

Francis Bacon's Intellectual Imagery

Keiji NISHIOKA

Department of Applied Physics, Faculty of Science

Okayama University of Science

Ridai-cho 1-1, Okayama-shi 700-0005, Japan

(Received November 1, 2000)

I. Introduction

In the English Renaissance period, it seems that men of letters did not discriminate very much in writing poetry or prose. Therefore Douglas Bush, concerning the nature of the early seventeenth century prose and poetry, says, "Elizabethan writers had thought and felt in metaphor, in prose no less instinctively than in poetry (the supreme example in both is Shakespeare)" (*Encyclopaedia Britannica*. Vol.8, 572). In *Francis Bacon and Renaissance Prose*, Brian Vickers also points out the original mixed state of the two ways of writing, adding also a comment about the poetic quality of Bacon's prose:

Today poetry is thought of as being diametrically opposed to prose . . . but in the Renaissance as in classical literature they were of equal status—in Dryden's words, 'the other harmony of prose'—with poetry given the added complication of metrics. . . . prose was also allowed such poetic devices as the rhetorical figures, imagery and a specifically literary vocabulary. Of these poetic qualities the most impressive in Bacon's writing continues to be that of imagery. (141)

This is why the reader of Bacon notices the abundant use of imagery. In order to analyze his imagery, Vickers uses two complete chapters of his book: the first chapter studies the contextual function of his imagery and the second chapter studies Bacon's major image groups. He mentions also the criteria of imagery in Bacon's day in order to understand how Bacon's composition is estimated according to the criteria. His study covers Bacon's works comprehensively and describes the characteristics of his imagery. Following the lead of Vickers, this study will focus on another aspect of Bacon's imagery, that is, how Bacon treats his vehicles.

II. Vickers' analysis

Vickers' analysis of Bacon's prose consists of two chapters, the titles of which are: "Image and Argument" (141-73) and "Philosophy and Image-patterns" (174-201). In the former chapter, he expounds, first, the contemporary standard for the use of imagery; that is, the criteria of the Renaissance period. He then discusses how the criteria are realized in Bacon's prose, quoting examples from the *Advancement of Learning*. The latter chapter studies Bacon's image-groups; that is, what kind of images he uses recurrently. According to Vickers, there are five major image-patterns: building, voyaging, natural growth, water, and light. Vicker's study seems to be the first systematic study of Bacon's imagery covering the comprehensive works including the translations from the Latin

works.

Vickers first discusses the criteria which governed the Renaissance time. He says that in considering the characteristics of a Renaissance prose, we should keep in mind that the literary custom of the day is different from the modern one; the biggest difference being that the authors did not make much discrimination between composing in prose and in poetry, as we quoted early. Second, Vickers mentions "similitude," that is, the allegory, as the popular rhetorical form in the sixteenth century, quoting relevant theories by major theorists such as William Baldwin, Thomas Wilson, Sir Edward Coke, Francis Meres, George Puttenham, Thomas Wilson, Henry Peacham and John Hoskins. In order to completely sum up the complex theories of the Renaissance, he borrows the analysis of Rosemond Tuve. Among her findings, Vickers seems to call attention to two points: first, that the Elizabethans never used "images as pure patches of ornament, decorative additions with no relation to the work as a whole" (149); second, that the Renaissance images were instead used for persuasive argument. Vickers concludes that Bacon's imagery "corresponds to the traditional pattern in that it is used to express the writer's attitude to his subject in a direct and illuminating way, thus intended to persuade and convince his readers" (154-55). Vickers then studies Bacon's images, picking up examples from the *Advancement of Learning*, a representative philosophical work of Bacon abounding with imagery. His study is mostly focused on the function of Bacon's imagery. The major points of his analysis are, first, that the causes of Bacon's powerful images are in the use of incontrovertible natural phenomenon such as "all colours will agree in the dark;" second, that Bacon's images are contrived to produce a rich association. As an example for the latter point, Vickers gives the following one in which Bacon criticizes degenerate learning among schoolmen, the group who worship Aristotelian logic:

