

UNIVERSITY OF MANITOBA

PLATONIC CONCEPTS OF MAN AND COSMOS

IN

THE POETRY OF HENRY VAUGHAN

A THESIS PRESENTED

TO THE

FACULTY OF GRADUATE STUDIES AND RESEARCH

UNIVERSITY OF MANITOBA

IN PARTIAL FULFILMENT

OF THE

REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS

By

Morag D.K. Campbell

Winnipeg, Manitoba,

October, 1966.



To those four who were most patient.

ACKNOWLEDGMENTS

I would like to offer my thanks to Dr. S. Warhaft, Chairman of the Department of English of the University of Manitoba, for his very kind help and supervision of my work, given at a time when his attention was demanded in many other places. I am also indebted to Dr. B.L. Hijmans, Associate Professor of the Department of Classics, for his delightful introduction to Plato, without which I would never have endeavoured this essay.

ABSTRACT

This essay is a study of the Platonism in the thought and imagery of the poetry of Henry Vaughan, seventeenth-century metaphysical English poet. The method of the examination will be to consider first the poetry of Vaughan and then to follow with the Platonic parallel discussing how Vaughan has either retained or adapted it. Chapter Two is a description of Vaughan's Christian cosmos, its creation, its creator, and the basic ideas of its functioning; the Platonic counterpart is contrasted. In Chapter Three the study is of Vaughan's various conceptions of the composition of the individual soul; here also his ideas are paralleled with Plato's. The fourth chapter is in the form of an argument which attempts to show the close relationship which Plato's philosophical doctrine bears to Vaughan's expression of his Christianity; the argument incorporates their ideas on faith, logic, beauty, virtue, the corporate union of body and soul, as well as their respective understandings of their own personal quests. The next chapter contains a short description of Plato's fire metaphor, of his Sun Simile, his Allegory of the Divided Line, and his Myth of the Cave, together with an investigation of the extent to which these appear in Vaughan's poetry. Chapter Six is a summation of the Platonic images and ideas in Vaughan's total thought concerning the true life; the

evidence is arranged arbitrarily in the chronological sequence of the good life. The final chapter is a brief discussion of Vaughan's personal role as Christian poet and of how his ideas on the subject coincide with those of Plato.

TABLE OF CONTENTS

CHAPTER		PAGE
I.	INTRODUCTION.....	1
II.	THE COSMOS.....	6
III.	THE INDIVIDUAL SOUL AND THE COSMOS.....	34
IV.	THE UNION OF PHILOSOPHY AND RELIGION IN VAUGHAN.....	69
V.	VAUGHAN'S POETIC ADAPTATION OF THE THREE PLATONIC ALLEGORIES OF ASCENT: THE SUN SIMILE, THE ALLEGORY OF THE DIVIDED LINE AND THE MYTH OF THE CAVE....	89
VI.	VAUGHAN AND THE NATURE OF THE PLATONIC QUEST.....	115
VII.	CONCLUSION.....	146

LIST OF FIGURES

FIGURE		PAGE
I.	The Structural Relationship of the Same and the Other.....	28
II.	The Composition of Soul.....	28
III.	Diagram of the Platonic Cosmos.....	47
IV.	The Parallel Natures of the Christian Platonic Ascents.....	102
V.	Vaughan's Christian Progress.....	117

LIST OF TABLES

TABLE	PAGE
I. Twelve Spheres of the Created Cosmos.....	47
II. The Comparative Relationship of Vaughan's Christian Quest and the Platonic Sun Simile.....	97

PREFACE

Henry Vaughan is best known as a religious poet. His next most distinguishing aspect is that he is a mystic and, as such, he is studied for his Hermetic philosophies. In his biographies he is examined as a Royalist sympathiser and his poems are searched for signs of his active participation in the cause. A few critics have seized upon his numerous lyrical pieces, found mostly in Olor Iscanus and Thalia Rediviva, and have analysed their modes and styles. Vaughan has, in fact, been regarded as a Christian, a mystic, a Royalist, and a poet; but no one has considered him as a Platonist.

It is the intention of this essay to examine the poetry of Henry Vaughan in order to relate its thought and imagery to the philosophy and myth of Plato. Just as Vaughan can be studied as a Hermeticist, and all his poetry used as evidence either in favour of or against the degree of his Hermetic influence, so can he also be examined as a Platonist. The purpose here is to compare and contrast the thinking and metaphysical technique of Plato and of Vaughan and to study the extent to which they duplicate the same ideas and metaphors in dealing with different but related subjects. This essay is not designed as a true study of influence, for the exact sources of Vaughan's Platonism are not considered. Only the two men are under

study, the one as a philosopher and the other as a Christian who was considerably conscious of Platonic thought. As a Christian-Platonist, Vaughan probably was directly influenced by Neoplatonists such as Plotinus and Marsilio Ficino, the latter being more Christian than the former and, therefore, likely to have been of greater influence on Vaughan. To study the sources of Vaughan's Platonism is another exercise again, apart from the design of this thesis. It is my intention to examine the two men through a direct comparison only and to exclude the aspects of influence and source.

A great deal of Vaughan's Platonism comes from the Christian religion itself, which incorporated the ideas of Plato into its own spiritual quest. Again, this paper is not attempting to analyse the source of Vaughan's Platonism but to study its function in his poetry. To distill out the Platonic essence from a Christian thought does not deny the Christian aspect of it; it is merely a literary study taken with a different focus.

Such a selective study is not without precedent in Vaughan's critics. His Hermetic critics sometimes treat his mysticism as if it were Hermetic only, and ignore the Platonic and Christian overtones in his occult poems. A study such as this is completely valid unless it actually denies the truth and attempts to forward a fallacious and

incomplete argument. I am putting forth in this essay an argument in favour of the Platonic parallel in Vaughan's poetry, but I am not attempting to credit all of his mystic and spiritual ideas to Plato. Although many of the quotations I shall take from Vaughan's works are undeniably Christian, I shall use them as examples of Platonic thought. The truth is that one image can be both Christian and Platonic at the same time and in the same way. It is my intention to try to point out just how this can be. For example, one cannot say exactly that Vaughan considers the heavens to lie above the stars because Plato does, but one can say that both men agree upon the same metaphorical representation. This essay is not concerned with why but with how both men deal with the identical metaphysical problems.

Many of Vaughan's ideas and images are taken directly from Plato without any alteration, and others again are changed to suit Vaughan's own Christian and poetical needs. As the study progressed, I judged it unnecessary to enter into a discussion of whether the thought or image is Platonic in source, or Neo-Platonic, or Christian-Platonist. Such a study would indeed be worthwhile, but much too involved for the compass of this essay. As it is, I have found it difficult to condense the results of my study into a satisfactorily concise form, for the topic is a comprehensive one.

CHAPTER ONE

INTRODUCTION

I have introduced this study of Plato and Vaughan with an account of the cosmos which is the same one for both men. I felt that before a detailed comparison of their thought and imagery can be made, the nature of the universe which they share must be understood. Partly because of the similar nature of their respective quests, they think of the same metaphysical relationships and visualize the manner of their ascents in the same way. Whether thought be primarily religious or philosophical it must be related to man and his material world, and the ideas of both men as well as their metaphorical expression are built upon the framework of the same ideological cosmos.

The purpose of the first chapter is, then, to lay the foundation of a relationship which is to be developed later in greater detail. It states the broad principles upon which the details of both men's individual philosophies rest. The nature of man's quest for the Absolute depends on the nature of the world in which he lives and on the spiritual and intellectual equipment with which he can make the attempt. The latter enables him to construct an ideology and the former gives him the material from which to build. It is the first undertaking of this essay to try to show just how well the resulting conceptual universes

of Plato and of Vaughan agree.

The most fundamental common factor of the two men's philosophies is their belief in the all-greatness of God and in the innate fallibility of man. They establish themselves as going in the same direction by admitting this basic inequality and in expressing their desire to approximate the weaker to the stronger as much as is possible. Both men assess man in a like manner; he is weak, sensual rather than intellectual by nature, and laden with the spiritual problems which his mortality thrusts upon him. This suffering, insufficient being is nevertheless continually under the guardianship of a loving and wise God. Divine Law controls everything behind a veil for the eventual happiness of man, although man is capable of seeing only the workings of the Law of Necessity, which are to his inadequate mind unjust and evil. Even the natural world and the stars about man are more systematic and just in their manners of existence than he himself is. Man's only thing of value is also his source of woe; it is because he is capable of apprehending both the sensual and the intellectual or spiritual aspects of his cosmos that he is divided in his course of action, and yet this painful awareness of his soul is the means whereby he may kill that dichotomy and gain his eternal joy. The cosmos is always for mortal man a dual world, and his life-long task is the struggle to make the two parts one.

In this universe of decision which Vaughan postulates, in a manner much the same as Plato had before him, evil is a very grave matter of concern. In Chapter Three of this essay I have attempted to analyse Vaughan's attitudes to evil and the degrees of human guilt which he allows. Here also I have contrasted his three delineations of evil with three which Plato propounded. Vaughan sees evil as he does everything else in the world; it is a question of balance (with good) and of regulated change. Balance in the cosmos external to man is usually good, as God had designed it to be (another Platonic concept). But the balance which man sets up within himself between his flesh and his spirit is almost always terribly wrong.

Also in this chapter I have discussed Vaughan's variable attitudes toward the composition of the human soul; he envisions at different times a tripartite, a bipartite, and a simple soul, as does Plato. The bipartite one is his most usual conception, and the one I think he would select as truest, if he had to make such a choice. One of the most important metaphors which Plato and Vaughan agree on is that of the soul as a winged thing. This also is discussed in Chapter Three.

Chapter Four relates Plato's philosophy to Vaughan's Christianity; in aim, ideals, motivation and manner their respective spiritual quests are arguably very similar. The non-essential aspects of the two men's thought are completely,

in most instances, unlike, but the core of their beliefs is, I believe, identical. Both men equate virtue with wisdom and claim that virtue is what they are seeking most. What Plato calls the world of Forms is, to Vaughan, the omniscient Mind of God. What Vaughan calls obedience to this peerless mind is Plato's theory of remembrance. In each case the end desired is an absolute value, and whether it be remembered or copied, it is the same thing. Vaughan postulates faith as the means of ascent; Plato's quest is equally well an affirmation of faith in an intangible, unprovable Good. Both men school themselves towards this ideal end by a process of logical dialectic and persuasion. For both are trying to reason themselves out of their dependence on this world's values and into some sort of bodiless perfection.

In my second last chapter I describe three of Plato's most important myths: the Sun Simile, the Allegory of the Divided Line, and the Myth of the Cave. Each one can be found, either in the thought or in the imagery, or in both, of Vaughan's poetry. A secondary consideration in this chapter is the Platonic metaphor of fire, which appears in many different forms throughout Vaughan.

As a conclusion (before discussing Vaughan's own ideas of the role of a Christian poet, in the light of what Plato had said about poets, which composes the last chapter) I have written a chapter which, by examples taken from

Vaughan, tries to approximate in chronological order his ideas concerning the good life. None of the points in this chapter is new, but they are arranged in a logical time sequence so that one may see how the whole compass of Vaughan's philosophy is Platonically inclined. Like Plato, Vaughan thinks of life as ideally a circle, beginning with The Good (God) and ending there after long trials. The progress of Vaughan's Christian ascent is in many particulars of imagery and of thought like Plato's ideas of the education of the Philosopher-King. This is not to say, by any means, that Vaughan is a rigid disciple of Plato. I have, in this chapter been concerned only with introducing the basis of the two men's relationship. The differences will appear as the essay unfolds; they are usually never vital, as I will argue, and in most cases the divergence of their techniques is a matter of degree, for Vaughan has often made more of his imagination than Plato did.

CHAPTER TWO

THE COSMOS

As most of the major poetry of Henry Vaughan is an affirmation of his Christian faith, his subject matter is concerned with the greatness of God, the insufficiency of man's holiness, or some other aspect of the soul's role in religion and in the human world in which religion functions. The belief in the existence of a non-material world, better than the tangible one in which man lives, is shared by both Christian and Platonic thinkers. Their community of belief has its foundation in the ideological conception of an almost identical cosmos (which is composed of the ideal, spiritual world as well as the less ideal and created world of matter). It is not strange, then, that Vaughan and Plato should make conceptual use of the same structural cosmos, nor that they should make it the framework upon which to build, respectively, the doctrines of Christianity and philosophy. Vaughan was not alone among the poets of the seventeenth century in adopting a theoretical universal plan which was basically Platonic. In this respect, he is quite representative of his time. There are perhaps few other eras in the history of Christianity and literature in which faith and the spiritual role of man are interpreted in such a strongly Platonic setting. Anglican Christianity

today is considerably removed in its lesser tenets from pure Platonism in a way that Vaughan's Christianity is not.

Vaughan's cosmos is, like Plato's, a particularly visual and perceptual concept, unlike the more sophisticated and less fundamental beliefs of this century, and it is the intention of this chapter to point out the similarity, both in the general nature and in the specific detail, of the cosmos of Plato to that of Vaughan.

The cosmos has no absolute value for either Plato or Vaughan; it is only the intellectual mechanism by which they both define their esoteric ideas. Plato intended his graphic physical descriptions to be merely symbolic of thoughts and conceptual relationships which are normally difficult to express. What he means when he says (in the mouth of Timaeus) that his account of Creation is only a probable and not an unconditional truth is that the actual account is of no importance beyond its ability to demonstrate comparative philosophical values to minds which are used to dealing with material circumstances. His cosmos, like Vaughan's, is meaningful to him only as an intellectual tool in explaining his philosophy, and he does not consider his description of the cosmos to be a truthful account of the nature of things.

At the centre of the Platonic theory of the cosmos is the belief that the only one, true, and absolute value

comprehensible to man is the unaltering perfection of the spiritual world or the World of Ideas, as Plato calls it. Our lower world is in a constant state of change, becoming what an instant before it was not, and, therefore, it can possess values of no durability nor of any fundamental meaningfulness to man. Vaughan believes, as does Plato, that there is only one absolute value, which is represented by the unity and wholeness of God. God alone of all things is single, totally good and perfectly wise. The consequence of this line of thought is for both men that life on earth is nothing more than a period of development or of becoming something else; as Plato and Vaughan teach it, life for the ideal philosopher and Christian is the striving for something better and for a personal condition which is more spiritual and less worldly.

