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Imagination: A Study of Types With Special Reference to the Imagery of Francis Thompson and Edmund Spenser

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IMAGINATION: A STUDY OF TYPES WITH SPECIAL REFERENCE TO
THE IMAGERY OF FRANCIS THOMPSON AND EDMUND
SPENSER

By

Hugh John Deeny

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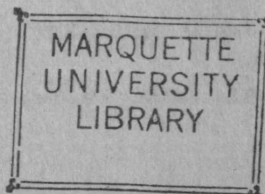
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Curiosity is doubtless the most valuable asset of the mental make-up of man. In recent years the natural interest of human beings in 'how it works' has turned within to the investigation of themselves, and how and why they behave like humans. "Psychology" has become a word to conjure with. Witness the space it and allied subjects occupy on Chautauqua programs, in newspapers, and in magazines. Books attempting to explain our everyday actions and our exceptional ones have become "best sellers," "Complexes," "inhibitions," "reactions," "stimuli," and a host of other technical terms are familiarly heard in drawing-rooms and even on street cars. Man, curious about himself, has striven to become better acquainted with himself, paradoxically by asking others.

In the midst of this furor of discussion, it seems that there has been one phase that has been un-deservedly neglected. I refer to the imagination, one of the most interesting phases of the mind's activity and perhaps one of the most frequently used on the lips of the ordinary person. Imagination is little discussed but much used and often abused and distorted. One hears the expressions, "I cannot imagine her doing such a thing," "He hasn't a bit of imagination," and in reply to a question, "I can't imagine," the word is used variously as meaning, "to conceive as possible," "to be able to invent a story," "or to guess, opine, or surmise." After all, "imagine," when used in psychology has a strict and technical meaning that must be kept in the mind and not confused with other and less correct meanings.

Imagination is the power or ability of reproducing the impression of any sense in the absence of the original stimulus. If the word impression is broadened to include the product of any sense, the definition will be adequate. A distinction is made between the reproductive and the productive imagination. The former refers to images as exact reproductions of the original stimuli and the latter to images constructed of objects not previously perceived. In this paper, as the type of the resulting image that is of interest, the distinction between productive and reproductive imagination may be safely dropped. All the foregoing means merely, that all of us, poets as well as others, may have a picture in our 'mind's eye' of something that is not present before us at the time, that we smell, hear, taste or feel heat or cold, pain or pressure when there is nothing present to stimulate the respective sense organs.

To some, it may sound novel that we can imagine sounds, smells, tastes or touches. The verb has been so long associated exclusively with vision that we have come to forget that images of other senses are possible. It is true that everyone cannot form imagination images in every sense. This power varies in kind and quantity in different people, and it is in regard to this difference that the study has been made of these two poets as they expressed themselves and their types of imagination in the images in their poetry.

Almost everyone has a visual imagination; that is, it is easier to form picture images when the picture is not present than sound images when the sound-producer is not there.

But this ability varies with different people. Thus a painter or sculptor must have a stronger visual imagination, must be better able to picture the finished product before he has completed the work, than the average layman. One who could not see the finished canvas even while working on it, whether or not he had the model present, could never succeed in the details of execution, though he might become a good draftsman, as James relates of himself in his "Psychology." A singer, by the fact that she is a singer, has an imagination that will reproduce accurately the note she desires, so that she may compare it with the one she is singing and thereby keep in tune. The story is told of the writer, Zola,¹ that every city he visited, almost every street he knew, had for him its own peculiar odor, so strong was his imagination of smells. Again, a famous orchestra director preferred to sit in his room and read the scores when his orchestra was playing a concert because he said he did not hear the mistakes. Beethoven is said to have had a tenth and eleventh, and part of a twelfth symphony entirely worked out in his mind when he died. Surely here was a man with an auditory imagination.

The examples given above are exceptions, it is true, but they represent some of the variations in the faculty of

1. B.B. Brieze, - "Psychology" p. 268.

imagination. With some people of the present day, to use the term "faculty psychology" is to expose oneself to ridicule and abuse. Of course it is beyond the scope of this paper to attempt to prove the existence of a mind as a stable principle and hence, it must be assumed here.¹ Nevertheless, everyone can verify for himself the fact that a man has imagination. Everyone has some images, (in the sense defined above). Quite obviously then, if he has them, he must have the power to have them. And that is all that the term "faculty of imagination" means, namely, the power or ability to produce images.

