:2); "qua descendant ad illum ... et per eum ascendant ad eum" (V:3); "viam tamen ambulet, qua veniat et videat et teneat" (VII:21); "navibus aut quadrigis aut pedibus" (VIII:8); "latebrae poenarum hominum et tenebrosissimae contritiones filiorum Adam" (VIII:9); "versa et reversa, in tergum et in latera et in ventum" (VI:16); "in me posuit et iniecit mihi plantarium amaritudinis" (VII:3). If one remembers the quotation above, that "both metaphor and proper term can sometimes look like the two terms of an unstated simile or two literal statements", these can perhaps be seen as examples of parallelism.

It seems to me, however, that for "parallelism" to serve as a metaphorical device, it should contain a transference of metaphor as well as a parallel construction, as in "amans vias meas amans fugitivam libertatem" (III:3); "ego ligatus non ferreo alieno, sed mea ferrea voluntate" (VIII:5); "iam non ponit aurem ad os meum, sed spiritale os ad fontem tuum" (IX:5) or "qui intrat in te, intrat in

gaudium domini sui" (II:10).

The influence of the "language of the Bible" and of "Hebrew ritual" may be seen in the last example, but the balance and "parallelism" of the previous ones could just as well have been the result of Augustine's rhetorical training.

.5 Apposition and Vocative. "Apposition is a rather obvious method of replacing one term by another. It has the advantage of directness, the disadvantage of being over-explicit, without either the subtlety of the two previous types of links (i.e. the demonstrative formula and parallelism) or the tone of authority that a direct equation with the verb 'to be' can give" (5). The use of the Vocative "the least interesting method of replacing a mentioned proper term by a metaphor" (5), also has its limitations. "For one thing, it is most conducive to repetition, not so much of the same or synonymous metaphor, but of the formula itself. Secondly, the range of words by which one can clearly call someone or something in the vocative is fairly limited, so that originality is rare" (6).

Apposition is found fairly frequently in the first nine books of the Confessions; more than sixty times if adjectival apposition is included. Over forty of these have to do with God - **Father, Son and Holy Ghost** - and a large proportion of the remainder concerns the Church.

The apposition may be adjectival, and hardly metaphorical, as "deus dulcissime et altissime" (III:8), or "altissime et proxime, secretissime et praesentissime" (VI:3). It may only be another generally acknowledged name, e.g. "Christi tui, domini et salvatoris nostri" (VII:5), or "Christo, filio tuo, domino nostro" (VII:7), or "Christo, salvatore nostro" (VII:20), or "Unigeniti tui, domini et salvatoris nostri, Jesu Christi .." (IX:4), or it may specify some attribute, as "domine deus meus, ordinator et creator" (I:10); "domine, rex meus et deus meus" (I:15); "pulcherrime omnium ... deus bone, deus summum bonum et bonum verum meum" (II:6); "domine caeli et terrae, creator omnium visibilium et invisibilium" (V:10);

"domine, iustissime moderator universitatis" (VII:6); "mediatorem dei et hominum, hominem Christum Jesum" (VII:18); or "paracletum, spiritum veritatis" (IX:4).

A more interesting use of apposition is that where it is used personally, yet more "metaphorically" than above, as for instance "te, auxilium et refugium meum" (I:9); "deus meus, vita mea, dulcedo mea sancta" (I:4); "dulcedo mea et honor meus et fiducia mea, deus meus" (I:20); "O tu praegrandis misericordia mea, deus meus, refugium meum a terribilibus nocentibus" (III:3); "tu amor mea tu vita es animarum, vita vitarum vita animae meae .." (III:6); "domine adiutor meus et redemptor meus" (VIII:6) and "Christe Jesu, adiutor meus et redemptor meus" (IX:1); "deus meus, misericordia mea" (III:1, IX:9).

Still more interesting is the naming of God in terms which recur throughout the Confessions, such as light: "deus, lumen cordis mei" (I:13, III:4); water: "tu .. fons vitae" (III:8), and "in superna fluente fontis tui, fontis vitae.." (IX:10); food: "deus ... panis oris intus animae meae .." (I:13); and "te, cibo qui non corrumpitur" (IV:1); and journeys: "via, ipse salvator" (VIII:1).

Apposition is also used to qualify the Church: "matris omnium nostrum, ecclesiae" (I:11); "ecclesia unica, corpus unicus tui" (VI:4) and "spiritualis matris nostrae, Catholicae tuae" (VII:1).

Sometimes the apposition is taken over, or even quoted, from the Bible: "Ego servus tuus, ego servus tuus et filius ancillae tuae" (IX:1) where he quotes Psalm 116:16; "mater mea, ancilla tua" (IX:7), and "sacrificum tuum, spiritum contribulatum, cor contritum" (VII:20) quoted from Psalm 51:17.

Occasionally apposition is used almost as an explanation, as "psalterium decem chordarum, decalogum tuum" (III:8); ".. sumptu idoneo, reliquendi omnia .." (VIII:6); "glutine amore" (IV:10) and ".. rapiebant amando et gaudendo; hae rapientium manus crant" (VIII:2); "deus ... bonus dominus agri tui, cordis mei" (II:3); where one finds the apposition leading to a transference of thought and a second apposition.

Many of the examples listed above, especially those on God, occur in the vocative case, and could also be classified in this category. Again, vocative in a narrower sense, consisting of one term only, could be seen as simple replacement, as "lumen cordis mei" (I:13); "rex noster" (I:19); "fons vitae" (III:8); "spes mea" (IV:6, VI:1); "fons misericordiarum" (VI:1, VI:16).

Obviously, since the Confessions are written in the form of a prayer which must be addressed to God, the vocative is used frequently. In most cases, however, this may be seen simply as a form of address, without any metaphorical connotation⁽⁷⁾.

Other instances of the use of the vocative with a metaphorical meaning could more readily be classified as apostrophe or personification, since no proper term is replaced by a metaphor, e.g. "flumen moris humani .. O flumen tartareum.." (I:16); "O putredo, o monstrum vitae et mortis profunditas" (II:6); "O nimis inimica amicitia.." (II:9); and "O dementia nescientem deligere homines humaniter! O stultum hominem .." (IV:7).

.3 Copula : The Verb "To be".

"The verb 'to be' is the most direct way of linking a metaphor to its proper term or terms, and perhaps for this reason, rather less frequently used than other methods, except for the verb 'to make', which is the rarest link .. The disadvantage is obviousness. It cannot be repeated too often in one poem or passage, except intentionally as part of a rhetorical effect (e.g. in a litany). On the other hand, the very directness is authoritative in tone, a categorical statement by the poet, which we do not feel inclined to question, however odd the metaphor"⁽⁸⁾.

The above is true of the Confessions as well as of the English poems to which she refers. The verb 'to be' as part of a metaphor occurs only about a dozen times throughout the first nine books, in all tenses. Among these are included phrases like "tanta est caecitas hominum" (III:3) and "Converte nos ... et salvi erimus" (IV:10),

where the metaphor consists of an adjective, verb and noun rather than noun, verb and noun. Here one can say that it is in fact "caecitas" and "salvi" that are used metaphorically; the verb 'to be' plays a very small role. Whole clauses like "deus qui es unus verus et bonus dominus agri tui, cordis mei" (II:3), or "sunt qui seducant per philosophiam" (III:4) which do not properly fall into this category are included among the dozen. So too are quotations, e.g. "Ego sum via veritatis et via..." (VII:18) quoted from John 14:6.

Examples which correspond more nearly to the given definition include "aegritudo animi est .." (VIII:9); "aut quid sum nisi sugens lac tuum.." (IV:1); "et illa erat fercula" (III:6) and "et erat mihi patria supplicium" (IV:4). One feels that in a metaphor like this "my own country was a very prison to me", the verb plays a much greater role in linking the metaphor to its proper term than in a phrase like "so great is the blindness of men ..."

.4 Copula : The verb "To make".

"The link with the verb 'to make' (or equivalent) is as categoric as the copula, but it states the actual process of changing the proper term into metaphor as well as the agent who performs or causes the change It is the least exploited of links in English poetry" (9). The same can be said of Augustine's Confessions. The verb 'to make' is apparently used even less than the verb 'to be', and here again biblical references are included, for instance "Ecce, sanus factus es .." (IV:3) quoted from John 5:14 and "quoniam verbum caro factum est" (VII:18) where he quotes John 1:14.

Other examples are "de corde et lingua mea carbones ardentes operatus es" (VI:7); "quos de nigris lucidos et de mortuis vivos feceras" (IX:2); "et facta erat rursus templum idoli sui abominandum tibi" (VII:14); "et inde mihi catenam fecerat" (VIII:5); "in officina aqualiculi sui fabricarent angelos et deos" (IV:1) and "factus eram ipse mihi magna quaestio ..." (IV:4).

.5 The Genitive Link.

The so-called Genitive Link is the most frequently occurring

type of metaphor, and differs from preceding types in "that the metaphor is not necessarily linked to its proper term but rather to a third term: 'A = the B of C'. The link tells us that the metaphoric term belongs to or comes from or out of, or is to be found in, or is attributed to, some person or thing or abstraction"⁽¹⁰⁾. To explain by means of a metaphor from the Confessions, God = the light of my soul, or in a more extended form, God = the bread of the internal mouth of my soul (I:13).

Although Brooke-Rose says "In practice, as far as metaphor is concerned, this part-relationship between two nouns, which is essentially one of provenance from or attribution to, can be expressed with prepositional forms which are grammatically datives or ablatives, but, as I hope to show, the above definition of 'genitive' can be stretched to include all these, even a verb of possession, which normally takes an accusative in most inflected languages"⁽¹¹⁾, no attempt will be made to do so here. Only grammatical genitives will be included. One must see the extension of the term "genitive" in the above quotation as an attempt to solve the difficulty of applying the term to an uninflected language like English.

Then again one must remember that quality, description and origin as well as the normal possession, are expressed by a genitive in Latin. Genitives which would be used in the Latin irrespective of the metaphorical connotation are "Faustus, magnus laqueus diaboli"^(V:3); "radix eius (mali) et quod semen eius?"^(VII:5); "regio egestatis"^(II:10); and "in fonte lactis"^(I:7), where the metaphor is contained in the first term rather than in the genitive.

The Genitive Link can, however, be subdivided. One type can be called the "replacing relationship"; "the noun metaphor, then, has a proper term A, which can either be mentioned (linked with a copula or other means, A is the B of C), or unmentioned (in which case it has to be guessed, the B of C)"⁽¹²⁾. Here again one can refer to the example given above, God = the bread of the internal mouth of my soul (I:13). Brooke-Rose calls this the "three term formula"⁽¹³⁾, and says of the

replacing type "This type is often what many people have in mind when they write on metaphor. One is astonished at the way it turns up to illustrate sweeping statements about metaphor in general. Yet it represents only one type of noun metaphor, and within that, one kind of Genitive relationship and one use of the preposition 'of'" (14).

Another use is the so-called "two term formula, the B of C, in which B = C" (15). This again can be divided into two types: the two terms may be identified, or the one may be attributed to the other. The examples given in the "Grammar of Metaphor" are "fire of love" where love is actually identified with a fire and "the eyes of the heart", where no proper term is replaced, but "eyes" are attributed to the heart, thereby changing it into a face. These two types are closely linked, especially when collective terms are used. As even Brooke-Rose is forced to admit, "The two last sometimes border on one another, and both can occasionally sound like the first" (16).

Identification of terms by means of a genitive link, as in the "fire of love" example above occurs frequently. Here again, however, one must remember the normal grammatical usage in Latin. The genitive of definition, for example "vox voluptatis", "nomen regis", "arbor abietis", can be seen as a parallel to identification, although normally it is not, of course, metaphorical.

Examples of identification in the Confessions include "sacrificium confessionum" (V:1); "hostiam laudis" (IX:1); "hostiam iubilationis" (IV:1); "sacrificium confessionum" (V:1); "sacrificium laudis" (VIII:1); "fluctus .. temptationum" (I:11); "flumen moris humani" (I:16); "sub stimulis cupiditatum" (VI:6); "iusto dolorum flagello" (V:8); "fomento veritatis" (IX:12); "acri collyrio salubrium dolorum" (VII:8); "flagello segritudinis corporalis" (V:9); "consuetudinis vinculum" (IX:12); "de vinculo .. desiderii concubitus" (VIII:6); "horum ... morum in limine .." (I:19); "ad oblivionis meae tenebras" (I:7); "tenebris falsitatis" (III:11); "tenebrae dolorum" (IV:9); "profunditatem mortis mei.." (IX:1); "abyssum corruptionis" (IX:1); "palmitem cordis mei" (I:17), where the "tender sprig of my heart" is actually the heart itself. It

seems as if Augustine uses this method of identification to clarify metaphors which recur elsewhere without explanation, for example the less specific "ab illo vinculo" (VI:12) and "de hoc immanissimo profundo" (I:18) (Compare page 13).

Pure attribution, i.e. as in the example quoted above where "eyes" are attributed to the heart, also occurs frequently. One finds, e.g. "aures cordis mei" (I:5, and in different cases, IV:5, IV:15, IV:11); "oculus carnis" (VI:16); "de manu linguae meae" (V:1); "clausis foribus oculorum" (V:8); "nodos linguae meae" (I:9); "medullae animi" (III:6); "cornua falsae libertatis" (III:8); "fructus mortis" (III:3); "a calore spiritus tui" (IX:7). This type of link apparently occurs mainly with terms referring to parts of the body.

The Genitive Link is perhaps the type of metaphor that lends itself most readily to analysis by Quintilian's animate/inanimate divisions (See page 9). Although, strictly speaking, this falls under analysis by idea-content (and therefore is not included in Brooke-Rose's scheme), it is interesting to note that all Quintilian's divisions can be illustrated by examples of the genitive type. Most of the examples listed under "Attribution" above could also be classed as "animate-to-animate", for example, "aures cordis mei .." (I:5) and "de manu linguae meae" (V:1). The "animate-to-inanimate" variety is scarce, although one could include "occulta manu medicinae tuae" (VII:8) and perhaps "in cervice crassa scuti mei" (VII:7) here. The type "inanimate-to-animate" occurs more frequently, as in "fluctus cordis mei" (VIII:6); "igne cordis" (VII:6); "consolationes lactis humani" (I:6), or in a more complicated form "immutantes gloriam incorrupti dei in similitudinem imaginis corruptibilis hominis" (V:3). As examples of the "inanimate-to-inanimate" division one can mention "in fonte lactis" (I:7) or "adipem frumenti tui, et laetitiam olei, et sobriam vini ebrietatem" (V:13).

Abstract/concrete divisions could also be made. Here again, most of the examples listed under "Attribution" can be

included under the "concrete-to-concrete" section. "Concrete-to-abstract" includes examples such as "sarcina saeculi" (VIII:5); "ad humilitatis iugum" (VIII:2); "domus animae meae" (I:5); "visco .. voluptatis" (VI:12); "vinum erroris" (I:16); "medicinam misericordiae tuae" (VI:11); "sartago flagitiosorum amarorum" (III:1); "sterilia semina dolorum" (II:2); "vepres libidinum" (II:3) and "virgis ferreis ardentibus zeli et suspicionum et timorum et erarum et rixarum" (III:1).

There are few examples of "abstract-to-concrete", e.g. "aurea linguarum" (IV:14) and "stridore catenae mortalitatis meae" (II:2). The "abstract-to-abstract" type occurs rather more frequently, e.g. "in lege peccati" (VII:21); "legi mentis" (VIII:5); "Mortis profunditas" (II:6); "tenebris falsitatis" (III:11); "vesania libidinis licentiosae" (II:2); "omni vento doctrinae" (V:5); "de amaritudine vitae" (IV:5) and "sermonis suavitate" (V:13).

2. Verbs.

"The chief difference between the noun metaphor and the verb metaphor is one of explicitness. With the noun, A is called B, more or less clearly according to the link. But the verb changes one noun into another by implication. And it does not explicitly 'replace' another action. Not everyone would agree with this however. Verbs are a more flexible element of language as far as meaning is concerned: that is, since they change their meaning slightly according to the noun with which they are used, they can also quickly extend their meaning and seem natural with each noun, so that an originally metaphoric use may cease to be metaphoric if the verb can be used in too many different senses with different nouns. On the other hand, when a verb is metaphoric, its adaptability to the noun is so great that its relationship to it is direct, and much stronger than its relationship to the action it is 'replacing'. And it changes, by implication, that noun into something else" (17).

Verb metaphors, like noun metaphors, can be divided into different groups, for example, those linking human and human, thing and human; human and thing; the verb to the subject or object. Then again the verb can be active or passive, transitive or intransitive and can occur in a number of tenses.

"Human actions attributed to humans are, in a sense, not verb metaphors but lies or exaggerations" (18). They may usually be seen as hyperbole, for example, "suspendio magis necabar.." (VI:4); "sic aegrotabam et excruciar" (VIII:11) and "mergebar" (VII:3). "Much more interesting, and also rarer, are those verbs which change man into thing" (19). An example of this would be "circumferebar omni vento, et nimis occulte gubernabar ab te" (IV:14); or "et silvescere ausus sum variis et umbrosis amoribus" (II:1).

More usual, however, is a human action applied to a thing. This is really a form of personification, as for instance "Care immunditiam, anima mea ..." (III:2); "fige mansionem tuam, anima mea" (IV:11) (in both cases, the apostrophe strengthens the personification implied in the verb); "duae voluntates ... confligebant inter se" (VIII:5); "cor erravit ab eo" (IV:12); "medullae animi mei suspirabant tibi" (III:6); "clamabat violenter cor meum .." (VII:1); "tibi dixit cor meum" (IX:3); "cor meum ... biberat" (III:4) and "baptismus salutaris ablueret" (VI:13).

The metaphorical meaning of the verb can apply to its subject, for example "Ita fornicatur anima" (II:6); "resiluerunt omnes circensium sordes ab eo" (VI:7); "constrepebat me undique sartago flagitiosorum amorum" (III:1); "omnes dubitationis tenebrae diffugerunt" (VIII:12); or mainly to the subject but also to a complementary phrase, as "fornicabar abs te" (I:13); "solvis a vinculis" (III:8) used of sins; "in memoria delineasti" (IV:3). It can also apply to the object, as "qui illuminat cor meum" (II:8); "manducabis me" (VII:10); "ut sanares animam meam" (V:10); "sana omnia ossa mea" (V:1); "inluminabis tenebras meas" (IV:15) where it is rather "meas" that is metaphorical; "dealbatiores vias saeculi

cursitabat" (VII:6); "mactans vetustatem meam" (IX:4); "trucidant exaltationes suas" (V:3); "inebries (cor meum)" (I:5). Of course, all verb metaphors which refer to the object also refer indirectly to the subject.

The verb metaphor which seems to occur most frequently in the Confessions, however, is that which includes subject, object and a complementary phrase. This may be either an indirect object, an agent or instrument, any adverbial phrase - chiefly place and manner - or several of these used together. This has the effect of extending metaphors, and at the same time making them more striking and clearer. Examples of this are: "sagittaveras tu cor nostrum caritate tua" (IX:2); "scalpi aures meas falsis fabellis" (I:10); "subderem cervicem leni iugo tuo" (IX:1); "aedificabant turrem sumptu idoneo.." (VIII:6); "in tuam invocationem rumpebam nodos linguae mea" (I:9); "(serpens) innectebat atque spargebat per linguam meam dulces laqueos in via eius" (VI:12); "candorem eius (venae amicitiae) obnubilabam de tartaro libidinis" (III:1); "fuderam in harenam animam meam" (IV:8); "quis in me hoc posuit et insevit mihi plantarium amaritudinis" (VII:3); "imagines eorum famelica cogitatione lambiunt" (IX:4); "eruisti me ab omnibus viis meis pessimis" (I:15); "cor meum ... cogitationum tabificarum febribus aestuaret" (VI:6); "placitum dissiluit in manibus, atque confractum et abiectum est" (VI:14); "succutiebant (nugae et vanitates) vestem meam carneam" (VIII:11); "laudes tuae suspenderent palmitem cordis" (I:17); "baculo disciplinae tuae confringebas ossa mea" (VI:6); "confluebat ... maestitudo ingens et transfluebat in lacrimis" (IX:12); "oculi mei resorbebant fontem suum usque ad siccitatem" (IX:12).

As has already been noted, both the transitive and the intransitive verb can be used in metaphors. "Naturally, when combing texts for metaphors, one will find more transitive verbs than intransitive, in any language which differentiates them, for the simple reason that there are many more possible relationships inherent

in the transitive verb, all of which are bound to occur. This, as I have said, seems to me the chief difference between the two, rather than any aesthetic criterion" (20).

In the Confessions, many of the verbs which are used completely intransitively are those in which the metaphorical content is fossilized, for example "accendebar et ardebam" (III:4); "exarsit" (VI:8); "ardebam" (IX:4); "erravi" (II:10), although one also finds "(anima infirma) fertur et vertitur, torquetur et retorquetur" (IV:14). (This brings one to the passive, however.) One also finds the intransitive verb used with adverbial phrases, however, as "mecum iam errabat in animo ille homo" (IV:4); "ea fama non esuriebam" (III:1); "volvens et versans me in vinculo meo" (VIII:11) (not perhaps, strictly speaking, intransitive); "et surgere coeperam, ut ad te redirem" (III:4); "ambulabam per tenebras et lubricum" (VI:1).

Most of the examples above have been in the active, but it is of course also possible for verb metaphor to be used in the passive. Examples of this are: "sarcina saeculi ... premebar" (VIII:5); "cum mira voluptate caecabatur" (VI:7); "satiatae erant aures" (V:6); "curantibus digitis tuis contrectarentur vulnera mea" (VII:20); "sed non eis infigatur (anima mea) glutine amore per sensus corporis" (IV:10); "laxata sint lora peccandi" (I:11); "ego .. ligatus non ferro alieno, sed mea ferrea voluntate" (VIII:5); "sanabuntur omnes languores tui" (IV:11); "evacuatum est chirographum" (VII:21); "ita rodebar intus" (VIII:7).

As will be seen from the above examples, the verb metaphor can naturally be used in any tense, mood, number or person.

3. Other Parts of Speech.

.1 The Adjective,

"Even more than the verb, the adjective is a very unstable element in language, essentially volatile, since it can be attributed to many nouns. Because it can be so widely applied, it seems to lose its metaphoric meaning more easily The adjective, in fact, hovers between noun and verb" (21).

Like the verb, the adjective can be transferred from human to human, and here again the effect is that of hyperbole, as for instance "quam distortus et sordidus, maculosus et ulcerosus (essem)" (VIII:7); "reprehendebam caecus pios patres" (III:7); "excaecati in te offenderent" (V:2); "foeda rabie caeci erant" (V:8); "Nos adhuc frigidi" (IX:7). It can also be transferred from human to thing, thereby personifying it, for example, "cor contritum et humiliatum" (IV:3) (although these are participles); "concisam et cruentam animam meam" (IV:7); and "anima mea .. ulcerosa" (III:1).

As quoted above, the adjective loses its metaphorical meaning very quickly, and presumably expressions such as "dulcis pater" (I:18); "amarissimis .. offensionibus" (II:2); "fletus dulcis" (IV:5); "amarissimas difficultates" (VI:6); "amarissima contritione" (VIII:12); "amicus dulcissimus" (VIII:6) had not been recognised as metaphorical for centuries. On the other hand, Augustine seems to use adjectives to strengthen another metaphor, for example, "artiore .. conpede" (IX:3) for a "clog" that is "closer" than others (besides being an appropriate adjective for a wife) is also a greater hindrance. Similar examples are "inflata facies" (VII:7); "acri collyrio" (VII:8); "vias distortas" (II:3); "vias difficiles et laboriosas" (IV:12); "latas et tritas vias" (VI:14); "aestus immanes" (III:2); "graves aestus" (VI:14). Occasionally he seems to go to the other extreme and tone down a metaphor by adding an adjective, as "stimulis internis" (VII:8); "conpede uxoria" (II:3); "spiritalis os" (IX:3) which is less daring than "os" alone would be, for example.

One finds that the adjectives are usually part of a longer metaphor which they sustain or extend. Examples of this are "caecus cogitare non possem lumen honestatis" (VI:16) where both "blind" and "light" are metaphorical; "nimis inflata facies claudebat oculos meos" (VII:7); "nos adhuc frigidi a calore spiritus tui" (IX:7); "angusta est domus animae meae, quo venias ad

eam: dilatetur te ruinosam est: refice eam"(I:5); "aedificavit sibi humilem domum de limo nostro"(VII:18); "famelica cogitatione lambiunt"(IX:4).

One point which does not receive attention in the "Grammar of Metaphor" is the use of the participle. Where this is used in an Ablative Absolute construction, for example "iam sanato corde ab illo vulnere" (IX:13), it naturally takes the place of a finite verb and must presumably be classified under verb metaphor. One also finds several instances in which the present participle is used, and here again one finds that the verbal function of the participle is dominant and that, like the finite verb, it is used transitively or intransitively, with or without a complementary phrase. Examples are "in multo fumo scintillantem fidem meam" (IV:2); "colorantes et fucantes errores suos" (III:4); "volvens et versans me in vinculo mea" (VIII:11); "evellens de laqueo pedes meas" (IV:6); "mactans vetustatem meam" (IX:4). Occasionally one finds a participle used mainly as an adjective, for example, "circumvolantem turbam" (VII:1) or "carbones ardentes" (VI:7).

.2 The Adverb.