their wits being shut up in the cells of a few authors . . . did out of no great quantity of matter, and infinite agitation of wit, spin out unto us those laborious webs of learning which are extant in their books. For the wit and mind of man, if it work upon matter, which is the contemplation of the creatures of God, worketh according to the stuff, and is limited thereby; but if it work upon itself, as the spider worketh his web, then it is endless, and brings forth indeed cobwebs of learning, admirable for the fineness of thread and work, but of no substance or profit. (qtd. in Vickers 161-62)

And he comments that "Within this image Bacon suspends several strands of meaning, which emerge one by one to deflate the schoolmen still more" (161). Vickers concludes that Bacon is a "thinker in images" (173). This chapter is thus the analysis of Bacon's imagery, first in terms of the historical context and then the function of Bacon's imagery in the argument.

In the next chapter Vickers' concern is to find image-patterns, that is, the types of images which Bacon uses frequently. Vickers' intention is that "such an approach can be extremely valuable in building up a writer's view of the world" (175). Here, Vickers is paying attention to the relation between Bacon's philosophy of improving human learning and his images. Vicker's research is based on the statistical resources of Bacon's images which he has collected throughout Bacon's works, describing five major image groups of his finding "in increasing order of magnitude so as to discover which images for learning take on most importance" (176). The first group of images is that of "building"; as an example Vickers quotes from the *Novum Organum* the following sentence which includes an image of the base of a building. (The English translation is by Spedding, the editor of Bacon's works):

My purpose, on the contrary, is to try whether I cannot in very fact lay more firmly the

foundations, and extend more widely the limits, of the power and greatness of man. (qtd. in Vickers 178)

According to Vickers, the building image is related to Bacon's philosophy in the sense of laying the "foundation" of the science. The second group is the images that are "drawn from a journey, on land and sea, which is for Bacon a metaphor for the search for knowledge, the pilgrimage for truth" (179). As an example, the image of shipwreck is taken from the *Novum Organum*. This is an image of a disaster on a sea journey; the two philosophers, Aristotle and Plato, are meant as shallow and enemy philosophers against Bacon:

when on the inundation of barbarians into the Roman empire human learning had suffered shipwreck, then the systems of Aristotle and Plato, like planks of lighter and less solid material, floated on the waves of time, and were preserved. (qtd. in Vickers 185)

For the third group, Vickers gives that of the images of water, which "is concerned mainly with the source of knowledge itself" (186). He says, "Bacon has created with this image a great sense of the fragility of learning--like water cupped in your hands--and the vital need to *preserve it*" (187). As a remarkable example, he quotes a passage from the *Advancement of Learning*, in which water is the vehicle for the tenor, "knowledge:"

For as water, whether it be the dew of heaven or the springs of the earth, doth scatter and leese itself in the ground, except it be collected into some receptacle, where it may by union comfort and sustain itself; and for that cause the industry of man hath made and framed spring-heads, conduits, cisterns, and pools, which men have accustomed likewise to beautify and adorn with accomplishments of magnificence and state, as well as of use and necessity; so this excellent liquor of knowledge, whether it descend from divine inspiration or spring from human sense, would soon perish and vanish to oblivion, if it were not preserved in books, traditions, conferences, and places appointed, as universities, colleges, and schools, for the receipt and comforting of the same. (qtd. in Vickers 186-87)

The fourth group is the images related to light, which is identified by Bacon with knowledge itself, therefore having a serious importance to him. In the following passage from the *Essays*, the senses, reason and knowledge, all being attributes to man, are expressed by the various kinds of light created by God:

The first creature of God, in the works of the days, was the light of the sense; the last was the light of reason; and his sabbath work ever since, is the illumination of his Spirit. First he breathed light upon the face of the matter or chaos; then he breathed light into the face of man; and still he breatheth and inspireth light into the face of his chosen. (qtd. in Vickers 189)