Throughout the poetry of Vaughan one is conscious of a theme of incompleteness. His attitude to life, whether it be his own or unspecified human existence, is consistently that it is purely a period of becoming and not of being divine. One is constantly aware of his discontent and unhappiness with his present human condition, and his one desire to reach the end of the "becoming" and to attain the "being" state. Although he rarely explicitly calls life a state of "becoming", he regards it as an incomplete process, which only death and God together will finish. In "The Ass"

he states this feeling explicitly, describing life as an imprisonment and a thing of non-existence, a veritable death since it is the prolonging of attainment:

This leaden state, which men miscall
Being and life, but is dead thrall.¹

Not only do Plato and Vaughan regard life as an act of preparation and alteration; they also conceive of the whole material world as the physical extension of some Divine plan and they believe that the plan is intended to produce the best end for man. In other words, the Christian and the Platonist agree that God is good, intelligent, and loving.

Plato's cosmology states that this material world is beautiful and that it was modeled upon the most beautiful and changeless pattern, which is the perfect order of the Creator's mind. Vaughan affirms this idea in his poetry although he does not retain Plato's hypothesis of the world of Forms by name, but merely by inference. He assumes a perfect pattern from which the cosmos was created, but unlike Plato he does not call it the world of Forms; he takes only the essence of the Platonic idea, i.e. that the perfect mind of God designed the less perfect copy of the material world.

For both men, everything has its place and its cause, and the workings of God's will are never to be questioned,

for they are always in the long run for the best. Vaughan is fitfully disturbed by his constant bad fortune in the affairs of the world, and his consolation is that it must be so, and is, therefore, all inevitably for his own good. Like Plato he suffered at the hands of his time, but unlike Plato he has a hard time convincing himself of the necessity for his suffering. The working out of the Divine mind's plans often involves a painful joy. Vaughan goes so far as to consider the whole of life as merely a trial of predestined events, which man must undergo in order to prove himself to his creator. In his translation of the eighth ode in Book Two of Casimirus's poems, he takes the almost fatalistic approach that

In the same houre, that gave thee breath,
Thou hadst ordain'd thy houre of death.
(p.118, ll. 17-18)

He does, however, believe that things are really planned for the eventual good of man, and, like Plato, that God is a benevolent guardian. The plan is beyond the ken of man, but it is a fortunate one. All man can do is trust in the love of his creator for him:

First to the Gods commit
All cares; for they things competent, and fit
For us foresee; besides man is more deare
To them, then to himselfe.
(Juvenal's "Tenth Satire"
translated, p.40, ll. 526-9)

Vaughan never really convinces either himself or his readers that suffering is a blessing in disguise. He fails to achieve Plato's stoical attitude that it doesn't matter. And he is distressed to the end by the realization that it is impossible to maintain the ideal state of perfect humanity and still to be a functioning part of reality. In intervals of relative calm, Vaughan achieves a sense of resignation to the seemingly inverted logic of his loving God, and he consoles himself with the reward which should await him in heaven. The best summation of his attitude to life is that he holds the Christian-Platonic faith in the Divine plan, but that he doesn't like it all the same.

The Creation is, of course, the first step in the actualization of this Divine plan. Vaughan remains true to the opening account of Genesis in his verses upon the world's beginning, but, because of the development of the Christian religion, his descriptions of the event are also in general accord with the Platonic account of Creation. In the Platonic allegory of Creation, Timaeus recounts how God, because he is good, desired that all things be like himself as much as possible. To attain this end he used the already existing matter of the world, which was all chaos and confusion, and to it he brought order and gave it life and intelligence. He planned the material world to be a comprehensive copy of the eternal universal "animal"; and just as

the world of ideas comprehends within it all ideal "animals", so the visible universe was framed to include in it all animals that are correspondingly material. In his other dialogues, Plato makes The Good the source and cause of all existence; in this allegory, The Good is symbolized by a benevolent creator bringing order out of a pre-existing chaos. The introduction of a personalized Artificer is probably not meant literally; in philosophical terms the cause of the existence of visible nature is really a law, that supreme law by which the one absolute intelligence (The Good) differentiates itself into the plurality of material objects. For Plato matter exists for the sole purpose of demonstrating sensibly the existence of the more illusive non-matter; it is the visible counterpart of a spiritual reality.

This account differs very little from the Christian, and from Vaughan's belief. Vaughan wants to feel that his own existence is a matter of concern to the God who holds his entire hope and love; he chooses to believe that every living and inanimate thing in the world is the sensible proof of the existence of his God and of the rightness of his own faith. For this purpose he says that God's Creation of the physical world was an act of love and forethought. He affirms, like Plato, that Creation is Divine and, therefore, that any prior state must have been the antithesis of

good. Evil and disorder are the two qualities of matter most opposed to the purity of God, and so Vaughan and Plato call the time or state of pre-Creation, chaos.

Thus Vaughan handles the creation from chaos (the infusing of ordering Soul into the body of the universe) in a manner which is at once Christian and Platonic. To both philosophies, the act of creation is the consequence of God's existence, his goodness, his wisdom and his love, and the beauty and animation of the world are evidence of this. In "The Holy Communion" Vaughan relates the manner of creation:

Thus soules their bodies animate,
And thus, at first, when things were rude,
 Dark, void, and Crude,
They, by thy Word, their beauty had, and date.
 (p.218, ll. 5-8)

The cosmos is not only a good thing transformed out of a bad; it is a living thing as opposed to the innate deadness of chaos. When Vaughan speaks of the vital quality of the created world, he is making the very old Platonic distinction between matter and spirit. In Christian phraseology he is separating the flesh from the spirit; but Platonically he is inferring the existence of two worlds, the one intellectual, and the other material. Plato had said, before Christianity, that body (matter) cannot exist without the presence of soul, for soul is the life-giver of the animate. He had stated that God infused Soul into the

lifeless body of the created cosmos to the end that "this universe is a living creature".² This idea is found in many direct references in the poetry of Vaughan. Whether of Christian or Platonic origin, the recognition of the two human constituents (soul and body) is deeply rooted in his philosophy of man. The universe is to Vaughan also a living animal infused throughout by the animating power of Soul:

Thou didst in this vile Clay
 That sacred Ray
 Thy spirit plant, quickning the whole
 With that one grains Infused wealth.
 ("Repentance" p.206, ll. 1-4)

To Vaughan no creature, plant, or thing is truly inanimate since all are alive with the soul placed in them during the creation. He speaks of the very herbs under the feet of men, saying that they sometimes know more of God's ways than do the men that tread on them. The stones and hedges in the countryside become witness of heaven against sinning man, and all things see and note what man falsely thinks he does in private. Man alone is unconscious of the gift of divinity which lies within his own nature.

Plato had declared towards the end of the Timaeus that the very plants and animals have a personal share in the animate nature of the universe. Vaughan, however, makes the same remark with a different accent on the word "share".

He attributes to lower life the ability to think, to feel, and to communicate with the Creator, gifts which Plato certainly would have denied to animals and plants, had he been questioned on the matter. Vaughan has humanized them beyond the Platonic point of animation. In "The Stone", Vaughan even adorns them with distinctive personalities:

But I (Alas!)
Was shown one day in a strange glass
That busie commerce kept between
God and his Creatures, though unseen.

They hear, see, speak,
And into loud discoveries break.
(p.313, ll. 18-23)

The infusion of Soul into mortality did not, however, make man the spiritual equivalent of God; Plato states that God actually made Soul less pure before he handed it over to the lesser gods for the creation of man. Vaughan calls it "man's inferior Essence" ("The Knot", p.302, l. 7).

To both, man is inferior and God perfect. In his translation of St. Pauline's poetical epistle to his wife, Vaughan describes this divine perfection:

The true God...
... who can receive
Accesse from nothing, whom none can bereave
Of his all-fullnesse.
(p.488, ll. 88-91)

Man is the faulty copy of his perfect God in the same way

and for the same reason that the physical universe is inferior to that ideal world from which it takes its form: matter is, by definition, bad, and everything incorporating matter within itself is accepting imperfection. Thus, the accurate duplication of the world of ideas by the creation of the material world is prevented by the more or less inherent presence of "evil" in that very matter. Vaughan is not as concerned with the world as he is with the men in it, but he does recognise the degrading quality of matter, which exists both in men and in their world, and which detracts from their perfection. This idea of the union of evil with matter is both Platonic and Christian, as is the acceptance of the world's perpetual infirmity as a necessary and predestined part of the Creator's plan. According to Plato, evil is the inevitable accompaniment of the differentiation of absolute intelligence into the multiplicity of finite intelligences. According to Plato and to Vaughan, matter must be less than perfect in order to allow man to "see" with his mortality the underlying essence, in the same way that space and time, which are also limited concepts, are needed to give the perceptual process meaningful dimension.

One of the central theories in the philosophies of both Plato and Vaughan is that uncontaminated, discarnate soul is the same thing as pure intelligence or the mind working with perfect wisdom. God is Mind and, as such, symbolizes

Despite the fact that God's unerring mind is controlling the world, men's lives are rarely smoothly organized and justice often seems to miss her mark. Vaughan is extremely sensitive to this and employs a Platonic invention to explain his human dilemma. He conceives of the world^{as} being governed on two levels: directly by the Law of Necessity, and indirectly by God's own Divine Law. Just as the Platonic Divine Law ordained the creation of the most perfect copy possible of the true world above, the Law of Necessity was a natural and divinely intentional consequence of this creation. Its actions are the laws of nature and are all indirectly, therefore, the work of God, the Demiurgos. Seen as a whole they work in conjunction, one with and under the other. Seen separately they seem to be pulling in two different directions. Like Plato, Vaughan credits Heaven, or God, with the Divine plan of order and harmony; and he blames Nature, or Necessity, with the balanced flux which carries out the great plan. Nature is the source of disorder, but because Nature is under the control of God's Divine Law, this local disorder is ordained to be ultimate order. Up close, life is unjust and confused, but seen from afar, all is right. Vaughan describes the seeming inconsistency of the two laws in one of his translations of Grotius:

The untired strength of never-ceasing motion,
 A restless rest, a toyl-less operation,
 Heaven then had given it, when wise Nature did
 To frail and solid things one place forbid;
 And parting both, made the Moons Orb their bound,
 Damning to various change this lower ground.
 (pp.499-500, ll. 1-6)

It is a characteristic of Plato's cosmos that the harmony of the whole is maintained by a continually balanced flux. The balance is worked by the Divine Law, but the flux is controlled by the Law of Necessity. Vaughan makes this point of the world's dual control in several of his poems and he often cites himself as an example of the subtlety of God's organization. He feels that his personal misfortunes are due to the action of the Law of Necessity, but that they are also a part of the working of the Divine Law, since his poverty and seclusion produce in him the appropriate piety necessary for eternal salvation.

One of the evidences of this dual guidance of Divine and Natural Law is the fact that soul, whose care is in the hands of Divine Law, lives, while body, whose care is in the hands of the Law of Necessity, dies:

Thus hast thou plac'd in mans outside
 Death to the Common Eye,
 That heaven within him might abide,
 And close eternitie.

(p.166, ll. 29-32)

But the cycle of birth and death are part of the great encompassing plan of the Creator. Plato had postulated that

the quantity of body and soul remain constant at all times; his reasoning behind this involves his theory of the repeated reincarnation of soul. Vaughan also believes in the balance of birth and death in the world's plan, but he substitutes final ascension for Reincarnation. His single reincarnation takes place on "Judgement Day", when the body is reunited with its own particular soul. In "Resurrection and Immortality", Vaughan imagines soul addressing body thus:

For nothing can to Nothing fall, but still
 Incorporates by skill,
 And then returns, and from the wombe of things
 Such treasure brings
 As Phoenix-like renew'th
 Both life and youth;
 For a preserving spirit doth still passe
 Untainted through this Masse,
 Which doth resolve, produce, and ripen all
 That to it fall.
 (p.145, ll. 25-34)

Vaughan is, of course, making specific a Platonic theme of balance through change. One should not accuse Plato of regarding the rebirth of a soul in a new body as being Phoenix-like. To him one body is as good as the next; it serves the necessary and menial capacity of the soul's instrumentation. Vaughan, on the other hand, is concerned with personal salvation and so naturally chooses to regard the reappearance or rebirth of his body as a vital and marvellous thing.

Both Plato and Vaughan believe that the body must die for the soul to live, but they both agree, equally well, that

nothing ever really dies. Whether it be body or soul, it is simply taken away and put on the shelf until the day when it will be recalled.

For Vaughan and for Plato, death is not the cessation of life, but the freeing of an unwilling and innocent prisoner from the bonds of an unfortunate servitude. The soul is divine and its evil is never, for either man, innate, but rather acquired by its association with matter. The involvement of the soul in the wickedness of the world is, of course, a necessary part of the soul's education towards its attainment of the ideal. Thus, although matter (body) is an evil necessitated by the limitations of life, it is also the instrument for overcoming those very limitations and ascending to the gates of Divinity. Success is represented, therefore, for Vaughan and for Plato, by the intellectual death imposed by the soul upon the body, a death which is balanced by the rebirth of the soul into its previous state of purity. On the other hand, failure is seen as the death of soul and its accompanying corporeal ascendancy. Ideally the flux should be in favour of the soul and the process should be a complete, final one, but, as Vaughan makes very clear in his poetry, man never achieves that perfect balance for more than an instant, but wavers unhappily between the extremes.

Vaughan is continually looking for the universal balance which underlies the outward fluctuation of nature and

of human life, the balance which is God. He sees, like Plato, his cosmos dying and coming to life, both actually and symbolically (as with the daylight and the seasons) and controlling the whole, he sees the hand of God. Nature and human life, then, and in fact all things which exist, are worthy of examination in one's search for spiritual achievement; man can learn goodness from the perfect cycles of nature and he can learn to avoid evil by observing the sins of his fellow-man. For the one great purpose of the created universe is to educate mortal man in the workings of divinity. The cosmos is the perceptual example by which man can guide his inward life, and he is to use the world's lessons to elevate himself beyond its confines and toward his God. Vaughan's attitude to the world's educative function is very Platonic; like Plato, he realizes the necessity of learning the working of Divine Law from its outward expression in the ordered system of the material world. Addressing the sun in his poem "The Starre", he says:

Yet, seeing all things that subsist and be,
 Have their Commissions from Divinitie,
 And teach us duty, I will see
 What man may learn from thee.
(p.278, ll. 9-12)

Plato had stated that our one created universe is the only one, and that total knowledge of it and of its inner reality is the supreme knowledge. He also felt that the universe

is itself in continual balance (at unity with itself), held together by a bond of self-sufficiency which is indissoluble by any force except that of the Demiurgos.