"The adverb is far more straight-forward than the adjective, and more limited. Strictly speaking, it can only qualify an action, and in practice tends to be used simply to make an already metaphoric action more specific" (22).

This seems to be true of nearly all the adverbial metaphors in the Confessions, with the possible exception of an adverb used with the verb 'to be', for example, "id est longe a vultu tuo" (I:18). Other examples seem to bear out the above quotation, as for instance "occurrerant (infima) undique acervatim et conglobatim" (VII:7); "inflammare ... acrius" (IX:2); "in qua frustatim discissus sum" (II:1); "melius et cito sanarer" (I:11); "vel potius ut minus aegrotaret" (II:7); "copiosissime delirans" (V:3); "et cito sanares" (VIII:7); "hi venti ...

impellebant huc atque illuc cor meum" (VI:11); "cor meum pie biberat" (III:4); "ita rodebar intus" (VIII:7); "cum irem abs te longius" (II:3); "longe peregrinabar abs te" (III:6); "quo itis?" (IV:12); "quo tenacius haererem" (II:3); "mare quod vix transeunt" (I:16); "circumstrepebat me undique" (III:1).

CHAPTER III.ANALYSIS ACCORDING TO IDEA-CONTENT.

In this chapter the twelve metaphorical "themes" which occur most frequently in the Confessions will be discussed. In each case a summary will be given of the metaphorical use of a word in classical or pre-Augustine literature, before Augustine's use is considered.

1. Health.

What strikes one even at a first reading of the Confessions is the use of the ideas of health and sickness, generally and specifically. This theme occurs more frequently than any other. It is of interest to note that it reaches its maximum frequency in Book VII, with Book IX only slightly less. Book VIII which deals with his conversion and in which one may therefore expect to find most examples, is only third.

It is under this heading of "health" (as it has been called merely to give it a title) that one finds some of the most interesting examples of "fossil" metaphor. The word "salus" itself, for example, defined in Lewis and Short as "a being safe and sound; a sound or whole condition, health, welfare, prosperity, preservation, safety, deliverance, etc." is used in several different senses throughout classical literature. It may be used of health, "aegrorum salutem ab Aesculapio datam" (1), "qui etiam medicis suis non ad salutem sed ad necem utatur" (2), "mater redit sua salute at familiae maxima" (3), or of safety "in optimorum consiliis posita est civitatum salus" (4), "tu eris unus, in quo nitatus civitatis salus" (5), or of a means of help or assistance "fer amanti ero salutem" (6), "cum opem indigentibus salutemque ferres" (7). In Plautus it is even used as a term of endearment in address: "quid agis, mea salus?" (8), "o salute mea salus salubrior" (9).

'Salus' is also commonly used as a greeting, for example, "Ly: Charmiden Lysiteles salutat. Ca. Non ego sum salutis dignus? Ly: Immo salve Callicles"⁽¹⁰⁾, or as used in the abbreviations S.D., S.D.M. and S.D.P.

In ecclesiastical Latin 'salus' was used as the term for salvation, the deliverance from sin and its penalties, for example "verbum salutis"⁽¹¹⁾.

Another word which is etymologically related to 'salus', and which was adopted by the Church is 'salvus', "saved, preserved, unharmed, safe, unhurt, uninjured, well, sound"⁽¹²⁾. Like 'salus' it can be used for 'safe', e.g. "ita me gessi, Quirites, ut omnes salvi conservaremini"⁽¹³⁾; "salvum et in columnam exercitum transducere"⁽¹⁴⁾; "salva est navis"⁽¹⁵⁾. In colloquial language it is used for "all right", "all is well", as "salvus sum, si haec vera sunt"⁽¹⁶⁾; "salvos sum, iam philosophatur"⁽¹⁷⁾; "Pa. Salva sum. Di. At ego perii"⁽¹⁸⁾.

In ecclesiastical Latin it becomes "saved" with the connotation "from sin, saved by Christ", as "Salvum facere"⁽¹⁹⁾.

'Sano' too is used in different senses. Literally it can mean to heal or cure, "quam sanare medici non potuerant"⁽²⁰⁾; figuratively it can also be to restore or repair, "omnes reipublicae partes aegras et labentes sanare et confirmare"⁽²¹⁾, and also of "domestica mala"⁽²²⁾; "discordiam"⁽²³⁾; "curas salutaribus herbis"⁽²⁴⁾; "amara vitae"⁽²⁵⁾; "scelus"⁽²⁶⁾.

'Morbus', besides its literal sense of bodily illness, is also used of a fault or vice, "animi morbi sunt cupiditates immensae, et inanes divitiarum"⁽²⁷⁾; "hic morbus qui est in republica ingravescet"⁽²⁸⁾; "maxima pars hominum morbo jactatur eodem"⁽²⁹⁾; or of grief, sorrow or distress, "salvere me jubes, quoi tu abiens offers morbum?"⁽³⁰⁾.

Many words denoting sickness can be used either of the body or figuratively of the mind or other abstractions. "Aegroto", for example, may be used for physical ill health, "gravissime aegrotans" (31), "aegrotavit usque ad mortem" (32); or of the mind "ea res, ex qua animas aegrotat" (33), or even of abstract terms like "languent officia, atque aegrotat fama vacillans" (34). "Aeger" too "designates indisposition as well of mind as of body while 'aegrotus' is generally used only of physical disease; in Cicero far more frequent than 'aegrotus'; Celsus uses only 'aeger', never 'aegrotus' " (35). It can be used for any emotion, "Medea animo aegra, amore saevo saucia" (36); "animus aeger avaritia" (37); "... amore" (38); "... curis" (39).

'Scabies' again is used, although rarely, for roughness in general, "... ferri" (40), or in particular for scab, mange or itch (41). Very occasionally it may be used for longing, "cuius (voluptatis) blanditiis corrupti, quae natura bona sunt, quia dulcedine hac et scabie carent, non cernunt satis" (42).

'Tumor' may be a literal swelling "oculorum tumor" (43); or excitement of the mind, "erat in tumore animus" (44), or a ferment in society (45), or even of an inflated and bombastic style.

The above is only a very brief summary of how some of these words were used both literally and figuratively before Augustine. How did Augustine himself use them?

Often, of course, he uses a word in a derived sense which had become usual by his time, for instance 'salus' as 'salvation', in "... sempiternam salutem meam ... parturibat" (I:11); "aeterna pacta perpetuae salutis" (I:18); "ad mutandum terrarum locum pro salute animae meae" (V:8); "viam te posuisse salutis humanae ad eam vitam quae post hanc mortem futura est" (VII:7); "quid agiture in homine, ut plus gaudeat de salute desperatae animae" (VIII:3); "quod multis noti, multis sunt auctoritati ad salutem" (VIII:4); "aquam salutis" (itself figurative for 'baptism') (IX:13); "Salus tua ego sum" (IX:1). It is

also used in an apposition which brings it close to Plautus' use as a term of endearment, "~~c~~aritati meae et divitiis et saluti meae, domino deo meo" (IX:1), and as safety, for example, "regio salutis mei" (VII:7).

'Salvus' is also used in its ecclesiastical sense of "saved", "converte nos ... et salvi erimus" (IV:10).

The interesting thing, however, is that Augustine still seems to be conscious of an overtone of "health" in these words. Often he places physical and spiritual well-being side by side. One can mention the comparison "tamen in salute corporis non dicimus: 'sine vulneretur amplius, nondum enim sanatus est! quanto ergo melius et cito sanarer, et id ageretur mecum meorum meaque diligentia, ut recepta salus animae meae tua esset tutela tua" (I:11), or "Recreasti ergo me ab illa aegritudine, et salvum fecisti filium ancillae tuae tunc interim corpore, ut esset cui salutem meliorem atque certiolem dares" (V:10), "recuperam salutem corporis adhuc insanus corde sacrilego" (V:9); or "sicut evenire assolet, ut malum medicum expertus etiam bono timeat se committere, ita erat valetudo animae mea, quae utique nisi credendo sanari non poterat, et ne falsa crederet, curari recusabat, resistens manibus tuis, qui medicamenta fidei confecisti, et sparsisti super morbos orbis terrarum" (VI:4). This paragraph begins as a comparison and could, therefore, be classed as a simile, yet one also finds a carefully extended metaphor, shown in the balance between "credendo sanari" and "medicamenta fidei". One further notes the almost concrete detail, "resistens manibus tuis", which suggests that Augustine is thinking of literal illness when describing spiritual ill-health.

This example also illustrates another way in which Augustine uses what one may call the health connotation, namely, by using a metaphor of disease and then almost explaining it, usually with a genitive. For example one finds "vesania libidinis licentiosae" (II:2); "consilia medicinae tuae" (V:9); "cogitationum

tabificarum febribus" (VI:6); "medicamenta fidei" (VI:4);
 "medicinam misericordiae tuae" (VI:11); "ab illa peste (circensium)
 sanando .." (VI:7); "occulta manu medicinae tuae" (VII:8); "acri
 collyrio salubrium dolorum" (VII:8); "fomento veritatis" (IX:12);
 "scabiem libidinum" (IX:1); "sanares animam meam, quoniam peccabat
 tibi" (V:10) where one finds a whole clause instead of something like
 "morbum peccati"; "non igitur monstrum partim velle, partim nolle, sed
 aegritudo animi est, quia non totus assurgit veritate sublevatus,
 consuetudine praegravatus" (VIII:9). The most specific and most daring
 metaphor is perhaps "exaudi me per medicinam vulnerum nostrorum, quae
 pependit in ligno et sedens ad dexteram tuam te interpellat pro
 nobis" (IX:13), for here the remedy for sin is so completely identified
 with Christ that "medicinam" is personified in "pendit" and
 "sedens interpellat".

Taken singly these may not all be original or highly
 metaphorical; as noted above, 'scabies' already has the meaning of
 'longing'; 'pestis' is often used metaphorically and so is 'febris';
 'morbus' may be used of body or mind, etc. Yet what is
 characteristic of Augustine is that he combines them until they do
 definitely suggest a physical condition, either sickness in general or
 a specific disease, as for example scab. It is as if the association,
 or rather other meaning, of the words is so strong that he can use them
 in both senses at once. Usually there is not even a remote
 explanation or qualification as in the examples above.

To illustrate this, one can list numerous examples,
 such as "Quis est hominum, qui suam cogitans infirmitatem audet
 viribus suis tribuere castitatem atque innocentiam suam ... non me
 rideat ab eo medico aegrum sanari, a quo sibi praestitum est, ut non
 aegrotaret, vel potius ut minus aegrotaret .." (II:7) where
 "infirmitatem", although meaning "weakness", also suggests sickness,
 and so leads on to "aegrum", "medico" and even a prescription, or
 "erat eo tempore vir sagax, medicinae artis peritissimus atque in ea

nobilissimus, qui proconsul manu sua coronam illam agnosticam imposuerat non sano capiti meo, sed non ut medicus. Nam illius morbi tu sanator, ... numquid tamen etiam per illum senem defuisti mihi aut destitisti mederi animae meae?" (IV:3) Here the order is almost reversed, for the mention of a medical doctor reminds Augustine of the Healer of his soul. The connection is provided by "non sano" which suggests a literal meaning although used metaphorically. Other examples are "... per quam transiturum me ab aegritudine ad sanitatem, intercurrente artiore periculo, quasi per accessionem, quam criticam medici vocant, certa praesumebat" (VI:1), or the already quoted "neque enim tam insanus eram, ut ne hoc quidem putarem posse comprehendi ... et sanari credendo poteram ... sed, sicut evenire assolet, ... ita erat valetudo animae meae, quae utique nisi credendo sanari non poterat et ne falsa crederet, curari recusabat, resistens manibus tuis, qui medicamenta fidei confecisti, et sparsisti super morbos orbis terrarum" (VI:4).

It has already been said that 'morbis' is used in classical Latin for a fault or vice, and Augustine uses disease in general as a metaphor for a wrong attitude towards God, or for wrong opinions, in the examples above and also, for instance, when speaking of the Manichaeans, "miserabar eos rursus, quod illa sacramenta, illa medicamenta nescirent, et insani essent adversus antidotum, quo sani esse potuissent" (IX:4), or of wrong conduct, as "numquid valebat aliquid adversus latentem morbum nisi tuae medicina, domine, vigilaret super nos? ... unde curasti? unde sanasti? nonne protulisti durum et acutum ex altera anima convicium, tamquam medicinale ferrum ex occultis provisionibus tuis, et uno ictu putredinem illam praecidisti?" (IX:8)

On the other hand, a word like "vulnus" is used metaphorically for experiences where the emotions are involved, as in "quam misera (anima) erat! et sensum vulneris tu pungebas, ut ... converteretur et sanaretur" (VI:6), and "iam sanato corde ab

36/ illo vulnere"

illo vulnere" (the death of his mother)^(IX:13); "nec sanabatur vulnus illud meum, quod prioris praecisione factum erat, sed post fervorem doloremque acerrimum putrescebat, et quasi frigidius, sed desperatius dolebat"^(VI:15). This distinction can perhaps be illustrated by "adhuc insanus corde sacrilego ... sed in dedecus meum creveram, et consilia medicinae tuae demens irridebam, qui non meisivisti talem bis mori, quo vulnere si feriretur cor matris numquam sanaretur"^(V:9). There are, of course, exceptions, such as "curantibus digitis tuis contractarentur vulnera mea"^(VII:20).

The connotation 'longing' which a word like 'scabies' has, seems to be the dominant one in metaphors where Augustine uses a specific disease like this. Examples of this and similar ideas are "nec confricatione consciorum animorum accenderem pruritus cupiditatis meae?"^(II:8); "quid autem mirum, cum infelix pecus aberrans a grege tuo et impatiens custodiae tuae, turpi scabie foederer? et inde erant dolorum amores non quibus altius penetrarer sed quibus auditis et fictis tamquam in superficie raderer: quos tamen quasi ungues scalpentium fervidus tumor et tabes et sanies horrida consequbatur"^(III:2). Here one has a typical example of Augustine's metaphor. "Grex" in his time was a common term for a Christian congregation; "scabies" could mean "longing", but Augustine reaches back to the original meanings of both words and creates a new image of an infected sheep. Typical, too, is the way in which he adds details which could apply to either meaning: scratching leads to sores and swelling, and metaphorical "scratching" to the "tumor" of pride.

Similar examples are "et ideo non bene valebat anima mea, et ulcerosa prociebat se foras, miserabiliter scalpi avida contactu sensibilium"^(III:1); "mendacium cuius adulterina confricatione corrumpabatur: meus nostra, pruriens in auribus"^(IV:8); "iam liber erat animus meus a curis mordacibus ambiendi et acquirendi et volutandi atque scalpendi scabiem libidinum"^(IX:1). In these one notices that the metaphor is usually extended, and usually in such a way as to remind

one of the literal meaning: the "itch of longing" is scratched, for example.

'Tumor' on the other hand does not seem to have a specific use. It may be used normally for 'pride', as "tumor enim meus refugiebat modum eius" (III:5), or partly as pride and partly as a swelling, for example "tumore meo separabar abs te et nimis inflata facies claudebat oculos meos" (VII:7), or as a physical swelling "residebat tumor meus ex occulta manu medicinae tuae" (VII:8) and "sanans tumorem et nutriens amorem" (VII:18). In other words, one may say that here too Augustine seems to have both the metaphorical and the literal meaning in mind, for the "swelling" of pride leads to "swollen" cheeks and closed eyes. As these symbolise "closed" understanding, one can say that the metaphorical circle has been completed.

As further examples of health metaphors, one could mention "percutis ut sanes" (II:2); "miserere mei, cura animam meam" (IV:3); "peccatum insanabilis" (V:10); "quid habeat sana doctrina" (VII:19); "in affectu quem salubrem inbiberam" (VII:20); "sic aegrotabam et excruciar" (VIII:11); "de quibus audiebam salubres affectus, quod se totos tibi sanandos dederant" (VIII:7); "quo tabescebat in mortem" (VIII:7). Here again a word may not necessarily be metaphorical, e.g. 'salubres', but becomes metaphorical in the light of this recurring theme.

Why a writer should show a preference for one particular image or metaphor is, of course, an open question, but in this particular case one must remember that Augustine was influenced both by the traditional use of certain words, and by biblical language. This is illustrated by his use of quotations like "Ecce, sanus factus es" (IV:3), quoted from John 5:14, although literal in the original, and "Juvenis, tibi dico, surge" (VI:1), where he quotes Luke 7:14). This will be discussed in Chapter V.

2. Journeys.

A second metaphorical theme which occurs frequently is that of journeys, especially when used with the word "via". In classical writings, "via" had a much wider meaning than the literal one of "highway, road, path, street". It was used as a synonym for "iter" as a "march" or "journey", for example, Cicero, "nisi de via fessus esset" (1), and Caesar, "tridui via" (2). It was also used, like "way" in English, for a method, manner, fashion, etc. Plautus already uses "rectam instas viam" (3) for "you speak correctly"; and one finds "via vitae" (4) in Cicero, Horace and Seneca, among others. One also finds many expressions such as "viam ad gloriam" (5); "ad aeternam gloriam via" (6); "via .. ad salutem" (7); "viam ad mortem" (8); "via laudis" (9); "docendi via" (10).

Augustine, too, uses "via" in the sense of method, manner, way of life or even habit, without any connotation of road or journey. Here one can quote instances such as "eruidisti me ab omnibus viis meis pessimis" (I:15); "adquiesco in reprehensione malarum viarum mearum ut diligam bonas vias tuas" (I:13); "recolens vias meas nequissimas" (II:1); non sane reliquens incantatam sibi a parentibus terrenam viam" (VI:8).

On the other hand, Augustine often seems to have the parable of the prodigal son in mind, as can be seen quite clearly in "... nam longe a vultu tuo in affectu tenebroso. Non enim pedibus aut spatiis locorum itur abs te aut reditur ad te, aut vero filius ille tuus equos aut currus vel naves quaesivit aut avolavit pinna visibili aut moto poplite iter egit, ut in longinqua regione vivens prodige dissiparet quod dederas proficiscenti.." (I:18). This is echoed and explained, and in fact extended, in "ego fremebam spiritu ... quod non irem in placitum et pactum tecum ... et non illuc ibatur navibus aut quadrigis aut pedibus, quantum saltem de domo in eum locum ieram, ubi sedebamus. Nam non solum ire, verum etiam pervenire illuc, nihil erat aliud quam velle ire, sed velle fortiter et integre, non semisauciam

hac atque hac versare et iactare voluntatem, parte adsurgente cum alia parte cadente luctantem" (VIII:8).

Often Augustine seems to combine the accepted abstract use of "via" as manner or way of life with this biblical theme of a journey to God or, on the other hand, distance from God, which can be traced to the parable of the prodigal son (Luke 15:11 - 32), that of the broad and narrow ways (Matthew 7:13 - 14), and Christ's words in John 14:6 which he quotes, "Christum Jesum ... dicentem : Ego sum via ..." (VII:18).

One also finds an explanation, as it were, of the metaphor in "et placebat via, ipse salvator .." (VIII:1), and "sed non noverunt viam, verbum tuum ... non noverunt hanc viam, qua descendant ad illum a se, et per eum ascendant ad eum" (V:3).

As examples one can quote "et longe peregrinabar abs te, exclusus et a siliquis porcorum, quos de siliquis pascebam .." (III:6); "et surgere coeperam, ut ad te redirem" (III:4); "verbum ipsum clamat, ut redeas" (IV:11); "etiamsi ignorabam .. quae via duceret aut reduceret ad te" (VI:5); "gressus ad sequendas latas et tritas vias saeculi" (VI:14); "constitues nos in via tua, et consolaris et dicis : currite, ego feram et ego perducam et ibi ego feram" (VI:16); "distinguerem .. inter videntes quo eundum sit nec videntes, qua, et viam ducentem ad beatificam patriam, non tantum cernendam sed habitandam" (VII:20); "placebat via, ipse salvator, et ire per eius angustias adhuc pigebat" (VIII:1).

It has been said in a previous paragraph that Augustine seems to be conscious of an overtone of health in a word like 'salus', even when used as a fossilised metaphor. Something similar can be said of a word like 'via', for even when Augustine uses it simply as a "manner", he is inclined to qualify it with a verb which could be taken literally, for example "et ea via tuta est, in qua pueri ambularent" (I:15); "timuit tamen vias distortas, in quibus ambulant qui ponunt ad te tergum et non faciem" (II:3); "Firminus ... dealbatiores

vias saeculi cursitabat" (VII:6). It may also be extended in other ways, such as "oderam ... viam sine muscipulis" (III:1).

Other examples illustrating a "Pilgrim's Progress" are "quibus comitibus iter agebam platearum Babyloniae" (II:3); "quo itis in aspera? quo itis? ... quo vobis adhuc et adhuc ambulare vias difficiles et laboriosas?" (IV:12); "ambulas per tenebras et lubricum, et quaerebam te foris a me ... et veneram in profundum maris" (VI:1); "et qui longinquo videre non potest, viam tamen ambulet, qua veniat et videat et teneat .." (VII:21); "nobis in convalle plorationis ascendentibus" (IX:2); "in aeterna Hierusalem cui suspirat peregrinatio populi tui ab exitu usque ad reditum ..." (IX:13).

It is interesting to note that sea voyages are scarcely mentioned, the one noticeable exception being "... mare magnum et formidulosum, quod vix transeunt qui lignum conscenderint" (I:16). The only other examples which could perhaps be included are "donec aliquid certi eluceret quo cursum dirigem" (V:14); "quia non mihi apparet certum quo dirigerem meum cursum" (VIII:7); "tu qui praesides gubernaculis omnium" (VI:7); and "fluctuabam et gubernabas me" (VI:5). None of these can really be classed under "journeys", however, quite apart from the fact that "cursus" and "gubernare" can be fossilised metaphor⁽¹¹⁾.

One may, however, include a word like "error" in this section. Defined in Lewis and Short as "a wandering, straying or strolling about", its literal use is "rare and mostly poetical", also being used for the movement of atoms⁽¹²⁾, the meanderings of rivers⁽¹³⁾ and the mazes of the labyrinth⁽¹⁴⁾. Literally it is also used, although very rarely, for a wandering from the right way, as in Plautus' "reduxit me usque ex errore in viam"⁽¹⁵⁾. Its usual meaning is figurative, "a departing from the truth, an error, mistake, delusion", for example in Plautus, "erroris ego illos et dementiae complebo"⁽¹⁶⁾; Cicero, "opinionibus vulgi rapimur in errorem"⁽¹⁷⁾.

It may be used for a distraction of the mind, either insanity⁽¹⁸⁾ or emotions like fear⁽¹⁹⁾ or love⁽²⁰⁾. It may be used as a synonym for deception, as in Vergil, "aut aliquis latet error; equo ne credite, Teucri"⁽²¹⁾. Quintilian uses it for an error in language, and occasionally it is used for a moral error or fault, even in classical times.⁽²²⁾ 'Erro' has, in general, the same connotations.

One can say that Augustine uses "error" exclusively in the abstract sense of a wandering from the truth, as for example "colorantes et fucantes errores meos"^(III:4); "ea maxima et prope sola causa erat inevitabilis erroris mei"^(V:10); "sed non usque ad illum infernum subducebar erroris"^(VII:3); "insinuari ... pristinos errores"^(IX:5) and "in illam foveam perniciosissimi erroris inciderat"^(IX:3) (although in most of these examples it is used with another metaphor).

Here again, however, as in the case of "via", Augustine seems to have a literal meaning in mind as well as the derived abstract one, for he extends his metaphors by referring back to the literal sense. This can be illustrated by examples such as "erravi, deus meus, nimis devius ab stabilitate tua in adulescentia et factus sum mihi regio egestatis"^(II:10); "errabam typo et circumferebar omni vento et nimis occulte gubernabar abs te"^(IV:14); "cor erravit ab eo ... Redite ... ad cor quo itis in aspera? quo itis?"^(IV:12); "nam ille per Manichaeas fallacias aberrabat ... et tamen propinquabam sensim"^(V:13); "circuire ... circuitus erroris"^(IV:1) and "harravi ei circuitus erroris mei"^(VIII:2).

In one place the metaphor is almost explained, namely "mecum iam errabat in animo ille homo"^(IV:4). In general, however, it would seem that Augustine thought of errors in thought and behaviour as the wanderings of the soul from the path that led to God. As such it may be included in the section on "journeys".

3. Light.

When considering light as a subject of metaphor one immediately enters an immense field of imagery in both classical Latin and biblical terminology. "Light", "enlighten", "dark", "obscure" are used so commonly probably in any language - that it is often difficult to recognise them even as fossil metaphor. To illustrate - to use the metaphor - one must, however, mention a few examples.

"Lumen" already provides many. Besides light like that of the sun, or sunbeams "Lumen solis"⁽¹⁾; or as the opposite of shade in a picture "invenit lumen atque umbras"⁽²⁾, it may be used of daylight or a day, "lumine quarto"⁽³⁾, or brightness "... ferri"⁽⁴⁾, or a bright colour, "flaventia lumina calthae"⁽⁵⁾, or concretely for a lamp or torch, "lumine apposito"⁽⁶⁾. More metaphorically, it may be used for the light of the eye or the eye itself, "luminibus amissis"⁽⁷⁾, or the light of life and life itself, "lumen linque"⁽⁸⁾, "lumine adempto"⁽⁹⁾. It may be used for a most distinguished person, or glory in the abstract, "clarissimis viris interfectis lumina civitatis extincta sunt"⁽¹⁰⁾; "luminibus alicuius obstruere"⁽¹¹⁾. It may stand for merit or beauty of style, "Origines (Catonis) quod lumen eloquentiae non habent?"⁽¹²⁾, or for clearness and perspicuity, "oratio adhibere lumen rebus debet"⁽¹³⁾.

