Simile and Metaphor in Keats

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Simile and metaphor in Keats
These presented for the degree of
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Simile and metaphor in Keats.

In this paper I shall give the results of an attempt to gather and classify the similes and metaphors in the poetry of John Keats. When the dramas are included he wrote 10,000 lines. My first effort was to find a standard by which I could determine exactly what was a simile and what a metaphor. This standard I could not find. The chief of my difficulty lay in the distinction between simile and metaphor. After examining all the authorities at my disposal I could arrive at no conclusion.

Aldo Bates says: "To compare is it customary to give two names according as the likeness is stated explicitly or is implied. To the expression some person is given the name simile, to the comparison assumed, the name metaphor. Mr. Bates then goes on to say that the difference between these tropes need not be closely pressed. He gives as an instance of simile: Napoleon swept like a tempest..."
one Europe: "and as an instance of metaphor, "Napoleen, the trumpet which was arouing
our Europe." By this he gives one to understand
that he considers as a metaphor that trope of
resemblance where both the one person and
the thing compared are named, and named
in apposition.

On the other hand Drakenboe in giving
a definition of simile says, "a simile declar-
es one thing to be like another directly by stat-
ing the resemblance with the indicators like,
as, and so and indirectly without any for-
mal term. Drakenboe then gives as an
illustration of an implied simile a collection
from Shakespeare, "For west out things turn
sweet by their deeds,

"tis that juster smell for
more than weeds."
This example shows that Drakenboe consid-
er as simile those tropes in which the likeness
is given in apposition. This is contrary to
Bates who classifies such a trope as metaphor.
Mr. Lueken's book thus gives this as an instance of metaphor: "The gnat is but a covered bridge," in this trope the companion and the thing compared are both gnat connected by the copula. This Luekenbruv calls metaphor.

Barrett Wendell avoids all discussion exposition of the distinction by throwing metaphor, simile and personification together. He says these three tropes have the common trait of expressing a meaning by a manner other than its rigorously proper one and that this distinction is sufficient for all practical purposes. Phelps and Frink avoid a discussion in much the same way.

R. H. Tawney gives the following as an instance of metaphor, "Ingratitude, thou marble-hearted friend!" and this as a simile, "Ingratitude, thou friend with heart like marble." In this he agrees with Bates and disagrees with Luekenbruv. Hill agrees with Luekenbruv in classifying all metaphor those tropes of resemblance which connect the companion and thing compared with the copula.
But F. B. Summerson takes a more radical and a more decided stand in his distinction between simile and metaphor than any of those named above. He says that the trope is a substitution of one thing for another on the basis of resemblance which may be assumed, implied, or stated. That where the likeness is assumed and the picture or comparison is put directly in place of the thing itself, we have the metaphor. He says, "We do not state the resemblance of y to y; we simply assume it, and give y in terms of y. In the metaphor the comparison and the thing compared are not both named, only the former. Where both are named we have the implied or stated simile." Therefore Summerson calls simile all those tropes of resemblance in which the two objects are presented to the mind for comparison. In taking this at all point of the difference between metaphor and simile Summerson differs from most writers on poetry.
The general tendency is to place the implied simile under the head of metaphor. In this sense, as I have shown, place the opposition simile, which he calls an implied simile under the head of simile and not metaphor. But on the other hand, those tropes of resemblance where the comparison and thing compared are connected by the copula, he calls metaphor.

As it was impossible to agree with all of these writers, I decided to use Furnivall as a standard as he takes so much more decided and clear a stand than any of the others. His distinction between simile and metaphor seems to me to be very reasonable and just. By following out his idea and considering those tropes of resemblance in which the comparison and thing compared are both given as either stated or implied simile, and those in which only the comparison is given and the likeness is assumed as metaphor, I have succeeded, I hope, with some little accuracy in classifying metaphor and simile in Plato.
I found in Keats 999 formal similes in collecting. I was very careful to exclude simple comparison. Only when the things compared were essentially unlike, or unlike in most particulars or belonging to different classes did I call the comparisons similes. Following are two instances of such comparison as I omitted.