"For by design was it created to supply its own sustenance by its own wasting, and to have all its action and passion in itself and by itself".³ This sentence indicates that the nutrition of one thing is effected by the decomposition of another, and that all the elements of which the universe is composed feed upon each other and are fed upon in turn. Thus Plato made the cyclical nature of the terrestrial and celestial worlds the basis of attaining perfect knowledge; for the sum of their immediate and removed causes is the totality of knowledge. The Good, or God, is complete wisdom, and man's means of attaining this wisdom is to understand its ordered realization in the physical cosmos about him.

Vaughan makes use of another Platonic metaphor in his allegorical cosmos: the idea that the happy ordering of the world's antagonistic components is the observable proof that the world is a friend unto itself and that its many parts possess a mutual love. Never forgetting the educative example which the world sets man, Vaughan regards this internal amicableness as a warning and a guide to warring man to change his ways. The world's differences, in his eyes, seem to be resolved in peaceful coexistence; but man's

differences result in imbalance and not in peace. In "Metrum 7" Vaughan describes how from this balance of opposing elements comes the total harmony of the world. He argues that although it is composed of opposites, good and bad alike, their net effect is to create a world which is in harmony, and, in Plato's words, a friend unto itself. If the world is its own friend, he concludes, it must be ruled by love:

That the world in constant force
 Varies her Concordant course;
 That seeds jarring hot and cold
 Doe the breed perpetuall hold;

 All this frame of things that be,
 Love which rules Heaven, Land and Sea,
 Chains, keeps, orders as we see.
 (p.116, ll. 1-15)

To both Plato and Vaughan the internal balance of God's created universe is represented by the spherical shape of the cosmos. Vaughan puts into poetry what Plato, before him, had stated: that God made the material cosmos (the heavens and the earth) a sphere, round, self-sufficient and as perfect as it is possible for it to be. The sense of perfection, unity, and completeness which the circle suggests is discovered in more than one Vaughanean image; not only are his earth and surrounding heavens spherical, but in like manner is his understanding of the truly practised Christian life. As Chapters Five and Six of this essay

will endeavour to show, the good life begins with God, grows away from Him as time progresses, and returns to Him in the manner of the rounding out of a circle, ending where it commenced, in heaven. Only the mistaken lives fail to finish the circle and fall short of the perfect and unmatched beauty of the sphere.

Plato's explanation of the nature of Soul, which pervades the physical universe, appears in two different aspects of Vaughan's poetic thought: his attitude to the individual soul's composition, and his interpretation of the concentric relationship of the heavens and of the earth beneath them. One must first understand Plato's allegory of Soul, before examining Vaughan's adaptations of it.

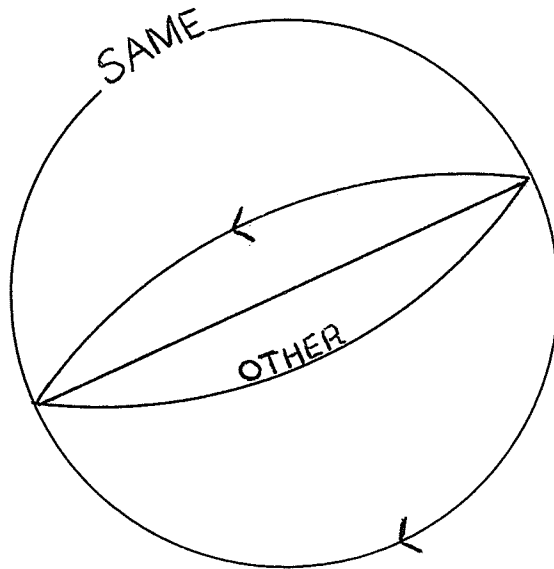
In brief, then, Plato believed that Soul is a blend of three parts: Same, Other, and Essence. The Same is representative of the element of changeless unity in the cosmos (the idea of perfection); the Other represents the plurality (and therefore imperfection) of the variable phenomenon, in which the primal unity (idea of perfection) is materially and physically expressed. The first is the pure mind as it works by its own nature; the second is mind as it becomes differentiated into material existence (perceiving with the senses). In the simplest possible terms, the Same is pure thought, and the Other is pure sensation. The third element in the soul's make-up is Essence, and Es-

sence is that part which fuses the intellectuality of the Same and the sensibility of the Other into a human consciousness which gives the soul of man at the same time its distinctive personality and the ability to correlate his mind and his sensations. Essence is, thus, different from both the Same and the Other and yet it is the identification of the two as one substance. In reality, the Same and the Other are mere logical abstractions; they cease to be abstract and achieve concrete reality only in the union of Essence. For man, the salient quality of soul is Essence, because it shows that the One and the Many cannot meaningfully exist except in combination within the human soul.

The proper understanding of Essence is essential to a study of Vaughan's Christian progress. To both Plato and Vaughan the ideal human situation is the complete denial of the Other and Essence in the composition of the soul, and the limiting of its function to that of the Same. They agree in their conception of human soul as an Essence which is itself composed of a divine and a mortal part. In fact, the central fact of their respective theories of ascent is that man is too much the Essence, too much conscious of both mortal and divine. This is the condition of man: that he can never really, in this life, escape the dual nature of his mortally enclosed, eternal soul. Being a man, he must respond to the calls of each faction of his soul's assembly.

FIGURE I

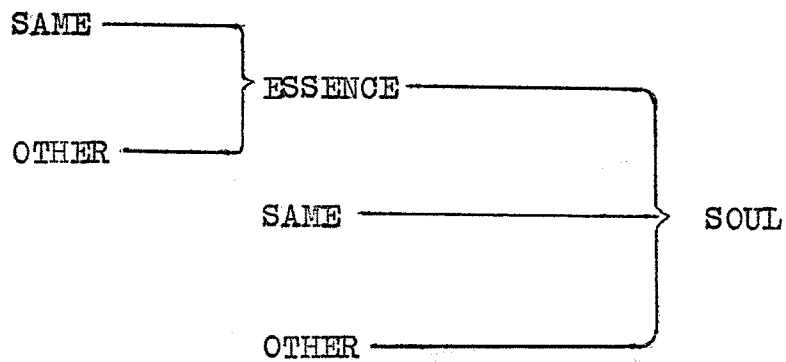
THE STRUCTURAL RELATIONSHIP OF THE SAME AND THE OTHER



From: The Timaeus of Plato, R.D.Archer-Hind (ed.) (London: Macmillan & Co., 1888), p. 112.

FIGURE II

THE COMPOSITION OF SOUL



Thou! who didst place me in this busie street
 Of flesh and blood, where two ways meet:
The One of goodness, peace and life,
The other of death, sin and strife;
 Where frail visibles rule the minde,
 And present things finde men most kinde:
 (p.318, ll. 1-6)

"The One" and "The Other" are the paths which "meet" in "this busy street" of human awareness, the highway of Essence. This is of course a basic Christian metaphor, but it is interesting to notice that Vaughan designates the true life as "The One" (the Same), and the false as "The Other". In this quotation his choice of words could be accidentally Platonic, but Vaughan's total work evidences his awareness of this human dilemma, which is also the moral choice of Essence.

In the Timaeus Plato describes the nature of Soul as it appears in the structure of the universe, and Vaughan has retained, at least basically, this picture of the cosmos. It is Plato's contention that the universe is divided into two fundamental parts, each being circular and the lesser being contained by the larger. The inner sphere he calls the circle of the Other, and the outer sphere, which holds dominion over the other, he calls the circle of the Same. This circle of the Same is a single, perfect sphere, symbolizing the eternal and perfect quality of God; the circle of the Other, however, since it symbolizes the material multiplicity of our imperfect world, is sectioned into seven

of eternal unity and the confusion and infirmity of multiplicity and time; and the self-sufficient causation of the One and the unmoving passivity of the Many:

I saw Eternity the other night
 Like a great Ring of pure and endless light,
 All calm, as it was bright,
 And round beneath it, Time in hours, days, years
 Driv'n by the spheres
 Like a vast shadow mov'd, In which the world
 And all her train were hurl'd.
(p.231, ll. 1-7)

The relative values of the divine and human worlds are contrasted well by the manner in which the shining sphere of the perfect One surrounds the lesser circle of shadow values. Still in the Platonic vein, eternity, like its associated unity, simply exists or "is", whereas time rattles on beneath it measuring the changes of the world which is forever "becoming".

The expression of the Platonic concept of the perfect One and the imperfect Many is observed rather less obviously in Vaughan's "Jacob's Pillow and Pillar". This poem makes no direct reference to the One and the Many but it remarks that one best approaches God alone, for multitudes seem to have an inherent evil in them. Addressing Jacob, Vaughan says:

And that dread glory, which thy children fear'd
 In milde, clear visions, without a frown,
 Unto thy solitary self is shown.
 'T is number makes a Schism: throngs are rude,
 And God himself dyed by the multitude.
(p.330, ll- 2-6)

Vaughan's "Repentance" expresses the same relationship of the ideal to the real, proclaiming the speaker as part of the imperfect Many and his God as the perfect One:

Only in him, on whom I feast,
Both soul, and body are well drest,
His pure perfection quits all score,
And fills the Boxes of his poor;
He is the Centre of long life, and light,
I am but finite, He is Infinite.
(p.209, ll. 79-84)

Here Vaughan has imagined a perfect body as well as a perfect soul belonging to God, to emphasize the completeness of his perfection. He has also depicted man as God's poor receiving blessings from his benevolent creator. I do not think that Vaughan's use of "Centre" is un-Platonic; it is here, I imagine, simply a colloquialism meaning "the heart of". The Platonic concept of the good Demiurgos is identical to Vaughan's; for he has no jealousy and desires only the creation of good and the continuance of perfection.

The structure of the Plato-Vaughan cosmos should be sufficiently clear now to warrant continuing with some of the less general details of their related thoughts. The orderly creation of the human cosmos has been discussed as the expression of a perfect plan, from the mind of Perfect Being. It has been shown how Vaughan, like Plato, comprehends the complete universe as a balance of warring elements, all controlled by the superior knowledge of Divine Law. Both advocate knowledge and harmony as the chief weapons

against the inherent evil of material nature, and both find examples of this ideal ordered peace in the natural cosmos.

Both Plato and Vaughan attribute three faculties to the soul: intelligence, sensation, and the power to comprehend both together, one with the other, as they occur in life. And both understand that the soul of man is of an inferior quality to the Soul infused into the body of the created cosmos. Now that the overall scheme of the related worlds of matter and mind has been revealed, the specific nature of man himself can be considered.

CHAPTER THREE

THE INDIVIDUAL SOUL AND THE COSMOS

Vaughan is not consistent in his treatment of the nature of evil and of the individual soul. His poetry demonstrates the fluctuations of his thoughts, at one time bewailing the innocent downfall of the soul and at another decrying the soul's wilful selfdefilement by sin. Sometimes the soul is perfection enclosed in a mortal frame; sometimes the soul is pure in part only and can join actively in human pursuits. Similarly, evil oscillates in Vaughan's statements from being completely outside of man's peerless soul to being the creation of the soul's lesser activities, and thus an innate portion of carnate soul. Similar varying and contradictory accounts can be found in Plato. Neither man is consistent in his appraisal of the human condition but their respective conceptions of man's soul and the causes of evil within that soul tally in individual instances. It is not important to this essay that both men postulated at different moments tripartite, bipartite, and simple souls; such variations become inconsequential when one recalls that the proposed analyses of soul are not factual but instrumental in understanding the abstractions of logic. The soul, like the cosmos, is structured in physical dimensions only to make its underlying essence the clearer to earth-tending man. And so Plato and Vaughan have manipulated

their definitions of soul as the intellectual needs arose and their doing so has not radically altered the soul's inherent value in their eyes.

Vaughan is never clear, as Plato is, about the specific divisions of soul. Like Plato in the Timaeus, he is most often aware of three elements in the soul's make-up. Briefly, the senior member of the related components is mind which controls the other two, which are designated as heart, the ally of mind, and gut, the antagonist of the two higher divisions. Heart is the seat of emotion and it is the messenger of the commands of mind to the body and the means of subduing the blind, excessive bodily hungers of the least noble portion of the soul, represented by the belly. Plato's account clearly separates the mind, which it calls immortal, from the soul's activities of emotion and appetite, which partake of the mortal.

The intellect, seated in the head, is the soul acting by itself, performing its own proper function of thinking. But because it is brought into connection with the material body, it is forced to acquire the sensations (feelings) which are associated with that body. Alone, soul is concerned with the activity of the divine; in combination with the body, it is compelled into an alliance with that of the mortal. The lower forms of soul are termed "mortal" by Plato because, although the soul is in its own activity

eternal, its connection with matter of any kind is temporary, and so must be its action through such matter.

Vaughan does distinguish a thoughtful element, an emotional element, and an appetitive one, but they never appear in the same poem together and so it is difficult to determine what he thought of their relationship. He obviously believes that the soul is immortal, but it is equally clear from his poetry that the soul's activities in the region of appetite are not. In that, he agrees with Plato. His treatment of the soul's emotional capacity is vague. Nowhere does he say that the "heart" is immortal (which Plato denies in the Timaeus account), but he relates the passions so closely with the divine workings of mind that I feel he regards the immortal soul as a composite of intellect and emotion. Here lies the difference, I think, between the thought of the two men; Vaughan can conceive of an eternity which is as much of the heart (love) as it is of the infinite mind (order), and Plato can see only the calculable and abstract perfection. It is my impression that what Vaughan designates as "heart" is usually that portion of man's soul through which God first converses with him. He maintains the Platonic idea that the heart is the ally of the more divine mind, but he inverts the manner of their relationship; instead of heart controlling the animal nature of the soul with injunctions from mind, heart bears

messages from God to mind, which in turn itself censors appetite. Again, this demonstrates the difference in the thinking of Plato and of Vaughan; the former rests all his faith in the mind of the individual soul, and the latter admits the existence of a power greater than mind. But with both the heart holds an elevated position in the soul's mortal composition and is instrumental in man's attainment of greater spirituality. In Vaughan it represents the soul's doorway to heaven, through which God can enter and appear to the divine reasoning in man's eternal soul:

Dear Jesus weep on! pour this latter
Soul-quickning rain, this living water
On their dead hearts.
("Jesus Weeping" p.296, ll. 9-11)

Thus, in order to quicken the soul (immortal), the heart must be approached by God as the soul's advocate. In "L'Envoy" Vaughan imagines that the laws of God are written in the heart so that they will be transported to the mind for the proper ordering of the whole. Soul (or mind) on the other hand is the seat of conscience; it is the thinking element of man's nature:

Look from thy throne upon this Rowl
Of heavy sins, my high transgressions,
Which I confesse with all my soul.
("Repentance" p.207, ll. 23-25)

In "The Call", heart and head are considered to be working together for the soul's salvation; the third portion of soul, the lustful element, is described as a cloud which is obscuring the light from the other two parts:

Come my heart! Come my head!