"Illumino", besides its literal meaning of lighting, may also mean to adorn, usually with something bright, "purpura omnem vestem illuminat"⁽¹⁴⁾. It can also mean to "set in a clear light", or "to make conspicuous", especially when used in rhetorical language, as appropriately "translatum quod ... illuminat orationem"⁽¹⁵⁾.

"Eluceo", although used in the literal sense of "shine", is usually used figuratively as "to shine out, be apparent", "ex quo elucebit omnis constantia"⁽¹⁶⁾. "Luminosus" seems more rare, and mainly post-classical, both as "full of light", "aedificia"⁽¹⁷⁾, and as "bright" or "prominent", although one finds "partes orationis"⁽¹⁸⁾.

The reverse side of the metaphor, as it were, is equally wide. "Tenebrae" may be darkness, or the darkness of the

night, "classem in statione usque ad noctem tenuit, primis tenebris movit"⁽¹⁹⁾, or a dark place such as a dungeon, "clausi in tenebris .."⁽²⁰⁾ or poor lodgings "quanti nunc tenebras unum conducis in annum"⁽²¹⁾. Then again it may be used for a swoon, "tenebrae oboriuntur, genua inedia succidunt"⁽²²⁾, or, although rarely, for blindness "occidit extemplo lumen tenebraeque sequuntur"⁽²³⁾. Occasionally it means the darkness of death, "juro, Me tibi ad extremas mansuram tenebras"⁽²⁴⁾ and much more commonly, the regions of the underworld, "tenebrae malae Orci"⁽²⁵⁾. It may also be used for darkness or obscurity of the mind, fame, fortune or fate, "obducere tenebras rebus clarissimis"⁽²⁶⁾. "Tenebrosus" in the literal sense of dark or gloomy is used poetically and in post-Augustan prose with, for example, "palus"⁽²⁷⁾, "Tartara"⁽²⁸⁾, "sedes"⁽²⁹⁾, "carcer"⁽³⁰⁾, "balnea"⁽³¹⁾, and metaphorically, much later, with "cor"⁽³²⁾ and "error"⁽³³⁾. "Contenebro", to darken, seems to occur in ecclesiastical Latin only.

"Umbra", a shadow", can also be the dark part of a painting "quam multa vident pictores in umbris et in eminentia quae nos non videmus"⁽³⁴⁾, or a shady place, "nec habebat Pelion umbras"⁽³⁵⁾. In poetry and post-Augustan prose it may stand for a shade or ghost, "pulvis et umbra sumus"⁽³⁶⁾. As the opposite of a substance or reality it may mean a faint appearance or imperfect representation, "umbra et imago civitatis"⁽³⁷⁾.

"Obscuro" and "obscurus" both have literal and figurative meanings, of "dark" and "shady", or "dark, obscure and unintelligible", "brevis esse laboro, Obscurus fio"⁽³⁸⁾. "Obscuro" can also mean to hide or conceal, again either more literally, "neque nox tenebris obscurare coetus nefarios potest"⁽³⁹⁾, or of a word like "veritatem"⁽⁴⁰⁾.

"Obnubilo" also has both these uses, but is only post-classical. The same can be said of "obumbratio".

One must remember, however, that it is not only in classical literature that light and darkness are used metaphorically; this is also one of the great images of the Bible. Although it is not possible to study it in detail here, a few references will illustrate this, and the fact that Augustine, as will be shown, also quotes several of these verses, proves that he too was aware of this theme, which can be said to begin Genesis, "And God said: Let there be light, and there was light"(Genesis 1:3), and to be continued until the description of the new Jerusalem in Revelation, "and there shall be no night there and they need no candle, neither light of the sun; for the Lord God giveth them light: and they shall reign for ever and ever" (Revelation 22:5).

Other examples that one immediately thinks of are "I am the light of the world" (John 9:5); "Ye are the light of the world" (Matthew 5:14); "In him was life, and the life was the light of men. And the light shineth in the darkness, and the darkness comprehended it not That was the true light which lighteth every man that cometh into the world" (John 1:4 - 9); "... God is light, and in Him is no darkness at all. If we say that we have fellowship with him and walk in darkness, we lie and do not the truth: But if we walk in the light as he is in the light, we have fellowship one with another" (1 John 1:5 - 7); "yet a little while is the light with you. Walk while ye have the light, lest darkness come upon you: for he that walketh in darkness knoweth not whither he goeth. While ye have light, believe in the light, that ye may be the children of light" (John 12:35-6); "Thy word is a lamp unto my feet and a light unto my path" (Psalm 119:105).

As has already been said, Augustine quotes such biblical texts as "lumen ... quod illuminat omnem hominem" (IV:15, IX:4) quoting John 1:9; and "fuistis aliquando tenebrae, nunc autem lux in domino" (VIII:10), quoted from Ephesians 5:8, as well as less obvious ones such as "quia in te est non commutatio nec momenti

obumbratio" (IV:15, III:6), quoting Psalm 18:23; and "lumen vultus tui domine" (IX:4), quoting Psalm 4:6).

As far as his use of light as metaphor is concerned, it must often be considered completely "normal", as for example "hinc satis elucet ..." (I:14); "quis est qui doceat me nisi qui inluminat cor meum et discernit umbras eius" (II:8); "obscuratum est insipiens cor eorum" (V:3); "adumbratae simulataeque virtutis" (VI:7); "lumen oculorum meorum" (VII:7); "sensi quid per tenebras animae meae contemplari non sinerer" (VII:20); although sometimes post-classical, as "luminosus limes amicitiae" (II:2); "formosa et luminosa veritas tua" (II:6).

Sometimes he explains his metaphor, as for example "in affectu tenebroso" followed by "in affectu ergo libidinoso, id enim est tenebroso atque id est longe a vultu tuo" (I:18). One also finds examples like "ad oblivionis meae tenebras" (I:7); "tenebris falsitatis" (III:11); "tenebrae dolorum" (IV:9); "omnes dubitationis tenebrae" (VIII:12); where the idea is not original, yet specifically stated. On the other hand one also finds the same ideas only implied, as "inluminabis tenebras meas" (IV:15) and in other tenses in VI:1 and VII:1; "occumbant tenebrae" (VI:10); or strengthening other metaphors, "ambulabam per tenebras" (VI:1).

As elsewhere, Augustine uses extended metaphor, as for example "candorem eius (venae amicitiae) obnubilabam de tartaro libidinis" (III:1); "me ... nesciente alio lumine illam illustrandam esse ... quoniam tu inluminabis lucernam meam, domine; deus meus, inluminabis tenebras meas ... es enim tu lumen verum, quod inluminat omnem hominem venientem in hunc mundum, quia in te non est transmutatio nec momenti obumbratio" (IV:15); "deficientes a lumine tuo, tanto ante solis defectum futurum praevident et in praesentia suum non vident" (V:3).

One can also mention "intravi et vidi qualicumque oculo animae meae supra eundem oculum animae meae, supra mentem meam, lucem incommutabilem: non hanc vulgarem et conspicuam omni carni, nec quasi ex eodem genere grandior erat, tamquam si ista multo multoque clarius claresceret totumque occuparet magnitudine et cum te primum cognovi, tu assumisti me, ut viderem esse quod viderem, et nondum me esse qui viderem. Et reverberasti infirmitatem aspectus mei, radians in me vehementer" (VII:10) which Watts translates as follows: "Into myself I went, and with the eyes of my soul (such as it was) I discovered over the same eye of my soul, over my mind, the unchangeable light of the Lord: not this vulgar light which all flesh may look upon, nor yet another greater of the same kind; as if this should shine much and much more clearly, and with its greatness take up all the room Thee when first I saw, thou liftedst me up, that I might see there was something, which I might see; and that as yet I was not the man to see it. And thou didst beat back the infirmity of my own sight, darting thy beams of light upon me most strongly" Here one is perhaps approaching allegory. Yet these examples illustrate what has been said before, namely, that Augustine seems to be aware of both the literal and figurative meaning of the word which he is using, and extends his metaphor by combining the two.

This also brings one to a related metaphor, namely, that of sight and blindness, which can also be called "fossil". "Caecus" was frequently used in both prose and poetry for the mentally or morally blind as "o pectora caeca" (41); "caecus atque amens tribunus" (42); "mater caeca crudelitate et scelere" (43), or for passions themselves, such as "amor" (44); "furor" (45); "socordia" (46); "ambitio" (47). It could also mean vague, "caecique in nubibus ignes Terrificant animos" (48); invisible, "sunt igitur venti nimirum corpora caeca" (49); gloomy, as with "nox" (50); "caligo" (51); "tenebrae" (52); or doubtful and uncertain, "obscura spe et caeca expectatione pendere" (53).

Augustine seems to use it mainly for moral or mental blindness, particularly the inability to understand the ways of God and the Church. One finds "praeceps ibam tanta caecitate" (II:3); "tanta est caecitas hominum de caecitate etiam gloriantium" (III:3); "reprehendebam caecus pios patres" (III:7); "perversissima caecitate" (V:3); "catholicam tuam caecis contentionibus accusarem" (VI:4); "caecus adversus litteras" (IX:4). One also finds extended metaphors such as "... caecus cogitare non possem lumen honestatis et gratis amplectendae pulchritudinis quam non videt oculus carnis, et videtur ex intimo" (VI:16). Even when seemingly connected to feelings, as "foeda rabie caeci erant" (V:8) or "cum mira voluptate caecabatur" (VI:7), it still refers to blindness of opinion or action.

Thus, although one cannot say that this metaphor is original or even striking when used alone, it gains a new significance when seen as part of the "light" theme - man is blind without "deus, lumen cordis mei" (I:13).

4. Water and Storm.

The themes of "water" and "storm" have been linked in this section because most of what may be called Augustine's water-imagery - rivers, floods, waves, whirl-pools - contains an element of unrest or storm, and most storms presuppose water in one or other form. Here again, however, one is dealing with a theme that occurs frequently in classical literature and with words which were perhaps used more often in an abstract than a concrete sense.

"Aestus" in its literal sense, for example, could be used for fire or heat, or for the swell and surge of the sea, for waves, or for ebb and flow and so especially of tides. Metaphorically it was thus also used in two senses: for the ardor or ferment of any passion, as "belli magnos ... aestus" (1); "aestus gloriae" (2); "pectoris ... aestum" (3); or else for a vacillating state of mind, hesitation or

anxiety, as "amor magno irarum fluctuat aestu"⁽⁴⁾ or "aestus curaque graves"⁽⁵⁾. "Aestuo" can be used correspondingly.

"Fluctus" meaning a "flowing, waving", or more concretely a "wave", was also used, like 'tempestatas' and 'unda', for turbulence, commotion or disturbance, for example "qui in huc tempestate populi jactemur et fluctibus"⁽⁶⁾, or "capere irarum fluctus in pectore"⁽⁷⁾. "Fluctuo", "to be restless; to rage; to waver, hesitate", is also used often, especially in Vergil, as "animo nunc huc, nunc fluctuat illuc"⁽⁸⁾; "magnis curarum fluctuat undis"⁽⁹⁾; "irarum fluctuat aestu"⁽¹⁰⁾; "... curarum"⁽¹¹⁾.

"Fluxus" occurs mostly in poetry and post-Augustan prose. In this case the literal "flowing" also had the connotation "loose" or "slack", hence the metaphorical meaning "lax, dissolute", as "duces noctu dieque fluxi"⁽¹²⁾ and "fleeting, transient", for example "huius belli fortuna, ut in secundis fluxa, ut in adversis bona"⁽¹³⁾.

"Flumen" was used for anything that flowed in a stream or like a stream, for example blood, "... sanguinis"⁽¹⁴⁾; tears "largoque humectat flumine vultum"⁽¹⁵⁾; milk "laeta magis pressis manabunt flumina mammis"⁽¹⁶⁾; rain "rigido concussae flumine nubes Exonerabantur"⁽¹⁷⁾. It was also used for expression, "flumen orationis"⁽¹⁸⁾ or "flumen verborum"⁽¹⁹⁾.

"Gurges" was used for a raging abyss, whirlpool or gulf, and metaphorically for an insatiable craving or for a spendthrift, for example "qui immensa aliqua vorago est aut gurges vitiorum turpitudinumque omnium"⁽²⁰⁾; "nepotum omnium altissimus gurges"⁽²¹⁾. This also illustrates one metaphorical use of 'vorago', the other being an abyss or gulf, "avaritia, manifestae praedae avidissima vorago"⁽²²⁾.

"Tumultus" meaning an uproar or disturbance was used for storms or thunder "tremendo Juppiter ipse ruens tumultu"⁽²³⁾,

and for civil war or rebellion, "potest enim esse bellum ut tumultus non sit, tumultus esse sine bello non potest"⁽²⁴⁾. It was also used for disturbance or agitation of the mind and feelings, as "tumultus mentis"⁽²⁵⁾; "pulsata tumultu pectora"⁽²⁶⁾; "sceleris tumultus"⁽²⁷⁾.

Two examples of water-imagery which do not fit into the combined category are "fons" and "vena". "Fons" was often used for the source or origin of something, for example "fons maledicti"⁽²⁸⁾; "Cilicia origo et fons belli"⁽²⁹⁾; "quorum (philosophorum) fons ipse Socrates"⁽³⁰⁾; "fons vitii et periurii"⁽³¹⁾; "benevolentia qui est amicitiae fons"⁽³²⁾. "Vena" was used for a water-course or vein of metal as well as for a blood-vessel; figuratively it might mean strength "vino fulcire venas cadentes"⁽³³⁾; the interior or nature of something, "periculum residebat et erit inclusum peritus in venis et visceribus reipublicae"⁽³⁴⁾; or for a person's natural bent, "... tenuis et angusta ingenii"⁽³⁵⁾.

Augustine's use of "fons" seems quite conventional, for example, "in fonte lactis"^(I:7); and "fons misericordiarum"^(IV:4, VI:1). On occasion he uses it in a way that reminds one of biblical quotations like "Every one that thirsteth, come ye to the waters" (Isaiah 55:1), or "If any man thirst, let him come unto me and drink" (John 7:37), for example "sed (ponit) spiritale os ad tuum fontem et bibit"^(IX:3) and "inhiabamus ore cordis in superna fluentia fontis tui, fontis vitae, qui est apud te"^(IX:10), where the metaphor is extended. An interesting use is "infans fontis tui"^(VIII:2), where he speaks of Victorinus, a teacher of rhetoric, becoming a "child" of God through baptism.

"Vena" is once used almost literally, "aut ulla vena trahitur aliunde, qua esse et vivere currat in nos, praeterquam quod tu facit nos ..." ^(I:6), and once in an extended metaphor "venam amicitiae coinquinabam sordibus concupiscentiae"^(III:1).

"Fluxus" usually has the connotation of doubt or uncertainty, as in "sed illius (liberae curiositatis) fluxum haec (necessitas) restringit" (I:14); "fluxa tua (animae meae) reformabuntur" (IV:11); "et ... formidabat restringi a fluxu consuetudinis" (VIII:7). At other times it seems to be used like "fluctus" and "gurgis", with only a difference of degree. One finds "fluxum maeroris" (IX:12); "fluctus .. temptationum" (I:11); "me non sinebas ullis fluctibus cogitationis auferri abs ea fide" (VII:7); "volvitur fluctus cordis sui ..." (VIII:6); "gurgite flagitiorum" (II:2); "gurgis .. morum Carthaginensium" (VI:7); "voluptatum carnalium gurgite" (VI:16).

"Aestus" and "tumultus" are often used in the usual metaphorical sense mentioned above, for example "concupiscebam aestu cordis incredibili" (III:4); "nec ille sciebat aestus meos" (VI:3); "abripuit me ab illo aestus meus" (VIII:8); "illuc me abstulerat tumultus pectoris" (VIII:8); "si cui sileat tumultus carnis" (IX:10). "Flumen" is usually used in the sense of tears, as in "siccarentur flumina maternorum oculorum" (V:8) and "proruperunt flumina oculorum meorum" (VIII:12). Its most original use is "flumen moris humani" (I:16).

When these words are considered singly, it cannot be said that their metaphorical usage is either original, or necessarily effective. What is striking, however, is that it is often in metaphors of this group that Augustine uses the most synonyms which "sweep everything along in the forward surge of their current" (36), almost as if he wants to reinforce his metaphor by his construction. Here one can mention "utrumque in confuso aestuabat et rapiebat inbecillam aetatem per abrupta cupiditatum atque mersabat gurgite flagitiorum, et iactabar et effundebar et diffluebam et ebulliebam per fornicationes meas" (II:2), where the construction "I was tumbled up and down and ... spilt and poured out ... and ... boiled over .." has the effect of "sweeping" and "tumbling" the reader along.

Other examples are "non enim videbam voraginem turpitudinis in quam proiectus eram ab oculis tuis" (I:19); "et hoc de illa vena amicitiae est. Sed quo vadit? quo fluit? ~~ut~~ quid decurrit in torrentem picis bullientis, aestus immanes taetrarum libidinum in quos ipsa mutatur, et vertitur per nutum proprium de caelesti serenitate detorta atque deiecta?" (III:2) "sicut avrae linguarum flaverint a pectoribus opinantium, ita (anima infirma) fertur et vertitur, torquetur et retorquetur, et obnubilatur ei lumen et non cernitur veritas" (IV:14) (although strictly speaking a simile); "ut ad coniugale litus exaestuarent fluctus aetatis meae, si tranquillitas in eis non poterat esse" (II:2); "gurges tamen morum Carthaginensium..... absorbuerat eum in insaniam circensium. sed cum in eo miserabiliter volveretur .." (VI:7).

Perhaps the most striking is "Sed vae tibi, flumen moris humani! quis resistit tibi? quamdiu non siccaberis? quousque volves Evae filios in mare magnum et formidulosum, quod vix transeunt qui lignum conscenderint? Et tamen, o flumen tartareum, iactantur in te filii hominum cum mercedibus et saxa tua percutis et sonas dicens" (I:16) which Watts translates: "But woe unto thee, O thou torrent of human custom, who shall stop the course of thee? When wilt thou be dry? How long wilt thou continue tumbling the sons of Eve into that huge and hideous ocean which they hardly pass, who are shipped upon the Tree? This notwithstanding, thou hellish torrent, are the sons of men cast into thee, with payments made Yet, O torrent, thou art still beating upon thy rocks, roaring out, and crying"

5. Food and Drink.

Although this section has been called "food and drink", it includes ideas like hunger, thirst and feeding as well as more specific words like bread, milk and wine. Metaphors on drunkenness are added as an extension of the wine theme. Those referring to the sense of taste are also included, as related to food and drink.

Indeed this "taste" metaphor is probably the most "fossilised" one found in the Confessions, and as such the least metaphorical. A word like "amarus" had already been transferred to other senses such as hearing "... sonitus"⁽¹⁾ and smell, "... fructus amarus odore"⁽²⁾ and to anything calamitous or sad, such as "amara dies et noctis amarior umbra"⁽³⁾; "... casus"⁽⁴⁾; "amara mors"⁽⁵⁾. It was also used for bitter or biting speech, "dictis amaris"⁽⁶⁾, or ill-natured, irritable conduct, "amariorem me senectus fecit"⁽⁷⁾. "Dulcis", used as the opposite of "amarus" literally and metaphorically, was used for anything agreeable or pleasant, as in the well-known "dulce et decorum est pro patria mori"⁽⁸⁾; and with "lumina vitae"⁽⁹⁾; "orator"⁽¹⁰⁾; "carmen"⁽¹¹⁾; "nomen libertatis"⁽¹²⁾; "amores"⁽¹³⁾; "otium"⁽¹⁴⁾; "fortuna"⁽¹⁵⁾. It was especially used of friends or family, for example "dulcissime frater"⁽¹⁶⁾; "dulcis amice"⁽¹⁷⁾.

As has been said before, the metaphorical connotation of these words had practically disappeared, and this is also true of their use in the Confessions. Unlike some metaphors already discussed, these are seldom if ever used in such a way as to show or make use of the original meanings of "bitter" and "sweet". One finds "dulcis pater"^(I:18); "sermonis suavitate"^(V:13); "amarissima contritione cordis mei"^(VIII:12); "amicus dulcissimus"^(VIII:6); which can all be considered examples of fossilized, or what one may term normal, metaphorical usage. Very often one finds a play on words, which depends on the balance between "sweetness" and "bitterness", but here again in the accepted metaphorical sense of "pleasant" and "unpleasant". One finds "dulcissime vanus est, et mihi tamen amarus"^(I:14); "... miscere salubres amaritudines revocantes nos ad te a iucunditate pestifera..."^(I:14); "et amarissimis aspergens offensionibus omnes illicitas iucunditates"^(II:2); "(amicitia) suavi mihi super omnes suavitates illius vitae meae"^(IV:4); "flebam amarissime et requiescebam in amaritudine"^(IV:6); "versa dulcedine in amaritudinem"^(IV:9). Even when used of God, as in

"dulcedo non fallax, dulcedo felix at segura"^(II:1), which is admittedly more metaphorical, one feels that there is still an idea of "dear" as in the classical "amicus dulcis". So too the verb is used for "grow dear", for example "ut dulcescas mihi super omnes seductiones"^(I:15); "recolens vias meas ... in amaritudine recogitationis meae, ut dulcescas mihi, dulcedo non fallax ..." ^(II:1); "... ibi mihi dulcescere coeperas"^(IX:4).

The one place where Augustine uses the literal connotation is "unde igitur suavis fructus de amaritudine vitae carpitur gemere et flere et suspirare et conqueri?"^(IV:5), for although "fructus" is used metaphorically here, "suavis" could qualify it either literally or figuratively to mean "sweet fruit" as well as, for example, "pleasant consequence". The fact that it can be understood in two ways makes the metaphor more forceful than "dulcis amicus", for example, where it is figurative only. In fact one can say that "suavis" is here used to extend the metaphor already contained in "fructus ... carpitur".

The only other examples one finds which show that Augustine may have had the literal meaning in mind as well, are those which use "fel", for example "difficultas ... ediscendae linguae peregrinae quasi felle aspergebat omnes suavitates graecas fabulosarum"^(I:14) and "quanto felle mihi suavitatem illam ... aspersisti"^(III:1); although here again one must remember that "fel" was used in classical poetry for bitterness, for example, "omnia jam tristi tempora felle madent" (18).

In general one can thus say that Augustine's taste imagery is not original, neither does it serve any definite purpose. The one interesting exception is "qui invitabant ad aliud, terram sapiebant"^(V:8), for although "sapio" was used in later Latin to mean "to resemble", it is here also used metaphorically with "earth" in the biblical sense of things alien to God. Another place where "sapio" is used is "ecce ubi est (deus), ubi sapit veritas"^(IV:12). Here

again, however, one feels that this metaphor, since it is purely abstract, does not have the force of "... terram sapiebant" which suggests a physical sensation and feeling of revulsion which strengthens the metaphorical meaning.

With terms like "to hunger", or "thirst", one again finds metaphorical usage which is common to all languages. "Sitio", "to thirst", is used for "to desire, long for" with many abstract terms, for instance "sanguinem nostrum sitiebat"⁽¹⁹⁾; "... honores"⁽²⁰⁾; "populus libertatem sitiens"⁽²¹⁾; "... ultionem"⁽²²⁾. It is, of course, also used in biblical language, and Augustine quotes verses which include this idea, as for example "animam ... sitientem delectationes tuas"^(I:18), quoting Psalm 27:3; "at ego ... te ipsam ... esuriebam et sitiebam"^(III:6), which reminds one of Matthew 5:6.

In this case, however, Augustine is not content to use the accepted metaphor merely as it stands; he relates it to other similar biblical images, for example to "I am the bread of life: he that cometh to me shall never hunger, and he that believeth on me shall never thirst" (John 6:35); and uses the two together to form extended metaphors of his own. Examples of this are "quoniam fames mihi erat intus ab interiore cibo, te ipso, deus meus, et ea fame non esuriebam, sed eram sine desiderio alimentorum incorruptibilium, non quia plenus eis eram, sed quo inanior, fastidiosior"^(III:1); "occultum os eius (Ambrosii) quod erat in corde eius quam sapida gaudia de pane tuo ruminaret"^(VI:3); "cibus cum grandium: cresce et manducabis me. nec tu me in te mutabis sicut cibum carnis tuae, sed tu mutaberis in me ..."^(VII:10); "(Jesum Christum) ... cibum cui capiendo invalidus eram, miscentem carni; quoniam verbum caro factum est ut infantiae nostrae lactesceret sapientia tua ..."^(VII:18).