The first is from 'I Stood Pictor', and the last from Endymion Book II.

"The evening weather was so bright and clear, That men of health were of unusual cheer: Stepping like Homer at the trumpets call.

"O, Dread-Queen! would that thou hadst a pain Like this of mine;"

999 similes in 10,000 lines is not excessive. Although the poetry of Keats were in excessive adornment his prodigality seems not to take the form of metaphor or simile. In Endymion and in Lycia, both of which have an affluence even an excess of opulent adornment, his use of similes is moderate. Endymion II, which consists of 1002 lines having 45 similes and
Lunina 29 in 700 lines.

In Hats there are 928 stated similes and 71 imphid. There are three instances of simile with in simile. One in 'Pygmalion',

"As when, upon a truncated summer night, Those green-robed senators of mightie woode, Tall oaks, branch charmed by the earnest stars, Dream and so dream all night without a stir, Save when we gradual solitary quiet
Which came upon the silence and died off,
As if the sipping air had but me ware;
So came these words and went."

This, I think, is as beautiful a simile as is found anywhere in Hats. There are 6 instances of metaphor with in simile.

Hats in 35 of his similes has the thing compared compared to two or more totally different things. The best instance of this is found in 'Sleep and Poetry'. In this sleep is compared to seven different things, the comparisons being in the form of questions. The lines begin thus,
"What is more gentle than a wind in summer?
What is more soothing than the pretty hummer,
That stays me moment in an open flower?"

In Keats' poetry there are 21 sonnets sustained five lines or over five. The sonnet given above from 'Sleep and Poetry' is, of course, not a sustained sonnet. I have considered only those sonnets sustained in which the one parvene is compared to one thing only. My purpose has more by far than any other poem, having ten sonnets sustained 5 lines or over. 4 of the 10 are sustained successively 9, 8, 10, and 12 lines. Hyperpan has me of the best of Keats' sustained sonnets.

"Say, doth the dull soil
Learned with the proud forest it has fed,
And feedeth still more comely than itself?
Can it deny the chieftain of green groves?
(three lines omitted)

We are such forest-trees, and our fair boughs
Have bred forth, not pale solitary doves
But eagle golden-feathered, who do towers
Above me in their beauty, and must reign
in right thereof:"
This trope is certainly very beautiful.

Similes with reference to form
may be classified under these heads,
sustained simile, period simile, clause simile,
phrase simile, and word simile.

Keats is intense and terse in style. This
classification enables me to see in how far
Keats made a single phrase or a word do the
duty of a clause or of a long comparison
and thereby gain in immediate and
intense effect and in vivid expression
which was always a chief aim with Keats.

The more condensed the is the greater the
greater the effect. Keats used the phrase
analogy as a norm or standard. He
used also rather a large number of word
analogies. These condensed tropes when
the comparison is clear, which is, of course,
esential to the effect, are very force-
In Keats there are 21 sustained similes, of which one example has been given above. There are no period similes except those given under the head of sustained. There are 129 phrase similes and 41 word similes. Of clause similes there are 208. The great number of his word similes are found among the implied, under those implied by the use of the adjective, in compounds, words and by apposition. All the similes implied by the use of the dependent conjunction are phrase similes. This form is also illustrated by such examples as "like a bird." Clause similes is confined to a single item of resemblance, and most often introduced by like, or if, or when, it seemed etc.

In the poetry of Keats there are 928 stated similes and 71 implied similes. In the stated similes like takes the lead in number, these being 156 introduced by like. Next in number are those introduced by as, these being 101 of these. There are 16 intro
duced by as --- so, 7 by as --- as. There are
5 in as though. A good one in this form
is found in 'Endymion II',
"What melodies are these?

They sound as though the whispering of trees,
not native in such barren vaults.