.....
 How ill have we our selves bestow'd
 Whose suns are all set in a Cloud?
 (pp.164-165, ll. 1418-19)

The cloud in the way of man's salvation is, of course, his mortal limitation. His physical being demands certain physical pleasures which are evil for the soul, and it is the task of his better parts (mind and heart) to restrict the evil which could come from the license of his appetite. Vaughan, being a Christian, believes that every man is a sinner, just as Plato believes that sin is a natural and unavoidable part of material existence. The Christian explanation for the necessity of evil takes the form of the Eve myth and the first fall of man; it is Vaughan's answer too. The question of why evil must arise together with limited existence is not really answered in Plato. Presumably the answer is that since the cosmos is always approaching the condition of its intelligible counterpart, if perfection were attainable for the cosmos, then the mortal changing plurality would be one with the eternal changeless unity, and the two sides of the Platonic antithesis

would coalesce. Evil is quite literally, as both Plato and Vaughan see it, what makes the world go round, for without it we have no reason for maintaining our temporal existence. If one extends this argument just a little beyond the actual statement of Plato as Vaughan has done, it follows that man is not answerable for whatsoever evil is inseparable from limitation, only for that folly which he initiates himself. True and perfect virtue, then, represents the greatest amount of control a man can exert over his lower nature (mortal soul) with his reason; it is the ability to keep evil at a minimum.

This Platonic concept that evil is of two kinds, inherent and incurred, is parallel to the accepted Christian ideas of original sin and deliberate sin. The former is absolved by the sacrifice of Christ; and the latter is the responsibility of the individual conscience. Vaughan, like Plato, admits the ingrained flaw which mortal man cannot escape:

He drew the Curse upon the world, and Crackt
The whole frame with his fall.
("Corruption" p.197, ll. 15-16)

In "The Seed" growing secretly" Vaughan places the responsibility for virtuous behaviour and abstention from evil upon man's own shoulders:

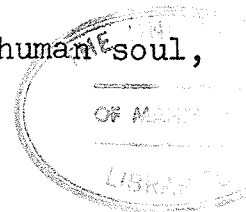
What needs a Conscience calm and bright
Within it self an outward test?

(p.309, ll. 41-42)

This is his unwavering conviction: that every man has within him the ability to defend his soul against the onslaughts of temptation, and that his responsibility to himself and to his God who gave him that ability is to strengthen it till it be greater than the temptation. Vaughan calls this inner defence "Conscience" and Plato calls it the mind. Whatever it be called, its job is to direct the body's behaviour according to the right dictates of the soul. Evil is without, in that it exists in the body of the man and not in the immortal soul. Vaughan does not follow the traditional Christian custom of personifying this corporeal temptation in the shape of the devil, but he retains the more Platonic awareness of sin, evil or temptation as being symbolized by the flesh and the world. Flesh and not Satan tempts the soul, and evil is the soul's bending to the wishes of its much inferior life-companion. Like Plato, Vaughan sees the soul's participation in evil as being the domination of the appetite over the better parts of the soul (its heart and mind).

It is obvious from Vaughan's poetry that the problem of evil and the question of human guilt are of vital concern to him. His consciousness of imperfection dominates the tone of almost all his religious poems, and he seems torn

between his feelings of personal inadequacy and a sense of the spiritual futility of his task. He feels obligated to accept the blame for his shortcomings by himself, and yet at other though less frequent times he treats his own evil as a force against which he is not equipped to fight. It is in moments of this despair that he explodes against the weakness of his flesh as if it were not a part of him at all. This externalization of evil has a basis in some of Plato's writings, in particular parts of the Timaeus, where Plato regards man as being the victim of circumstances working upon him to produce evil. Vaughan never goes so far as to deny human guilt, as Plato would insinuate by attributing error either to physical imbalance (thus making evil no longer a moral concept, but an amoral act of nature), or to ignorance, resulting from faulty upbringing. But he does affirm with Plato that bodily excesses, either of pleasure or of pain, can and do produce the worst of mental (or moral) disorders. Speaking of the folly of his youth, Vaughan admits that overindulgence in pleasures caused the sickness of his divine soul; but speaking of his later and more pious life, he regards his only deterrent from holiness as being not excessive pleasure but the lack of bodily sustenance, or pain. At other times he cries out for the wisdom of God so that he may school himself away from the ways of evil and along the path of the good. He has, therefore, made use of Plato's three categories of evil, external to the human soul,



in blaming his guilt upon either excessive pleasure, excessive pain, or ignorance, at different points in his lifetime. His predominant attitude is that he himself is to blame, but he can, like Plato, conceive of himself at times as a victim of vice rather than as the initiator of it.

In "Disorder and Frailty" he describes himself as a "frail weed" which only begins to grow and then is blasted by external forces till it dies.

But while I grow
 And stretch to thee, ayiming at all
 Thy stars, and spangled hall,
 Each fly doth tast,
 Poyson and blast
 My yielding leaves; sometimes a showr
 Beats them quite off, and in an hour
 Not one poor shoot
 But the bare root
 Hid under ground survives the fall.
 Alas, frail weed!

(p.203, ll. 20-30)

Like Plato, he can see ignorance and excess as two possible sources of evil working upon the innocent nature of a man; but Vaughan goes one step beyond Plato's analysis by recognising the similarity and possible relationship between ignorance and an excess of pleasure. Very often, he says, ignorance is the father of too much bodily pleasure. Both agree that ignorance is the misunderstanding of truth or of the good. In one unnamed poem Vaughan explains it as the tendency to be led by false fires:

And lead by my own foolish fire
 Wandred through darkness, dens and mire.
 (p.311, ll. 5-6)

Unlike Plato, however, he does not here affirm the innocence of the sin. He continues with a description of pleasure's bad influence and its similarity to poison, but he still regards sin as the fault of soul:

O bitter curs'd delights of men!
 Our souls diseases first, and then
 Our bodies; poysons that intreat
 With fatal sweetness, till we eat;
 How artfully do you destroy,
 That kill with smiles and seeming joy?
 (p.311, ll. 11-16)

In order to keep sin at a minimum, the only realistic possibility for man, there must be an appropriate harmony of man's constituent opposing desires. Always the spirituality of the soul must dominate over the pleasures of the body, but in all man's actions there must be a good order, an internal peace, and a fair distribution of powers. This idea of the intellectual, emotional and animal portions of soul sharing unequal and happy rule over man's life is found in Plato's Republic. There Plato attempts to explain how the answer to the question of personal morality is a matter of proper control and harmony in the soul's make-up. Plato makes the point which Vaughan has put into verse, that the well-being, full development and happiness of the human soul are assured by moral behaviour; that virtue is its own reward.

In any moment of decision, there are three sorts of motivation acting to produce the resultant behaviour; one can act from deliberate choice, from a generous impulse, or out of sheer animal appetite. Man's way of life is, therefore, regulated by the simultaneous activities of these three motivations. The goodness of his life depends on the degree of harmonious interaction which he accomplishes; and the amount of evil he does is directly due to the degree of discord he allows in his soul.

Although reason maintains effectual superiority amongst the three, because of its dual function of deliberation and decision, Plato is firm in stating that individual virtue (personal justice) is achieved not by its exclusive domination, but by its healthy and democratic control; a proper balance must be struck between all three impulses. Neither Plato nor Vaughan qualifies his principle of harmonious coexistence; the exact proportion of influence which each part must exert for perfect agreement is never made clear. One can only assume from the text of the Republic that Plato's balance would be an ascetic one.

Judging from his poetry of the good life, one draws the same conclusion of Vaughan. He professes to seek a suitable harmony to his life, a proper equation of forces in his nature, but his balance seems to be weighted, like Plato's, in favour of material barrenness. He complains

in "The Constellation" that man does not seek the proper harmony; likening the elements in the soul to stars of differing strength, he says:

But seeks he your Obedience, Order, Light,
 Your calm and Wel-train'd flight,
 Where, though the glory differ in each star,
 Yet is there peace still, and no war?
 (p.236, ll. 29-32)

The stars and their beauty and regularity have been sources of inspiration and admiration to countless poets and philosophers, including Plato and Vaughan. It is not unusual for a questing mind to seek out the answers in the skies nor to place the goal of his spiritual longings there. The ways in which Plato and Vaughan interpret the heavens and the influence of the stars upon man's earth-bound soul are very similar. In brief, this is how Plato described the astronomical cosmos,^{which} Vaughan makes use of in his poetical accounts of the Christian universe. Above the earth is the sphere of water, and above that, the sphere of air, which is divided into those of lower air and upper aether. The fifth sphere is the moon, and the sixth is the sun, whose function in the heavens is to light up the darkness and thus enable man to see the rest of the circling stars (all the spheres were thought to rotate about the focal point of the earth). Beyond the sun lie the five known planets, and beyond them the final and first sphere, that of the fixed stars.

In terms of the allegory of the creation, the fixed stars are in the circle of the Same, a single body corresponding to the unity of the Same; and the seven spheres below the fixed stars (the five planets and the sun and moon) correspond to the circle of the Other with its seven divisions. These seven 'stars' are ordered at distances from the earth according to the seven numbers of the Pythagorean tetractys, and are called in the Epinomis "sister stars", having equal powers. The explanation of the stratification of the remaining four spheres comes from the Platonic hypothesis of gravity. Plato did not understand that weight is simply the measure of the earth's pull on mass, and that the greater the mass, the greater the 'weight' with which an object is forced towards the earth's centre; but he did recognise that objects can be divided into categories depending upon this property of native heaviness (mass). He simply transferred the meaning of gravity from the property of earth to the inherent natures of the different objects, and followed this idea with the reasoning that the gravitational differences of objects are due to their innate desire to exist in that location to which their nature directs them; in other words, every element has its natural home, its designated sphere of being, in which it is happiest and best. Earth, therefore, tends down, back on itself, and fire tends to leap upwards to the seat of its existence in the air; similarly

FIGURE III
DIAGRAM OF THE PLATONIC COSMOS

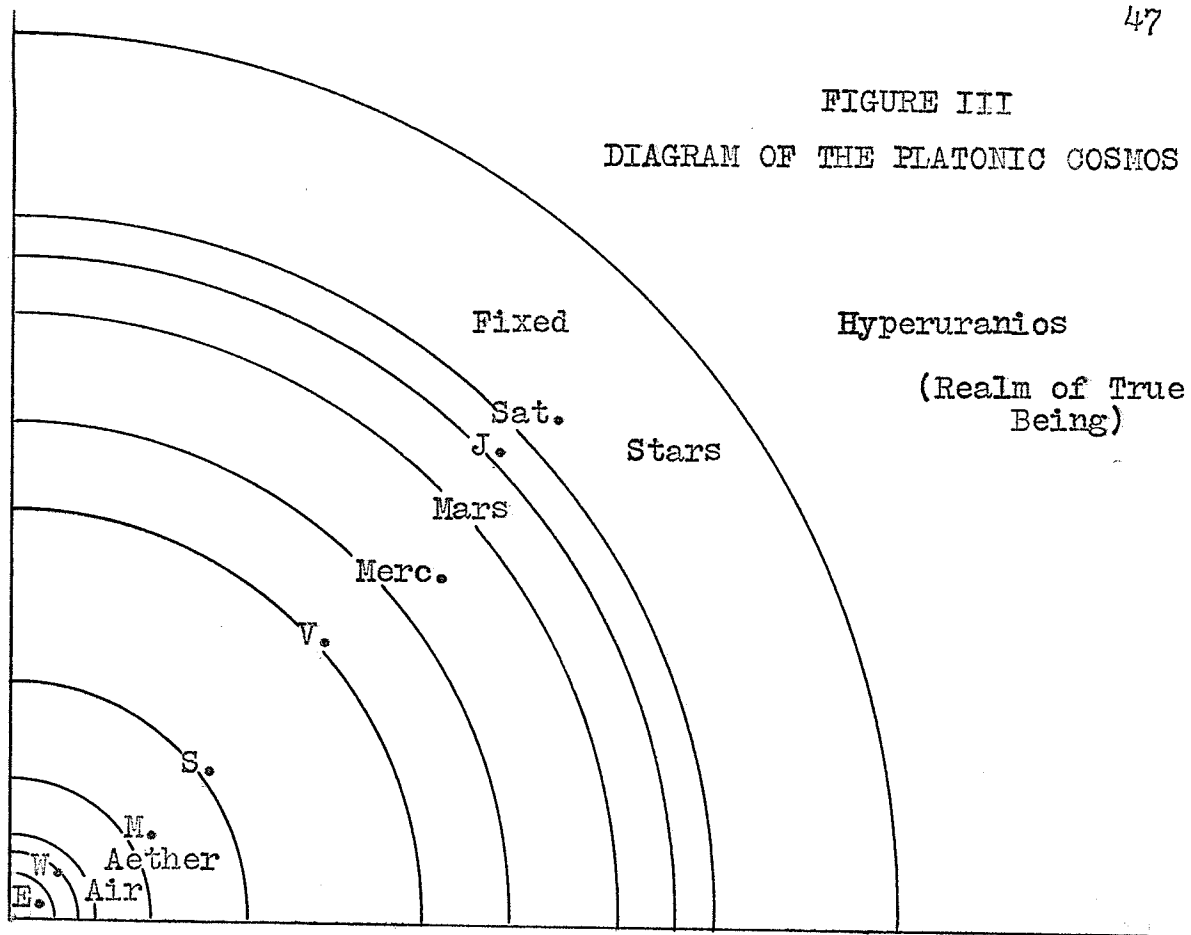


TABLE I
TWELVE SPHERES OF THE CREATED COSMOS

FIXED STARS	} Five Planets	} Fire	} Circle of the Same	} Heaven
SATURN				
JUPITER				
MARS				
MERCURY				
VENUS	} Circle of the Other			
SUN				
MOON				
AETHER				
AIR				
WATER	} Earth			
EARTH				

water rises above earth and lies below air, at its appropriate level.