These may be seen as extended metaphors, but once Augustine extends the image over a whole chapter so that (as in the example quoted on page 46 under "light" metaphors) it becomes almost allegorical, not a metaphor. This example shows the way his mind

often works, however; beginning with a word that had a common metaphorical meaning, he reaches back to the literal meaning and adds words related to that, so forming a new metaphor which is, if anything, more "concrete". In the following example, for instance, he uses "thirst after" ("esurienti"); this is used with "dishes" ("fercula"), which in its turn leads to eating, taste and nourishment. Also interwoven in this train of thought are biblical references, here to the Prodigal Son and the woman selling bread in Proverbs. To quote shortly, "et illa (libri) erat ferulae in quibus mihi esurienti te, inferebatur sol et luna ... At ego nec priora illa, sed te ipsam ... esuriebam et sitiebam, et apponebantur adhuc mihi in illis ferulis phantasmata splendida ... et tamen ... manducabam, non avide quidem, quia nec sapiebas in ore meo sicuti es ... nec nutriebar eis, sed exhauriebar magis. Cibus in somnis simillimus est cibus vigilantium, quo tamen dormientes non aluntur; dormiunt enim qualibus ego tunc pascebar inanibus et non pascebar et longe peregrinabar abs te, exclusus et a siliquis porcorum, quos de siliquis pascebam Offendi illam mulierem audacem, inopem prudentiae, aenigma Salomonis sedentem super sellam in foribus et dicentem: panes occultos libenter edite et aquam dulcem furtivam bibite. quae me seduxit, quia invenit foris habitantem in oculo carnis meae, et talia ruminantem apud me, qualia per illum vorassem" (III:6).

Another interesting passage which compares doctrines to food offered to a hungry man is "Et ideo (libris Platonicorum) legebam ibi etiam immutatam gloriam incorruptionis tuae in idola et varia simulacra, videlicet Aegyptium cibum quo Esau perdidit primogenita sua Inveni haec ibi et non manducavi" (VII:9).

As already indicated, this theme is closely connected to the idea of God as food of the soul, as seen in "deus ... panis oris intus animae meae" (I:13); "... interiore cibo, te ipso, deus meus" (III:1); "te, cibo qui non corrumpitur" (IV:1). Surprisingly enough there is no mention of the word of God as food, as in 1 Peter 2:2, "as newborn babes, desire the sincere milk of the word"

or 1 Corinthians 3:2, "I fed you with milk, and not with meat". The nearest use is "aut quid sum ... nisi sugens lac tuum et fruens te, cibo qui non corrumpitur?" (IV:1), unless one includes the spoken word, "Ambrosium episcopum ... cuius tunc eloquia strenue ministrabant adipem frumenti tui, et laetitiam olei, et sobriam vini ebrietatem, populo tuo" (V:13).

When considering metaphors of wine and drunkenness, one must again note classical usage, for "ebrius" was also used for figuratively intoxicated, sated or filled, for example "ebrius iam sanguine civium" (23); "regina fortuna dulci ebria" (24). Augustine also uses it in this sense, "ut enim vidit illum sanguinem, immanitatem simul ebibit, et hauriebat furias et nesciebat, et cruenta voluptate inebriabatur" (VI:8). Here again, however, it is noticeable that he does not merely use a conventional metaphor, but extends it to include drinking, for example.

In certain instances it is the oblivion that drunkenness brings which is connected with a wine metaphor, for example "(pater) gaudens vinulentia, in qua te iste mundus oblitus est creatorem suum et creaturam tuam pro te amavit, de vino invisibili perversae et inclinatae in ima voluntatis suae" (II:3), or "sed spiritale os ad fontem tuum (ponit) et bibit quantum potest nec eum sic arbitror inebriari ex ea ut obliviscatur mei, cum tu, domine, quem potat ille, nostri sis memor" (IX:3). Here again one sees that the metaphor is extended; God Himself becomes the drink of the believer.

This reminds one of the verse in Ephesians 5:8 "Be not drunk with wine, wherein is excess, but be filled with the Spirit". One might expect Augustine to use similar metaphors, but his nearest use - "quis dabit mihi ut venias in cor meum et inebries illud, ut obliviscar mala mea" (25) - also emphasises the oblivion-bringing qualities of wine.

One other use which must be mentioned is "non accuso verba quasi vasa sed vinum erroris, quod in eis nobis propinabatur ab ebris doctoribus, et nisi biberemus, caedabamur, nec appellare ad aliquem iudicem sobrium licebat" (I:16), where the metaphor is once again extended. Another example where one could presuppose "vinum erroris" is "ipsos Manichaeis vanitatibus ebrios" (V:13).

Mention must be made of his comparison between a drunken beggar and himself, where he suggests that his "error" was like drunkenness: "ille ipsa nocte digesturus erat ebrietatem suam, ego cum mea dormieram et surrexeram, et dormiturus et surrecturus eram: vide quot dies!" (VI:6).

6. Depth.

With a conception like depth, one finds a much more limited usage than that of the other themes already mentioned. The metaphorical uses of "abyssus" which are listed in Lewis and Short, for example, are all taken from ecclesiastical Latin, namely for the sea ⁽¹⁾ and for the place of death, or hell ⁽²⁾. "Fovea", a small pit or snare for catching wild animals, was sometimes used metaphorically for a snare, as in "decipiemus fovea leonem Lycum" ⁽³⁾. "Imum" was used for the underworld, as "ima ..." ⁽⁴⁾, as well as for depth or the bottom of something. One finds the same use for "profundum", as in "... manesque profundi" ⁽⁵⁾, but as an adjective it is used metaphorically to mean "bottomless, boundless, immoderate", for example "profundae libidines" ⁽⁶⁾; "... avaritia" ⁽⁷⁾; "vitia animi" ⁽⁸⁾; "... cupiditas confundendi omnia" ⁽⁹⁾.

When one considers how this idea occurs in the Bible, two uses become apparent. The one is to use depth as a metaphor for something which cannot be fathomed or understood, as in Psalm 36:6 "Thy judgements are a great deep" which in Augustine's quotation reads "quam investigabilis abyssus iudicorum tuorum" ^{IV:4}). An almost identical example is "... ex abyssu iusti iudicii tui" ^(VII:6).

It is apparently this meaning which he has in mind when he says "grande profundum est ipse homo" (IV:14) when trying to analyse his conflicting emotions.

The second meaning for "depth" which one finds is the depths of sin or distance from God, as "Out of the depths have I cried to thee, O Lord" in Psalm 130:1, and in this sense it can be compared to the general use of depths or of the pit for the underworld or hell, even in pagan literature. One also remembers the extended image found in Psalm 40:2, "He brought me up also out of an horrible pit, out of the miry clay, and set my feet upon a rock"

Once Augustine seems to use "profundum" in the literal sense, but closer examination proves that this is a metaphor which could perhaps be included in the section on "Journeys", namely "ambulabam per tenebras et lubricum et veneram in profundum maris. et diffidebam .." (VI:1) Generally, however, he uses it to mean hell, or sin in some or other form. Sometimes this is specifically stated, as in "... quibus gradibus deductus in profunda inferi" (III:6), or "his cogitationibus deprimebar ... sed non usque ad illum infernum subducebar erroris, ubi nemo tibi confitetur .." (VII:3), but usually one is left to understand sin in general. Here one can mention ".. nunc erues de hoc immanissimo profundo ..." (I:18); "ecce cor meum, deus, quod miseratus es in imo abyssi" (II:4) (used after the story of stealing pears); "narro haec ... ut ... cogitemus de quam profundo clamandum sit ad te" (II:3); "amabam pulchra inferiora et ibam in profundum" (IV:3) or "de hoc profunda caligine eruisti animam meam" (III:11) (which refers more specifically to the theories of the Manichaeans).

This last example reminds one of the text quoted above, "He brought me up also out of an horrible pit, out of the miry clay", an image which is used more than once in the Confessions. It is very like Augustine's own habit of using an abstract metaphor and re-relating it, as it were, to an original concrete meaning, thereby extending the metaphor. As an illustration one can mention "novem

ferme anni secuti sunt, quibus ego in illo limo profundi ac tenebris falsitatis, cum saepe surgere conarer et gravius alliderer, volutatus sum" (III:11), where the verbs suggest an attempt to escape from a literal pit; and "itaque aciem mentis de profundo educere conatus, mergebar iterum, et saepe conatus mergebar iterum atque iterum. Sublevabat enim me in lucem tuam ... his cogitationibus deprimebar iterum ... sed non usque ad illum infernum subducebar erroris" (VIII:3). A similar example is "... pondere superbiae meae in ima decidebam" (IV:15).

Although "fovea" was usually used for a "snare", in the Confessions it does not differ much from "ima" or "profundum", and is also used in extended metaphors. Here one can mention "Nebridius ... nondum Christianus in illam foveam perniciosissimi erroris inciderat tamen inde emergens sic sibi erat, nondum imbutus ullis ecclesiae tuae sacramentis ..." (IX:3) and "post illa verba proripuit se ex fovea tam alta qua libenter demergebatur" (VI:7).

7. Bondage.

Under this section one finds words with many connotations. Lewis and Short devote more than three pages to the various uses of "solvo", for example, but only those which are relevant will be discussed, namely, to free or release, either literally as "ut vincti solvantur" (1) or figuratively "qui solutas vinculis animas recipit" (2), and to acquit, absolve or cleanse, either in the judicial sense "ut scelere solvamur" (3) or from feelings, "soluti metu" (4) or "cura et negotio solverent" (5).

"Vinculum" is described as "that with which anything is bound", a definition which also covers the normal metaphorical meaning of a bond or tie, as "vinculum fidei" (6); "vincula revellit non modo iudiciorum sed etiam utilitatis vitaeque communis" (7); "vinculum ingens immodicae cupiditatis iniectum est" (8); "quae (beneficium et gratia) sunt vincula concordiae" (9).

"Catena", "manica" and "compes" are named as synonyms of "vinculum". As well as being a "constraint" or "bond", as in "qui ad superiora progressus est ... laxam catenam trahit, nondum liber"⁽¹⁰⁾, "catena", a chain, also has the metaphorical connotation of a series of things linked together, "(praecepta oratoria) in catenas ligare"⁽¹¹⁾. "Compes" can also be metaphorical, for example "grata compede vinctum aliquem puella tenet"⁽¹²⁾; ".... corporis"⁽¹³⁾.

"Nodus" also has several meanings, three of which are applicable to the Confessions. It may be used for a bond or obligation, as "amabillissimum nodum amicitiae tollere"⁽¹⁴⁾ or "exsolvere animum nodis religionum"⁽¹⁵⁾; it may be a knotty point or difficulty, as "incideramus in difficilem nodum"⁽¹⁶⁾; and especially for the tie of the tongue, "nodum linguae rumpere"⁽¹⁷⁾.

"Laqueus" occasionally has the meaning "fetters" or "hinderances", as "tibi fortuna laqueum impegit, quem nec solvere posses nec erumpere"⁽¹⁸⁾, but is usually used for a snare or trap (metaphorically too) for instance "iudicii laqueos declinans"⁽¹⁹⁾. Elsewhere it has the connotation of "subtleties" as "laquei Stoicorum"⁽²⁰⁾ or "Chrysippi laquei"⁽²¹⁾. "Viscus", bird-lime, is also sometimes used in a metaphorical sense, as "tactus sum vehementer visco: **cor** stimulo foditur"⁽²²⁾.

"Lora" as reins seems to be mostly used in its literal sense; "habena" on the other hand is used in addition for direction or management, and as such it is found in many metaphors, for example "accepisse Numam populi Latialis habenas"⁽²³⁾; "irarumque omnes effundit habenas"⁽²⁴⁾; "furit immissis Vulcanus habenis"⁽²⁵⁾.

This is, of course, also an image that occurs in the Bible, and the Confessions include several quotations, namely "dirrupisti vincula mea" (VIII:1, IX:1), quoting Psalm 116:16); "quid faciet de alia lege in membris suis, repugnante legi mentis suae et se captivum ducente in lege peccati quis eum liberabit de corpore

mortis huius" (VII:21), quoting Romans 7:23, 24 (although this metaphor is perhaps more closely connected to war); and "rex noster alligavit fortem" (VIII:4, compare Matthew 12:29).

When one examines the use of the words mentioned above in the Confessions, one finds that they often have an accepted connotation. "Vinculum" for example does mean anything that binds one. In one context "solvis a vinculis" (III:8) refers to sin; in another "adhaesit mihi fortissimo vinculo" (VI:10) to friendship; in still another "stupebat enim liber ab illo vinculo animus servitatem meam" (VI:12) to the desire for marriage. By "illis vinculis solveras" (VII:7) used in a different context one can understand a belief in astrology; by "propter vincula sua" (IX:3) Verecundus' wife. Sometimes Augustine is more specific, as when he speaks of "consuetudinis vinculum" (IX:12), "vinculo fidei" (IX:13) and "vinculo desiderii concubitus" (VIII:6).

"Compes" is only used for a wife, namely "conpede uxoria" (II:3) and "ipsa anteriore prae ceteris conpede ab itinere retardabatur" (IX:3). "Catenae" is used in different ways, for example "catenae mortalitatis meae" (II:2). Once it is used in the double sense of a bond and a series, and here it is interesting to note that Augustine specifically explains his image: "velle meum tenebat inimicus; et inde mihi catenam fecerat et constrinxerat me. Quippe voluntate perversa facta est libido, et dum servitur libidini, facta est consuetudo, et dum consuetudini non resistitur, facta est necessitas. quibus quasi ansulis sibimet innexis - unde catenam appellavi - tenebat me obstrictum dura servitus" (VIII:5). From this one can conclude that Augustine was aware of all the meanings of a word, and quick to turn any to his own use; in this case it must be a chain, with separate links that binds him, "vinculum" is not good enough.

This example is typical of Augustine's long metaphors. Various meanings of "vinculum" have already been mentioned, but many of these occur within an extended metaphor, and gain most of their effectiveness from the rest of the sentence or image, as "obsurdueram stridore catenae mortalitatis meae, poena superbiae animae meae" (II:2) or even "exaudis gemitus conpeditorum et solvis a vinculis quae nobis fecimus" (III:8). In another case the idea of bondage leads on to that of torture, "amatus sum, et perveni ad vinculum fruendi et conligabar laetus aerumnosis nexibus, ut caederer virgis ferreis ardentibus zeli et suspicionum et timorum et irarum atque rixarum" (III:1).

Another example of the way in which Augustine extends his metaphors by adding details almost as if he were speaking literally is "deligatus morbo carnis mortifera suavitate trahebam catenam meam, solvi timens, et quasi concusso vulnere, repellens verba bene suadentis tamquam manum solventis" (VI:12). Here the "quasi" and "tamquam" change it into a simile, but it is interesting to see that he continues the theme although in a different form: "Insuper etiam per me ipsi quoque Alypio loquebatur serpens, et innectebat atque spargebat per linguam meam dulces laqueos in via eius, quibus illi honesti et expediti pedes implicarentur. Cum enim me ille miraretur ... ita haerere visco illius voluptatis coeperat et ipse desiderare coniugium ... stupebat enim liber ab illo vinculo animus servitutem meam" (VI:12). Augustine's "chain" of thought also has many links, and one metaphor leads to another, within the same theme. Even when this is not carried so far, one finds that the metaphor is continued throughout a sentence or at least for two clauses, as "ad cuius pretii nostri sacramentum ligavit ancilla tua animam suam vinculo fidei" (IX:13); "Et de vinculo quidem desiderii concubitus, quo artissimo tenebar exemeris" (VIII:6); "volvens et versans me in vinculo meo donec abrumperetur ..." (VIII:11).

"Viscum" and "laqueus" have already been mentioned in passing. "Laqueus" is most often used for the doctrines of the Manichaeans, especially Faustus; this can perhaps be seen as similar to the classical use mentioned, where it has the connotation of "subtlety" as well as "a snare". Here again one finds the metaphor continued for a sentence, as "Itaque incidi in homines superbe delirantes ... in quorum ore laquei diaboli et viscum confectum commixtione syllabarum nominis tui et domini Jesu Christi et paracliti consolatoris nostri spiritus sancti" (III:6); "iam venerat Carthaginem quidam Manichaeorum episcopus, Faustus nomine, magnus laqueus diaboli et multi implicabantur in eo per inlecebram suaviloquentiae" (V:3); "ita ille Faustus, qui multis laqueus mortis extitit, meum quo captus eram relaxare iam coeperat nec volens nec sciens" (V:7).

The use of "nodus" appears quite common; it is used of the tongue, "in tuam invocationem rumpebam nodos linguae meae" (I:9); for a bond, as "amicitia quoque hominum caro nodo dulcis est" (II:5); and for difficulties or problems, "quis exaperit istam tortuosissimam et implicatissimam nodositatem" (II:10) and "magis magisque mihi confirmabatur omnes versutarum calumniarum nodos, quos illi deceptores nostri adversus divinos libros innectebant, posse dissolvi" (VI:3).

The metaphorical use of "habena" in "demisi habenas lacrimis" (VIII:12) would probably also pass for normal usage in classical literature. It is noteworthy, however, that the only other use of both "habena" and "lora" is in connection with sin, namely "relaxabantur etiam mihi ad ludendum habenae, ultra temperamentum severitatis in dissolutionem afflictionum variarum" (II:3), and "rogo ... utrum bono meo mihi quasi laxata sint lora peccandi, an non laxata sint" (I:11).

8. Cleanliness.

This is probably the least original and (for the student) least rewarding of the themes to be discussed. The statement quoted in the Introduction, namely, that "In theological terms there are very few things we can say about God which are not metaphoric"⁽¹⁾, applies with even more force to the relationship between God and man, which is what this section deals with. The words which will be discussed under this heading are, therefore, mostly those which were generally used in ecclesiastical Latin.

The Church had only adopted meanings which had already been common in classical literature, however. "Abluo", to wash, cleanse or purify, was used metaphorically of calming the passions, "omnis eiusmodi perturbatio animi placatione abluatur"⁽²⁾, figuratively derived, according to Lewis and Short, from the religious rite of washing in expiation of sin. This is obviously also the meaning given to it in ecclesiastical Latin, namely, to wash away sin by baptism.

"Purgo" also had a similar use in classical times. Among other things it was used for purify in the figurative sense, as with "pectora"⁽³⁾; it might mean justify, excuse or clear from accusation, as in "quod te mihi de sempronio purgas, accipio excusationem"⁽⁴⁾; it could also be to purify or atone for, or to cleanse from sin with religious rites, as "di patrii, purgamus agros, purgamus agrestes"⁽⁵⁾. Hence in ecclesiastical Latin, in its adjectival form, it came to mean "pure" or "freed from sin", for example "vota purgatiore"⁽⁶⁾ or "purgatissima ecclesia"⁽⁷⁾.

Other words which had a generally accepted meaning are "caenum" and "limus", which were both used for filth, uncleanness or pollution as well as for mud, for example "in tenebris volvi et caenoque"⁽⁸⁾ and "pectora sic mihi sunt limo vitata malorum"⁽⁹⁾. "Sordes" is probably used metaphorically more often than literally, and "polluo" is only rarely used in a literal sense, usually being used for "defile, pollute or dishonour".

It is in this manner that Augustine uses these words. One finds "purgas nos a consuetudine mala" (III:8); "illac autem purgari nos ab istis sordibus expetentes" (IV:1); and "violatur quippe ipsa societas quae cum deo nobis esse debet, cum eadem natura, cuius ille auctor est, libidinis perversitate polluitur" (III:8), where there is very little of the original meaning left, and the metaphor is, therefore, weak.

"Abluo" is used of baptism, as previously stated, but here one finds a greater consciousness of the original meaning of the word, for example, "... quo me iam coniugatum baptismus salutaris ablueret" (VI:13); "(mater) ... curaret festinabunda ut sacramentis salutaribus initiarer et abluerer ... - dilata est itaque mundatio mea, quasi necesse esset ut adhuc sordidarer, si viverem, quia videlicet post lavacrum illud major et periculosior in sordibus delictorum reatus foret" (I:11); "aderat iam iamque dextera tua, raptura me de caeno et ablutura" (VI:16).

In this last example one again finds Augustine aware of a double meaning, that of filth and perhaps that of mud, as in Psalm 40:2, "He brought me up also out of an horrible pit, out of the miry clay". It is in this sense that it is used in "volutabar in caeno eius (Babylonae)" (II:3). Another metaphor which is extended is "non enim videbam voraginem turpitudinis, in quam proiectus eram ab oculis tuis. nam in illis iam quid me foedius fuit ..?" (I:19) which is closer to Augustine's practice of seeing the consequences of a metaphor and describing further details. Here, however, one feels that both "turpitudinis" and "foedius" were so often used metaphorically that they do not strengthen the image.

The same can be said of expressions like "Cave immunditiam, anima mea .." (III:2), and "ut viderem ... quam distortus et sordidus ... (essem)" (VIII:7), namely, that although they may be metaphorical, they do not make an impact on one. This may be due to the fact that metaphor is here used in its simplest form; Augustine's metaphors seem to be at their most striking when they are "worked out".

9. Fire.

Under this heading one again has to do with a metaphorical theme that is common to most languages. The examples found in the Confessions are mostly synonyms and, as in the previous section, used in a generally accepted although metaphorical way.

This metaphorical usage is found frequently throughout classical literature. "Exardesco" is used as "to be kindled, inflamed, break out", in a good and bad sense, for example "multo gravius hoc dolore exarsit"⁽¹⁾; "adeo exarserant animis"⁽²⁾, and with various emotions, "ad spem libertatis ..." ⁽³⁾; "in perniciosam seditionem"⁽⁴⁾. It may also have an abstract subject, as "sive amore, sive amicitia"⁽⁵⁾; "dolor"⁽⁶⁾; "bellum"⁽⁷⁾.

"Accendo" is used for "to inflame, incite, rouse up", as in "bello animos accendit"⁽⁸⁾; "ad dominationem accensi sunt"⁽⁹⁾, and occurs frequently in the works of historians, for example with ".... certamen"⁽¹⁰⁾; "discordiam"⁽¹¹⁾; ".... spem"⁽¹²⁾.

"Ardeo" can be used for any emotion or excitement, as meaning "to be inflamed, blaze". As examples one can mention "ardere flagitio"⁽¹³⁾; "... amore"⁽¹⁴⁾; "... iracundia"⁽¹⁵⁾; "... cura"⁽¹⁶⁾; "... dolore et ira"⁽¹⁷⁾; "studio et amore"⁽¹⁸⁾. It may also mean "to desire ardently to do a thing", as "ardet abire fuga dulcisque relinquere terras"⁽¹⁹⁾.

"Flagro" can also mean "to be inflamed with passion, to blaze, be violently excited", again in either a good or bad sense. One finds it used as in "bello flagrans Italia"⁽²⁰⁾, or with words like ".... desiderio tui"⁽²¹⁾; "mirabili pugnandi cupiditate"⁽²²⁾; "cupiditate et amentia"⁽²³⁾; ".... amore"⁽²⁴⁾; ".... odio"⁽²⁵⁾.

"Ferveo" too may be used for "to be inflamed, agitated", for example in "fervet avaritia miseroque cupidine pectus"⁽²⁶⁾; or "animus tumida fervebat ab ira"⁽²⁷⁾. Poetically it was also used with an infinitive for "eagerly desire", "sceptrumque capessere fervet"⁽²⁸⁾.

Another word which could be used metaphorically to mean "to inflame, kindle, arouse" is "inflammo", in expressions like "... contionibus et legibus invidiam senatus"⁽²⁹⁾; "inflammari ad cupiditates"⁽³⁰⁾; "... populum in improbos"⁽³¹⁾; "... aliquem amore"⁽³²⁾.

As far as nouns are concerned, "fervor" is used metaphorically for heat in the sense of ardor or passion, in other words "fervor mentis"⁽³³⁾ or "... pectoris"⁽³⁴⁾. "Calor" too can mean "the heat of passion, zeal, ardor, vehemence" in various connotations, for example "... pietatis"⁽³⁵⁾; "calorem cogitationis extinguere"⁽³⁶⁾; "ambitionis calor abducit a tutis"⁽³⁷⁾; "... iracundiae"⁽³⁸⁾.

When considering these words in the Confessions, one finds that they are often used as "fossilised metaphor" in one of the ways mentioned above. The connotation "desire" which several of them have is often used, for example "exarsi enim aliquando satiari inferis in adolescentia"^(II:1); "exarsi imitandum"^(VIII:5); "quomodo ardebam - revolare a terrenis ad te"^(III:4); and perhaps in "... excendebar eos (psalmos) recitare"^(IX:4).

Frequently, too, they are used to mean "kindle" or "arouse" or "inflamed". Here one can mention "... accenderem prurimum cupiditatis"^(II:8); "... quo (amore philosophiae) me accendebant illae litterae"^(III:4); "spectavit, clamavit, exarsit .."^(VI:8) (of the circus games); "quando enim cum multis gaudetur et in singulis uberius est gaudium, quia fervefaciunt se et inflammantur ex alterutro"^(VIII:4); "his et huiusmodi signis, quasi fomitibus flagrare animos"^(IV:8); "fervere coeperam studio sapientiae"^(VI:11).

As has been said above, these examples are metaphorical but in no way original or striking. One finds a few examples of extended metaphors, however, where the same words are used but where the mere fact that they are used together seems to reinforce and strengthen them. Examples of this are "quomodo in te inflammabar ex

eis (psalmis) et accendebar eos recitare et tamen toto orbe cantatur, et non est qui se abscondat a calore tuo" (IX:4); "exempla servorum tuorum, quos de nigris lucidos et de mortuis vivos feceras, congesta in sinum cogitationis nostrae urebant et absumebant gravem torporem ne in ima vergeremus; et accendebant nos valide, ut omnis ex linguae subdola contradictionis flatus inflammare nos acrius posset, non extinguere" (IX:2). Here one finds this theme used in a way typical of Augustine; from a literal burning (of martyrs) he goes on to a metaphorical kindling and inflaming of the soul which is similar to "in te inflammabar" mentioned above.

Other examples of extended metaphors which may be mentioned are ".. de corde et linguae mea carbones ardentes operatus est, quibus mentem spei bonae adureres tabescentem ac sanares" (VI:7) and "qui pari studio et conlacione flagrabant in eas nugas (astrology) igne cordis sui" (VII:6), where even the addition of "igne" helps to reinforce the metaphor even if only slightly.