Under stated similes I placed three not found
in compound words, "infant-like", found
once, and "Dor- like" found twice. These three
given en passant all of this kind found in
Keats. There are eight introduced by seen.
in 'Endymion II 2', in 'Cor of St. Agnes';
2 in early sonnets, and three in his
early poems. Very beautiful are those simi-
lices in which a resemblance is pictured
by the use of the comparative degree.

There are 38 similes of comparison in Keats.

This from 'Endymion II is good,
"This sleepy music, forced him wakeen to!

For it came more soft by than the east could
Arius magic to the Atlantic sles:

Oh, from the west made jealous by the enmity
Of throned Apollo, could breathe back the lyre
To see Ionian and Pyrrhian."

Under implied simile I have three heads, implied by apposition, by dependent genitive, by the use of the copula, by adjectives and by compound words. There are 17 implied by apposition. This form of simile is particularly good, being explicit, and having an immediate effect. This form "Isabella" is pretty,

"Parting they seemed to tread upon the air,
Twin roses by the zephyrs blown apart
Only to meet again more close and share
The inward fragrance of each other's heart."
"Pure wine of happiness,"
"Along the pebbled shore of memory.
Keats has 17 similes of this form.
There are 5 such forms as this found in Land;
These are implied by compound words.
They show plainly their reduction from
phrase form, "pointed like a rapier," "words
sweet as honey." The one remaining class
is that in which the simile is implied
by the use of the adjective. Of these there are
twenty.

My attempt to classify the similes
in Keats with regard to the source form which
he drew them has not been nearly as successful
as I had hoped. Some similes seemed
quite impossible to classify with any degree
of accuracy. Whether they should be placed in
one class or in quite another class was often
hard to decide. But more often the indiciation
arose from lack of a proper classification under
which the trope in question could be placed.

With the exception of a few tropes, 29, which I did not succeed in classifying at all, I have placed all the other nimules, the 377 remaining under eight classifications. These are nature, under which I found 281 nimules; classical mythology having 54, the supernatural 24, 8 from the Bible. Under life of the senses I found 28: From music three, 4 from religious ceremony. From the things of every day life he drew -

As there are but three from the Bible and they are good I will take room to give them here. From Sleep and Poetry:

Sleep and Poetry: 

"So that ye taught a school of dolts to smooth, inlay, and clap and fit. Till like the certain wands of Jacob's wit, their verses talkid."

From Euphues:

"Ah! how all this harm
In wakeful ear, like uproar past and gone-
Like thunder clouds that streak to Babylon,
And at those old chal dears to their tasks:"

-bred from Isabella,

"Those Baalites of self,

Hew Brougham."

When I speak of the similes that
Keats drew from nature, I mean by nature the external phenomena of nature, sky, stream, hill and plain, woods and flowers, and animal life. Altogether, Keats drew 291 similes from nature. I placed his nature similes under three heads: animate nature, inanimate nature, and the phenomena of nature. Under the last head I placed those that he drew directly from the elements such as, thunder, lightning, storms. Under animate nature there are 71, under inanimate nature 119, under phenomena of nature 41.

Keats' general attitude toward nature was one of deep and unattached love and he tried to show us how beautiful nature was
to him. In 29 of Heate's similes the comparison is a bird. 16 times out of the 29 the bird is a dove, and five times it is an eagle. The nightingale, also, comes in for a share of attention. Heate drew 42 similes from the flowers. Among the flowers the rose seems to be his favorite, 11 of his similes being compared to the rose, and 30 to the lily. Swallows and swans are the source of quite a few similes.

As I have said before Heate drew 41 similes from the phenomena of nature.

These similes are, as a rule, not especially unusual or uncommon. This from Hypocrion is unusual but not clear enough to be effective to me,

"Each reveals one against the other three, the fire with air bound meeting when rain floods down both, and gives them both against earth's where, finding sulfur, with a quadruple wrath fact unites the poor world."