In "The Tempest" Vaughan notes that all of nature has a designated and proper sphere to which it naturally tends, but that man, whose proper sphere is with God, persists in gazing upon the ground:

Plants in the root with Earth do most Comply,
 Their Leafs with water, and humiditye.
 The Flowres to air draw neer, and subtiltie,
 And seeds a kindred fire have with the sky.

All have their keyes, and set ascents; but man
 Though he knows these, and hath more of his own,
 Sleeps at the ladders foot.

(pp.223-4, ll. 33-9)

In the complex and emblematic structure of the cosmos of both Vaughan and Plato the significance of the revolving spheres is this: they are the mechanical means of demonstrating time, which is the humanly comprehensible counterpart of Divine and incomprehensible Eternity. In order to make the image of the world of ideas complete, the Demiurgos needed some way of imitating the nature of eternity, and for this purpose he created time. Time is measured by the relative swiftness of the revolutions of the seven planets and the fixed stars. All the spheres complete their courses together and reach their starting-point at the end of every year, being measured by the circle of the Same, which is the sphere of uniform movement and the gauge of the lesser spheres.

The Timaeus calls time "a moving image of eternity"¹ which moves according to number. Since the existence of the universal mind cannot be comprehended in unity, it must be derived from the understanding of its existence in multiplicity; time is the numerical means of accomplishing this sequential understanding.

For Vaughan also time and its accompanying astronomy are a part of this material world only, and are removed in space and in character from the eternity of the ideal world. Eternity, as both men see it, lies above the created spheres over which time holds sway. Eternity is never measured, for it is ever changeless, but time is the necessary measure of a world which is forever different. It belongs to the world of shadows and "becoming" and has no cause within itself, but must be forced into motion by the One Mover. Vaughan relates time's dismal continuance thus in "The World":

Time in hours, days, years
 Driv'n by the spheres
 Like a vast shadow mov'd.

(p.231, ll. 4-6)

As aids to man's apprehension of the Universal Mind, the stars acquire a certain aura of divinity and encourage wonder and awe by their unearthly regularity. Regarded by Plato as eternal and, therefore, as closer to Being than

mortal man is, the stars become "gods" in his accounts of creation. In the allegorical sense, they are the emissaries of God, and it is metaphorically allowable to describe them as animate creatures, whose radiance and beauty are pure fire, and whose behaviour is the result of having learned heaven-ordained tasks. If they are regarded as cyclical luminaries only, their human value is that they initiate man in the ways of God, by demonstrating His Divine justice and harmony. But if they are regarded allegorically as personified deities, their relation to man is that of a guardian to his dependent subject or child.

Vaughan makes considerable use of this idea of the stars being inhabited by guiding deities or genii, as he calls them. Often the guardianship is of an inspirational nature and the star-abiding genius is the poet's aesthetic muse; this sort of image is, of course, not meant seriously. But Vaughan does most frequently conceive of the stars' influence in a very grave metaphor, likening the stars to moral guides, or saints as he says in one poem:

Stars are of mighty use: The night
 Is dark, and long;
 The Rode foul....

Gods Saints are shining lights; who stays
 Here long must passe
 O're dark hills, swift streames, and steep ways
 As smooth as glasse;
 But these all night
 Like Candles, shed
 Their beams, and light
 Us into Bed.

(p.174, ll. 9-24)

Sometimes they are angels, as in "An Elegy":

I courted Angels from those upper joyes,
And made them leave their spheres to heare thy voice.
(p.15, ll. 15-16)

Whatever they are in name, Vaughan believes or pretends that they are animate and that they obey a fixed and divine law. They symbolize for him the love of God for man and the infinite care he took in the creation of a good, albeit imperfect universe. In "Metrum 5" he relates these God-given stars directly to their Creator:

O Thou great builder of this starrie frame,
Who fixt in thy eternall throne dost tame
The rapid Spheres, and lest they jarre
Hast giv'n a law to ev'ry starre!
(p.107, ll. 1-4)

Even the earth and the creatures and objects of the earth are somewhat above man, and their concordance with the laws of nature is a lesson to mankind's undisciplined behaviour. Like the stars above them, the birds, beasts, and inanimate things of earth have^a divinely ordained way of life. They possess a stability which is sought and yet ignored by man, and for this evenness and obedience they hold a higher place in the scale of mortal values than does man himself.

Vaughan's admiration for the natural world about him is paralleled in Plato. Although Plato cared little for

the scientific truths of the earth, he did place a philosophical value upon the regularity and orderly habits of nature's creatures. The earth is the lowest branch of knowledge in man's search after universal wisdom, but it nevertheless offers an example to man of something greater than both itself or him. In the allegory of the winged soul in the Phaedrus, earth is recognised as being somewhat of a god, though to a lesser degree than the other eleven cosmic spheres, because of its part in the measurement of time (a knowledge of which leads to an understanding of eternity). In this particular account Plato declares that earth is the seat of Hestia, the hearth-goddess, and that earth has the right of being worshipped for its divine function in the cosmic whole.

Nature (or earth) is no divinity to Vaughan, but he does treat the earth and its natural accoutrements with a worshipful reverence. Certainly, the average man is of a lesser sort than nature, and exists in a more confused and disordered state than do the trees and plants beside him:

I would I were a stone, or tree,
Or flowre by pedigree,
Or some poor high-way herb, or Spring
To flow, or bird to sing!
Then should I (tyed to one sure state,)
All day expect my date;
But I am sadly loose, and stray
A giddy blast each way.
(p.187, ll. 11-18)

Judged by his poetry, Vaughan was no more bothered about the exact locations of the heavenly bodies than was Plato. Plato's only concern was that, wherever they are or whatever they do, they demonstrate the orderly evolution of Universal Mind. In "Metrum 2" Vaughan offers extravagant praise to a new interpretation and reading of the Zodiac, but it is not really clear from what he says in this poem whether he believes in the actual influence of the celestial bodies, or whether he simply finds the "science" of astrology a useful tool in interpreting to man the nature of ethics and morality. Certainly, he seems to be more interested in the lesson to be learned from the stars than in their individual properties. Visualizing the manner of this heavenly education, he relates how he imagines the discarnate and pure soul would employ the example of the skies:

This Soule sometimes wont to survey
 The spangled Zodiacks firie way
 Saw th'early Sun in Roses drest
 With the Coole Moons unstable Crest,
 And whatsoever wanton Star
 In various courses neer or far
 Pierc'd through the orbs, he cou'd full well
 Track all her Journey, and would tell
 Her Mansions, turnings, Rise and fall,
 By Curious Calculation all.

 With many other Secrets, he
 Could shew the Cause and Mysterie.
 (p.105, ll. 7-28)

The Platonic myth of the winged soul, which appears in the Phaedrus, has been the source of many Christian metaphors.

Vaughan has adopted the allegory almost without alteration. The myth states that the purity and wisdom of the winged soul depend upon the sustaining power of the heavens (whose structure has just been described). It relates the nature of soul to the union of powers in a pair of winged horses drawing a chariot, and their charioteer. The myth postulates the existence of gods whose souls are composed of two perfectly good horses and one perfect charioteer; this is the equivalent of saying that Soul, or particular soul as it exists in its best state, is all good. The soul of mortals, however, is not as pure as Soul (the Timaeus affirms this, too); discarnate soul, even before it enters the body, has one good horse and one bad one. All-Soul and those individual souls whose wings are undamaged travel through the heavens gazing upon all the spectacles of bliss in the highways of the sky.

The natural property of a wing is to raise that which is heavy and carry it aloft to the region where the gods dwell; and more than any other bodily part it shares in the divine nature, which is fair, wise and good, and possessed of all other such excellences. Now by these excellences especially is the soul's plumage nourished and fostered, while by their opposites, even by ugliness and evil, it is waste and destroyed.²

The beauty which they are following is the sight of True Being, visible in its abode beyond the limit of the fixed stars, in the very vault (Hyperuranios) of the heavens.

Each chariot is represented by a star in the sphere of fixed stars and the star is considered the home of its indwelling god; Plato mentions in the Timaeus that before the creation of mankind, the totality of human soul was placed amongst the stars of heaven in order that it might, like the gods (meaning All-Soul), participate in the view of True Being and so comprehend all Truth (the divine laws of existence). Since both of the steeds of the gods' chariots are good, their stars circle around the vault of the heavens, in ordered eternity, and represent to man gazing at them from earth the outward signs of complete perfection.

Vaughan conceives of the soul nearly always as winged, and very often he refers to the soul's chariot, its flight upward and the condition of its plumage of ascent. He never once makes reference to the horses, which Plato uses to demonstrate a tripartite soul struggling for internal balance; but he does retain the idea of a soul which can move itself and which naturally tends upward. The metaphor of flight is still the same, and so is the idea that the soul's natural home and food lie above the earth and beyond the skies. Thus the soul declares in "Ascension-day":

I soar and rise
 Up to the skies,
 Leaving the world their day,
 And in my flight,
 For the true light
 Go seeking all the way.

(p.267, ll. 9-14)

Similarly Vaughan has incorporated into his own thought Plato's statement that each of the stars is the home of a soul. Vaughan tends to think of the star, or the illuminating fire of the star, as being within the body of man, existing as his eternal soul. Metaphorically the soul, then, becomes a star shining in the spherical darkness of the body's surrounding night. In "The Bird" he blends the idea of the soul-as-star with the Platonic view that all souls (i.e., All-Soul) are property of God and owe all their divinity to Him:

For each inclosed Spirit is a star
 Inlightning his own little sphaere,
 Whose light, though fetcht and borrowed from far,
 Both mornings makes, and evenings there.
 (p.288, ll. 19-22)

This passage also indicates Vaughan's awareness of the transiency of soul's mortal existence. Although his conception of the soul-as-star is not identical to Plato's astral soul, the transference of the thought is clearly there; the soul, as Vaughan describes it, is a star, a celestial fire, which burns not in the vault of the heavens, as Plato had postulated, but within the space of man's mortal habitation, his body.

Elsewhere Vaughan links two Platonic concepts: divinity as the sustenance of failing mortal spirituality, and All-Soul as Mind, or mind as simply the soul acting in its pure form:

--One food the best for all
 Is to feed on the great Gods mind, & draw
 An Immense light from the bright Trinity.
 (p.463, translated extract)

There are many other objects in Vaughan's poetry which, like the soul, assume the vehicle of wings. Plato, of course, originally assigned wings only to the soul, and their use was specifically for soul's proper and speedy ascension to its rightful sphere in heaven. The other metaphorical functions which Vaughan assigns to the wings are all non-Platonic, and may or may not be derived from the initial Platonic myth of the winged soul. In some instances, Vaughan has placed the allegorical wings upon objects which are completely antithetical to the original Platonic idea. For example, in "Metrum 2" he uses the wings to symbolize not the celestial refinement of the soul, but the vicious onslaught of sin; one assumes from the state of science in the early and mid-seventeenth century that the mention of flight must anticipate the necessity of wings:

Goods in sight
 Are scorn'd and lust in greedy flight
 Lays out for more.
 (p.111, ll. 15-17)

In "The British Church" Vaughan visualizes wings as means of descent and not of elevation, invoking Christ to put on his wings and hurry down to waiting mankind: "O get thee

wings!" (p.157, l. 11) And in "Resurrection and Immortality" he applies the capacity of flight to the resurrected body as well as to the soul. This idea is, of course, an inversion of the prime function of the Platonic wings, which is to allow the soul to escape the body, not to enable both to reunite in the after-life. When one considers that Vaughan could conceive of a body in a state of purity and perfection, which Plato could not, the idea of a body in upward flight is not so incongruous as it seems at first. Seen in this Christian light, the soul's promise of life to the body is not unreasonable:

So shalt thou then with me
 (Both wing'd and free,)
 Rove in that mighty, and eternal light.
 (p.146, ll. 61-3)

Along with the theory that the human soul is continually searching for some concealed essence goes the realization that there must be a guide for the quest. Both Plato and Vaughan ask the same questions: "What is it, what force, that points out the way to erring man?" Vaughan realizes, as does Plato, that men can be divided roughly into categories, depending upon what sort of basic temperament they possess, and that their fortunes often seem to be the inevitable outcome of those temperaments. The fate of a man is, therefore, governed by his personality, and his personality, or his natural spirituality, appears to be set from

the time of birth. It is natural to assume, then, from this reasoning that some guiding force is looking after the individual natures of men, even before they receive life in the body. Both Plato and Vaughan ascribe this important function to each man's "genius" or "daemon".

Plato resorts to allegory in the Phaedrus to explain this seemingly innate capacity of man to follow the unknown according to the dictates of his own nature. He says that men have differing personalities because of the manner of the soul's distribution amongst the sphere of the fixed stars, before mortal birth. These stars symbolize the great troupe of anthropomorphic gods, each bearing a distinctive personality which it bestows upon the human souls given to his care. In this way each soul is under the influence of a star (genius) from which it, like the others under that identical star, receives its innate diversity of character and disposition.

Vaughan often makes use of this same allegory to explain the varied fortunes and natures of mankind. In one of his less serious, and earlier poems, a romantic young man's argument against an unfair world, Vaughan speaks of the predicament common to all poets: poverty. He jestingly suggests that perhaps they were all born under the influence of Saturn, which, though next to the heavens in position and power, is said to cause a gloomy disposition

in all those over whom it holds sway. Poets suffer from an excess of talent and so are required to make up for it by a deficiency of means:

Whether a Higher Power or that starre
 Which nearest heav'n, is from the earth most far
 Oppresse us thus, or angel'd from that Sphere
 By our strict Guardians are kept luckless here,
 It matters not, wee shall one day obtain
 Our native and Celestiall scope again.
 ("To his friend--" pp.62-3, ll. 63-8)

There is yet another connotation in the Platonic doctrine of what Vaughan and most poets call their "guiding genius". This is the idea, put forth in the Timaeus, that one's daemon is the pure reasoning portion of one's soul, and not a disparate god.