The fifth and the last group, that is, the greatest in number, is that of images of natural growth. They are images which contain a plant or a seed which is to grow up and bear fruits, and therefore suggest the development of human knowledge. About the following passage from the *Advancement of Learning*, Vickers explains that "a tree and its cultivation is also an image for intellectual growth in general terms" (194). It goes like this:

And this I take to be a great cause that hath hindered the progression of learning, because these fundamental knowledges have been studied but in passage. For if you will have a tree bear more fruit than it hath used to do, it is not anything you can do to the boughs, but it is the stirring of the earth and putting new mould about the roots that must work it. (qtd. in Vickers 194)

Through the study of these image groups, Vickers concludes that the cause of the power of Bacon's prose is especially in its imagery. For, he says, Bacon's ideas were kept so clearly and strongly in his images that they remained in the minds of people for a long time and thus became the seed that grew into a big tree later. Apart from the Vicker's study, we know that Bacon's philosophy of improving human knowledge, though it was not realized noticeably during his lifetime, soon bore the first fruit as the foundation of the Royal Society in 1662 which was to engage in the promotion of science. Furthermore, in France, it influenced philosophers to compile *Encyclopédie* in 1772. The power for these successes, according to Vickers's analysis, was not in his method of science but in his images:

what they took over from Bacon was not the precise details of his scientific method but the recurrent images in which he analysed deficiencies and prophesied new growth. For with Bacon an idea invariably became an image, and in his hands its striking power was thereby increased infinitely. (199).

Vickers's study of Bacon's imagery thus mostly focuses on the function of the images; how they work in context, how they are related with Bacon's philosophy of advancing human knowledge. There seems to be another way of characterizing Bacon's images. It is by studying them from the way Bacon composes imagery; how he uses the materials, that is, vehicles, for his imagery. For that purpose, it will be useful in the beginning to compare Bacon's images with other authors' images to understand the contrast between them. Our next study, therefore, will see how two contemporary image authors, Shakespeare and John Lyly, make up their images using their materials.

III A Comparison of Bacon's Imagery with that of Shakespeare and Lyly

Vickers' intention has been to analyze the function of Bacon's imagery, so he has studied the images mainly in terms of the tenor of Bacon's idea which he wants to transmit to the reader. Along with the study of the tenor, to understand the characteristics of Bacon's imagery, it will be also useful to study the other side of the imagery, the vehicle, that is, the materials used for the imagery. For, the factors of Bacon's powerful imagery seem to be not only in his using imagery in the appropriate context but also in his particular way of using the vehicles. When we compare imagery between plural authors, we notice Bacon's peculiarity very soon. Therefore let us look at the images from the works of his contemporaries: Shakespeare's *Hamlet* and *Othello*, and John Lyly's prose romance, *Euphues: The Anatomy of Wit*. They both use much imagery, just as Bacon, although the literary genres are different from each other. No doubt the function of the imagery of each writer is different, but still a comparison will help us quickly perceive the property of Bacon's imagery. Here are some examples. (In the quotations below, italics, which show imagery parts, are mine):

From *Hamlet*.

Horatio: So have I heard, and do in part believe it.
But, look, *the morn in russet mantle clad*

Walks o'er the dew of yon high eastern hill.
 Break we our watch up, and by my advice
 Let us impart what we have seen tonight
 Unto young Hamlet; for upon my life,
 This spirit, dumb to us, will speak to him. (1.1.146-52)

Ophelia: I shall th'effect of this good lesson keep
 As watchman to my heart; but, good my brother,
 Do not, as some ungracious pastors do,
 Show me *the steep and thorny way to heaven*
 Whilst like a puffed and reckless libertine
 Himself *the primrose path of dalliance treads*
 And reckes not his own rede. (1.3.45-51)

From *Othello*:

Iago: O, beware, my lord, of jealousy.
 It is *the green-eyed monster which doth mock*
The meat it feeds on. (3.3.169-71)