Heate was of the super natural, of which
there are 24 instances, can be illustrated by three out of the five found in "Ev of St. Agnes": "I bit like a ghost away."

"They glide like phantoms, into the wide hall, like phantoms, to the iron porch she glide."

"Half-hidden like a mermaid in seaweed."

The classification - life of the senses - under which I have placed 25 similes is not as exact and therefore not as satisfactory as the classes of which I have already spoken. Under life of the senses I excluded also the passions. Below are three illustrations of similes that I considered under this head. From 'Davvrela'.

"It came like a fierce potion drunk by chance, which saved a sick man from the pestilence pull For some few ghastly moments."
From 'Flamia'.

"While, like held breath, the starry dross in their panting fires."
From 'Ado to Nightengale'.

"A droopy numbness pains
my reuse; as though of hemlock I had drunk
an emptied vase dull opiate to the drains;"

In Heine's poetry there are 54 similes
drawn from classical mythology. More
are drawn from this source than from any other
single source with the exception of natu-
ral. Of the Greek gods Jove, Apollo and
Mercury are favorites. Heine similes from
this source are especially good. But my
appreciation depends largely upon his know-
ledge of my mythology. I shall give two from Jove:

"Fire was the mitigated fury, like
Apollo's presence when in act to strike
The serpent."

"Not with cold wonder fearingly,
But Kephren-like at an Every-dice;"

The eighth and last classification
is "every day life". It is not difficult to
understand that there is nothing rigid
in this classification. It is an unsatisfactory
because it is so loose. There that I have
placed unless this could not be
assigned to any of the other seven classifications and they seemed to be drawn from the experiences of every day life. Under this classification I have placed twenty-six reminiscences. Two instances will be sufficient to give an idea of the nature of these reminiscences. One from *Ade no Endurance*:

"They passed like figures in a marble urn, when shifted around to see the other side." 

Another from *Isabella*:

"The ancestral home with tears as chillly as a dripping well she ducked away."

metaphor in Keats

In the poetry of Keats I found 101 metaphors. This seems a very few when we remember that the metaphor is the commonest of all tropes. This trope would have been more abundant in Keats if I had not considered under implied reminiscence many tropes which are commonly Hand book classed as metaphor. Emmure says that of Portico.
all speech is based upon metaphor; that it is
the first of all tropes. Barret Wendell says
that our modern language is nothing but
Empson a mangling of faded met aphors. This is doubt-
it. It is true but there are many words of
which the tropical use has become so common
as to pass without notice to any except
one who is read ing critically. These are
tropes that are no longer thought of as
tropes. All of these I have included.

In tabulating metaphors I found,
sometimes the distinction between metaphor
and personification rather difficult to make.
Personification is, of course, very nearly
alike to met aphor; it is essentially a
metaphor. Especially where the idea of
person is implied in the use of certain
objects I found this difficulty, for instance
in Emily m i" "night holds back her
dark grey hood." This is personification but
is there not a met aphor also? What is
meant by the "dark grey hood" of midnight?"
Again, at times, I found what seemed to be metaphor dealing with personification, as in "The Cid" where St. Agnes is found this trope: "The key turned, and the door up on its hinges groans." If not perfect personification, this is, at least, what some writers in poetry call imperfect personification, in which a human attribute is given to an inanimate thing. Again in "Judgement":

"The breeze is soft
Careful and soft that not a leaf may fall
Before the sun's touch of them all
Bows down his summer head below the west."

This is personification but is it not also a pretty way of saying "before the sun sets?"

I have found it impossible to classify Keats' metaphors as to the source from which they are drawn. Try as I might there were always fully me think that I could not classify at all and others handle of which the disposal seemed very unsatisfactory.
Under the circumstances I shall discuss this phase of the subject in stating that Keats drew twenty-eight metaphors from nature and ten from classical mythology.