As to the supreme form of soul that is within us we must believe that God has given it to each of us as a guiding genius - even that which we say, and say truly, dwells in the summit of our body and raises us from earth towards our celestial affinity, seeing we are of no earthly, but of heavenly growth: since to heaven, whence in the beginning was the birth of our soul, the diviner part attaches the head or root of us and makes our whole body upright.³

The metaphor is bold and beautiful, likening the plant which draws its sustenance through its roots from its native earth, to the soul, which takes its spiritual sustenance through its body's head, from its native heavens. The significance of the lines is that they effectively equate mind with soul and with "genius"; the true "genius"

is the mind, and the mind is simply the soul exercising its own unimpeded functions. Thus, in effect, the guiding "genius" is a spirit, the particular spirit of each man himself, and the deity resides within man's own nature.

This is certainly what Vaughan means when he speaks of poetic "genius". When he refers to guarding saints and angels he also is being purely figurative; for his ascent, like Plato's, is all within. "Rules and Lessons", in the first part of Silex Scintillans, demonstrates this idea of the inherent genius of man, revealing in the process Vaughan's general inexactness in dealing with the functions of soul. Heart in fact seems here to do more thinking than mind:

True hearts spread, and heave
 Unto their God, as flow'rs do to the Sun.
 (p.191, ll. 3-4)

Here the heart, representative of the soul, is naturally tending upward to its seat in the heavens with God. Like all other things it is seeking its rightful place in the stratified cosmos; like the flower which strains toward its life-giver, the sun, the human heart stretches toward the Creator. Neither the sun nor God, in this instance, is regarded as personal "genius"; all the action is initiated by the heart, as by the flower, and the tender, plaintive striving is made all the more lonely by the

immovable quality of the object sought. This particular use of the flower image to parallel the nature of soul (heart) is identical in meaning to Plato's metaphor and serves as an example of the idea that the guardian of man's soul is none other than his own mind in communion with his belief or his God.

Vaughan is most happy with the conception of the bipartite soul. There are for him only two driving forces: the desire to follow God, and the passion to please one's self. It is clear that his chosen, and rational desire is to be a good Christian, and equally clear that whenever he falls away from this desire, it is because of some burning passion, which overwhelms his good purpose with its forceful illogicality. He states his dual tendencies in "The Match":

Settle my house, and shut out all distractions
 That may unknit
My heart, and thee planted in it.
 (p.191, ll. 28-30)

God, or rational choice, is his desire, but disorder is sometimes stronger. Later in the same poem he repeats the idea:

 Lord, strike dead
 All lusts in me,
 Who onely wish life to serve thee?
Suffer no more this dust to overflow
 And drown, my lies.
 (p.191, ll. 34-38)

Unless he can rid himself of the distractions, he will not have a soul in which rational choice and irrational desire are one; neither wanton nor temperate, he is still striving for victory over his lower nature.

The bipartition of the human soul is found also in Plato. The Republic speaks of the two elements in human nature as being one rational and the other irrational, as does Vaughan. Both men conceive, at times, of the soul constantly divided by the irreconcilable desires of reason and passion. But both can equally well believe, at other times, in a soul which can achieve a harmony of these opposites. The Phaedrus gives the name of temperance to the mastery of the soul by reason, and the name of wantonness to the rule of illogical passion.

Whereas sometimes Vaughan thinks of two co-existing and different driving forces in the soul, the one intelligent choice, and the other rash desire, he can conceive of soul as a thing of single substance and dual capabilities. In "Love-Sick" he calls the soul "heart" and attributes to her a nature which has been debased by its physical imprisonment, and yet which has the potential of pure divinity. This metaphor of purgation, which occurs frequently in his poems, denies the simultaneous existence of both impulses in the soul, as the former examples affirmed. Like the single soul postulated by Plato, when it

joins with wisdom it is good, and when it joins with evil
it is foul and even inanimate:

Thou art
Refining fire, O then refine my heart,
My foul, foul heart! Thou art immortall heat,
Heat motion gives; Then warm it, till it beat.
(p.283, ll. 12-15)

Often in Plato the soul is spoken of as a single stream of mental energy which manifests itself in different activities. Describing the function of soul, the Laws attributes to it all the "primary motions", i.e. all the intransitive activity of man, which comprises thought as well as passions:

Soul, then, by her own motions stirs all things in sky, earth, or sea -- and the names of these motions are wish, reflection, foresight, counsel, judgement, true or false, pleasure, pain, hope, fear, hate, love.⁴

The thoughts and passions of the soul then give rise to all the physical reactions belonging to matter, which are called "secondary and corporeal movements".⁵ Thus, by her natural motions and by the secondary motions which they induce, the simple soul "when wisdom is her helper, ... conducts all things to the right and happy issue, whereas when she companies with folly, the effect is entirely contrary".⁶ The conclusion is that soul is a rather primitive force, which may be swayed either towards good or towards bad.

The Phaedo also considers the soul as a simple unit, but its relation to body is that of prisoner to cell, and the soul's yielding to body is likened to a drunken confusion. Instead of befriending mortality, it staggers under its influence. The soul's imprisonment can be voluntary, for there is desire in the soul, which though it yearns after the truth can still be tempted by the imperfect facsimile of body. The soul, as the Phaedo regards it, seems to be the product of her environmental nourishment; if the food is divine, she achieves wisdom; if the food is the worldly substitute, she is transformed into a lover of false multiplicity.

Although Vaughan seems, most often, to regard the soul as a bipartite thing, he does occasionally include this Platonic interpretation of the simple soul in his poems. For example, in "The Retreat" Vaughan examines the manner in which the single soul begins pure but, as life reinforces it with false food, ends up drunk. The soul is considered as being the intelligent element in man as well as the unreasoning part:

Happy those early dayes!....

Before I
understood this place

Or taught my soul to fancy ought
But a white Celestiall thought,

Before I
taught my tongue to wound
My Conscience with a sinfull sound,

Or had the black art to dispence
A sev'rall sinne to ev'ry sence,

But (ah!) ^{••••} my soul with too much stay
Is drunk, and staggers in the way.

(pp.169-70, ll. 1-28)

Here the soul is quite willingly precipitating its own downfall by teaching itself pleasurable vices.

The cell image of the body's influence upon soul is common in Vaughan: in "Disorder and Frailty" he calls body "my Cell of Clay" (p.203, ll. 16-17). The metaphor of poisonous food and wholesome nourishment is another Platonic analogy of which he makes frequent use. Both men seem to agree that the soul requires continual sustenance, and they treat divinity and material reality as the soul's psychological nutrients of differing natures. In "The Feast", communion is "this taste of living glory" (p.341, l. 57) and in the fifth "Metrum" the false food of matter is condemned in comparison to the true sustenance of the days of man's innocence:

No soft luxurious Diet then
Had Effeminated men.

(p.114, ll. 3-4)

In the Symposium the simple soul is considered capable of experiencing all aspects of mortal life. The manner of the Platonic ascent from materiality to infinite True Being is considered as the action of a single substance

and the ascent is marked by the changes in that substance's nature. Since the quest begins with the appreciation of one beautiful body and goes on to the awareness of beauty in many beautiful bodies, a worldly consciousness is attributed to the ascending soul; for sensation is necessary in the apprehension of the physical. On the other hand, the ascent soon leaves the realm of the material and enters a state of pure intellectuality; one must, therefore, postulate a reasoning portion of soul, a part capable of comprehending unity. At the finish it is the same soul that began the journey, and yet it has been developed and refined as it went along. According to this account, then, soul must be a single substance of multiple capabilities and states, each one better than the preceding.

Vaughan discusses this very thing in "The importunate Fortune", following in careful detail (probably largely borrowed from Hermeticism) the soul's ascension and its purifying stages. Here also the soul which begins is the same soul which ends, and which goes through several different stages of elevation. Vaughan is more careful than Plato to explain that once the soul's use of its lower perceptions is finished, it divests itself of them and begins exercising its purer activities. It is the same soul, but its nature develops according to its needs; thus the final soul appears quite different from the original one, because its needs are divergent.

The nature of particular soul is, then, a fluctuating thing, both for Plato and for Vaughan. Soul is always capable of ascending upwards towards the source of its being and of Truth; but, because of its physical limitations this ascent is often restricted or prevented, if the body predominates over soul. Whether soul is considered as a single unit or as a bipartite structure, it is, to Vaughan, a part of the Divine flame, and, therefore, eternal. He seldom considers the individual soul of a tripartite nature. The Platonic idea of a controlled and harmonious soul is apparent in his poems, but he ignores, in effect, the Platonic tripartite mechanism of control (see the Republic). The fact of its ability to fly upwards towards God and Truth is his greatest concern.

CHAPTER IV

THE UNION OF PHILOSOPHY AND RELIGION IN VAUGHAN

The human being is composed of both a body and a soul, and the existence of neither part can be ignored for long without incurring the death of the whole. For denial of the body causes its death and the dissolution of the body-soul bond, and denial of the soul transforms the human synthesis into brute beast, which is a death of sorts. In the poetry of Vaughan one finds evidence of three different functions of body in the life of soul, each of which is found also in Plato's doctrine, where each has a definite moral value. In the Phaedo and the Republic, body is merely a contamination of the purity of soul and the means of hindering it from true wisdom and the freedom of real existence. In the Timaeus and in other parts of the Republic, a healthy body is posited for the proper growth of the soul; body is treated as the inferior friend of soul, and its physical demands must be satisfied in order to secure the good-will of soul. Finally, towards the end of the Republic, Plato regards the body as actually being capable of participating in the good life, under the strict guardianship of soul.

Looking upon lifeless bodies in a charnel house, Vaughan is moved to address them as "Corruptions wardrobe"

(p.57, l. 7); in "The Incarnation and Passion", the body is "this impure, rebellious clay" (p.164, l. 14); and in "White Sunday", the body degrades the whole soul, despite itself: "We, who are nothing but foul clay." (p.274, l. 59) His intense need to remove soul from the proximity of body and elevate it expresses itself in a plea to God for the release of death: "O come! refine us with thy fire! ... Let not thy stars...Dissolve into the common dross!" (p.274, ll. 61-64)

The second Platonic attitude to the body's role in life is more tolerant; it advocates a healthy body for the support of a healthy mind. Plato advocates the physical education of the body to help decrease the animal impulses in the soul; he proposes "a combination of intellectual and physical training, which tunes up the reason by intellectual training and tones down the crudeness of natural high spirits by harmony and rhythm."¹

The idea of physical fitness having a part in the good life of the carnate soul is seldom developed to any extent in Vaughan. He does occasionally consider the union of body and soul fortunate rather than tragic but rarely and only in his lighter and less powerful poems. At such times the synthesis of body and soul assumes the guise of a friendly companionship, usually in the form of the body's complaint, however, that life is leaving it with soul. In

a short poem in his prose work The Mount of Olives, he expresses the affinity of the corporate union of body and soul:

My soul, my pleasant soul and witty,
 The guest and consort of my body,
 Into what place now all alone
 Naked and sad wilt thou be gone?
 No mirth, no wit as heretofore,
 Nor jests wilt thou aford me more.
 (pp.451-2, M-13)

Body is regarded as the duller half of a firm friendship, and soul, the genial, lighter component. The physical necessities of body are never concerns of any matter to Vaughan; true, he does in his formula of the simple life, expound the wholesome merit of meagre fare, but the stress is placed upon the meagreness and not upon the wholesomeness. His fresh fruit diet is for the betterment of the soul's health and not the body's.

Lastly, Plato finds a way of allowing pleasure to both body and soul, using the Republic's definition of the tripartite soul: the three impulses of reason, spirit, and appetite. Appetite and spirit tend to have corporeal motives, although spirit is the staunch ally of reason, which is the only part concerned with the pleasures of the mind. Plato's solution to the body's pressing need for expression is moderation, characterised by the harmonious interaction of all three parts:

Then if the mind as a whole will follow the lead of its philosophic element, without internal division, each element will be rightly performing its own function, and in addition will enjoy its own particular pleasures, which are the best and truest available for it.²

This same philosophy of peaceful coexistence enters into many of Vaughan's poems, despite his religiosity. In "The Charnel House", as he teaches himself the lesson of life's vanities, the contemplation of death provides him with what Plato would call the necessary intellectual control of passion:

Henceforth with thoughts of thee
 I'll e season all succeeding Jollitie,
 Yet damn not mirth, nor think too much is fit,
 Excesse hath no Religion, nor Wit,
 But should wild blood swell to a lawless strain
 One Check from thee shall Channel it again.
 (p.59, ll. 61-66)

The role of body is, nevertheless, never primary, but consistently the inferior companion of soul. Whether the quest be to achieve complete wisdom or to accomplish union with the Christian God, soul must divest itself of body somewhere along the way; it is only a stepping-stone which must be used and left. The necessity of body to the proper existence of soul is the basis of the similitude between the thinking of Plato and Vaughan. From one point of view, they seem to be searching for widely divergent ultimates; the Christian Trinity is far removed in appear-

ance from the colourless, shapeless, insubstantiality of The Good. But from another, what is it that they both desire but "virtue", and what is the name they both give this virtue but "wisdom"? And how do they both postulate achieving their ends, but by the subjection of the corporeal or animal part of their nature to the superior knowledge of reason, and by the obedience of their whole soul to the Divine Law, as clearly as they can see it? Their aims, ideals, and spiritual philosophies are closely concurrent, just as the metaphorical cosmos in which they dress their ideas is the same for both. Examined in the light of their spiritual ideals, the true philosopher and the true Christian begin to look much alike. In fact, it is quite logical to place Vaughan's "Elect" on a parallel level with the "Philosopher-Kings" of Plato, for they both represent the ultimate in human perfection. This is not to say that Platonic contradictions and innovations do not occur in Vaughan's poetic conceptions; he is a Christian before he is a Platonist, but the imaginative mode of his Christian interpretation, the structure of his Christian progress and the bliss of success conform to the contours of pure Platonism. The evidence of this lies primarily in the explanation of the Platonic myths; but it is necessary to begin not with the ascent but on the ground, where the merit of such an ascent is argued.