An interesting use is that of "calor", which does not correspond exactly to any of its metaphorical meanings mentioned above. Twice it is used as a quotation, "non est qui se abscondat a calore tuo" (V:1, IX:4), quoted from Psalm 19:6, but in the original Psalm this is closely connected to the sun. The third occurrence is in "nos adhuc frigidi a calore spiritus tui, excitabamur tamen civitate adtonita atque turbata" (IX:7), where the main idea seems to be that of being "inflamed", even though the main verb is "excitabamur" and not for example "exarsimus".

Another interesting example is "sed tamen dulcis erat (amicitia) nobis, cocta fervore parilium studiorum" (IV:4). Here "fervor" can be taken to mean ardor or zeal, but "cocta" reminds one of its literal meaning, and so strengthens the metaphor. A similar case is "Rapiebant me spectacula theatra, plena imaginibus miseriarum mearum et fomitibus ignis mei" (III:2), where the fire of passion is reinforced by the more literal "fomitibus".

One can, therefore, say that although this section consists mainly of fossilised metaphor, Augustine at times succeeds in giving it a new meaning and force.

10. Parts of the Body.

In a section like this, it is difficult to summarise the metaphorical uses of a particular word, for although all languages contain many expressions which include parts of the body, as for example "tender-hearted", "lend a hand", "see eye to eye", "lend an ear", it is the expression that is metaphorical and not the particular word as such. For this reason no attempt will be made to summarise the various uses of one word in classical literature, except in the few instances where there was a generally accepted metaphorical meaning.

"Cor" is a case in point, for the heart is synonymous with feeling and the soul, as one can see in "aliquem amare corde atque animo suo"⁽¹⁾. According to the ancients it is also the seat of wisdom and understanding, and as such the equivalent of mind and reason, especially in pre-classical poets, for example "quicquam sapere corde"⁽²⁾. "Pectus" is used in much the same way, either for feelings and the heart as the seat of affections, as "si non ipse amicus per se amatur toto pectore ut dicitur"⁽³⁾; "pietate omnium pectora imbuer"⁽⁴⁾; "metus insidens pectoribus"⁽⁵⁾ or as soul, spirit, mind or understanding, as "toto pectore cogitemus"⁽⁶⁾; "at Cytherea novas artes, nova pectore versat Consilia"⁽⁷⁾; "oculis pectoris aliquid haurire"⁽⁸⁾.

"Manus" is, of course, used in many different ways, but the one which is perhaps most relevant in the Confessions is that of power, as "haec non sunt in nostra manu"⁽⁹⁾. "Cervix" on the other hand is used in expressions meaning "to submit to", as "dandae cervice erant crudelitati nefariae"⁽¹⁰⁾, where the metaphor is taken from bearing a yoke.

As one would expect, it is the heart that is most frequently used in a metaphorical sense by Augustine. Often it is merely a synonym for soul, feelings or mind, as in "... lex scripta in cordibus hominum" (II:4), which also reminds one of Proverbs 3:1, 3; "... qui inluminat cor meum" (II:8); "tu, lumen cordis mei" (III:4); "ecce, ibi es in corde eorum" (V:2); "deum cordis mei" (VI:1); "tenebam cor meum ab omni adensione" (VI:4); "amarissimos contritione cordis mei" (VIII:12). Sometimes it means the same, but is personified, as when he speaks of "aures cordis mei" (I:5, IV:5, IV:15, IV:11); "ore cordis" (IX:10); or "oderat etiam istos cor meum" (V:12); "nulla turbulenta exultatione trepidavit cor eius" (VI:1); "clamabat violenter cor meum adversus omnia phantasmata mea" (VII:1); "tibi dixit cor meum" (IX:3). Then one also finds it used, still with basically the same meaning, in extended metaphors like "hoc nomen salvatoris lacte matris tenerum cor meum pie biberat" (III:4) and "avulsa a latere meo ... cum qua cubare solitus eram, cor, ubi haerebat, concisum et vulneratum mihi erat te trahebat sanguinem" (VI:15). Here one can say that Augustine uses "cor" in a metaphorical sense, namely of the emotions, but that he exploits its literal sense to extend the metaphor; his heart is "broken" and "bleeds" as his physical heart would if torn from its place. However, it is interesting to note that he uses the same idea with "anima" - which does not have the concrete literal sense of "cor" - in "portabam enim concisam et cruentam animam meam" (IV:7).

"Cor" in its figurative sense was also used in biblical language, as in the quotation "cor contritum et humiliatum non spernis" (IV:3), quoting Psalm 51:17.

"Pectus" is hardly used at all in the Confessions. Once it is used in the sense of "character", "cuius (Ciceronis) linguam fere omnes mirantur, pectus non ita" (III:4), although one may say that the literal connotation must be present to balance "lingua". The other examples are more original, namely "tam sancto oraculo tuo, pectore illius (Ambrosii)" (VI:3), and "qualis illa erat docente te magistro intimo in schola pectoris" (IX:9).

The most common use of "aures" in the Confessions is that which has already been mentioned, namely "aures cordis mei". This is used in different ways, such as "ecce aures cordis mei ante te, domine, aperi eas et dic animae meae" (I:5); "possumne audire abs te ... et admovere aurem cordis mei ori tuo" (IV:5); "corporalia figmenta obstrepentia cordis mei auribus" (IV:15); "noli esse vana, anima mea, et obsurdescere in aure cordis tumultu vanitatis tuae" (IV:11). A different use is "amans ... scalpi aures meas falsis fabellis quo prurirent ardentius" (I:10).

It is difficult to determine the specific use of "manus". In one example it can be seen as power or force, namely "cum accepit (vesania libidinis licentiosae) in me sceptrum et totas manus ei dedi" (II:2). Sometimes it is used like a biblical metaphor for "the hand of God", which is vague but suggests power and aid. Examples of this are "... amem te validissime, et amplexer manum tuam totis praecordiis meis; et eruas me ab omni temptatione usque in finem" (I:15); "et misisti manum tuam ex alto et de .. caligine eruisti ..." (III:11); "deinde paulatim tu, domine, manu mitissima et misericordissima pertractans et componens cor meum" (VI:5).

Then one also finds it almost as an explanation of a metaphor in "et rapiebant amando et gaudendo: hae rapientium manus erant" (VIII:2) / and in the genitive construction like "aures cordis mei" (I:5), of which Augustine was very fond, "accipe sacrificium confessionum de manu linguae meae" (V:1).

Other uses of "lingua" have already been dealt with, for example "in tuam invocationem rumpebam nodos linguae meae.." (I:9) and "cuius (Ciceronis) linguam fere omnes mirantur, pectus non ita" (III:4), where it is used as a synonym for eloquence. This is also the idea behind "non ergo ad acuendam linguam referebam illum librum" (III:4) later in the chapter.

"Os" one finds in extended metaphors, as "et occultum os eius, quod erat in corde eius, quam sapida gaudia de pane tuo ruminaret..." (VI:3); "sed inhiabamus ore cordis in superna fluenta

fontis tui, fontis vitae qui est apud te" (IX:10); "iam non ponit aurem ad os meum sed spiritale os ad fontem tuum, et bibit quantum potest ..." (IX:3). One can say that it is used mainly to extend the metaphor, and not as a metaphor in its own right.

"Cervix" and "collum" are used in the generally accepted sense of submit in "non eram ego talis inclinare cervicem ad eius gressus" (III:5); "subderem cervicem leni iugo tuo et umeros levi sarcinae tuae" (IX:1) and "subiecto collo ad humilitatis iugum" (VIII:2). Although this was a common use of the word in classical literature, one must remember that Augustine probably also had Christ's words in Matthew 11:29, 30 "Take My yoke upon you and learn of Me For My yoke is easy and My burden is light" in mind, especially in the second example quoted.

It is difficult to pin-point the exact use of "oculus", although it is usually clear in its context, for example "quia oculus tuum non excludit cor clausum" (V:1) and "et tumore meo separabar abs te et nimis inflata facies claudebat oculos meos" (VII:7). Perhaps one can say the metaphorical meaning is that of insight or knowledge.

Two other words, namely "dorsum" and "digitus", are only used to sustain or extend metaphors, in "tu imminens dorso fugitivorum tuorum..." (IV:4) and "curantibus digitis tuis contrectarentur vulnera mea" (VII:20).

11. Plants.

In this section one again finds examples of fossilised metaphors. Expressions like "the root of all evil", or "flourishing" are common in every language, and very seldom recognised as metaphorical. One would, therefore, expect them to be common in classical literature and also to be found in the Confessions.

This is indeed the case. "Floreo", for example, was commonly used for "to be in a flourishing or prosperous condition", or even "to be distinguished", as one finds in "in sua patria multis virtutibus ac beneficiis floruit princeps" (1); "in Graecia musici

floruent"⁽²⁾; "quae (magna Graecia) nunc quidem deleta est, tunc florebat"⁽³⁾.

"Fructus", as derived from "fruor", could mean enjoyment or use, but was more commonly used for produce or fruit. Metaphorically of course this "fruit" could mean the consequence, result or reward of something, for example "gloria est fructus verae virtutis honestissimus"⁽⁴⁾, or with "laboris"⁽⁵⁾ or "studiorum"⁽⁶⁾. "Fruus" was also used for result or success, although it was less common, as "quae virtutis maturitas et quantae fruges industriae sint futurae"⁽⁷⁾ or in a slightly different but also metaphorical sense, "illae sunt animi fruges"⁽⁸⁾.

"Semen" and "radix" are, of course, both used in the almost international sense of origin or cause, for instance "stirps ac semen malorum omnium"⁽⁹⁾; "bello et civilium semen et causa"⁽¹⁰⁾; "audeamus non solum ramos amputare miseriarum, sed omnes radicum fibras evellere"⁽¹¹⁾.

These are all uses which are found in the Confessions. One finds "(monentibus) ut in hoc saeculo florerem" for "to prosper, or do well"^(I:9), and "conflorentem flore adulescentiae"^(IV:4) for the "common flower of youth.

"Fructus" is used in various ways. In "Quem fructum habui miser aliquando in his..?"^(II:8) one can take it to mean enjoyment, but as it refers to stealing pears it acquires a new significance. In "unde igitur suavis fructus de amaritudine vitae carpitur, gemere et flere et suspirare et conqueri?"^(IV:5) it can also be taken as enjoyment or, possibly, consequences. Here, however, the metaphor is extended by the contrast of "sweet" and "bitter", the use of "picked" for the verb, and the enumeration of the "fruits" in the infinitives.

A different use is "fructus mortis"^(III:3), for here the fruit or consequence is in fact death. Then one also finds both "frux" and "fructus" used as quoted above, "illae sunt animi fruges", which reminds one of the biblical "by their fruits shall ye know them" (Matthew 7:16, 20) or "the fruit of the Spirit" (in Galations 5:22). Here one can mention "quia sentiebat praesentiam

tuam in corde eius sanctae conversationis fructibus testibus" (IX:9);
 "(viro) cui servivit fructum tibi afferens" (IX:13); "dona tua ...
 proveniunt inde fruges admirabiles" (IX:11).

"Semen" is also used in the accepted metaphorical senses,
 as "(malum)... quae radix eius et quod semen eius?" (VII:5) In
 "et ego ibam porro longe a te in plura et plura sterilia semina
 dolorum ..." (II:1) the metaphor seems to gain more force by being
 joined to "ibam" and "sterilia", although the basic sense remains
 nearly the same.

In the examples given above, the words have been used in
 a generally accepted, although metaphorical, way. There are several
 plant images in the Confessions which appear highly original, however.
 It is also interesting to note that most of these occur in extended
 metaphors, as if Augustine wanted to repeat his image to make sure that
 it would be understood.

So for example he says "et silvescere ausus sum variis
 et umbrosis amoribus" (II:1) - "and I dared even to grow wild again,
 with these various loves beneath the shade". Lewis and Short do not
 mention any use of "silvescere" in this sense, and "umbrosis" seems to
 be used to strengthen the idea of a tree.

Neither is there any mention of "palmes" being used
 in classical literature in the same way as in "laudes tuae ... per
 scripturas tuas suspenderent palmitem cordis mei, et non raperetur
 per anania nugarum turpis praeda volatilibus" (I:17), which Watts
 translates: "Thy praises, O Lord, ... might have stayed the tender
 sprig of my heart upon the prop of thy Scriptures, that it might not
 have been cropped off by these empty vanities, to be caught up as a
 prey by those flying spirits". Here again what strikes one is that
 the one metaphor is also "propped up", not by a word like "quasi" or
 "tamquam", but by extending it and making it, if anything, more
 daring.

"Propago" was, of course, commonly used for "child" or "descendant", as "clarorum virorum propagines"⁽¹²⁾. In "qui formas etiam propaginem mortis nostrae, potens imponere lenem manum ad temperamentum spinarum a paradiso tuo secluserum"^(II:2) Augustine seems to use it in a double sense. Since he has been speaking of marriage and children, one may read it in this way, but he also seems to remember the literal use of the word, and this leads on to the extended metaphor. "Spina" was used metaphorically in classical Latin for difficulties, as "disserendi spinae"⁽¹³⁾; cares, as "certemus, spinas animone ego fortius an tu Evellas agro"⁽¹⁴⁾; and errors, "quid te exemta iuvat spinis de pluribus una"⁽¹⁵⁾. Here "spina" could have all three connotations, but the extended metaphor, especially "temperamentum", reminds one of the literal meaning.

Another use which is daring when compared to metaphors of classical writers, is the allegorical interpretation of a whole biblical text, which then becomes a metaphor: "iusseras enim, et ita fiebat in me, ut terra spinas et tribolos pareret mihi, et cum labore pervenirem ad panem meum"^(IV:16), where he applies Genesis 3:18.

Once Augustine uses the double meaning of a word to lead on to his metaphor, namely "haec sunt capita iniquitatis, quae pullulant principandi et spectandi et sentiendi libidine"^(III:8), for "caput" was also used for a vine-branch⁽¹⁶⁾.

Another plant metaphor is "qui in me hoc posuit et insevit mihi plantarium amaritudinis...."^(VII:3). Here one can say that "posuit" has a double meaning, and leads on to the synonym, and thus metaphor, introduced by "insevit".

The longest and most daring metaphor in this section also hinges merely on a play on words, "disertus" and "desertus", although the title "dominus" for God probably also suggested it: "non satageret idem pater, qualis crescerem tibi aut quam castus essem, dummodo essem disertus vel desertus potius a cultura tua, deus, qui es unus verus et bonus dominus agri tui, cordis mei. Sed excesserunt caput meum vepres libidinum et nulla erat eradicans

manus" (II:3) - "But yet this father of mine never troubled himself with any thought of how I might improve myself towards thee or how chaste I were; so that I proved cultivated, though I were left withal undressed by thy tillage, O God, which art the only, true, and good landlord of the field of my heart. But the briars of unclean desires grew rank over my head, and there was no hand put to root them out". All the details - grow, cultivated, weeding - are given in the same order as they would be in a literal sense; even "caput" can perhaps be seen in the double sense of "vine-branch" (as in the example quoted above) and "head".

Here again one can say that Augustine does not make any excuses for his metaphor; he merely explains it with another metaphor: "agri tui, cordis mei", or "vepres libidinum".

12. Punishment.

In Book I Augustine makes an interesting comparison between the punishment of children and the tortures of martyrs. As a summary of the chapter one can quote: "Deus, deus meus, quas ibi miseras expertus sum et ludificationes, quandoquidem recte mihi vivere puero id proponebatur obtemperare monentibus ut in hoc saeculo florerem inde in scholam datus sum. et tamen si segnis in discendo essem, vapulabam. Nam puer coepi rogare te ne in schola vapularem et cum me non exaudiebas ridebantur a majoribus hominibus usque ab ipsis parentibus plagae meae, magnum tunc et grave malum meum. Estne quisquam, domine, tam magnus animus, praegrandi affectu tibi cohaerens ut eculeos et ungulas atque huiuscemodi varia tormenta, pro quibus effugiendis tibi per universas terras cum timore magno supplicatur, ita parvi aestimet, diligens eos qui haec acerbissime formidant, quemadmodum parentes nostri ridebant tormenta, quibus pueri a magistris affligebamur?" (I:9).

Watts' translation reads: "O God my God! what miseries and what mockeries did I find in that age; whenas being yet a boy, obedience was propounded unto me, to those who advised me to get on in

the world Thereupon was I sent to school and yet if I proved truantly at my book, I was presently beaten For being yet a boy I began to pray unto thee that I might not be beaten at school. And when thou heardst me not my corrections, which I then esteemed my greatest and most grievous affliction, were made sport at by my elders, yea and by my own parents Is there any man, O Lord, of so great a spirit, cleaving to thee with so strong an affection that he can think so lightly of those racks and strappadoes, and such varieties of torments (for the avoiding whereof men pray unto thee with so much fear all the world over) that he can make sport at those who most bitterly fear them; as our parents laughed at these torments which we school-boys suffered from our masters?"

Of course, this is not metaphorical, but it is significant that he thinks of punishment in terms of torture and torture in terms of punishment. Later he specifies, "haec ipsa omnino succedentibus majoribus aetatibus transeunt, sicuti ferulis majora supplicia succedunt" (I:19). Therefore, when one finds images dealing with punishment, especially an expression like "baculo disciplinae tuae" (VI:6), one is inclined to see them as the "greater punishments" that followed disobedience to God.

Although one would like to fit them into a theme in this way, this is, however, probably going too far since most examples can also be considered in the light of traditional usage.

"Flagellum", for example, was used for the "lash or stings of conscience" (1) or "the goad of love" (2). "Verbera" was also used metaphorically, as "contumeliarum verbera" (3) and "verbera linguae" (4). "Verbero" was used for "to chastise, plague, torment, harrass", for example "... aliquam verbis" (5); "senatus convicio verberari" (6); "..... aures sermonibus" (7).

"Stimulo" could either mean (metaphorically) "to torment, trouble, disturb", as in "te conscientiae stimulant malificiorum tuorum"⁽⁸⁾; "curis animum stimulantibus"⁽⁹⁾, or "to rouse, spur on", as "avita gloria animum stimulabat"⁽¹⁰⁾; "ira stimulante animos"⁽¹¹⁾; "cupido animum stimulabat"⁽¹²⁾.

"Stimulus" also occurs in both these senses, either as a sting or torment, "stimulos doloris contemnere"⁽¹³⁾; "stimulos in pectore caecus Condidit"⁽¹⁴⁾; or as an incentive or spur, "animum gloriae stimulis concitare"⁽¹⁵⁾; "non hostili modo odio sed amoris etiam stimulis"⁽¹⁶⁾.

Usually Augustine uses the words in accordance with the "fossilised" metaphorical meanings mentioned above. For example, "flagello" is used for "chastise", and so is "verbero", as in "in omnibus flagellabas me me verberasti gravibus poenis"^(III:3). "Flagellum" is used in a way similar to the "lash of conscience" mentioned above, for example, "et illius (matris) carnale desiderium iusto dolorum flagello vapularet"^(V:8); "incipior ibi flagello aegritudinis corporalis"^(V:9); ".... flagella ingeminans timoris et pudoris"^(VIII:11). One finds Augustine again conscious of the literal meaning of a word, however, in "quibus sentiarum verberibus non flagellavi animam meam, ut sequeretur me conantem post te ire. Et renitebatur, recusabat ..." ^(VIII:7). Taken separately, both "verberibus" and "flagellavi" are used almost as in the examples above; it is by using them together and then adding an object and a purpose - in other words, supplying the details which would be added if they were used in their literal sense - that Augustine extends this metaphor and makes it more alive and striking than the previous ones.

"Stimulo" is used for "incite", as in ".... stimularetur redire"^(VI:8); and in a way seems nearer to "torment", as "timor ipse malum est, quo incassum stimulatur et excruciatum cor"^(VII:5), although one also finds "non solum de inlecebra cupiditatis sed etiam stimulo timoris"^(VI:10), where fear is an incitement rather than a torment. One also finds "stimulis internis"^(VII:8, IX:4) used of an

incitement, and "... Carthagini stimulos quibus inde avellerer, admovebas" (V:8), where it has the same meaning but is more extended.

"Tormenta" is used of mental or spiritual torture, as in "quae illa tormenta parturientis cordis mei, qui gemitus.!" (VII:7) and once as an equivalent of hell, namely "quo enim irem si hinc tunc abirem, nisi in ignem atque tormenta..?" (V:9)

"Virga" is used in much the same way as "verbera" and "flagella", as one sees in "pervenit ad vinculum fruendi et conligabar laetus aerumnosis nexibus ut caederer virgis ferreis ardentibus zeli et suspicionum et timorum et irarum atque rixarum" (III:1). Here again one sees that Augustine's metaphors have more force if he extends them, and once again this is made possible by an awareness of the literal and figurative meanings of a word. In a literal sense, "vinculum" presupposes "conligabar", which would quite probably be followed by "virga", therefore in the figurative sense the metaphors must also follow in this sequence.

13. Miscellaneous.

In this section mention will be made of themes which occur more than once, but not as frequently as those already discussed. Most of these have to do with the Church and the congregation, or else with themes that can be traced directly to biblical examples.

Sacrifice is one example that may be mentioned. One finds two biblical quotations, namely "tibi sacrificabo hostiam laudis" (IX:1), quoting Psalm 116:17 - also quoted as "sacrificem tibi sacrificium laudis" (VIII:1) and "sacrificium tuum, spiritum contribulatum, cor contritum et humiliatum ..." (VII:21), quoted from Psalm 51:7. "Sine me immolare tibi hostiam iubilationis" (IV:1) may be seen as a variation of the first example. A similar example which is more striking (and more original) because it has been extended, is "Accipe sacrificium confessionum nearum de manu linguae meae" (V:1).

One must remember the idea of personal sacrifice in the New Testament, however, as seen in Romans 12 : 1, "I beseech you therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service" or 1 Peter 2 : 5, "Ye also, as lively stones, are built up a spiritual house, an holy priesthood, to offer up spiritual sacrifices, acceptable to God by Jesus Christ". Several examples of Augustine's use of sacrifice as a metaphor can be better understood against this background, for example, "sacrificaveram, mactans vetustatem meam" (IX:4) (which also reminds one of Romans 6 : 6, "... our old man is crucified with Him"); "sed non inde (celeritate intellegendi) sacrificabam tibi ..." (IV:16) and "... non ipsi (Manichaei) se dant tibi, se, ut, serves quod fecisti, et quales se ipsi fecerant occidunt se tibi, et trucidant exaltationes suas sicut volatilia, et curiositates suas sicut pisces maris, et luxurias suas sicut pecora campi, ut tu, deus, ignis edax, consumas mortuas curas eorum, recreans eos immortaliter" (V:3). This must, of course, be seen partly as a simile, but the sacrifice of self, combined with the idea of God as the consuming fire, is so strongly metaphorical that the similes are hardly noticed.

Desertion of God and sacrifice to idols is a theme commonly found in the Old Testament; and Augustine makes use of this too: "... sacrilega curiositate secutus sum, ut deserentem te deduceret me ad ima infida et circumventoria obsequia daemoniorum, quibus immolabam facta mea mala ..." (III:3). Here one notices that the way is prepared for the inversion of the usual meaning by the use of "sacrilega".

As one sees in the book Hosea, adultery was used as an image for the people of Israel's turning away from God. Augustine also uses it in this way (although for an individual, not a nation), and explains it fairly fully himself: "Non te amabam, et fornicabar abs te, et fornicanti sonabat undique Euge! Amicitia enim mundi huius fornicatio est abs te" (I:13). One finds a similar idea in "Ita fornicatur anima, cum avertitur abs te" (II:6).

The soul is sometimes led away from God by forces or persons outside itself, however, and these are then also described in terms of the same metaphor. He uses it for the company of "bad friends" who lead one astray, for example, as "O nimis inimica amicitia, seductio mentis investigabilis" (II:9). The mind can also be seduced, for "sunt qui seducant per philosophiam" (III:4) and the soul can be seduced by sects, "... a seducta matre sua datum fuisse Manechaeis" (III:12). The metaphor is also used for the works of a "magician": "talibus enim figmentis suspirans anima nonne fornicatur abs te ..." (IV:2).

Buildings in one form or other are also mentioned. The Church is the "house of God", since ancient times; one finds "decere domus tuae, quam dilexi" (VIII:1, compare Psalm 84) and "longe exulabam a deliciis domus tuae" (II:2), which refers to the Church and its doctrines rather than to a building, as was usually the case.

Then one finds the metaphor which is used in 1 Corinthians 3 : 17, "For the temple of God is holy, which temple ye are .." and again in 2 Corinthians 6 : 16, "What agreement hath the temple of God with idols? for ye are the temple of the living God", in the Confessions too, "sed matris in pectore iam inchoaveras templum tuum et exordium sanctae habitationis tuae" (II:3). The opposite, namely, the temple of idols, is also used but in a longer and more detailed metaphor: "Et inde rediens (anima mea) fecerat sibi deum ... et eum putaverat esse te, et eum collocaverat in corde suo, et facta erat rursus templum idoli sui abominandum tibi" (VII:14).

The biblical metaphor of the foundation, for example in 1 Corinthians 3 : 11, "For other foundation can no man lay than that is laid, which is Jesus Christ", is used in a slightly different form, "Ubi enim erat illa aedificans caritas a fundamento humilitatis, quod est Christus Jesus?" (VII:20). "Aedificans" here reinforces the metaphor which is, however, similar enough to the one quoted to

convince one that Augustine was conscious of it, although he used and developed it as he needed it.