We notice that the materials Shakespeare uses for his images are not necessarily real things which exist on earth; for example, "the morn in russet mantle clad," "the steep and thorny way to heaven," "the primrose path of dalliance," and "the green-eyed monster." In spite of the unreality of these materials, the images have the power to stimulate our imagination and to make us create vivid mental pictures. They are very fanciful images created in Shakespeare's mind, and very suitable to the drama in which the audience, by listening to the speeches of the players, have to make up things and situations by their imagination. Different from Bacon's images, which work on the intellectual imagination of the reader, Shakespeare's images work on the fanciful imagination of the audience.

Next come examples from Lyly. The following two passages are from his *Eupheus. The Anatomy of Wit*, a well-known work for its peculiar style called "Euphuism." In the beginning part of the story, an old gentleman in Naples, seeing young Euphues' wit but lamenting his wantonness, tries to give him instructions; both passages are instructions by the same old man:

'Did they not remember that which no man ought to forget: *that the tender youth of a child is like the tempering of new wax, apt to receive any form? He that will carry a bull with Milo must use to carry him a calf also; he that coveteth to have a straight tree must not bow him being a twig. The potter fashioneth his clay when it is soft and the sparrow is taught to come when he is young. As therefore the iron, being hot, receiveth any form with the stroke of the hammer and keepeth it being cold, forever, so the tender wit of a child, if with diligence it be instructed in youth, will with industry use those qualities in his age.*' (92)

'Alas Euphues, by how much the more I love the high climbing of thy capacity by so much the more I fear thy fall. *The fine crystal is sooner crazed than the hard marble, the greenest beech burneth faster than the driest oak, the fairest silk is soonest soiled, and the sweetest wine turneth to the sharpest vinegar. The pestilence doth most rifest infect the clearest complexion, and the caterpillar cleaveth unto the ripest fruit. The most delicate wit is allured with small enticement unto vice and most subject to yield unto vanity. If therefore*

thou do but hearken to the Sirens thou wilt be enamoured; if thou haunt their houses and places thou shalt be enchanted. One drop of poison infecteth the whole tun of wine; one leaf of colloquintida mareth and spoileth the whole pot of porridge; one iron mole defaceth the whole piece of lawn.' (94)

In the two passages, the direct instructions of the old man are told briefly at the end or at the beginning of each passage and the rest of his instructions are told in imagery. The old man is thus speaking in a long list of allegorical images to teach the young Eupues to behave himself. As is known by the peculiar literary term of "Euphuism," the quoted passages are written in an exaggerated stylistic form, which is characterized by syntactically parallel structures. It is a style in which "Lyly might well seem more interested in rhetorical display than plot," so says Salzman in his introduction to the work (xi). The imagery, as well as the syntactic structure, is used rather for ornament of the expression than for other purposes; therefore the reader will enjoy the style more than the plot of the story. For the making of his imagery, Lyly uses everyday materials such as a bull, a tree, the potter's clay, the iron, the crystal, the marble, the beech, the oak, the silk, the wine, the vinegar, the pestilence, etc.; they are not fanciful materials like Shakespeare's case but real things existing around us. Lyly's way of dealing the materials are not an intellectual observation by Bacon but very common observation, for he describes the well known qualities which are generally ascribed to the materials like "*the iron, being hot, receiveth any form with the stroke of the hammer and keepeth it being cold, forever,*" or "*the sweetest wine turneth to the sharpest vinegar.*" So the images sound like the collection of common sayings.

These examples from the two authors, although small in number, help us to see the peculiarities of Bacon's imagery by contrast. As is perceived, Bacon's imagery is used for a different object from Shakespeare's and Lyly's; it is for the persuasion of the reader, which point has already been notified by Vicker's study. Below, let us examine in more details how different Bacon's way of dealing the vehicles is so that we may understand where the persuasive power of his imagery comes from.