The central point in my examination of the Platonic aspects of Vaughan's thought and imagery is that philosophy, as Plato defines it (love of truth), is identifiable with religion, and the application of philosophy, with the spiritual purgation of the Christian soul.

Plato's treatment of the philosophic training and his conception of the nature of philosophy are, in many respects, identical with Vaughan's ideas of the true life and the nature of religion. In the Republic, Plato makes the point that man must be taught to reason in order successfully to throw off the yoke of materiality and ascend in spirit to perfect truth. The man who is not thus properly educated is more or less condemned to the values of the physical world, for he knows no better and cannot be blamed for it. The uneducated are, as always, the masses, and their opinion predominates: "So philosophy is impossible among the common people... And the common people must disapprove of philosophers".³

In Vaughan:

Glory, the Crouds cheap tinsel still
 To what most takes them, is a drudge;
 And they too often take good for ill,
 And thriving vice for vertue judge.

(p.309, ll. 37-40)

Vaughan never considers that religious training (philosophic education) will be lacking, but he puts the blame for the folly of the majority on their disregard of it. His own

experience appears repeatedly in his poems as evidence of the ease with which true religion becomes neglected, and therefore false. In "The Agreement", he treats the Word of the Bible as Plato does the ideal Forms: something perfect, good, and forgotten. The philosopher must be educated to memory; the Christian must regulate himself in obedience to be true to the memory:

I Wrote it down. But one that saw
 And envied that Record, did since
 Such a mist over my minde draw,
 It quite forgot that purpos'd glimpse.
 I read it sadly oft, but still
 Simply believ'd, 'twas not my Quill.
(p.332, ll. 1-6)

Further on in the same poem the poet makes a criticism which is common with him; he condemns all doctrines but that of Christianity as being guises for man's self-worship. The teaching of the Christian Bible he upholds alone as the true wisdom for men to follow, and any external or opposing beliefs he classifies, in Platonic fashion, as false and ignoble:

Most modern books are blots on thee,
 Their doctrine chaff and windy fits:
 Darken'd along, as their scribes be,
 With those foul storms, when they were writ;
 While the mans zeal lays out and blends
 Onely self-worship and self-ends.
(p.332, ll. 25-30)

This is, in effect, what Plato does when he decries all

knowledge but that which philosophy (religion) offers. Any education in other directions is, by the definition of philosophy, worldly and unworthy of the divine soul. The philosophy which Plato was most in disagreement with was Sophistry, because it taught what Plato (and Vaughan as well) despised - the hypocrisy of the Pharisee. Vaughan's poetry betrays the same disgust as Plato has for entrepreneurs of humanity, but, unlike his strong-minded predecessor, he feels with sorrow too obvious the glitter of the thing which he condemns as false. In "The Hidden Treasure" (p.320) the direct parallel is drawn between the "sincere light" of true wisdom and the "False stars" of opportunism (here, the hypocritic veil is dropped altogether); it is a knowledge which he could well use, his condition being impoverished, did he not hold it to be artificial:

The worlds lov'd wisdom (for the worlds friends think
 There is none else) did not the dreadful brink
 And precipice it leads to, bid me flie
 None could with more advantage use, then I.
 (p.320, ll. 15-18)

It is important to realize that virtue and wisdom are equated in both the writings of Plato and the poems of Vaughan. Plato says, "Then we say virtue is wisdom, either in whole or in part."⁴ and in "The Ass", by opposing wisdom to evil, Vaughan makes the same equation:

If the world offers to me ought,
 That by thy book must not be sought,

 Prevail with me to shun that place.
 Let me be wise to please thee still,
 And let men call me what they will.
 (p.319, ll. 37-44)

Difficulty is the common lot of the Platonist and the true Christian. The value of the ascent lies in its ceaseless demands for a personal sacrifice and a super-human self-control. In "The Ass" Vaughan makes vivid and almost surrealistic the soul's accompanying trials:

When thus thy milde, instructing hand
 Findes thy poor foal at thy command,
 When he from wilde is become wise,
 And slights that most, which men most prize;
 When all things here to thistles turn
 Pricking his lips, till he doth mourn
 And hang, the head, sighing for those
 Pastures of life, where the Lamb goes:
 O then, just then! break or untye
 These bonds, this sad captivity,

 And when (O God!) the Ass is free,
 In a state known to none but thee;
 O let him by his Lord be led,
 To living springs, and there be fed
 Where light, joy, health and perfect peace
 Shut out all pain and each disease;
 Where death and frailty are forgotten.
 (p.319, ll. 45-63)

The journey from "wilde" to "wise" is tortuous in both cases because of the nature of the physical world; the philosopher must struggle against the false nature of his material trappings, just as the Christian must deny his temptations and accept the seeming worthlessness of a life with

God. Whereas Plato reinforces his concept of ultimate bliss with such vague words as "knowledge", "truth" and "intelligence", Vaughan is equally unspecificⁱⁿ lyricising the nature of the good life instead of detailing it. The answer is, of course, that neither can relate what no man knows, and so they resort to analogy. For Vaughan it is the prelapsarian Garden of Eden which acts as the symbol of Paradise and oneness with God, just as for Plato life in a star under the roof of heaven symbolizes the bliss of perfect knowledge.

Although the philosophic and the Christian quests are accomplished by the individual, there is an intrinsic difference in the overall purpose of the two. Plato intends philosophy as the means of directing society towards an ideal pattern, the wise leading the less wise. Vaughan, on the other hand, has a rather limited philanthropy; his ascent is selfish and, of necessity, unsociable. In fact, he goes so far as to disclaim all direct contact with the world: "Lord, God ! I beg nor friends, nor wealth / But pray against them both" (p.148, ll. 37-38). Plato's philosopher prefers solitude, but realizing his responsibility to the world, causes his wisdom to snowball in good effects. Speaking in the Republic of the importance of philosophy to the ideal state, Plato says:

And once we have given our community a good start,... the process will be cumulative. By maintaining a sound system of education you produce citizens of good character, and citizens of good character, with the advantage of a good education, produce in turn children better than themselves and better able to produce still better children in their turn.⁵

Not only is Vaughan concerned with himself, his opinion of the condition of the world in which he lives is gloomy at best, and he feels no responsibility to it other than to warn it of its selfprecipitating doom:

Sin triumphs still, and man is sunk below
 The Center, and his shroud;
 All's in deep sleep, and night; Thick darkness lyes
 And hatcheth o'r people;
 But hark! what trumpets that? what Angel cries
 Arise! Thrust in thy sickle.
 (p.197, ll. 35-40)

Even his poetic consciousness of sin appears more selfish than curative, for he offers all his poetry to God as thanks for his reawakening soul, and not in love of his fellow-man. The first lines of the Dedication introducing the first section of Silex Scintillans read: "My God, thou that didst dye for me, These thy deaths fruits I offer thee" (p.138, ll. 1-2). Similarly, he says in "Psalm 104":

Therefore as long as thou wilt give me breath
 I will in songs to thy great name employ
 That gift of thine.
 (p.287, ll. 89-91)

An intrinsic part of Plato's philosophy is that Beauty is Truth and that physical beauty is the material multiplicity

of a spiritual beauty which is unity. Philosophy is the love of truth, and so of beauty also. Beauty is a quality of God, and visible beauty is his creation. Vaughan also recognises beauty as the work and evidence of God. He sees the hand of God in the beauty of the crowing cock and addresses God, claiming in true Platonic fashion that by recognising the bird's beauty he can actually see the nature of true Beauty through it:

O thou...
 Whose hand so shines through all this frame
 That by the beauty of the seat,
 We plainly see, who made the same.
 ("Cock-crowing" p.277, ll. 19-22)

In an unnamed poem of the second half of Silex Scintillans, Vaughan carries the perception of invisible beauty one step beyond the physical touchstone. Beauty in this instance is apprehended upon the poet's spontaneous consideration of the death of one of his friends, whose soul was beautiful in life:

O calm and sacred bed where lies
 In deaths dark mysteries
 A beauty far more bright
 Then the noons cloudless light.
 (p.310, ll. 31-34)

This desire to find the true and complete nature of beauty is the central motive of the Platonic ascension, which comprises the search for many such essential truths. It is, in fact, a part of the theory of Forms. Plato, as

has been said, recognises two orders of reality: the everyday experience of becoming and change, of visible and sensible things; and the unchangeable eternal world of Being, which is none other than the world of ideal "Forms", apprehended by the intellect and not by the senses.

The "Forms" are absolutes, essential realities, like Beauty or Triangularity; they are the properties of the Divine Law and have a real existence independent of the human mind. Recalling the myth of the chariot-soul revolving with the fixed stars in heaven, one imagines that the world of the Forms is with True Being, in the Hyperurranios, above the sphere of fixed stars.

The Vaughanian equivalent of the world of Forms is the mind of his omnipresent God, or Paradise, if it must be given a location. For God is as changeless and absolute as the Platonic Forms. This quality of unconditioned wholeness is, of course, the normal Christian connotation of a God who is omniscient, omni-present, and omnipotent. The image of God and the visualization of a realm of associated absolute values is identical in Platonism and Christianity. When Vaughan speaks, in "Peace", of a country in which all ultimate realities, truths, and goodness are realized, he is at once employing a Platonic and a Christian idea. Paradise and the world of Forms are, in essence, the same thing, the graphic representation of perfect Mind:

My Soul, there is a Countrie
 Far beyond the stars,

 There above noise, and danger

 ...one, who never changes,
 Thy God, thy life, thy Cure.
 (p.184, ll. 1-20)

Just as this is the realm of pure truth, this world is the shadow of it (as Plato calls it too), the imperfect copy:

Thou canst not misse his Praise; Each tree, herb,
 flowre
 Are shadows of his wisdom, and his Pow'r.
 ("Rules and Lessons" p.194, ll. 95-96)

In two poems Vaughan actually directly names Christ as the archtype of all truths:

Great Type of passions! come what will,
 Thy grief exceeds all copies still.
 ("The Nativity" p.422, ll. 15-16)

Walking in thought through the biblical setting of the Passion of Christ, Vaughan recounts this:

I walke the garden, and there see
 Idaeas of his Agonie.
 ("The Search" p.152, ll. 37-38)

Endeavouring to qualify the nature of the particular objects of which this world is composed, Plato defines them as having the similitude of a dream, which confuses image with reality. Vaughan repeats the idea:

Peter, when thou this pleasant world dost see,
 Beleeve, thou seest meere Dreames and vanitie;
 Not reall things, but false: amd through the Aire
an empty, slipp'rie Scene,.....

.....
 And whatsoe'r heere with admiring eyes
 Thou seem'st to see, 'tis but a fraile disguise
 Worne by eternal things, a passive dresse
 Put on by beings that are passiveles.

(p.460, ll. 1-14)

Platonically life is a dream in which the existent is mingled with the non-existent, existence being the same as goodness, and, correspondingly, non-existence being the same as the non-good, or evil. If Y is an ideal Form and y is its particular representative on earth, then y is existent to the extent that it participates of Y, and non-existent to the extent that it does not tally with the ideal Form (Y). It is at once existent and non-existent, and therefore represents partial truth and partial illusion. To Plato only the truth is real and existent and good, and in one easy step Vaughan interprets this as meaning that life (existence) belongs only to truth, reality, and goodness; and, further, that death (non-existence) is equivalent to whatever is false, illusory, and evil. To him, a soul which harkens after the untruth of the world is dead and has no part in goodness and life. Life, then, becomes equated with spiritual awareness and love of truth and goodness. In "The Holy Communion", he extends the equation of life with spirituality to, produce the equation of birth with the reawakening of religious consciousness:

Welcome life!

Dead I was, and deep in trouble;
But grace, and blessings came with thee so rife,
That they have quicken'd even drie stubble.

(p.218, ll. 1-4)

Unfortunately and inevitably, such an immaterial world as that of Ideas is beyond normal comprehension, and the hopeful aspirant to its secrets can never really anticipate what it is he seeks. He desires to accomplish a superhuman action, and so he becomes in a manner a mystic, looking for a mystic illumination. This esoteric quality is shared by Plato and Vaughan, for the very same reason; for each the object of his search lies above the clouds. From this it is easy to see how Vaughan leaned towards Hermeticism for support to his somewhat fragile ladder, and why he reverted to the Garden of Eden image with which to crystallize an elusive concept.

Most important of all is that faith is the common denominator of both philosophies. Plato had nothing to rely upon other than his own mind, and his faith lies in the solidarity of his logic; Vaughan, on the other hand, places his faith in the wisdom of the prophets of God. Both are acting out a faith of which there is no proof; one trusts himself, the other, another. Neither philosophy is foolproof, nor is either immediately intelligible to the neophyte. Faith does not, of course, preclude its cohabitation with logic. It is only the structure upon which logic must build its facts.

It is perhaps strange to consider Christianity a dialectic religion, but that is certainly the way Vaughan treats it. Almost every poem in his vast religious selection has a beginning, a middle and an end, in true Aristotelian aesthetic; and, although the logic of the relationship of the three parts is often strained each, nevertheless, has the structure of a forceful argument. The logic of Vaughan takes the form of elaborately worked conceits, some of them so inclusive and picturesque they could be called myths or allegories. For example "On a Salmon" explains the false reasoning of unspiritual man by likening him to a salmon which has fought its way up to the top of the weir only to lose its life by swallowing a brightly feathered bait. Man is the salmon, the world is the weir and the feathers are falsehood. The argument sometimes takes the form of multiple punning, as in "Trinity-Sunday". Whatever the avowal of faith, the means of affirmation are always logical and substantiated.

Before launching directly into a consideration of the Platonic myths and their appearance in Vaughan's poetry, a brief explanation of Plato's theory of Remembrance is needed, underlying as it does his entire philosophic progress. The Timaeus states that before the incarnation of man, his totality of soul was divided among the various fixed stars in the heavens, in order that, before his contamination by the body, he might apprehend complete and absolute truth. This

is much the same as saying that the soul beheld the ideas (Forms) in a previous existence. Thus, at one and the same time, this fact interprets birth as a departure from a life with God, and makes personality a factor of pre-birth existence.