When one considers the "house of the soul" one encounters a problem, for the soul can either have a house, or be a house. The first possibility, found in "Ibi fige mansionem tuam (anima mea)"^(IV:11) can perhaps be seen as a place of rest rather than as a definite building; the phrase which follows ("saltem fatigata fallaciis") reminds one of the meaning "night quarters or lodging-place" which "mansio" also has, and strengthens this idea. When speaking of the soul as a house, Augustine is much more specific and, one may almost say, more concrete. Here one may mention "Tum in illa grandi rixa interioris domus meae, quam fortiter excitaveram cum anima mea in cubiculo nostro, corde meo .."^(VIII:8) and "Angusta est domus animae meae, quo venias ad eam: dilatetur abs te Ruinosa est: refice eam. Habet quae offendant oculos tuos: fateor et scio, sed quis mundabit eam?"^(I:5) Here again one notices not only Augustine's balanced sentences, but the way in which he mentions details which could belong to the word he uses (here "domus") in its literal sense, and then transfers these, too, to his metaphor.

One very interesting metaphor about building is the one Augustine uses when speaking of two friends who decided to become monks: "Et ambo, iam tui, aedificabant turrem sumptu idoneo, reliquendi omnia sua et sequendi te".^(VIII:6) This is an application of the parable in Luke 14, in which the price of following Christ, namely "Whosoever doeth not bear his cross and come after Me, cannot be My disciple" is amplified by the parable "For which of you, intending to build a tower, sitteth not down first and counteth the cost, whether he hath sufficient to finish it". Augustine applies the parable directly, turning it into an image so striking that Watts appears to be unable to translate the metaphor as it stands and requires additional words to convey the true meaning: "And both of

them, now become thine, reared up a spiritual tower with that treasure as is only able to do it, of forsaking all and following thee" (VIII:6).

Another common metaphor which Augustine uses is that of man being clay or dust, as summarised in Genesis 3 : 19, "For dust thou art, and unto dust shalt thou return". This occurs in various ways, for example "me, terram et cinerem" (I:6); "et (ego) terra iens in terram" (I:13); "...quoniam miseratus es terram et cinerem" (VII:8). A more involved metaphor, which depends on the belief that the image of God was restored in baptism, is "(illa mater) terram potius, unde postea formarer, quam ipsam iam effigiem committere volebat" (I:11).

An interesting metaphor which could also have been included under the paragraph on buildings is that used for the reincarnation of Christ, "... in inferioribus autem aedificavit sibi humilem domum de limo nostro" (VII:18), which re-echoes centuries later in Milton's "Ode on Christ's Nativity":- "And chose with us a darksome house of mortal clay". Here one finds the ideas of man as clay or dust, and of the body as the house of the soul (another common idea) have been combined to form a new and striking metaphor.

Mention must also be made of the metaphors Augustine uses for the Church and congregations. In both cases one finds metaphors which were, or have become, so common that they may perhaps be said to form part of the theological terminology. The Church is the mother of believers, "matris omnium nostrum, ecclesiae tuae" (I:1); "spiritalis matris nostrae, Catholicae tuae" (VII:1); "matre catholica" (IX:13); and also the body of Christ on earth, "ecclesia unica, corpus unici tui" (VI:4). The congregation are the flock of God; Souther⁽¹⁾ defines "grex" as "people of the Lord, the faithful, Christian congregation". Augustine uses it in this way in "mansuetum gregem tuum" (VIII:2); ".... paene omnibus gregibus tuis et per cetera orbis" (IX:7); "nec eum in grege tuo numerantes.." (IX:5).

Once one finds this used in an extended metaphor where there is a play on the word, in the example already quoted, "... infelix pecus aberrans a grege tuo et impatiens custodiae tuae, turpi scabie foedarer?" (III:2).

Finally one must mention a few isolated metaphors which strike one because of their originality. One of these is "... fuderam in harenam animam meam, diligendo moriturum ac si non moriturum" (IV:8), (although "fundo" did have the connotation "to waste", as in "jam tu verba fundis hic, sapientia")⁽²⁾. Others which one can mention are "psalterium decem chordarum, decalogum tuum" (III:8) and "circumstrepebat me undique sartago flagitiosorum amorum" (III:1).

CHAPTER IV.METAPHOR AND SIMILE.

As W.J. Henderson writes in his thesis on Horace, "statements such as '... the classical dread of metaphors - the most striking difference between Roman and modern poetry ..' ⁽¹⁾ fade before the fact that metaphor or the so-called Figures played as essential a part in poetry as they did in Rhetoric" ⁽²⁾. While this is true, one must also admit that there are grounds for these sweeping statements because the Romans, in theory at least, were metaphor-shy. This has already been mentioned in the chapter on classical views of metaphor, but may be elaborated here.

All the classical authorities mentioned are conscious of this "dread of metaphor", particularly with regard to prose. In the Rhetorics Aristotle says "In prose greater pains ought to be taken about metaphor in as much as prose depends on fewer resources than verse" ⁽³⁾. Cicero writes "And moreover, if one is afraid of the metaphor's appearing a little too harsh, it should be softened down with a word of introduction, as is frequently done; for instance if in the old days somebody had spoken of the Senate as 'left an orphan' by the death of Marcus Cato, it would have been a little too harsh, whereas 'what I may call an orphan' would have been a little easier; in fact, the metaphor ought to have an apologetic air, so as to look as if it had entered a place that does not belong to it with a proper introduction, not taken it by storm, and as if it had come in with permission, not forced its way in" ⁽⁴⁾.

Quintilian too has something to say on this subject. "If, however, one of our inventions seems a little risky, we must take certain measures in advance to save it from censure, prefacing it by such phrases as 'so to speak', 'if I may say so', 'in a certain sense' or 'if you will allow me to make use of such a word'. The same practice may be followed in the case of bold metaphors, and it is not too much to say that almost anything can be said with safety

provided we show by the fact of our anxiety that the word or phrase in question is not due to an error of judgement. The Greeks have a neat saying on this subject, advising us to be the first to blame our own hyperbole" (5).

Demetrius lays down a similar rule. "When a metaphor seems daring, let it for greater security be converted into a simile. A simile is an expanded metaphor as when, instead of saying 'the orator Python was then rushing upon you in full flood' we add a word of comparison and say 'was like a flood rushing upon you'. In this way we obtain a simile and less risky expression, in the other way metaphor and greater change" (6). His insistence on this can clearly be seen in his judgement on Plato: "Plato's employment of metaphors rather than similes is therefore to be regarded as a risky feature of his style".

Longinus is the only one who questions what is otherwise a general and accepted principle. "Aristotle and Theophrastus say that bold metaphors are softened by inserting 'as if', or 'as it were', or 'if one may say so', or 'if one may risk the expression'. The disparagement, they tell us, mitigates the audacity of the language. I accept this, but at the same time, as I said in speaking of 'figures', the proper antidote for a multitude of daring figures is strong and timely emotion, and genuine sublimity. These by their nature sweep everything along in the forward surge of their current, or rather they positively demand bold imagery as essential to their effect, and do not give the hearer time to examine how many metaphors there are, because he shares the excitement of the speaker" (7).

There is, of course, no certainty as to who 'Longinus' (8) was and when he lived, but one may safely assume that he was, at the earliest, a contemporary of Quintilian, and quite possibly his "junior" by a century or more. This makes one wonder whether he perhaps stood at the head of a trend towards more metaphorical speech, or rather writing, during the later Empire, which became general especially in the writings of the Church Fathers.

From the examples quoted in previous chapters, it will be obvious that Augustine uses mainly metaphors, not similes, and that these are very often "bold" or "harsh" by Cicero's standards. He does, however, use "words of introduction" like "quasi", "tamquam", "sicut" or occasionally "ut". The purpose of this chapter will be to analyse his use of these words, to see whether they do in fact introduce metaphors, and, if so, whether these are in fact the "boldest" of Augustine's metaphors which are being "toned down" in this way.

1. Tamquam.

The word "tamquam" is used just over twenty times in the first nine books of the Confessions, and even then not necessarily as part of a metaphor or simile. It may introduce an opinion, or an adverbial clause of manner or of reason, as for example "admonitus fuerit, tamquam sibi diceretur quod legebatur" (VIII:12) or "sed in patria defungi tamquam felicius optaret" (IX:11). At other times it introduces a comparison which is not necessarily metaphorical, as "... ut ea tamquam divinae personae tribuere sibi niteretur" (V:5). The same is true of longer comparisons which are really explanations, not metaphors, for example "nihil mihi esse videbatur ... tamquam si corpus auferatur loco et maneat locus omni corpore vacuatus ... tamquam spatiosum nihil" (VII:1), or "lucem incommutabilem, non hanc vulgarem ... nec quasi ex eodem genere grandior erat, tamquam si ista multo multoque clarius claresceret ... sed aliud" (VII:10). In a certain sense this is, of course, metaphorical, but "tamquam" certainly does not tone down the metaphor.

Then one finds a long comparison introduced by "tamquam ... sicut ...", such as "tamquam si quis nescius in armamentis, quid cui membo adcommodatum sit, ocrea velit caput contegi et galea calciari, et murmeret quod non apte conveniat ... sic sunt isti qui indignantur cum audierunt illo saeculo licuisse iustis aliquid, quod isto non licet iustis" (III:7). The first part of the comparison may conceivably be seen as allegorical, or even as

parallelism, yet it is not strictly speaking a metaphor nor does 'tamquam' tone it down. Then again an expression like "avulsa latere meo tamquam impedimento coniugii" (VI:15) seems to cast a doubt on the truth of the statement, rather than apply to the metaphor.

'Tamquam' is also used in quotations, such as "prodiebat tamquam ex adipe iniquitas mea" (II:3) and "quia humiliasti tamquam vulneratum superbum" (VII:7). In the first example it may soften the metaphor, both "prodiebat" and "adipe"; in the second it seems to explain the metaphor that precedes it, "haec de vulnere meo creverant".

There are other instances where 'tamquam' seems to introduce an explanation of a metaphor rather than an apology for it. Examples of this are "semper orans tamquam chirographa tua ingerebat tibi dignaris enim eis quibus omnia debita dimittis, etiam promissionibus debitor fieri" (V:9) (although here the explanation follows the metaphor), and "deligatus morbo carnis mortifera suavitate trahebam catenam meam, solvi timens, et quasi concusso vulnere, repellens verba bene suadentis tamquam manum solventis" (VI:12). Here both 'quasi' and 'tamquam' introduce metaphors, but these are by no means the "boldest", the first part being much more so. A similar example is "me, tamquam mortuum, resuscitandum tibi flebat, et feretro cogitationis offerebat, ut diceres filio viduae: Iuvenes, tibi dico, surgere; et revivesceret et incipere loqui..." (VI:1). Here 'tamquam' may be used with a metaphor, but it is not used to soften it. If anything it provides the foundation upon which a bolder one is built.

In a few cases 'tamquam' is used as an "apology" for a metaphor, for example "peccata mea tamquam glaciem solvisti" (II:7) or "sed adhuc superbiae scholam tamquam in pausatione anhelantibus" (IX:4). An example such as "inde erant dolorum amores, non quibus altius penetrarer ... sed quibus auditis et fictis tamquam in superficie raderer" (III:2) is ambiguous. If 'tamquam' is taken with 'raderer'

it does "soften" it, although "turpi scabie foederer" has been used without apology immediately before; if taken with "in superficie" it merely qualifies 'altius'.

As a last and perhaps most interesting example of Augustine's use of 'tamquam', one must also mention "volutabar in caeno eius tamquam in cinnamis et unguentis pretiosis" (II:3). Far from apologising for the bold metaphor, Augustine actually strengthens it, since 'tamquam' changes "mire", already used figuratively, still further into "spices and precious ointments".

2. Quasi.

'Quasi' is used almost as many times as 'tamquam', but here again it does not always introduce a metaphor. Often it introduces comparisons, or even adverbial clauses of comparison, which are not necessarily metaphorical. Examples of this are "ita curam gessit, quasi omnes genuisset; ita servivit, quasi ab omnibus genita fuisset" (IX:9); "quasi ex hoc in nepotes gestiret, gaudens matri indicavit" (II:3); "tam multa incerta quasi certa garisse" (VI:4); "quasi quaerenti similis" (IX:11); "quasi necesse esset" (I:11). In a sentence like "quasi mortem formidabat restringi a fluxu consuetudinis" (VIII:7) it seems to introduce a comparison and yet have nothing to do with the actual metaphor. So, too, in "quorum ex culmine Babylonicae dignitatis quasi ex cedris Libani, quas nondum contriverat dominus, graviter ruituras in se inimicitias arbitrabatur" (VIII:2) the use of "quasi" actually strengthens the main metaphor, by introducing a parallel comparison.

Like 'tamquam', 'quasi' is also used to introduce quotations, as "quasi per speculum videram" (VIII:1), quoting 1 Corinthians 13:12. It may be used in what seems more like an explanation than a metaphor, as for example "quasi omnimoda extinctio" (IX:12), or "nec quasi ex eodem genere grandior erat" (VII:10), as already quoted under 'tamquam'.

Another instance already quoted is "... quasi concusso vulnere, repellens verba bene suadentis tamquam manum solventis" (VI:12), where both 'tamquam' and 'quasi' introduce metaphors but as an

explanation rather than an apology. Instances where "quasi" does, in fact, soften the metaphor are "risus est quasi titillato corde" (II:9); "quasi olefacta desiderantem, quae comedere nondum possem" (VII:17); "quibus quasi ansulis sibimet innexis" (VIII:5); "sauciebatur anima et quasi dilaniabatur vita" (IX:12); "verba quasi vasa lecta atque pretiosa" (I:16) and "quasi luce securitatis infusa cordi meo, omnes dubitationis tenebrae diffugerunt" (VIII:12). In the last two examples, however, one cannot really say that it tones down a bold metaphor, for the light image is often used without any word of introduction, and in both cases the metaphor that follows, for example "vinum erroris", is more daring than that introduced by 'quasi'.

3. Velut.

'Velut' is used much less frequently than either 'tamquam' or 'quasi'. Here again one finds it used with a quotation "et inde velut sponsus procedens de thalamo suo exultavit" (IV:12), quoting Psalm 19:5, and with comparisons that are not necessarily metaphors, as "veluti per iocum graviter admonens" (IX:9), or not recognised as such, for example, "viro servivit veluti domino" (IX:9).

'Velut', too, is used to introduce a comparison in the middle of a metaphor, as "ita sarcina saeculi, velut somno assolet, dulciter premebar" (VIII:5), or "Retinebant nugae nugarum et vanitates vanitatum ... et succutiebant vestem meam carneam et submurmurabant non tamquam libere contradicentes eundo in obviam, sed velut a dorso mussitantes et discedentem quasi furtim vellicantes, ut respicerem" (VIII:11). The sole instance where it appears to be used as an apology is "nomen saevum et diabolicum velut insigne urbanitatis" (III:3).

4. Sicut.

As may be expected, 'sicut' occurs more frequently than either 'tamquam' or 'quasi', but usually to introduce an adverbial clause of manner or comparison which is not metaphorical, as for

example "sicut nunc mihi locuta es" (III:6); "sicut appellantur boni" (IV:2); "diligebat autem illum sicut angelum dei" (VI:1); "ad memorias sanctorum, sicut in Africa solebat, ... adtulisset" (VI:2); "sicut verum gaudium non erat, ita nec illa vera gloria" (VI:6); "hortulus .. quo nos utebatur sicut tota domo" (VIII:8); "sicut dorso grandiuscularum puellarum parvuli portari solent" (IX:8); "sicut mihi filio famula tua narrabat" (IX:8); "sicut benevolentia praecipuus, ita ira fervidus" (IX:9); "sicut illic fieri solet" (IX:12). It is also used for enumeration, as "sicuti est terra et mare et aer et sidera et arbores et animalia mortalia ..." (VII:5).

Sometimes it is used to introduce an explanation, for example "sicut autem luci solis non obsisteret aeris corpus .. sic tibi putabam" (VII:1); "tamquam si mare esset ... infinitum solum mare, et haberet intra se spongiam quamlibet magnam sed finitam tamen ... sic creaturam tuam finitam te infinito plenam putabam" (VII:5); "nec ita erat supra mentem meam sicut oleum super aquam nec sicut caelum super terram sed superior quia ipsa fecit me" (VII:10); "cibus sum grandium: cresce et manducabis me nec tu me in te mutabis sicut cibum carnis tuae, sed tu mutaberis in me" (VII:10); "tabescere fecisti sicut araneam animam meam" (VII:10); "haec ipsa omnino succedentibus majoribus aetatibus transeunt, sicut ferulis majora supplicia succedunt" (I:19); "sicut evenire assolet, ut malum medicum expertus etiam bono timeat se committere, ita erat valetudo animae meae" (VI:4). In a sense these are perhaps metaphorical, possibly falling under the category "parallelism". Yet it seems as if the two halves of the comparison are kept distinctly apart, explaining each other without being completely identified. This is the case even in as long a comparison as "sicut enim melior, qui novit possidere arborem et de usu eius tibi gratias agit, quamvis nesciat vel quot cubitis alta sit vel quanta latitudine diffusa, quam ille, qui eam metitur et omnes ramos eius numerat et neque possidet eam, neque creatorem eius novit aut diligit; sic fidelis homo, cuius totus mundus divitiarum est, et

quasi nihil habens omnia possidet inhaerendo tibi, cui serviunt omnia, quamvis nec saltem septentrionum gyros noverit, dubitare stultum est, quin utique melior sit quam mensor caeli et numerator siderum et pensor elementorum, et neglens tui, qui omnia in mensura et numero et pondere disposuisti" (V:4).

The nearest 'sicut' seems to come to metaphor is when it is used for an explanation within a metaphor, as "non ... occidunt se tibi, et trucidant exaltationes suas sicut volatilia, et curiositates suas sicut pisces maris ... et luxurias suas sicut pecora campi, ut tu, deus, ignis edax, consumas mortuas curas eorum" (V:3).

CHAPTER V.SOURCES AND INFLUENCES.

Any attempt to investigate and discuss influences on any author must necessarily be incomplete, for one may assume that anything that influences the man must necessarily, if indirectly or even unconsciously, affect the writer, and where the writer is a man like Augustine, who is easily moved, the range of possible influences from his personal life becomes immense. On the other hand, style is largely formed by training and by the examples of predecessors which can be examined more readily.

One knows for example that both Vergil and Cicero had a great influence on Augustine. He may say "paratior sum oblivisci errores Aeneae atque omnia eius modi, quam scribere et legere" (I:13), yet one does not believe it; Vergil formed part of his background and life. Cicero, especially through his "Hortensius", also influenced Augustine, although here he says "neque mihi locutionem sed quod loquebatur persuaserat" (III:4). As far as metaphors are concerned, however, both Vergil and Cicero influenced all subsequent Latin so greatly that it is difficult to determine how they influenced Augustine directly, and where their use of a word had become normal usage.

The schools of rhetoric were probably the most important factor in Augustine's education and training. One knows that he absorbed their teaching well - "quid mihi recitanti adclamabatur prae multis coetaneis et conlectoribus meis?" (I:17) and "maior iam eram in schola rhetoris" (III:3) - and the fact that he later became a teacher of rhetoric confirms this. His rhetorical training is always obvious and here one need only refer to a play on words like "disertus" and "desertus" (II:3) or "peritus" and "periturus" (VII:20). It is probable, however, that this training influenced his style in general rather than his metaphors as such.

A much more interesting influence on his life, as a possible source of metaphor, was his association with the Manichaeans. The doctrine of Mani was concerned mainly with the problem of good and evil, especially the origin of evil. It is explained by Glover as follows: "There are two eternal principles or substances, the one good and light, the other evil and dark, and the universe is the result of their mixture. Light and dark are here not symbols but actual descriptions. Each of these principles involves the same confusion of spiritual and material, of the physical phenomena of nature and the facts of the moral order. Each has five elements - the world of light falling into gentleness, knowledge, understanding, mystery and insight corresponding with the gentle breeze, the wind, light, water and fire and contrasted with the elements of the kingdom of darkness, viz. mist, burning, the hot wind, poison and darkness. The world of light overlay the world of darkness, and out of the latter came Satan to storm the former. The King of the Paradises of Light produced the Primal Man (Christ, not Jesus) and arming him with the gentle breeze, the wind, etc., sent him to fight Satan who was armed with mist and burning and the rest. Satan triumphed over Primal Man, who was, however, rescued by the King of the Paradises of Light, but not without a certain confusion of the elements. Thus fire and burning are involved in each other, mist and water - good and bad mingled. Of these mingled elements the visible universe was made by command of the King of the World of Light, in order to their separation. The moon and sun were created to take part in this work, the moon drawing to herself elements of light (e.g. from a body at the time of death) and passing them on to the sun, who in turn passes them onwards and upwards, till at last good shall be separated from evil, the latter massed below in a pit covered by a stone as large as the earth"⁽¹⁾.

When examining Augustine's metaphors, one does not find them corresponding exactly to this doctrine - that of the five elements, for example. As he later rejected these theories and

became an active opponent of the Manichaeian sect, one can hardly expect this. Yet the resemblance is immediately apparent: Light is used for understanding and insight, as has already been shown on pages 46 and 47, with darkness as its opposite; burning is used for passions whereas heat is attributed to God; as on pages 67 and 68 metaphors involving mists and water are used. In Chapter III it has been illustrated how these metaphors can often be traced back to fossilised metaphor and common usage; often, too, to themes in the Bible and Church usage. Perhaps it would not be too much to say that it was Augustine's association with the Manichaeians that made him aware of these metaphorical themes, and that Manichaeism was thus, perhaps indirectly, a source of his metaphors.

Mention has already been made of Augustine's use of biblical imagery and quotations. Gibb and Montgomery, in their edition of the *Confessions* ⁽²⁾, give a table of over 820 bible-texts which are quoted or referred to, directly or indirectly. Indeed this is a characteristic of Augustine's style, and naturally accounts for the similarity between his language and that of the Bible which often strikes the reader.

It has been shown in a previous chapter that direct quotation in this way is one source of Augustine's metaphors, and that what one may call variations on a theme is another, that is, where he uses a subject which is used metaphorically in the Bible, as health or light for example, but treats and extends it in his own way.

In these cases it would seem that any reader not acquainted with the Bible would still be able to appreciate the metaphor, although not perhaps as fully. One finds other metaphors, however, that would be difficult to understand without such background knowledge. This is true, for instance, of reference to parables, which Augustine uses allegorically, without any explanations. An example of this is "Inveneram iam bonam

margaritam, et venditis omnibus, quae haberem, emenda erat, et dubitabam" (VIII:2), which applies Matthew 13:46, or the one already quoted, "Ambo, iam tui, aedificabant turrem sumptu idoneo, relinquendi omnia sua et sequendi te" (VIII:6) where he refers to Luke 14:28, which would be practically unintelligible to someone who did not know the parables. Some of the references to the prodigal son which have already been mentioned, also fall into this category. Others, such as those to the lost sheep and lost coin, are explained by a preceding quotation, "Etenim tu quoque, misericors pater, plus gaudes de uno paenitente quam de nonaginta novem iustis quibus non opus est paenitentia" (VIII:3).

Not only parables are used in this way, but also parts of the historical narrative - of the New Testament especially - are applied metaphorically. Here one can mention "Ecce, sanus factus es; iam noli peccare, ne quid tibi deterius contingat" (IV:3), quoting John 5:14, where the healing is used literally in the original, but figuratively in the quotation. A similar case is that where he identifies his spiritual state to the literal death of the widow's son, "(mater) me, tamquam mortuum, resuscitandum tibi flebat et feretro cogitationis offerebat ut diceres filio viduae; Juvenis, tibi dico, surge: et revivesceret et inciperet loqui, et traderes illum matri suae" (VI:1) referring to Luke 7:14.

Finally, one may mention Augustine's reference to the parable in Luke 16 of the poor beggar who after death "was carried by the angels into Abraham's bosom". When speaking of the death of his friend Nebridius, Augustine says "nunc ille vivit in sinu Abraham" (IX:3), and adds the significant remark, "quidquid illud est, quod illo significatur sinu, ibi Nebridius meus vivit ...". One gets the impression that Augustine was so steeped in biblical phraseology and imagery that his metaphors were drawn from this source almost automatically, so that he sometimes had to ask himself what he actually meant by it.

CHAPTER VI.SUMMARY OF CONCLUSIONS.

At this stage one may ask what general conclusions may be drawn from this study with regard to Augustine's use of metaphor in the first nine books of the Confessions. The first is obviously that he uses metaphor, and that he uses it frequently. One may also add that he does not limit himself to two or three metaphors at a time, as the classical "rules" required; like Longinus he is inclined to be carried on by his own flood of words so that, as mentioned on pages 46 and 54, his figures at times resemble allegory rather than metaphor. This may be due to various causes. In the Confessions Augustine reveals that he is capable of strong feeling, as at the death of his friend, related in IV:4 - 6, for example. One gets the impression that he was sometimes "carried away" by his emotions, and in this case it would be quite understandable if he were also "carried away" by his metaphors, using more than the stipulated two or three. It must, however, be borne in mind that his subject matter required metaphorical terms (as mentioned on page 2) and that there was a general trend towards more metaphorical writing during the late Empire.