IV. Bacon's Imagery

When we write or say something using imagery, we often bring out something very familiar and explains what we want to be understood. For example, in order to explain the time passes away very fast, we say in an image "Time flies like an arrow." In this imagery, "an arrow" is the vehicle, a material used to express the idea of this imagery. The vehicle is usually a familiar thing like the "arrow," therefore we know the attributes of the material very well. In the case of Bacon's imagery, his way of dealing the vehicle is very characteristic. For, when he composes an image, he does not borrow the commonly known attributes of the material but finds out the attributes by his own observation or from his own knowledge. For example, Bacon writes in the essay "Of Adversity," "Certainly virtue is like precious odours, most fragrant when they are incensed or crushed: for Prosperity doth best discover Vice, but Adversity doth best discover virtue" (6: 386). As is clearly shown by the marker "like," the vehicle here is "precious odours" of seeds or something. Bacon does not use the common attribute of the vehicle, say, "comfortable, rich, unearthly" but another attribute of "most fragrant when they are incensed or crushed." We know from our experience the attribute of some seeds or leaves that they give off a fragrance when crushed, therefore we can understand Bacon's tenor that virtue is not obtained without hardship, but still this attribute is such as we can remember when told. By this attribute, however, Bacon cleverly explains the nature of the abstract concept of virtue by the concrete concept of the precious odors: a combination of different natures. As a result, Bacon's statement has profundity; the image will be clearly kept in mind and thus will give pleasure to the reader.

Then, how can he make such a remarkable use of vehicles? The power is in his observation to

find out the property of the material, which seems to be the cause of his individuality. Now let us see how his observation works in creating his imagery. In the following passage from the *Novum Organum*, Bacon states the cause that human knowledge has not advanced and also the disposition of the people that will not accept new ideas but will keep old ones. There are two imageries in the latter part:

Now the doctrines which find most favour with the populace are those which are either contentious and pugnacious, or specious and empty; such, I say, as either entangle assent or tickle it. And therefore no doubt the greatest wits in each successive age have been forced out of their own course; men of capacity and intellect above the vulgar having been fain, for reputation's sake, to bow to the judgment of the time and the multitude; and thus if any contemplations of a higher order *took light anywhere, they were presently blown out by the winds of vulgar opinions*. So that *Time is like a river, which has brought down to us things light and puffed up, while those which are weighty and solid have sunk*. (4: 15)

In the first image, we have a mental picture in which the candles lighted after some efforts get blown out soon after by the mischievous winds. The image shows that a precious idea born by a great intellect gets lost because it has not been recognized. In the second image, Bacon compares time with the river, again the abstract with the concrete. We have seen that some things floating on the river sink and disappear after a while but other things do not and keep floating. This image implies the tendency of the vulgar people and time that have preferred flashy things to valuable things. In these images Bacon observes the nature of candle lights that is easily blown out and the river water that is apt to drown heavy and substantial things but to float light and swollen things; his attitude of observation is scientific to these natural phenomena. The scientific attitude of Bacon is generally seen in his imagery. Here is another example from the *Advancement of Learning*. This is a passage in which Bacon emphasizes that learning should become the base in the policy and government of the state:

And for matter of policy and government, that learning should rather hurt, than enable thereunto, is a thing very improbable. We see *it is accounted an error to commit a natural body to empiric physicians, which commonly have a few pleasing receipts whereupon they are confident and adventurous, but know neither the causes of diseases, nor the complexions of patients, nor peril of accidents, nor the true method of cures*. We see *it is a like error to rely upon advocates or lawyers which are only men of practice and not grounded in their books, who are many times easily surprised when matter falleth out besides their experience, to the prejudice of the causes they handle*. So by like reason it cannot be but a matter of doubtful consequence, if states be managed by empiric statesmen, not well mingled with men grounded in learning. (3: 270)