In Keats, as I have said, I found 101 metaphors. Metaphors may deal with objects; may give an object in terms of another; and thus gain in strength and vividness of expression. Of such metaphors this is the commonest of all: In nature there are fifty in Keats. Instead of literal "tear" Keats says, in two places, "pearl";

"In Lornia, "tears" are called "pearls";

"Habit when loved" "tears" are called "pearls";

"Cahdore" the dew is likened to a pearl.

"The morning dew has pearls that thrive."

In "imitation of Spenser" Keats says "tears" instead of "dew". Also in "To my Brother George";

"The sun when first it kissed away the tears that filled these eyes of morn."

The dew is spoken of as "starry diamonds" in "I stood tip to toe". One of the prettiest met-
aphores in Keats is of this kind: "In Desdemona,"

"be the hot sun count

His dewy rosary on the eglantine."

In this metaphor the drops of dew, glittering, in the early morning on the eglantine are supposed to resemble the beads of a rosary and the sun, personified, absorbs them with his heat, or counts them, as the poet puts it, one by one as the beads of a rosary are told. In this manner I the sky are spoken of as jewels, "whose eylids curtaining their jewels dim". The stars in 'To some Ladies' are spoken of as the "pearl-work of heaven."

And in "Then, fitful gusts, as "silver lamps which burn on high", as "be as relentless, Lorenze "Bowed a fair greeting to these serpents whine." This assumes a likeness between the sky sun and brothers and a serpent.

Metaphors may deal with power: of these things are twenty-six in Keats. This kind of metaphor adds much to power
and force of an expression. A very strange one of this kind is found in 'De Rofi Nightingale':

'The long requiem became a rod.'

Here 'rod' is a metonymy for 'death as a rod'.

Another good one from the same ode is:

"For I will fly to thee,
Not charioted by Bacchus and his mares,"

which is another way of saying, "not under the influence of wine." Joining this metonymy is a still more beautiful one,

"But on the wingless wings of Poesy,"

which is literally, "but by poetic inspiration." A very novel and vivid image under this classification is found in 'Ode to Psyche':

"Far, far around stood those dark clustered trees
Fledge the wild-woundid mountains steep by steep."

'Fledge' here parses the trees to the feathers of a bird, in other words, the parts over the mountains as the feathers over a bird.

Following are two very good ones of this class which, the power of a single word. From 'Hyacinth', 'Her voice flowed on':"
the 'Ire of St. Agnes' in the description given of
madeline's room, "A shielded rent them
blushed with blood of gneiss and sungs'.
In the description of nature metaphor is
used a great deal. In his description of the dawn
and the sunset, that's were a goodly num-
ber of metaphors that are somewhat sim-
ilar; I will give two of the best, both
from Indignum:

"For I shall watch all night to see unfold
Heaven's gates,'.

and in the exposition of sunset, addressed to
Apollo: "When thy gold breath is meeting
in the west", for whom the sun is setting.

There are a few cases of metaphor.
in which the abstract is rendered by the
concrete. These are only a few instances
of this kind in that's, six in all. The best
illustration of this is found in Indignum I
Indy men is his course wing on the power of
love over mortals. He says love has power
"To shake Ambition from their men since,
and bear their measure of content." Another in Endymion, "The crown of these
is made of love and friendship and sits high
Upon the forehead of humanity."
Alas from America I shall give here as I do
not know where to class by it, and in
truth am undecided whether or not it
is a met aphor,

"His passion, kind growing, took as a hue
Fires and sangwineous as 'twas possible
In one whose brow had no dark veins to swell?"

I found ten met aphors in Keats
in which he has likened the physical processes
in man to those of the outer world. This
class can be illustrated by me from
Endymion III,

"At this a new priced start
Frosted the springing verdure of his heart.

Closely allied to this classification
is where the mental processes of man
are likened to those of the outer world.
Of this class I have found mine in Keats."
One instance of this is found in one of his early poems, 'An Indevotion to a Poem,' "When the fire flashes from a warrior's eye." And another in 'Euphonia,' "With in my breast there lives a glowing flame."
### Stated Similes

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