A second conclusion which may be drawn is that Augustine broke the classical "rule" that daring metaphors should be "toned down" by changing them into similes. Many of his most daring as, for example, "Vae tibi, flumen moris humani" (I:16) (quoted on page 51) have no word of introduction; and where similes are used, they are normally not so much "toned down" metaphors, as explanations. This has been illustrated in Chapter IV.

Then again, Augustine does not use "exalted" metaphors only; he may speak of the "wine of error" (I:16), but he is also prepared to use a "frying-pan full of abominable loves" (III:1) and what Cicero would probably call "unseemly" metaphors like "I did not love thee and committed fornication against thee" (I:13). Often it is the range of his metaphor that is so striking: for example, his heart can be a house (I:5), or a plant (I:17); it may have

ears (I:5), or be tickled (II:9), or enlightened (II:8), or may drink (III:4), or be bruised and bleeding (VI:15). It may even be turned into burning coals (VI:7).

The metaphors themselves are very often extended. In the case of fossil-metaphor one finds it typical of Augustine to consider the literal or original meaning, to note the literal details or consequences, and then to use these metaphorically as well. Here one may refer to the illustration on page 55. In other words, he is not content with clichés; these occur, but are generally made more personal and given a new force by being extended. Indeed, his originality often lies not so much in the metaphorical theme, but in his treatment of it, especially of the details. Evidently mixed metaphors were not regarded as a problem in his day, for he readily changes from one subject to another, often using two or more metaphors together. Within one chapter (II:3) one finds cultivation and plants ("... dominus agri tui, cordis mei"; "vepres libidinum"); intoxication ("de vino invisibili perversae atque inclinatae in ima voluntatis suae"); buildings ("in pectore iam inchoaveras templum tuum ..."); journeys ("..... vias distortas in quibus ambulant qui ponunt ad te tergum et non faciem"); dirt ("..... volutabar in caeno eius", i.e. Babyloniae); bondage ("conpede uxoria"; "relaxabantur ad ludendum habenae"); mists and brightness ("in omnibus erat caligo intercludens serenitatem veritatis tuae").

As far as the sources of Augustine's metaphor are concerned, one can say that the influence of classical writers and general usage, in other words fossilised metaphor, can be traced in most metaphors. The language and imagery of the Bible and Church also form an important source. Here one can mention Augustine's frequent quotations, his use of metaphorical themes such as light (page 42) and health (page 30) which occur frequently in the Bible, as well as those which are found less frequently, for example sacrifices (pages 79,80) and buildings (pages 81-3). His use of church terminology, such as "grex" for the congregation and "mater" for the

Church (page 83), and his application of parables (as discussed on page 96), illustrate the influence of the Church and Bible on Augustine after his conversion. This can only be appreciated fully when one remembers that the man who quotes them so often and writes so nearly in their style once would not read the Bible because "visa est mihi indigna, quam tullianae dignitati compararem" (III:5).

From the examples quoted on page 95, it is clear that the doctrines of the Manichaeans also influenced Augustine in his choice of metaphor.

When analysed from a purely grammatical point of view, his metaphors show a remarkable resemblance to a similar analysis of English metaphor. Nouns, verbs, adjectives and adverbs are used metaphorically, in proportions which correspond roughly with those in English (adverbs least, for example), and in general the same sub-division of parts of speech can be made. The one noticeable difference is the use of the participle, which obviously occurs more frequently in the Latin.

In fact, the metaphor of Augustine, such an outstanding characteristic of his style, has a special appeal for the "modern" reader because of its remarkably "modern" form and manner of use.

NOTES

All details of publishers and dates of quoted works are given in the bibliography. References to authors and works not given in the bibliography are quoted from either the Thesaurus Linguae Latinae or Lewis and Short.

INTRODUCTION AND SCOPE.

- (1) C.F.P. Stutterheim - "Het begrip Metaphoor : Een taalkundig en wijsgeerig onderzoek".
- (2) Owen Barfield in his lecture on "The Meaning of the word 'literal'" to the Colston Research Society discusses Dr. I.A. Richard's terms "vehicle and tenor", and comes to the conclusion that "in the beginning" there could have been no such distinction.
- (3) The "sub-conscious" background of thought and metaphor is dealt with in D.W. Harding's lecture "The Hinterland of Thought", also delivered at the symposium of the Colston Research Society.
- (4) "Imagination and Experience" was the topic of H.D. Lewis at the same symposium.
- (5) This division of metaphor into 'epiphor' and 'diaphor' is used by P. Wheelwright to distinguish between "the metaphor in the usual sense" which "operates by resemblance between something familiar and something unfamiliar", and "the trope referred to in the new definition (which) consists rather of a grouping of several dissimilars and a relating theme on the basis of a felt congruity". The 'new definition' referred to is that of Sir Herbert Read in his English Prose Style : "Metaphor is the synthesis of several units of observation into one commanding image; it is the expression of a complex idea, not by analysis, nor by abstract statement, but by a sudden perception of an

objective relation", quoted in the lecture "Semantics and Ontology".

All four lectures above, are contained in "Metaphor and Symbol".

- (6) Brooke-Rose:- "A Grammar of Metaphor".
- (7) Sub-divisions such as "zero-grade", "two-term formula" and "three-term formula" have only been mentioned.
- (8) Dionysius or Longinus: "On the Sublime" II:1 - 3.
- (9) The species/genus divisions of Aristotle, and the animate/inanimate and rational/irrational ones of Quintilian are generally seen as analysis according to idea-content.
- (10) Mention need only be made of works like C.F.E. Spurgeon's "Shakespeare's imagery and what it tells us", or the thesis "De maritieme beeldspraak bij Euripides" of E.E. Pot.
- (11) Brooke-Rose: op. cit. page 212.
- (12) Pösch in "The Art of Vergil" page 2 maintains that "there is hardly a sentence in the Aeneid without a metaphor, and few scenes are without a simile". Yet the examples he quotes are nearly all similes, grammatically speaking at least, and his "metaphor of feeling" is symbolism rather than metaphor in the stricter sense of the word. Virgil does turn "everything - landscape, morning, evening, night, dress and arms, every gesture, movement and image" into "a symbol of the soul" (page 3), but this is in addition to the more obvious narrative meaning. In the Confessions the metaphor intensifies the feeling and makes the meaning clearer, but a word is seldom used literally and symbolically at the same time.
- (13) Of course, this is true not only of Augustine; the same thing was happening throughout the Christian Church.
- (14) Cicero's claim in De Officiis Book II, 2:5 "Maximis igitur in malis hoc tamen boni assecuti videmur, ut ea litteris mandaremus quae nec erant satis nota nostris et erant cognitione dignissima" does not emphasise his equally important contribution

to Latin, namely abstract philosophical terms.

- (15) What the Encyclopaedia Britannica says about *antonomasia*, viz. that "if the use of a name becomes so widespread that its origin is commonly forgotten, then it is a part of the language and is not usually regarded as a figure of speech", can also be applied to metaphor in general. There is, of course, a half-way stage, where a word is generally used in its applied meaning, but where its origin can still be seen. It is Augustine's use of these words, as e.g. "salus", "error" and others, that is particularly interesting.
- (16) Brooke-Rose, *op. cit.* page 11.

CHAPTER I.CLASSICAL VIEWS ON THE METAPHOR.1. THE METAPHOR ACCORDING TO ARISTOTLE :

- (1) Aristotle : Poetics, 21 (1457b) μεταφορὰ δέ ἐστιν ὀνόματος ἄλλοτρίου ἐπιφορὰ ... (translation : Stanford).
- (2) Aristotle : Poetics, 21 (1457b) ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος ἢ ἀπὸ τοῦ εἶδους ἐπὶ τὸ γένος, ἢ ἀπὸ τοῦ εἶδους ἐπὶ εἶδος ἢ κατὰ τὸ ἀνάλογον.
- (3) Aristotle : Poetics, 21:8 - 15- λέγω δὲ ἀπὸ γένους μὲν ἐπὶ εἶδος οἶον νηὺς δέ μοι ἦδ' ἔστηκεν· τὸ γὰρ ὀρμεῖν ἐστὶν ἐστάναι τι. ἀπ' εἶδους δὲ ἐπὶ γένος ἢ δὴ μυρί' Ὀδυσσεὺς ἐσθλὰ ἔοργεν. τὸ γὰρ μυρίον πολὺ ἐστὶν, ᾧ νῦν ἀντὶ τοῦ πολλοῦ κέχρηται. ἀπ' εἶδους δὲ ἐπὶ εἶδος οἶον χαλκῷ ἀπὸ φυκῆν ἀρύσας καὶ ταμῶν ἀπειρέει χαλκῷ. ἐνταῦθα γὰρ τὸ μὲν ἀρύσαι ταμῆιν, τὸ δὲ ταμῆιν ἀρύσαι εἴρηκεν· ἄμφω γὰρ ἀφελεῖν τί ἐστὶν.

Τὸ δὲ ἀνάλογον λέγω, ὅταν ὁμοίως ἔχη τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρον πρὸς τὸ τρίτον. ἔρεϊ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον ἢ ἀντὶ τοῦ τετάρτου τὸ δεύτερον. καὶ ἐνίοτε προστιθέασιν ἀνθ' οὗ λέγει πρὸς ὅ ἐστιν. λέγω δὲ οἶον ὁμοίως ἔχει φιάλη πρὸς Διόνυσον καὶ ἀσπίς πρὸς Ἄρη· ἔρεϊ τοίνυν τὴν φιάλην ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην Ἄρεως. ἢ ὁ γῆρας πρὸς βίον, καὶ ἐσπέρα πρὸς ἡμέραν· ἔρεϊ τοίνυν τὴν ἐσπέραν γῆρας ἡμέρας ἢ ὡσπερ Ἐμπεδοκλῆς, καὶ τὸ γῆρας ἐσπέραν βίου, ἢ δυσμὰς βίου. ἐνίος δ' οὐκ ἐστὶν ὄνομα κείμενον τῶν ἀναλόγου, ἀλλ' οὐδὲν ἦττον ὁμοίως λςγθήσεται οἶον τὸ τὸν καρπὸν μὲν ἀφιέναι σπεῖρειν, τὸ δὲ τὴν φλόγα ἐπὶ τοῦ ἡλίου ἀνώνυμου· ἀλλ' ὁμοίως ἔχει τούτο πρὸς τὸν ἥλιον καὶ τὸ στείρειν πρὸς τὸν

καρπὸν, διὸ εἴρηται ἑπείρων θεοκτίστην φλόγα!

Ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς μεταφορᾶς
χρησθαι καὶ ἄλλως, προσαγορεύσαντα τὸ ἀλλότριον
ἀποφῆσαι τῶν οἰκείων τι, οἷον εἰ τὴν ἀσπίδα εἴπορ
φιάλην μὴ Ἄρεως ἀλλ' ἄοινον ...

- (4) Aristotle: Rhetoric III; 11, 1411b.
 (5) Stanford: "Greek Metaphor: Studies in Theory and Practice"
 (1936) - page 14.
 (6) Stanford: op. cit. - page 7.
 (7) Aristotle: Poetics 21:4. ἅπαν δὲ ὄνομά ἐστιν ἢ
 κύριον ἢ γλῶττα ἢ μεταφορὰ ἢ κόσμος ἢ πεποιημένον
 ἢ ἐπεκτεταμένον ἢ ὑψηρημένον ἢ ἐξηλλαγμένον
 (8) Aristotle: Rhetoric III:2:8 καὶ τὸ σαφὲς καὶ τὸ
 ἡδὺ καὶ τὸ ξενικὸν ἔχει μαλιστα ἢ μεταφορὰ
 (9) Aristotle: Rhetoric III:2:12 μεταφέρειν τὰ ἀνώνυμα
 ὀνομασμένως ...

Interesting too are his words: "If we wish to adorn,
 we must take one metaphor from something better in the same
 class of things; if to depreciate, from something worse"
 (Rhetoric III:2:10 καὶ ἐάν τε κοσμεῖν βούλη, ἀπὸ τῶν
 βελτιόνων τῶν ἐν ταύτῳ γένει φέρειν τὴν μεταφορὰν,
 ἐάν τε φέγειν, ἀπὸ τῶν χελρόνων). The power of words to
 sway an audience was, of course, well known, but here we seem to
 find the theory of the emotive use of language.

- (10) Aristotle: Rhetoric III:2:9 δεῖ δὲ καὶ τὰ ἐπίθετα καὶ
 τὰς μεταφορὰς ἀρμοστούσας λέγειν
 (11) Aristotle: Rhetoric III:2:12 οὐ πορρωθεν δεῖ
 (12) Aristotle: Rhetoric III:2:8 τοσοῦτο δ' ἐν λόγῳ δεῖ
 μαλλον φιλοπονείσθαι περὶ αὐτῶν, ὅσω ἐξ ἐλαττονῶν
 βοηθημάτων ὁ λόγος ἐστὶ τῶν μετρῶν.

- (13) Aristotle: Rhetoric III:2:6 πάντες γὰρ μεταφοραῖς
διαλέγονται ...
- (14) Aristotle: Rhetoric III:2:8 καὶ λαβεῖν οὐκ ἔστιν
αὐτὴν (μεταφορὰν) παρ' ἄλλου.
- (16) Aristotle: Poetics 22:17 τὸ γὰρ εὖ μεταφέρειν
τὸ τὸ ὅμοιον θεωρεῖν ἔστιν.

2. THE METAPHOR ACCORDING TO CICERO :

- (1) Cicero: De Oratore III. XXXIX:157. Similitudinis est ad verbum
unum contracta brevitatis, quod verbum in alieno loco tamquam in suo
positum si agnoscitur, delectat, si simile nihil habet,
repudiatur. This is considered to be an interpolation.

Aristotle, in the Rhetoric Book III:IV:4, has the same idea:
"similes, with the explanation omitted, will be metaphors".

- (2) Cicero: op. cit. 38:155-6. Tertius ille modus transferendi
verbi late patet quem necessitas genuit inopia coacta et
angustiis, post autem delectatio iucunditasque celebravit. Nam
ut vestis frigoris depellendi causa reperta primo, post adhiberi
coepta est ad ornatum etiam corporis et dignitatem, sic verbi
translatio instituta est inopiae causa, frequentata delectationis.
Nam "gemmare vites", 'luxuriam esse in herbis', 'laetas esse
segetes' etiam rustici dicunt. Quod enim declarari vix verbo
proprio potest, id translato cum est dictum, illustrat id quod
intellegi volumus eius rei quam alieno verbo posuimus similitudine
Ergo hae translationes quasi mutationes sunt, cum quod non habes
aliunde sumas; illae paulo audaciores quae non inopiam indicant
sed orationi splendoris aliquid arcessunt

- (3) Stanford, op. cit. page 37. He is careful not to press the
distinction too far, however, although he distinguishes between
Trope and Catachresis, - page 38, "So Catachresis is metaphor
pressed into a purely utilitarian use, just as Trope is often
metaphor used for ornamentation and variety".

- (4) Stanford, op. cit. page 39 lists various ways in which the metaphor gives pleasure: by animation (ἐνεργεια), versimilitude and vividness (ἐναργεια, προ ὀμματων θεσθαι), grandeur (μεγεθος), dignity (ὄγκος), majesty (σεμνοτης), an exotic or foreign quality (το ξενικον), epigrammatic point or paradox (παραδοξον τι), brevity (σθντομια), persuasiveness (το πιθανον), emphasis (ἐμφασις), illumination or illustration (illuminatio), and a general quality of charm and pleasure (χαρις and ἡδονη).

Cicero (op. cit. 40:160) names four reasons why a metaphor should give pleasure (although Stanford criticises the last one): Id ideo accidere credo vel quod ingenii specimen est quoddam transilire ante pedes posita et alia longe repetita sumere; vel quod is qui audit alio ducitur cogitatione neque tamen aberrat, quae maxima est delectatio; vel quod singulis verbis res ac totum simile conficitur; vel quod omnis translatio, quae quidem sumpta ratione est, ad sensus ipsos admovetur, maxime oculorum, qui est sensus acerrimus ..."

- (5) Cicero, op. cit. 39:157. Sed ea transferri oportet quae aut clariorem faciunt rem
- (6) Cicero, op. cit. 39:158. Nonnunquam etiam brevitatis translatione conficitur
- (7) Cicero, op. cit. 40:161. Nihil est enim in rerum natura cuius nos non in aliis rebus possimus uti vocabulo et nomine: unde enim simile duci potest (potest autem ex omnibus) indidem verbum unum quod similitudinem continet translatum lumen affert orationi.
- (8) Cicero, op. cit. 40:162. Quo in genere primum fugienda est dissimilitudo ...
- (9) Cicero, op. cit. 41:163. Deinde videndum est ne longe simile sit ductum.

- (10) Cicero, op. cit. 41:163-4. Fugienda est omnis turpitudine earum rerum ad quas eorum animos qui audiunt trahet similitudo. Nolo esse aut maius quam res postulet ... aut minus ...
- (11) Cicero, op. cit. 41:165. 'Etenim verecunda debet. esse translatio, ut deducta esse in alienum locum, non irruisse atque ut precario, non vi venisse videatur'. Even in this passage the "ut" and "videatur" save Cicero himself from too "bold" a metaphor.
- (12) Cicero, op. cit. 41:166. non (est) in uno verbo translato sed ex pluribus continuatis connectitur, ut aliud dicatur, aliud intellegendum sit Sumpta re simili verba eius rei propria deinceps in rem aliam, ut dixi, transferuntur.

3. THE METAPHOR ACCORDING TO QUINTILIAN:

- (1) Quintilian: Institutio Oratoria Book VIII. 6:3 - qui cum frequentissimus est tum longe pulcherrimus
- (2) Quintilian: op. cit. 6:1. Tropus est verbi vel sermonis a propria significatione in aliam cum virtute mutatio
- (3) Quintilian: op. cit. 6:8. In totum autem metaphora brevior est similitudo, eoque distat, quod illa comparatur rei quam volumus exprimere, haec pro ipsa re dicitur.
- (4) Quintilian: op. cit. 6:5. Transfertur ergo nomen aut verbum ex eo loco in quo proprium est, in eum in quo aut proprium deest aut translatum proprio melius est ...
- (5) Quintilian: op. cit. 6:4. Quae quidem cum ita est ab ipsa nobis concessa natura, ut indocti quoque ac non sentientes ea frequenter utantur, tum ita iucunda atque nitida, ut in oratione quamlibet clara proprio tamen lumine eluceat
- (6) Quintilian: op. cit. 6:6. Id facimus, aut quia necesse est aut quia significantius est aut (ut dixi) quia decentius.

It is interesting that he here distinguishes between the 'utile' and the 'dulce', whereas in 3:11 he says "Nunquam vera species ab utilitate dividitur".

- (7) Quintilian: op. cit. 6:5. Copiam quoque sermonis auget permutando aut mutuando quae non habet, quodque est difficilimum, praestat ne ulli rei nomen deesse videatur ...
- (8) Quintilian: op. cit. 6:34. Catachresis quae non habentibus nomen suum accommodat quod in proximo est
- (9) Quintilian: op. cit. 6:35. Discernendumque est hoc totum a translatione genus, quod abusio est, ubi nomen defuit, translatio, ubi aliud fuit.
- (10) Quintilian: op. cit. 6:9. Huius vis omnis quadruplex maxime videtur
- (11) Quintilian: op. cit. 6:11. Praecipueque ex his oritur mira sublimitas, quae audaci et proxime periculum translatione tolluntur, cum rebus sensu carentibus actum quendam et animos ~~damus~~
- (12) Quintilian: op. cit. 6:13. Secantur haec in plures species: ut a rationali ad rationale et item de irrationalibus, et haec invicem, quibus similis ratio est, et a toto et a partibus. Sed iam non pueris praecipimus, ut accepto genere species intelligere non possint.
- (13) Quintilian: op. cit. 6:15. ...humiles translationes, et sordidae.
- (14) Quintilian: op. cit. 6:14. Ut modicus autem atque opportunus eius usus illustrat orationem, ita frequens et obscurat et taedio complet, continuus vero in allegorias et aenigmata exit,
- (15) Quintilian: op. cit. 6:17. In illo vero plurimum erroris quod ea, quae poetis permessa sunt, convenire quidam etiam prosae putant.
- (16) Quintilian: op. cit. 3:37. Quod idem etiam in iis, quae licentius translata erunt, proderit, nihilque non tuto dici potest, in quo non falli iudicium nostrum sollicitudine ipsa manifestum erit.

4. OTHER ASPECTS OF METAPHOR.

- (1) Demetrius: ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ II:78 μεταφοραῖς χρηστέον· αὐτα γὰρ μάλιστα καὶ ἡδονὴν συμβάλλονται τοῖς λόγοις καὶ μέγεθος, μὴ μέντοι πυκναῖς μήτε μὴν πόρρωθεν μετενηνεγμέναις, ἀλλ' αὐτόθεν καὶ ἐκ τοῦ ὁμοίου
- (2) Demetrius: op. cit. II:82 Ἐνια μέντοι σαφέστερον ἐν ταῖς μεταφοραῖς λέγεται καὶ κυριώτερον, ἥπερ ἐν αὐτοῖς τοῖς κυρίοις
- (3) Demetrius: op. cit. II:86 Πάντων δὲ καὶ τῶν ἄλλων ἡ συνήθεια καὶ μάλιστα μεταφορῶν διδάσκαλος· μικροῦ γὰρ σχεδὸν πάντα μεταφέρουσα λανθάνει διὰ τὸ ἀσθαλῶς μεταφέρειν
- (4) Demetrius: op. cit. II:87 Τοῦτον ἐγὼ κανόνα τίθεμαι τῆς ἐν λόγοις μεταφορᾶς, τὴν τῆς συνηθείας τέχνην εἴτε φύσιν. οὕτω γοῦν ἔνια μετήνεγκεν ἡ συνήθεια καλῶς, ὥστε οὐδὲ κυρίων ἔτι ἐδεήθημεν, ἀλλὰ μεμένηκεν ἡ μεταφορὰ κατέχουσα τὸν τοῦ κυρίου τρόπον, ὡς "ὁ τῆς ἀμπέλου ὀφθαλμὸς"
- (5) Stanford, op. cit. 48 - "The obvious objection is that there must have been a time before it became usual - how then did the first users of the term escape the ridicule of their contemporaries?" He explains synaesthesia, the sensation by two sense-media at the same time, in the light of the old atomic theory.
- (6) The "Encyclopaedia Britannica", in its section on metaphor quotes Prof. Max Müller in "Science of Language" as saying that "under the microscope of the etymologist almost every word discloses traces of its first metaphorical conception", and Owen Barfield as saying in "Poetic Diction" that "every modern language with its thousands of abstract terms and its nuances of meaning and association is apparently nothing, from beginning to end, but an unconscionable tissue of dead or petrified metaphors". Although

Stanford (op. cit. pages 79 - 84) points to several flaws in Müller's method, the change in use which a word undergoes, from one specific meaning, through metaphorical use, to a different specific meaning, cannot be denied.

- (7) Longinus (or Dionysius) op. cit. 29:2 πάντα γὰρ ταῦτα παθητικωτέρους καὶ σθηκεκινημένους ἀποτελεῖ τοὺς λέγους.
- (8) Longinus: op. cit. 31:2- ταῦτα γὰρ ἐγγύς παραξύει τὸν ἰδιώτην, ἀλλ' οὐκ ἰδιωτεύει τῷ συμαντικῶς.
- (9) Cecilius and Demosthenes, quoted by Longinus op. cit. 32:1.
- (10) Longinus, op. cit. 32:4 ἐγὼ δὲ καὶ ταῦτα μὲν ἀποδέχομαι, ὅμως δὲ πλήτους καὶ τόλμης μεταφορῶν, ὅπερ ἔφη καπὶ τῶν σχημάτων, τὰ εὐκαιρα καὶ σφοδρὰ πάθη καὶ τὸ γενναῖον ὕψος εἶναι φημι ἰδιὰ τινα ἀλεξιφάρμακα, ὅτι τῷ ῥοθίῳ τῆς φορᾶς ταυτι πέφυκεν ἅπαντα τᾶλλα παρασύρειν καὶ προωθεῖν, μᾶλλον δὲ καὶ ὡς ἀναγκαῖα πάντως εἰσπράττεσθαι τὰ παράβολα, καὶ οὐκ ἔᾶ τὸν ἀκροατὴν σχολάζειν περὶ τὸν τοῦ πλήθους ἔλεγχον διὰ τὸ συνενθουσιᾶν τῷ λέγοντι.

One feels that Augustine, with his emotional temperament and rhetorical training, would be inclined to agree with Longinus, perhaps also because the Roman "gravitas" was not emphasised as much in North Africa. He puts the theory into practice, however, both in his choice of "bold" metaphors, and his use of sustained ones.

- (11) Brooke-Rose, op. cit. pages 23 - 24.

CHAPTER II.

ANALYSIS ACCORDING TO LINGUISTIC APPROACH

(BROOKE-ROSE DIVISIONS)

- (1) Brooke-Rose, op. cit. page 26.
- (2) Brooke-Rose, op. cit. page 41.
- (3) Brooke-Rose, op. cit. pages 68-9.
- (4) Brooke-Rose, op. cit. pages 79-80; 93.
- (5) Brooke-Rose, op. cit. page 93.
- (6) Brooke-Rose, op. cit. page 99.
- (7) The use of 'domine' and 'deus', for example, occur in nearly every chapter throughout the nine books, sometimes more than once within the course of a chapter.

Domine: I : 1, 2, 4, 5, 6, 7, 9, 10, 11, 15, 17, 18, 19, 20.