The term "faculty psychology" has come into disrepute with some through confusion with Cartesian system. These understand that the word "faculty" implies the ability of the mind to function irrespective of and independent of external matter and its stimuli. To clear up some of this misunderstanding, let it be stated here and now that there can be no sense impression, no sense image formed unless the sense organ is modified from without and caused to perform the act of sense cognition in regard to the external object. Consequently the imagination cannot form any picture or image unless the whole or the elements were perceived before by the senses. It is true that a musician can compose a new sonata, but he has heard the sounds before he put them in the new arrangement; a painter can depict centaur he has never seen but he has seen the trunk of a man and the body of

1. C.F. Mahr, - "Psychology" p.463 et seq, for this proof.

a horse before he combined the two. So much for the faculty of imagination; it does not operate independently of matter, and it depends upon experienced sensations in the absence of the original stimuli.

Closely allied to the faculty of imagination is that of memory; in fact at times it is so difficult to distinguish between them that some modern psychologists have applied one term to both.¹ The tests for variety of imagination are based on memory. For the sake of clarity then, let it be said that imagination re-calls whereas the memory re-calls and identifies as past. The two are further distinguished by the fact that imagination is confined to the senses, whereas the memory retains and identifies as well. Furthermore, imagination can make new combinations whereas the memory does no more than re-present what was.

The examples given above illustrated imaginations predominant in one sense, that is of one type. The question naturally arises, "What of our poets, of whose imagination so much is said? What kind of imagination did they have?" It was to solve such questions that this study was made of two poets noted for their imagination, Edmund Spenser and Francis Thompson.

Since the time of Galton,² the third quarter of the last century, those who have made a study of imagination have argued for and against the theory he advanced, that imaginations varied to such an extent in their ability to produce images of one sense rather than another, that they

1. M'Gosh, Hamilton, and Porter

2. Galton, - "Inquiry into the Human Faculty."

might be classified as types. To discover how men varied in this regard, he invented what he called "the breakfast table test." This test has been quoted or parodied in nearly every book of psychology that deals with imagination. The best example is given by Betts.¹ If the reader will endure a lengthy quotation, he will profit by answering the questions here proposed. He says, "Let each one re-call the dining room (Galton's breakfast table) as you last left it and then answer the following questions concerning it:

"Can I see clearly in my 'mind's eye' the whole table as it stood spread before me? Can I see all the parts of it equally clearly? Do I get the snowy white and gloss of the linen? The delicate coloring of the china, so that I can see where the pink shades off into the white? The graceful lines and curves of the dishes? The sheen of the silver? The brown of the toast? The yellow of the cream?

"Can I again hear the rattle of the dishes? The clink of the spoon against the cup? The moving of the chairs? The chatter of the voices, each with its own peculiar pitch and quality? The twitter of a bird outside the window? . . .

"Can I taste clearly the milk? The coffee? The eggs? The bacon? Can I get the appetizing odor of the coffee? Of the meat? The oranges and bananas? The perfume of the lilac bush outside the door?

"Can I re-call the touch of my fingers to the velvety peach? On the smooth skin of an apple? On the fretted glass-

1. Betts, -"The Mind and Its Education" pp. 117, 118.

ware? The feel of the fresh linen? The contact of the leather covered or cane-seated chair? Of the freshly donned garment? Can I get clearly the temperature of the hot coffee in the mouth? Of the hot dish on the hand? Of the ice water? Of the grateful coolness of the breeze wafted in through the open window?"

"Can I feel again the strain of muscle and joint in passing the heavy dish? Can I feel the movement of the jaws in chewing beefsteak? Of the throat and lips in talking? Of the chest and diaphragm in laughing? Of the muscles in sitting and rising? In the hand and arm in using the knife and fork and spoon? Can I again get the sensation of the pain which accompanied biting on a tender tooth? From the shooting of a drop of acid from the rind of an orange into the eye? The chance ache in the head? The pleasant feeling connected with the exhilaration of a beautiful morning? The feeling of perfect health? The pleasure connected with partaking of a favorite food? "

The advantage of this test lies in its thoroughness. If one can answer the questions in the first part well but not the others, his imagination is visual. Similarly, if he can answer those in the second paragraph but is poor in regard to the rest, he has a strongly auditory imagination. If, as is likely to be the case, he answers fairly well the questions in all parts, then he is a mixed type. With the aid of a questionnaire similar to this, Galton examined many of his friends and after some time a large number of people

throughout the world with whom he corresponded. The results led him to form his theory of types.