Bacon criticizes how some of them are empirical and how they proceed in their work without any scholarship. He is here observing two professional men: physicians and lawyers. The criticism to physicians would probably have come from his own experience of consulting them; as for lawyers Bacon himself was a professional of the law, therefore he would have inspected their ways of performing their jobs more precisely. His observation is very much peculiar again. It is not a general observation of their jobs; therefore, for example, he does not refer to them as the healers of diseases and as judges of the legal fights, but his attention is fixed on the cause of their wrong way of dealing with the

professional jobs. This kind of observation could not have been made by the common people who do not have enough knowledge about the professions; thus, his imagery proves his knowledge and intellectual tendency. It is this intellectual tendency that creates his scientific, academic and professional images. Almost every image of Bacon has an intellectual atmosphere, which is his distinctiveness; there exists an individuality not borrowed from the common idea. The following one will be called an academic image in the sense that it is born from his knowledge of history of navigation. It is another passage from the *Novum Organum*, in which Bacon emphasizes the need to apply the intellectual power of the human mind in order to make a greater progress of our knowledge:

We have no reason to be ashamed of the discoveries which have been made, and no doubt the ancients proved themselves in everything that turns on wit and abstract meditation, wonderful men. *But as in former ages when men sailed only by observation of the stars, they could indeed coast along the shores of the old continent or cross a few small and mediterranean seas; but before the ocean could be traversed and the new world discovered, the use of the mariner's needle, as a more faithful and certain guide, had to be found out; in like manner the discoveries which have been hitherto made in the arts and sciences are such as might be made by practice, meditation, observation, argumentation,---for they lay near to the senses, and immediately beneath common notion; but before we can reach the remoter and more hidden parts of nature, it is necessary that a more perfect use and application of the human mind and intellect be introduced.* (4: 18)

This allegorical image of the navigation history will remind the reader of the difference between the earlier navigation by a small boat and within a small area and the later navigation by a big boat and across oceans which led to the discovery of the unknown world. We can picture an old age in which people knew only the small area around their living places, and also the new age in which sailors as well as other explorers are traveling all over the earth. This recognition of the development will certainly make the reader imagine the same possible experience in the field of human knowledge which is to be obtained if a "needle" as the guide for it could be found. Bacon's purpose is to teach the point, "before we can reach the remoter and more hidden parts of nature, it is necessary that a more perfect use and application of the human mind and intellect be introduced," and it is successfully achieved. Bacon's observation goes deep and finds out the origin which caused the development of navigation, namely, the mariner's needle which made possible the large scale navigation. The image of the needle as the opening key of development will be kept in the mind of the reader; his image has such a long lasting power.

Bacon's way of dealing with the vehicle is generally intellectual as is seen in the above examples. His way of creating the imagery is different from Lyly's which is based upon common knowledge and also different from Shakespeare's which is based upon fancy. No doubt, their differences come from the necessity of composition: Shakespeare had to stimulate the audience's fancy, Lyly his reader's sense of literary humor and Bacon his reader's intellect. Most of Bacon's works are intended to enlighten the society on the subject of advancing human knowledge, which is the main theme of his philosophy and thus his lifelong subject. That is why Bacon's compositions contain new thoughts and ideas he wants to spread and to be shared with so as to lay the foundation of his grand scheme. For this purpose Bacon devised literary techniques effectively to transmit his thought; his imagery is used as one of such devices along with aphorism.

Bacon's intellectual tendency is the same in his *Essays*, a work not directly related with his philosophy. The following few examples from his *Essays*, will show the same scientific and academic

quality as has been seen in the philosophical works:

But I cannot tell: *this same truth, is a naked, and open day light, that doth not shew, the masks, and mummeries and triumphs of the world, half so stately and daintily as candle-lights.* Truth may perhaps come to *the price of a pearl, that sheweth best by day; but it will not rise to the price of a diamond or carbuncle, that sheweth best in varied lights.* (6: 377)