II : 4, 5, 6, 7.

III : 1, 2, 3, 4, 9, 11.

IV : 2, 5, 7, 13, 14, 16.

V : 1, 3, 4, 5, 6, 7, 8.

VI : 2, 6, 9.

VII : 2, 5, 8, 9, 21.

VIII : 1, 2, 3, 4, 7, 11, 12.

IX : 1, 2, 3, 4, 6, 8, 9, 10, 12, 13.

Deus: I : 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16,
17, 18, 19.

II : 1, 2, 3, 5, 6, 9, 10.

III : 1, 2, 3, 4, 8, 9.

IV : 1, 2, 4, 6, 14, 16.

V : 4, 6, 7, 8, 9, 10.

VI : 2, 6, 9.

VII : 1, 6, 7, 13, 16.

VIII : 1, 3, 5, 10, 11.

IX : 2, 3, 4, 6, 7, 8, 9, 13.

- (8) Brooke-Rose, op. cit. page 105.
- (9) Brooke-Rose, op. cit. page 132.
- (10) Brooke-Rose, op. cit. page 146.
- (11) Brooke-Rose, op. cit. page 146.
- (12) Brooke-Rose, op. cit. page 147.
- (13) Brooke-Rose, op. cit. page 148.
- (14) Brooke-Rose, op. cit. page 149.
- (15) Brooke-Rose, op. cit. page 148.
- (16) Brooke-Rose, op. cit. page 163.
- (17) Brooke-Rose, op. cit. pages 206, 209.
- (18) Brooke-Rose, op. cit. page 213.
- (19) Brooke-Rose, op. cit. page 215.
- (20) Brooke-Rose, op. cit. page 225.
- (21) Brooke-Rose, op. cit. pages 238-9.
- (22) Brooke-Rose, op. cit. page 249.

CHAPTER III.ANALYSIS ACCORDING TO IDEA-CONTENT.1. Health.

- (1) Cicero : De Deorum Natura 3, 38, 91.
- (2) Cicero : Oratio de Haruspicum Responsis 16, 35.
- (3) Plautus : Mercator 4, 5, 9.
- (4) Cicero : De Republica 1, 34, 51.
- (5) Cicero : De Republica 6, 12, 12.
- (6) Plautus : Asinaria 3, 3, 82.
- (7) Cicero : De Finibus 2, 35, 118.
- (8) Plautus : Casina 4, 3, 3.
- (9) Plautus : Cistellaria 3, 13.
- (10) Plautus : Trinummus 5, 2, 29.
- (11) Vulgate : Acts 13:26.
- (12) Lewis and Short.
- (13) Cicero : Orationes in Catilinam 3, 10, 25.
- (14) Caesar : Bellum Civile 2, 32.
- (15) Plautus : Mercator 1, 2, 64.
- (16) Terentius : Andria 5, 6, 9.
- (17) Plautus : Pseudolus 4, 2, 18.
- (18) Plautus : Stichus 2, 2, 15.
- (19) Vulgate : 1 Corinthians 7:16.
- (20) Cicero : De Deorum Natura 3, 28, 70.
- (21) Cicero : Oratio pro Milone 25, 68.
- (22) Livy : Historiae 6, 18.
- (23) Livy : Historiae 2, 34.
- (24) Tibullus : 2, 3, 13.
- (25) Propertius : 4, (5), 7, 69.
- (26) Seneca : Hercules Furens 1261.
- (27) Cicero : De Finibus 1, 18, 59.
- (28) Cicero : Orationes in Catilinam 1, 13, 31.
- (29) Horace : Satirae 2, 3, 121.

- (30) Plautus : Asinaria 3, 3, 3.
 (31) Cicero : De Finibus 2, 13.
 (32) Vulgate : Isaiah 38:1.
 (33) Cicero : Tusculanae Disputationes 4, 37, 79.
 (34) Lucretius : De Rerum Natura 4, 1124.
 (35) Lewis and Short.
 (36) Ennius ap. Cicero : Oratio pro M. Caelio 8.
 (37) Sallustius : Jugurtha 31.
 (38) Livy : Historiae 30, 11.
 (39) Vergil : Aeneid 1, 208.
 (40) Vergil : Georgica 2, 220.
 (41) Celsus 5, 28, 16; Cato : De Re Rustica 5, 7;
 Columella 6, 13, 1; Vergil : Georgica 3, 441;
 Juvenal : Satirae 2, 80; 8, 34 et saepe.
 (42) Cicero : De Legibus 1, 17, 47.
 (43) Cicero : Tusculanae Disputationes 4, 37, 81.
 (44) Cicero : Tusculanae Disputationes 3, 31, 76.
 (45) Cicero : Epistulae ad Atticum 14, 5, 2.

2. Journeys.

- (1) Cicero : Academicae Quaestiones 1, 1, 1.
 (2) Caesar : Bellum Gallicum 1, 38.
 (3) Plautus : Asinaria 1, 1, 41.
 (4) Cicero : Oratio pro Flacco 42, 105; Horace : Epistulae 1, 17,
 26; Seneca : De Brevitate Vitae 9, 5.
 (5) Cicero : De Officiis 2, 12, 43.
 (6) Pliny : Historia Naturalis 2, 7, 5 par, 18.
 (7) Livy : Historia 36, 27, 8.
 (8) Pliny (minor) : Epistulae 3, 16, 12.
 (9) Cicero : Oratio pro Sestio 65, 137.
 (10) Cicero : Oratio ad M. Brutum 32, 114.

- (11) Here one need only quote Cicero, for example, "totius vitae cursum" (De Officiis 1, 4, 11); "vitae brevis cursus" (Oratio pro Sestio 21, 47); "... temporum" (Epistulae ad Familiares 6, 5, 2). According to Lewis and Short, "guberno" in the metaphorical sense of "direct, manage, conduct, govern, guide" is "a favourite with Cicero", for example "..... melius gubernari et regi civitates" (De Republica 2, 9).
- (12) Lucretius : De Rerum Natura 2, 132.
- (13) Ovid : Metamorphoses 1, 582.
- (14) Ovid : Metamorphoses 8, 161.
- (15) Plautus : Pseudolus 2, 3, 2.
- (16) Plautus : Amphitruo 1, 2, 8.
- (17) Cicero : De Legibus 2, 17, 43.
- (18) Cicero : Epistulae ad Atticum 3, 13, 12; Horace : Ars Poetica 454.
- (19) Ovid : Fasti 3, 555.
- (20) Ovid : Amores 1, 10, 9
- (21) Vergil : Aeneid 2, 48.
- (22) For example Ovid : Epistulae ex Ponto 4, 8, 20.

3. Light.

- (1) Lucretius : De Rerum Natura 2, 162.
- (2) Pliny : Historia Naturalis 35, 5, 11 par. 29.
- (3) Vergil : Aeneid 6, 356.
- (4) Statius : Thebais 9, 802.
- (5) Columella : 10, 97.
- (6) Cicero : De Divinationem ad M. Brutum 1, 36, 79.
- (7) Cicero : Tusculanae Disputationes 5, 39, 114.
- (8) Plautus : Cistellaria 3, 12.
- (9) Lucretius : De Rerum Natura 3, 1033.
- (10) Cicero : Orations in Catilinam 3, 10, 24.
- (11) Cicero : Brutus sive de Claris oratoribus 17, 66.
- (12) Cicero : Brutus sive de Claris oratoribus 17, 66.

- (13) Cicero : De Oratore 3, 13, 50.
- (14) Pliny : Historia Naturalis 9, 36, 60.
- (15) Cicero : De Oratore 3, 43, 170.
- (16) Cicero : De Officiis 1, 29, 102.
- (17) Vitruvius 6, 9.
- (18) Cicero : Oratio ad M. Brutum 36, 125.
- (19) Livy : Historiae 31, 23, 4.
- (20) Sallustius : Jugurtha 14, 15.
- (21) Juvenal : Satirae 3, 225.
- (22) Plautus : Curculio 2, 3, 30.
- (23) Lucretius : De Rerum Natura 3, 415.
- (24) Propertius : 2, 20, (3, 13) 12.
- (25) Catullus : 3, 13.
- (26) Cicero : Academicae Quaestiones 2, 6, 16.
- (27) Vergil : Aeneid, 6, 107.
- (28) Ovid : Metamorphoses 1, 113.
- (29) Ovid : Metamorphoses 5, 359.
- (30) Lucretius : De Rerum Natura 2, 79.
- (31) Martial : 1, 60, 3.
- (32) Prudentius, Apoth. 195.
- (33) Codex Justinianus 6, 43, 3.
- (34) Cicero : Academicae Quaestiones 2, 7, 20.
- (35) Ovid : Metamorphoses 12, 513.
- (36) Horace : Carmina 4, 7, 16.
- (37) Cicero : De Republica 2, 30, 53.
- (38) Horace : Ars Poetica 25.
- (39) Cicero : Orationes in Catilinam 1, 3, 6.
- (40) Quintilian : Institutiones Oratoriae 4, 2, 64.
- (41) Lucretius : De Rerum Natura 2, 14.
- (42) Cicero : Oratio pro Sestio 7, 17.
- (43) Cicero : Oratio pro Cluentio 70, 199.
- (44) Ovid : Fasti 2, 762.

- (45) Horace : Epodi 7, 13.
- (46) Quintilian : Institutiones Oratoriae 1, 2, 5.
- (47) Seneca : De Beneficiis 7, 26, 4.
- (48) Vergil : Aeneid 4, 209.
- (49) Lucretius : De Rerum Natura 1, 278; 1, 296; 1, 329; 2, 713.
- (50) Cicero : Oratio pro Milone 19, 50.
- (51) Lucretius : De Rerum Natura 3, 305; Catullus 64, 21.
- (52) Lucretius : De Rerum Natura 2, 54 et saepe.

4. Water and Storm.

- (1) Lucretius : De Rerum Natura 5, 1434.
- (2) Cicero : Brutus sive de Claris Oratoribus 81.
- (3) Ovid : Heroides 16, 25.
- (4) Vergil : Aeneid 4, 532.
- (5) Horace : Satirae 1, 2, 110.
- (6) Cicero : Oratio pro Plancio 4, 11.
- (7) Lucretius : De Rerum Natura 3, 298.
- (8) Vergil : Aeneid 10, 680.
- (9) Catullus : 64, 62.
- (10) Vergil : Aeneid 4, 532.
- (11) Vergil : Aeneid 8, 19.
- (12) Tacitus : Historia 3, 76.
- (13) Cicero : Ad M. Brutum Epistulae 1, 10, 2.
- (14) Lucretius : De Rerum Natura 2, 354.
- (15) Vergil : Aeneid 1, 465.
- (16) Vergil : Georgica 3, 310.
- (17) Petronius : Satirae 123.
- (18) Cicero : Academicae Quaestiones 2, 38, 119.
- (19) Cicero ; Orator ad M. Brutum 16, 53.
- (20) Cicero : Actio in Verrem 2, 3, 9 par. 23.
- (21) Pliny : Historia Naturalis 10, 48, 68 par. 133.
- (22) Valerius Maximus 9, 4.
- (23) Horace : Carmina 1, 16, 12.

- (24) Cicero : Orationes Philippicae in M. Antonium 8, 1, 2.
- (25) Horace : Carmina 2, 16, 10.
- (26) Petronius : Satirae 123.
- (27) Horace : Satirae 2, 3, 208.
- (28) Cicero : Oratio pro Plancio 23, 57.
- (29) Florus 3, 6.
- (30) Quintilian : Institutiones Oratoriae 1, 10, 13.
- (31) Plautus : Truculentus 2, 7, 51.
- (32) Cicero : Laelius 14, 50.
- (33) Seneca : Epistulae 95, 22.
- (34) Cicero : Orationes in Catilinam 1, 13, 31.
- (35) Quintilian : Institutiones Oratoriae 6, 2, 3.
- (36) Longinus - See page 11.

5. Food and Drink.

- (1) Statius : Thebais 10, 553.
- (2) Pliny : Historia Naturalis 18, 12, 30 par. 122.
- (3) Tibullus : 2, 4, 11.
- (4) Ovid : Tristia 5, 4, 15.
- (5) Vulgate : 1 Kings 15, 22.
- (6) Ovid : Tristia 3, 11, 31.
- (7) Cicero : Epistulae ad Atticum 14, 21.
- (8) Horace : Carmina 3, 2, 13.
- (9) Lucretius : De Rerum Natura 5, 989.
- (10) Cicero : De Officiis 1, 1, 3.
- (11) Quintilian : Institutiones Oratoriae 12, 10, 33.
- (12) Cicero : Actio in Verrem 2, 5, 63.
- (13) Horace : Carmina 1, 9, 15.
- (14) Horace : Epodi 1, 8.
- (15) Horace : Carmina 1, 37, 11.
- (16) Cicero : De Legibus 3, 11.
- (17) Horace : Epistulae 1, 7, 12.
- (18) Tibullus : 2, 4, 11.

- (19) Cicero : Orationes Philippicae in M. Antonium 2, 7, 20.
- (20) Cicero : Epistulae ad Q. Fratrem 3, 5, 3.
- (21) Cicero : De Republica 1, 43, 66.
- (22) Valerius Maximus : 7, 3 ext. 6.
- (23) Pliny : Historia Naturalis 14, 22, 28 par. 148.
- (24) Horace : Carmina 1, 37, 12.

6. Depth.

- (1) Vulgate : Genesis 1:2.
- (2) Vulgate : Romans 10:7.
- (3) Plautus : Poemulus 1, 1, 59.
- (4) Ovid : Metamorphoses 10, 47.
- (5) Vergil : Georgica 1, 243.
- (6) Cicero : Oratio in Pisonem 21, 48.
- (7) Sallustius : Jugurtha 81, 1.
- (8) Pliny : Historia Naturalis 30, 2, 5 par. 14.
- (9) Velleius Paterculus 2, 125, 2.

7. Bondage.

- (1) Cicero : Actio in Verrem 2, 5, 6.
- (2) Seneca : De Consolatione 28, 8.
- (3) Cicero : Oratio pro Milone 12, 31.
- (4) Livy : Historiae 41, 14.
- (5) Cicero : De Republica 1, 18, 30.
- (6) Livy : Historiae 8, 28, 8.
- (7) Cicero : Oratio pro Caecina 25, 70.
- (8) Livy : Historiae 10, 13, 14.
- (9) Cicero ; De Finibus 2, 35, 117.
- (10) Seneca : De Vita Beata 16, 3.
- (11) Quintilian : Institutiones Oratoriae 5, 14, 32.
- (12) Horace : Carmina 4, 11, 24.
- (13) Cicero : Tusculanae Disputationes 1, 31, 75.

- (14) Cicero : Laelius 14, 51.
- (15) Lucretius : De Rerum Natura 4, 7.
- (16) Caelius ap. Cicero : Epistulae ad Familiares 8, 11, 1.
- (17) Gellius 5, 9, 2.
- (18) Seneca : De Tranquillitate Animi 10, 1.
- (19) Cicero : Oratio pro Milone 15, 40.
- (20) Cicero : Tusculanae Disputationes 5, 27, 76.
- (21) Cicero : De Fato 4, 7.
- (22) Plautus : Bacchides 5, 2, 39.
- (23) Ovid : Metamorphoses 15, 481.
- (24) Vergil : Aeneid 12, 499.
- (25) Vergil : Aeneid 5, 662.

8. Cleanliness.

- (1) Brooke-Rose, op. cit. page 212.
- (2) Cicero : Tusculanae Disputationes 4, 28, 60.
- (3) Lucretius : De Rerum Natura 6, 24.
- (4) Cicero : Epistulae ad Familiares 12, 25, 3.
- (5) Tibullus : 2, 1, 17.
- (6) Augustine : De Civitate Dei 6, 2.
- (7) Augustine : De Doctrina Christiana 2, 16.
- (8) Lucretius : De Rerum Natura 3, 77.
- (9) Ovid : Epistulae ex Ponto 4, 2, 17.

9. Fire.

- (1) Caesar : Bellum Gallicum 5, 4, 5,.
- (2) Livy : Historiae 3, 30.
- (3) Cicero : Orationes Philippicae in M. Antonium 4, 6.
- (4) Livy : Historiae 40, 35, 7.
- (5) Cicero : Laelius 27, 100.
- (6) Vergil : Aeneid 8, 220.
- (7) Cicero : Oratio pro Ligario 1, 3.

- (8) Vergil : Aeneid 7, 482.
- (9) Sallust: Jugurtha 31, 16.
- (10) Livy : Historiae 35, 10.
- (11) Livy : Historiae 2, 29.
- (12) Tacitus : Annales 12, 34.
- (13) Plautus : Casina 5, 3, 1.
- (14) Terentius : Euruchus 1, 1, 27.
- (15) Terentius : Adelphi 3, 2, 12.
- (16) Varro : De Re Rustica 3, 17, 9.
- (17) Cicero : Epistulae ad Atticum 2, 19.
- (18) Cicero : Epistulae ad Q. Fratrem 1, 2.
- (19) Vergil : Aeneid 4, 281.
- (20) Cicero : De Oratore 3, 2, 8.
- (21) Cicero : Epistulae ad Atticum 7, 4, 1.
- (22) Nepos : Miltiades 5, 1.
- (23) Cicero : Actio in Verrem 2, 4, 34 par. 75.
- (24) Cicero : Tusculanae Disputationes 4, 33, 71; Horace : Epodi 5, 81.
- (25) Cicero : De Oratore 2, 45, 190.
- (26) Horace : Epistulae 1, 1, 31.
- (27) Ovid : Metamorphoses 2, 602.
- (28) Claudius ap. Rufus 2, 295.
- (29) Cicero : Actio in Verrem 1, 1.
- (30) Cicero : Tusculanae Disputationes 1, 19, 44.
- (31) Cicero : De Oratore 1, 46, 202.
- (32) Vergil : Aeneid 4, 54.
- (33) Cicero : De Oratore 1, 51, 220.
- (34) Horace : Carmina 1, 16, 24.
- (35) Pliny (minor) : Panegyricus 3, 1.
- (36) Quintilian : Institutiones Oratoriae 8 praef. par. 27.
- (37) Seneca : De Beneficiis 2, 14, 5.
- (38) Digesta 50, 17, 48.

10. Parts of the Body.

- (1) Plautus : Truculentus 1, 2, 75.
- (2) Plautus : Miles Gloriosus 2, 3, 65.
- (3) Cicero : De Legibus 1, 18, 49.
- (4) Livy : Historiae 1, 21, 1.
- (5) Livy : Historiae 10, 41, 2.
- (6) Cicero : Epistulae ad Atticum 13, 12, 4.
- (7) Vergil : Aeneid 1, 657.
- (8) Ovid : Metamorphoses 15, 63.
- (9) Cicero : Epistulae ad Familiares 14, 2, 3.
- (10) Cicero : Orationes Philippicae in M. Antonium 5, 16, 42.

11. Plants.

- (1) Cicero : Actio in Verrem 2, 5, 49 par. 128.
- (2) Cicero : Tusculanae Disputationes 1, 2, 4.
- (3) Cicero : Laelius 4, 13.
- (4) Cicero : Oratio in Pisonem 24, 57.
- (5) Quintilian : Institutiones Oratoriae 6 praef. par. 2.
- (6) Quintilian : Institutiones Oratoriae 8 praef. par. 26.
- (7) Cicero : Oratio pro M. Caelio 31, 76.
- (8) Auctor Aetnae 273.
- (9) Cicero : Orationes in Catilinam 1, 12, 30.
- (10) Cicero : De Officiis 2, 8, 29.
- (11) Cicero : Tusculanae Disputationes 3, 6, 13.
- (12) Nepos : Atticus 18, 12.
- (13) Cicero : De Finibus 4, 28, 79.
- (14) Horace : Epistulae 1, 14, 4.
- (15) Horace : Epistulae 2, 2, 212.
- (16) Columella 3, 10, 1.

12. Punishment.

- (1) Lucretius : De Rerum Natura 3, 1019; Juvenal : Satirae 13, 195.
- (2) Horace : Carmina 3, 26, 11.
- (3) Cicero : De Republica 1, 5, 9.
- (4) Horace : Carmina 3, 12, 3.
- (5) Plautus : Truculentus 1, 2, 17.
- (6) Cicero : Oratio in Pisonem 26, 63.
- (7) Tacitus : Agricola 41.
- (8) Cicero : Paradoxa Stoicorum 2, 18.
- (9) Claudius : In Rufinium 2, 326.
- (10) Livy : Historiae 1, 22, 2.
- (11) Livy : Historiae 1, 12, 1.
- (12) Curtius Rufus : 4, 7, 8.
- (13) Cicero : Tusculanae Disputationes 2, 27, 66.
- (14) Ovid : Metamorphoses 1, 726.
- (15) Cicero : Oratio pro A. Licinio Archiae 11, 29.
- (16) Livy : Historiae 30, 14, 1.

13. Miscellaneous.

- (1) Souter : A Glossary of Later Latin.

CHAPTER IV.METAPHOR AND SIMILE.

- (1) E.E. Sikes: Roman Poetry, page 69.
- (2) W.J. Henderson: The Lyricism of Horace, page 10.
- (3) Aristotle: Rhetoric, Book III, II:8. τοσοῦτο δ' ἐν λόγῳ δεῖ μᾶλλον φιλοπονεῖσθαι περὶ αὐτῶν, ὅσῳ ἐξ ἐλαττόνων βοηθημάτων ὁ λόγος ἐστὶ τῶν μέτρων.
- (4) Cicero: De Oratore, Book III:165. Atque etiam, si vereare ne paulo durior translatio esse videtur, mollienda est praeposito saepe verbo: ut si olim M. Catone mortuo 'pupillum' senatum quis relictum diceret, paulo durius, sin 'ut ita dicam, pupillum', aliquanto mitius; etenim verecunda debet esse translatio, ut deducta esse in alienum locum, non irruisse atque ut precario, non vi venisse videatur.
- (5) Quintilian: Institutio Oratoria, Book VIII, III:37. Sed, si quid periculosius finxisse videbimur, quibusdam remediis praemuniendum est: 'Ut ita dicam', 'Si licet dicere', 'Quodam modo', 'Permittite mihi sic uti'. Quod idem etiam in iis, quae licentius translata erunt, proderit, nihilque non tuto dici potest, in quo non falli iudicium nostrum sollicitudine ipsa manifestum erit. Qua de re Graecum illud elegantissimum, est quo praecipitur προεπιπλήσσειν τῇ ὑπερβολῇ.
- (6) Demetrius: On Style: II:80, Ἐπὰν μέντοι κινδυνώδης ἡ μεταφορὰ δοκῇ, μεταλαμβάνεσθω εἰς εἰκασίαν. οὕτω γὰρ ἀσφαλεστέρα γίγνεται ἄν. εἰκασία α' ἐστὶ μεταφορὰ πλεονάζουσα, οἷον εἴ τις τῷ "τότε τῷ Πύθωνι τῷ ῥήτορι ῥέοντι καθ' ὑμῶν" προσθεῖς εἴποι, "ὥσπερ ῥέοντι καθ' ὑμῶν". οὕτω μὲν γὰρ εἰκασία γέγονεν καὶ ἀσφαλέστερος ὁ λόγος, ἐκεῖνως δὲ μεταφορὰ καὶ κινδυνωδέστερος. διὸ καὶ Πλάτων ἐπισφαλές τι δοκεῖ ποιεῖν μεταφοραῖς μᾶλλον χρώμενος ἢ εἰκασίαις.

- (7) Longinus: On the Sublime: XXXII:3, 4. διόπερ ὁ μὲν Ἀριστοτέλης καὶ ὁ Θεόφραστος μειλίγματα φασί τινα τῶν θρασειῶν εἶναι ταῦτα μεταφορῶν, τὸ "ὥσπερ εἶ" φάναι καὶ "οἶνον εἶ" καὶ " εἶ χρὴ τοῦτον εἰπεῖν τὸν τρόπον" καὶ "εἶ δεῖ παρακινδυνευτικώτερον λέξαι". ἡ γὰρ ὑποτίμησις, φασιν, ἰᾶται τὰ τολμηρά· ἐγὼ δὲ καὶ ταῦτα μὲν ἀποδέχομαι, ὅμως δὲ πλήθους καὶ τόλμης μεταφορῶν, ὅπερ ἔφην καὶ πὶ τῶν σχημάτων τὰ εὐκαιρα καὶ σφοδρὰ πάθη καὶ τὸ γενναῖον ὕψος εἶναι φημι ἴδια τινα ἀλεξιφάρμακα, ὅτι τῷ ῥοθίῳ τῆς φορᾶς ταυτὶ πέφυκεν ἅπαντα τᾶλλα παρασύρειν καὶ προωθεῖν, μᾶλλον δὲ καὶ ὡς ἀναγκαια πάντως εἰσπράττεσθαι τὰ παράβολα, καὶ οὐκ ἔᾶ τὸν ἀκροατὴν σχολάζειν περὶ τὸν τοῦ πλήθους ἔλεγχον διὰ τὸ σθνενοθουσιᾶν τῷ λέγοντι.
- (8) Longinus of Palmyra is accepted as the author of "On the Sublime" by some authorities, although others place the work as early as the first century B.C. and ascribe it to Dionysius of Halicarnassus.

CHAPTER V.

SOURCES AND INFLUENCES.

- (1) Glover; "Life and Letters in the Fourth Century", pages 200-201.
 (2) "Augustine: Confessions", edited J. Gibb and W. Montgomery.

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