Another method used by teachers to discover the type of imagination in their pupils, is the following. They assign a composition on some subject in which there is a chance for the play of the imagination, as for example, a fire. The leap-flames, the moving figures, the clang of bells and shriek of sirens, the hissing of the water on the burning embers, the cries of those at work, the odor of the smoke and the heat of the flames; all appeal to the imagination of the child in varying proportion depending upon his type. From the predominance of appeal of one type rather than another, the teacher decides the type possessed by the child.

A third method consists in having the subject write all the adjectives he can remember of each sense in a given time. From the size of the lists the predominant type is determined.

The effectiveness of these methods varies but they all have this in common --- the subject must be alive at the time, and present at the place. Obviously therefore the two poets treated here must have a special method devised for their benefit. In as much as the entire venture of analysing poetry for images is unique (as far as I can learn, no one has ever before attempted such an undertaking) there is no reason why the method should not be unique as well. It might be said of this paper, in a far smaller degree, what Milton says of his "Paradise Lost."

" it pursues

Things yet unattempted in prose or rhyme." 1

The comparison to such a truly great work is unjustified, so perhaps the likeness might better be drawn to a mariner, the first to cross the sea, who may guide his ship as he wishes under laws of common sense without fear of criticism, for there are no guiding bouys.

In poetry it would be almost impossible to take the single adjectives as criteria of images, for these images are often too large to be contained in a single word. Furthermore, there may be combinations of words that have different meanings particularly different connotations than the single words that make up the phrase. Thus the lines

"Starry buds tangled in the whirling hair,

That flames round the Phoebean wassailer..." 2

form one composit picture, though one might consider "starry", "flames", and the sun as separate images or productive of images. Similarly,

"Those laughing words when drenched with sobbing so" "laughing" and "sobbing" present two diametrically opposed ideas, but the two together, form one, that in this line cannot be taken apart.

The matter of tactual images is a different one to deal with. Many writers speak of kinaesthetic, motor, and organic images and restrict the term tactual to feelings of heat, cold, pressure, and smoothness. Because there are

1. Milton, - "Paradise Lost" Book I Lines 15, 16.

2. Thompson, Francis - "Complete Poems" p.35.

relatively few of each of the latter classes I have confined myself to these six, visual, auditory, olfactory, and organic, each of which examples follow. Initial letters of each term are used as abbreviations. The visual and auditory in Thompson are represented by such as this,

"O setting Sun, that as in reverent days ¹

Sinkest in music to thy smoothed sleep, (A)

Discrowned of homage, though crowned yet with rays.." (V)

"What wild divinity makes my heart thus ²

A fount of most baptismal tears ..." (Org)

"The winds do brush me with her robe's allure." ³ (T)

"At the rich odours from her hear that rise

My soul remembers its lost Paradise,

And antenatal gales blow from Heaven's shores of spice (O)

"Eve no gentlier lays her cooling cheek

On the burning brow of the sick earth"(one image tactual)⁵

"... As air sleeps, till it toss its limbs

in the breeze" (T)⁶ (motor)

"The hours I tread, ooze memories of thee, Sweet,

Beneath my casual feet" (pressure) ⁷

"What of her silence that outsweetens speech" (G)

Spenser aptly combines four senses in one of his stanzas in the Fairie Queen,

1.F.T. - "Ode to Setting Sun"	p.95.
2. ditto - ditto	p.94.
3.F.T. - "In Her Paths"	p.85.
4.F.T. - "Love in Dian's Lap"	p.95.
5. ditto - ditto	p.40.
6. do	p.41.
7. do	p.38.