This is a passage from the essay "Of Truth." Bacon observes and uses the properties of the three vehicles, the daylight, a pearl and a diamond here; the property of each is described by the "that" clauses that follow. The abstract notion of truth is thus made easy to consider by these concrete images. In the following example from the essay "Of Friendship," the invaluable worth of friendship is stated, borrowing the images of medicines:

A principal fruit of friendship, is the ease and discharge of the fulness and swellings of the heart, which passions of all kinds do cause and induce. *We know diseases of stoppings and suffocations are the most dangerous in the body; and it is not much otherwise in the mind; you may take sarza to open the liver; steel to open the spleen; flower of sulphur for the lungs; castoreum for the brain; but no receipt openeth the heart, but a true friend, to whom you may impart, griefs, joys, fears, hopes, suspicious, counsels, and whatsoever lieth upon the heart to oppress it, in a kind of civil shrift or confession.* (6: 437-38)

The explanation of the diseases and the appropriate medicines for them indicates Bacon's medical knowledge.

Bacon was not a scientist, however, his imagery shows such a tendency. This may come from the spirit of the Renaissance age in which humans, leaving aside the teachings of the church and traditional perceptions, began to see things by their own eyes. In other words, humans began to use their intellect. Undoubtedly, this human-like way of thinking was enjoyable for both Bacon and his readers. We, the modern reader, notice in Bacon's imagery, such a fresh movement toward human intellect.

V. Conclusion

Imagery is a major feature of Bacon's prose along with aphorism. This rhetorical device is often considered to be a poetic feature, not common in prose. Vickers' study reveals that it was very common for the Renaissance writers to use the rhetorical figure both in poetry and prose. The frequent use of images in Bacon's prose, therefore, is not a distinct feature; his individuality is in his way of using images. As has been made clear by a brief look at the images of Shakespeare and Lyly, Bacon's images have its individuality in the way of his dealing with the vehicle; namely, his intellectual attitude to see the things used for the vehicle. This creates his scientific and academic imagery, which in turn helps to impress his point with strength. Bacon's philosophy of advancing human knowledge was the unnoticed topic to the people of the time and was a grand project; Johnston summarizes it like this:

Bacon set himself the task of defending and praising not merely one branch of learning . . . but all learning; and he did it aware that his deepest wish was to persuade men to abandon existing ways of thinking and the so-called knowledge that they thought they possessed. (xii)

Therefore, to communicate his thought to leading people of the day, Bacon needed to use effective methods. Imagery is thus one of the communicative devices for him to fulfill the necessity. The result proves that Bacon is an excellent and individual creator of imagery, thus making the source of delight to the reader. The delight comes from the intellectual way of description; combining an abstract notion with a concrete image.

Bacon's images are thus characterized by his intelligent quality; we notice his knowledge and interest prevailing over various fields: philosophy, medicine, history, science, astronomy, social science, etc. Vickers characterized Bacon as "a thinker in images" (173); the above discussion, which has examined his images in terms of the vehicle, will represent him as an man of intellectual observation.

Works Cited

I. Primary Sources:

Bacon, Francis. *The Works of Francis Bacon*. Ed. James Spedding et al. 7 vols. 1857-74. Stuttgart-Bad: Friedrich Frommann Verlag, 1989. (The quotations and references to this edition are shown like "6:437," indicating volume 6, page 437.)

II. Secondary Sources:

Bacon, Francis. *The Advancement of Learning and New Atlantis*. Ed. Arthur Johnston. Oxford: Oxford UP, 1974.

The Encyclopedia Britannica. 1970 ed.

Lyly, John. *Euphues: The Anatomy of Wit. An Anthology of Elizabethan Prose Fiction*. Ed. Paul Salzman. Oxford: Oxford University Press, 1987. 83-150.

Shakespeare, William. *The Complete Works*. Ed. Stanley Wells. Oxford: Clarendon Press, 1987.

Vickers, Brian. *Francis Bacon and Renaissance Prose*. Cambridge: Cambridge UP, 1968.