"Much like, as when the beaten marinere
 That long hath wandered in the Ocean wide,
 Oft soused in swelling Tethys saltish tears, (T and G)
 And long time hauing tand his tawney hide (V)
 With blustering breath of heauen, that none
 can hide, (T)
 And scorching flames of fierce Orions hound (T)
 Soone as the port from farre he has espide, (V)
 His cheerful whistle merrily doth sound, (A)
 And Nereus crownes with cups; his mates him
 pledg around." ¹ (G)

"And thrice three times did fast from any bit" (Org)²

"The same so sore annoyed has the knight
 That welnigh choked with the deadly stinke, ³
 His forces fail" (Org. and O)

These general classifications according to senses are correct enough but a difficulty arises when the poet, with proverbial license, uses figures that involve images of two senses. What of

"... the nu'seen form of sound" ⁴

or "I, that dare my hand to lay

On thunder in its snorting" ⁵

or "God has given thee visible thunders" ⁶

1.	Spenser - "Fairie Queen"	Canto III.	stanza 31.
2.	" "	" "	" 14.
3.	" "	" I	" 22.
4.	F.T. - op.cit.	p.178.	
5.	" "	p.182.	
6.	" "	p.198.	

or "This moment is a statue unto Love
Carved from a fair white silence" ¹

or "... silver sound." ²

After these difficulties have been solved (Or perhaps slipped over in silence) there remains the matter of the exact distinction between images and the emotion conveyed with, or by them. Many emotions are so closely allied to the image expressing them that it is extremely hard to draw the exact line of demarkation. Thus the following passage has been classified as a tactual image but there may be cause for quarrel in naming it an image at all.

"The lover whose soul shaken is
In some decuman billow of bliss." ³

The argument in this case is that the position of the lover is that of a bather who rests gladly floating in the swell, not controlling his movements, and the condition of the lover is intelligible only through this comparison to the physical actuality.

In the tabulation, there might well be a dispute as to whether or not a comparison should be thought of as one image, in that the new one serves only to make clear and vivid the other. On the other hand it must be admitted that a large part of the beauty of poetry lies in these analogies and similies. Moreover, each part of the comparison seems to produce a separate image, and hence the stand

1. F.T. - op. cit. p.331.

2. Spenser Sheapherdes Calender - April, line 48. also note on Hesiodus - - June, line 61. Aug, line 181.

3. F. T. - op. cit. p.247.

of counting them separately appears to be justified. This becomes clear in the question,

"Whose curls Dispread their filmy floating silk
Like Honey steeped in milk."

The conclusion to be drawn from the figures presented on the following pages is that Mr. Francis Thompson uses three times as many visual images as he does auditory. In some of the shorter poems, such as Buena Notte and The Way of a Maid, have no visual images at all but have several auditory and tactual ones. This case is the exception for in the longer ones the visual predominate.

In regard to Spenser, the interesting point is not that his is visual poetry for he has always been known to encroach on the realm of painting and sculpture, but that there is a large number of auditory images, and many of the other senses as well. In the Shepheardes Calender, when the person of Colin Clout appears, the auditory images are much more frequent. In two of the months they are almost as numerous as the visual, one equally so, and in one they surpass. In "Colin Clouts Come Home Again," they are more numerous than in the first three cantos of the Fairie Queen. But the figures will speak for themselves.

TABULATIONS OF IMAGES IN POEMS OF FRANCIS THOMPSON

<u>Poem</u>	<u>Vis- ual</u>	<u>Audi- tory</u>	<u>Tact- ual</u>	<u>Gust- atory</u>	<u>Olof- actory</u>	<u>Org- anic</u>	<u>Tot- al</u>
Poems on Child- ren							
Daisy	13	2	1		2		
The Poppy	15	1	4		1		
To Monica	3	7	1	1			
The Making of Viola	13	7	1				
To My Godchild ...	14						
To Olivia	2		1				
Little Jesus	9	3	1			1	
total	69	20	9	1	3	1	103
Sister Songs	234	75	37		2	7	353
Love in Dian's Lap							
Promeon	12	11	2	1			
Before her port- rait in youth .	13	1	1		2		
To a Poet Breaking Silence	17	3	3	2			
Manus Animam Pin- xit	9	3	5				
The Carrier's Song	2	2	1				
Scala Jacobi portaque Eburnea	6						
Gilded Gold	5	1					
Her Portrait	27	10	2		2	1	
Epilogue to the Poet's Sitter .	8		2				
Domus Tua	1						
In her Paths	4		2				
After her going ..	2	3	1				
Beneath a Photo- graph	5						
total	111	34	19	3	4	1	162
The Hound of Heav- en	39	17	4	2		1	63
Ode to the Setting Sun	69	18	5		2	2	96
After Strain	6	2	2				
To the Dead Card- inal of West- minister	8	5	2				
A Corymbus for Aut- umn	40	4	3				
total	56	11	7				72

	<u>Vis-</u>	<u>Audi-</u>	<u>Tact-</u>	<u>Gust-</u>	<u>Olof-</u>	<u>Org-</u>	<u>Tot-</u>
	<u>ual</u>	<u>tory</u>	<u>ual</u>	<u>atory</u>	<u>actory</u>	<u>anic</u>	<u>al</u>
Ecclesiastical							
Ballads							
The Veteran of							
Heaven	14						
Lillium Regis ...	3	1					
Miscellaneous							
Poems							
Dream Tryst	6		3			1	
Arab Love Song ..	4						
Buena Notte		2	3				
The Passion of Mary	5		4				
L'envoy	3			2			
Messages	1						
At Lord's	4						
Love and the Child		1	2				
Daphne	6		4				
Absence	5		2	1			
A Fallen Yew	12	4	4			1	
A Judgement of Hea-							
ven	43	3	2				
The sere of the Leaf	37	9	6	2	2		
To Stars	7	3	2				
Lines for drawing							
our Lady of the							
Night	5						
Orison Tryst	6	4	2				
Where to Art Thou							
Come	1	1	1				
Song of the hours	47	11	5	1			
Pastoral	5	4	4				
Past Thinking of							
Solmon	5		1				
A Dead Astronomer	3						
Cheated Elsie.....	5		4				
The Fair Inconstant	4						
Threatened Tears..	4						
The House of							
Sorrows	9	1	7				
Insentience	2		1				
Envoy		1	1				
Total	231	39	58	6	2	2	338

	<u>Vis- ual</u>	<u>Audi- tory</u>	<u>Tact- ual</u>	<u>Gust- atory</u>	<u>Olof- actory</u>	<u>Org- anic</u>	<u>Tot- al</u>
Dedication of New Poems	3						
The Mistress of Vision	31	14	2				
Contemplation	20	5	2				
"By Reason of Thy Law"	6	1	3	1	1		
The Dread of Height	8	4	5	2	4		
Orient Ode	37	12	5	1	2		
New Year's Chimes	13	9	1				
From the Night of Forebodings	68	27	15	2			
Any Saint	10	8	5	2			
Assumpta Maria....	14	3	1				
Carmen Genesis ...	12	9	2				
Ad Castitatem	10	5	5	1			
The After Woman ..	9	5					
Grace of the Way .	7	2	5				
Retrospect	6	5	2				
Total	<u>251</u>	<u>110</u>	<u>53</u>	<u>9</u>	<u>7</u>		429
A Narrow Vessel							
A Girl's Sin, Part I	15	7	6				
" " " Part II .	3		6				
Love Declared	6	4	4				
The Way of a Maid.		6	3				
Beginning of the End.....	5		2				
Penelope	4		3				
Epilogue		1	1				
Total	<u>33</u>	<u>21</u>	<u>22</u>				76
Almsman's Plaineth His Fare	6		10				
A Holocaust	3	3	4				
My Lady the Tyra- niss	10	4	2		1		
Onto This Last ...	5	2	6	2	6		
Ultimum	7	8	4				
Total	<u>31</u>	<u>17</u>	<u>26</u>	<u>2</u>	<u>7</u>		83
An Anthem of Earth							
Poemion	4	6	1	6			
Anthem	71	10	12		1		
Total	<u>75</u>	<u>16</u>	<u>13</u>	<u>6</u>	<u>1</u>		111

Miscellaneous	<u>Vis-</u>	<u>Audi-</u>	<u>Tact-</u>	<u>Gust-</u>	<u>Olof-</u>	<u>Org-</u>	<u>Tot-</u>
Odes	<u>ual</u>	<u>tory</u>	<u>ual</u>	<u>atory</u>	<u>actory</u>	<u>anic</u>	<u>al</u>
Laus Amara Doloris	33	3	4		1		
A Captain of Song	5	3			1		
Against Urania ...	1		1				
To the English Mar-							
tyrs	23	6	9	2		3	
Ode for the Damonod							
Jubilee of Queen							
Victoria	61	22	3			1	
The Nineteenth							
Century	42	10	5				
Peace	9	4	6			1	
Cecil Rhodes	20	7	1			1	
Of Nature: Land and							
Plaint	13	15	10	1	2	1	
Total	<u>213</u>	<u>70</u>	<u>38</u>	<u>3</u>	<u>4</u>	<u>7</u>	<u>335</u>

Sonnets							
Ad Amicam	12	7	3	1	2		
To a Child	5	1					
Hermis	5						
House of Bondage .	9	1	3				
The Heart	7	2					
Desideratum Indes-							
ideratum	3	1	1				
Love's Varlet	2	2			1	1	
Non Pax - Expect-							
atio	3	2					
Not Even in							
Dream	3	1	1				
Total	<u>49</u>	<u>17</u>	<u>9</u>	<u>1</u>	<u>3</u>	<u>1</u>	<u>80</u>

Miscellaneous Poems	<u>Vis- ual</u>	<u>Audi- tory</u>	<u>Tact- ual</u>	<u>Gust- atory</u>	<u>Olof- actory</u>	<u>Org- anic</u>	<u>Tot- al</u>
A Hollow wood	9	7				1	
To Daisies	14	1	4				
To the Sinking Sun	10						
A May Burden	6	1		1			
July Fugitive	23	2	1	1	1		
Field Flower	8	3	3		1		
To a Snow Flake ...	5						
A Question	5	4					
A Cloud's Swan Song	14	8	5				
Of My Friend	5		1				
To Monica, After Nine Years	10	6	1		1		
A Double Need	1	1				1	
Grief's Harmonics .	4	2	2			1	
Memorat Memoria	4	3	2	2			
Nocturn	5		1				
Heaven and Hell ...			1				
Chose Vue	4	2					
St. Monica	7	2	1				
Marriage in Two Moods	5						
All Flesh	8	3					
The Kingdom of God	7	1	2				
The Singer Saith of His Song	2	3					
Total	<u>159</u>	<u>49</u>	<u>25</u>	<u>4</u>	<u>4</u>	<u>2</u>	243

SPENSER

	<u>Vis- ual</u>	<u>Audi- tory</u>	<u>Tact- ual</u>	<u>Gust- atory</u>	<u>Olof- actory</u>	<u>Org- anic</u>	<u>Tot- al</u>
Eclog - January	26	7	2				
" - February	56	11	15		1		
" - March	14	3	1				
" - April	35	9	3	2			
" - May	50	14	5	4	1	2	
" - June	23	19	1				
" - July	31	6	1	3		1	
" - August	28	33	4				
" - September	35	15	7			1	
" - October	25	17	4			2	
" - November	36	36	2	2			
" - December	33	20	4		1	1	
Total	<u>392</u>	<u>190</u>	<u>49</u>	<u>11</u>	<u>3</u>	<u>7</u>	652

	<u>Vis- ual</u>	<u>Audi- tory</u>	<u>Tact- ual</u>	<u>Gust- atory</u>	<u>Olof- actory</u>	<u>Org- anic</u>	<u>Tot- al</u>
Introduction							
Book I.	6	4	1				
Canto I.	126	21	13	1	3		
Canto II.	100	19	13			1	
Colin Clouts Come							
Home	172	79	8	2	2	3	
Canto III.	94	40	16	2		3	
Total	<u>498</u>	<u>163</u>	<u>51</u>	<u>5</u>	<u>5</u>	<u>7</u>	729

Total:							
Thompson	1,620	514	325	37	42	39	2,577
Spenser	890	353	100	16	8	14	1,381
Total	<u>2,510</u>	<u>867</u>	<u>425</u>	<u>53</u>	<u>50</u>	<u>53</u>	<u>3,958</u>

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