The Phaedo briefly and lucidly explains the theory which Vaughan and many later Christian poets have adopted to express their religious sentiments: "Our souls existed long ago, before they were in human shape, apart from our bodies, and then had wisdom".⁶ "If we got it before birth, and lost it at birth, and afterwards, using our senses about these things, we recover the knowledge which once before we had, would not what we call learning be to recover our own knowledge? And this we should rightly call recollection?"⁷ He makes the important point that recollection begins with visible objects as they are perceived by the senses, and that memory follows upon this stimulus. It is also true that memory can arise from opposites as well: " 'Whenever, seeing one thing, from sight of this you think of another whether like or unlike, it is necessary,' he said, 'that that was recollection'." ⁸

The theory of Platonic remembrance as it appears in Vaughan's poetry is perhaps the best-known aspect of Vaughan's Platonism. The idea that man existed in total bliss with his Maker, before the time of his birth upon earth, permeates

his work. He calls heaven "home" in several poems, and speaks repeatedly of his fading memory of his previous divine associations. In "The Retreat" and "Child-hood" he directly refers to that pre-birth state of perfect life, and relates the innocence of youth to the proximity of God's guardianship. Virtue is the same as the silent and unquestioned "wisdom" of innocence, and sin comes to man only with the passing of time and the dissolution of his memory of God. Like Plato he recognises the possibility of "remembering" the lost truths, by beginning with the recognition of them in their imperfect, worldly forms. Wayward man is made in the image of his Maker, no matter how far removed he may be from the original pattern. Using the same logic, Vaughan recalls the immortal glory piece by piece, seeking out its essence amongst its inaccurate copies.

The art of philosophy is, then, like Vaughan's concept of religion, a clearing away of the cobwebs of matter. And the ascent of reason is nothing more than a retracing of one's steps. It is logical to assume that, if birth into body is loss of memory, the longer and more assiduously one pursues the ways of the body, the more complete the loss. Consequently, life can be thought of as a long pathway from God, or as a circular path which bends back upon itself to reach its starting point before the line ends. In "The Retreat", Vaughan describes his Christian search for

complete "memory":

Some men a forward motion love,
But I by backward steps would move,
And when this dust falls to the urn
In that state I came return.

(p.170, ll. 29-32)

CHAPTER V

VAUGHAN'S POETIC ADAPTATION OF THE THREE PLATONIC ALLEGORIES OF ASCENT: THE SUN SIMILE, THE ALLEGORY OF THE DIVIDED LINE AND THE MYTH OF THE CAVE.

Sight is probably the most fundamental metaphor used by Plato and Vaughan, alike, to symbolize intellectual apprehension. The manner of its action depends upon the nature of fire, fire being itself a metaphor of almost equal importance to both men. Here, in this symbol of fire, it is possible for one to undo the hitherto undoubted similarity in the thinking of Plato and Vaughan. What Vaughan chooses to attribute to fire, as will be seen, may have its basis in Plato but is not limited to the prototypical idea. Sometimes the fire image of Vaughan is a simple statement of what Plato had earlier propounded; but more often the poet goes beyond his predecessor.

There is no doubt, however, that for both men fire has the highest place in the universe. Like almost all of his contemporaries, Vaughan would probably have agreed in general with Plato's assumption that there are five varieties of visible object, ranging in ethereal rareness from earth, the lowest, through water, air, and aether, to the noblest, fire. These are none other than the four elements with the added division of air into lower air and aether. From

the diagram of the Platonic astronomical cosmos (see above),^{p.47}
 it can be seen that fire corresponds to the whole of the
 visible heavens above aether; it comprises the sun, moon,
 five planets and fixed stars.

Fire has not only the property of sight but also the
 property of motion. This is demonstrable in the case of
 water and ice; when water is mingled with fire and flows
 freely, it is called a liquid; but when fire abandons it
 for the regions of air, the water solidifies into ice.
 There is no equation of fire with life or the ability to
 give life anywhere in Plato; but it is not difficult to
 see how the transition can be made by a poet like Vaughan.
 One of the passages already quoted from Vaughan demonstrates
 how the power of fire revivifies an inanimate or motion-
 less object:

...Lord...
 ..at thy presence make these mountains flow,
 These mountains of cold Ice in me! Thou art
 Refining fire, O then refine my heart,
 My foul, foul heart! Thou art immortal heat,
 Heat motion gives; Then warm it, till it beat.
 ("Love-sick" p.283, ll. 10-15)

Plato lists four kinds of "fiery" liquids, one of
 which has an unusual function. Wine is the first liquid
 which is infused by nature with fire, and the task of wine
 is to heat the body and soul together. In a rather far-
 fetched and droll way, wine (and therefore fire), as the

fortifier of man's imperfect nature, is the giver of new life, or at least the sustainer of the old.

Vaughan's adaptation of this idea is to visualize the wine as allying itself with the passions of the body to overcome the enemy of their intentions, soul. The union is there sure enough, but it is a forced one:

Here lives that Chimick, quick fire which betrayes
Fresh Spirits to the bloud.

("To his retired friend" p.65, ll. 65-66)

Another liquid with fire in its make-up is the sap that flows in the veins of the plants. It is classified as being less fiery than wine, but it owes motion to the influence of fire. The idea of sap possessing within itself a quickening power is natural, considering the nutritive force of the liquid. But Vaughan carries this a step further; he uses sap as a metaphor for the spiritual sustenance of Christ to the growing Christian. This makes the Christian the plant, the sap his divine strength, and the source of this strength, not the ground but the heavens. To the Christian, his strength is the faith he derives from the sacrifice of Christ. The metaphor is described in "The Sap" thus:

To shew what a strange love he had to our good
He gave his sacred bloud
By wil our sap, and Cordial; now in this
Lies such a heav'n of bliss,
That, who but truly tastes it, no decay
Can touch him any way,
Such secret life and Vertue in it lies.

(pp.243-4, ll. 25-31)

The most important function of fire, in Plato's doctrine, is to help sight. This is how Plato describes the nature of its action : simultaneously from the eyes and from the sun issue forth two streams of clear and delicate fire (sunlight and its human equivalent), which mingle and together meet the fire coming forth from the object of sight; all three fires unite into one body and transmit the vibrations of the object to the eye. The lack of sight at night is due to the lack of sunlight, for the fire of the eyes then passes forth into the darkness only to be extinguished.

In a Latin verse-dedication to Thomas Powel, who had written a treatise on optics, Vaughan speaks about the mechanics of vision:

Almighty God has placed the lively fires of His divine gift of sight in a tiny ball. He has given us perceptive rays, and mysterious cells in which the law and means of vision are concealed.

(pp.130-1, ll. 1-4)

One of the educative qualities of the heavens (fiery stars) is that they show man how to distinguish by contrast, how to evaluate things on a relative basis, just as the stars shine because of their contrast with the darkness of night. Plato is rarely concerned with the study of night as such, but in the Epinomis he cites its importance to the study of knowledge:

And in all this scene, if we take one thing with another, what fairer spectacle is there for a man than the face of day, from which he can then pass, still retaining his power of vision, to the view of night, where all will appear so different?1

Plato never says that night, or darkness, is bad or imperfect; he merely describes it as the opposite of the brightness of the stars, which have a positive function in the intellectual and spiritual lives of men. One could infer from the importance Plato places on the sun and light that anything opposed to the luminescent is, relatively, bad. Vaughan has extended Plato's rather neutral treatment of night and darkness to the point of regarding night as a symbol of evil, death, and despair. In one poem, he rejoices in night because it is the time when he feels spiritually closest to God, in his dreams. But his predominant metaphorical use of the image is in connection with the human condition of mortality and imperfection. Similarly, he most often uses light and radiance to represent life, hope, goodness and joy. The sun, because it is the brightest of the celestial figures, often is regarded as godlike or perfect and its rays as lifegiving and divine.

Vaughan uses light and darkness in various ways. Sometimes darkness represents spiritual despair and imperfection, and then day becomes the symbol of hope's fulfilment. Addressing the sun in "The Constellation", he begs:

So guide us through this Darknes, that we may
Be more and more in love with day.

(p.237, ll. 51-2)

Sometimes light is not always a completely spiritual thing;
in one of his early elegies, Vaughan uses it to represent
the life^{of soul} in the body:

The world scarce knew him yet, his early Soule
Had but new-broke her day.

(p.68, ll. 21-22)

Now and then, also, he likens (in rather non-Platonic fashion)
the sun to the source of worldly fortune, regretting that
her rays are always eclipsed as they shine on him. But the
sun and planets and stars most often represent Vaughan's
spiritual aspirations, being the educative means to true
ascent, and the cause of joy to the good Christian. In
one of his translations of Casimirus, Vaughan describes
the meaningfulness of the heavenly fires to the Beatus
Ille (happy man):

He in the Evening, when on high
The Stars shine in the silent skye
Beholds th'eternal flames with mirth,
And globes of light more large than Earth,
Then weeps for Joy, and through his tears
Looks on the fire-enamel'd Spheres,
Where with his Saviour he would be
Lifted above mortalitie.

(p.124, ll. 21-28)

The Athenian speaker in the Epinomis directly re-
lates the proper study of the heavens to the true worship

of God. After celebrating Uranos, or the heavens, he dwells upon the divinity of number, which opens up the mysteries of the divine laws to man, saying:

But could he (the doubting man) see the divine and the mortal in the world process - a vision from which he will learn both the fear of God and the true nature of number - even so 'tis not any man and every man who will recognise the full power number will bestow on us if we are conversant with the whole field of it.²

The heavens seem to be the high altar of God, whose face can be recognised there by any who approach him properly.

Not only does the Athenian speaker find God in the stars, he also prophesies that these are the only true means to the good life and the attainment of all the desirable virtues. "And as for the right, the good, the noble, and the like, no man who has given his adherence to a true belief, but without knowledge, will ever enumerate them in a way to bring conviction to himself and to others."³

Like Plato, Vaughan recognises the stars as potential moral influences of the soul. He does not treat their mathematical significance in quite so literal a manner as does Plato, but he does regard their regularity as emblematic of the proper ethical ordering of man's immortal soul. In "The Constellation" Vaughan attributes to the stars the divine example of order, obedience, and peace, to which

the wise man will pay heed and learn how to organise his own life:

Fair, order'd lights (whose motion without noise
 Resembles those true Joys
 Whose spring is on that hil where you do grow
 And we here tast sometimes below,)

.....but poor man
grops beneath here.....

 But seldom doth make heav'n his glass.

Settle, and fix our hearts, that we may move
 In order, peace, and love,
 And taught obedience by thy whole Creation,
 Become an humble, holy nation.
 (pp.235-7, ll. 1-56)

In order to express the relation of the mind to Absolute Good, Plato relates a careful analogy with The Good and the sun, using the sun's relation to sight. It is also possible to make the same sort of analogy with the sun and the Christian Trinity, as Vaughan's poetry demonstrates. The results of such a three-way comparison can be tabled (see following diagram).

In the day, the sun shines upon the objects of sight and enables the eyes to see them clearly; but, at night, when the sun is gone, and only the moon and the dim stars shine, the same objects appear to be shadows and have only the appearance of what they should be.

TABLE II

THE COMPARATIVE RELATIONSHIP OF VAUGHAN'S CHRISTIAN QUEST
AND THE PLATONIC SUN SIMILE.

INTELLIGIBLE WORLD To understand	VISIBLE WORLD To see	CHRISTIAN WORLD To be
<p style="text-align: center;">THE GOOD</p> <p>source of { reality truth</p> <p style="text-align: center;">which give:</p> <p>1) Intelligibility to objects of thought. 2) The power of knowing to the mind.</p> <p>Object of Quest: WISDOM</p>	<p style="text-align: center;">THE SUN</p> <p>source of { growth light</p> <p style="text-align: center;">which give:</p> <p>1) Visibility to objects of sense. 2) The power of seeing to the eye.</p> <p>Object of Quest: SIGHT</p>	<p style="text-align: center;">THE CHRISTIAN TRINITY</p> <p>source of { love grief</p> <p style="text-align: center;">which give:</p> <p>1) Attainability to objects of meditation. 2) The power of beatification to the soul.</p> <p>Object of Quest: BLESSEDNESS</p>

Apply the analogy to the mind. When the mind's eye rests on objects illuminated by truth and reality, it understands and comprehends them, and functions intelligently; but when it turns to the twilight world of change and decay, it can only form opinions, its vision is confused and its beliefs shifting, and it seems to lack intelligence.⁴

In the same way, without the aid of the Christian God, Vaughan's soul would never be able to find the true way, but with the accompanying gifts of love and grief, which come from God, he can ascend to the very doors of heaven. The sun gives true outline to objects of sense, in the same way that The Good and God give true direction to the mind and the soul. In "Jesus weeping", Vaughan speaks of these two composite faculties of God:

Dear Lord! thou art all grief and love,
 But which thou art most, none can prove.
 Thou griev'st, man should himself undo,
 And lov'st him, though he works thy wo.
 (p.298, ll. 22-25)

Just as the philosopher attempts to attain to truth, the Christian Vaughan attempts to attain to grief:

Then farewell joys! for while I live,
 My business here shall be to grieve:
 A grief that shall outshine all joys.
 (p.299, ll. 44-46).

Vaughan in "Faith" equates the properties of the sun with the virtues of Christ:

So when the Sun of righteousness
 Did once appear,

 ...as i'th' natural Sun, these three,
 Light, motion, heat,
 So are now Faith, Hope, Charity
 Through him Compleat.
 (pp.210-211, ll. 21-36).

In another poem he credits God with giving light and virtue to man, the one so that he may see, the other so that he can achieve blessedness. He uses the analogy of the inanimate stone which seems to shine, only because it has received its light from the sun above it. Man is the stone, and his virtue the reflected light from God:

If the Sun rise on rocks, is't right,
 To call it their inherent light?
 No, nor can I say, this is mine,
 For, dearest Jesus, 'tis all thine.

 Both light from thee, and virtue had.
 (p.265, ll. 5-10).

Since the sun is the source not only of light (sight) but also of growth (life), The Good is the source not only of truth but also of reality; for it is the father of all things, just as the Christian God is the father of all things of value, (the generator of love), as well as being the source of the means of ascent (the father of grief).

Thus, reality, growth, and love, are all in a sense positive things, involved with life and increase rather than with cessation and diminishing. And truth, light, and grief are their respective brothers, properties of true ascent. The power of God, as represented by Vaughan's poetry, is a positive force, renewing and giving, not denying life. In "The Agreement":

For thou
Dost still renew, and purge, and heal:
Thy care and love, which joyntly flow
New Cordials, new Cathartics deal.
(p.333, ll. 55-58).

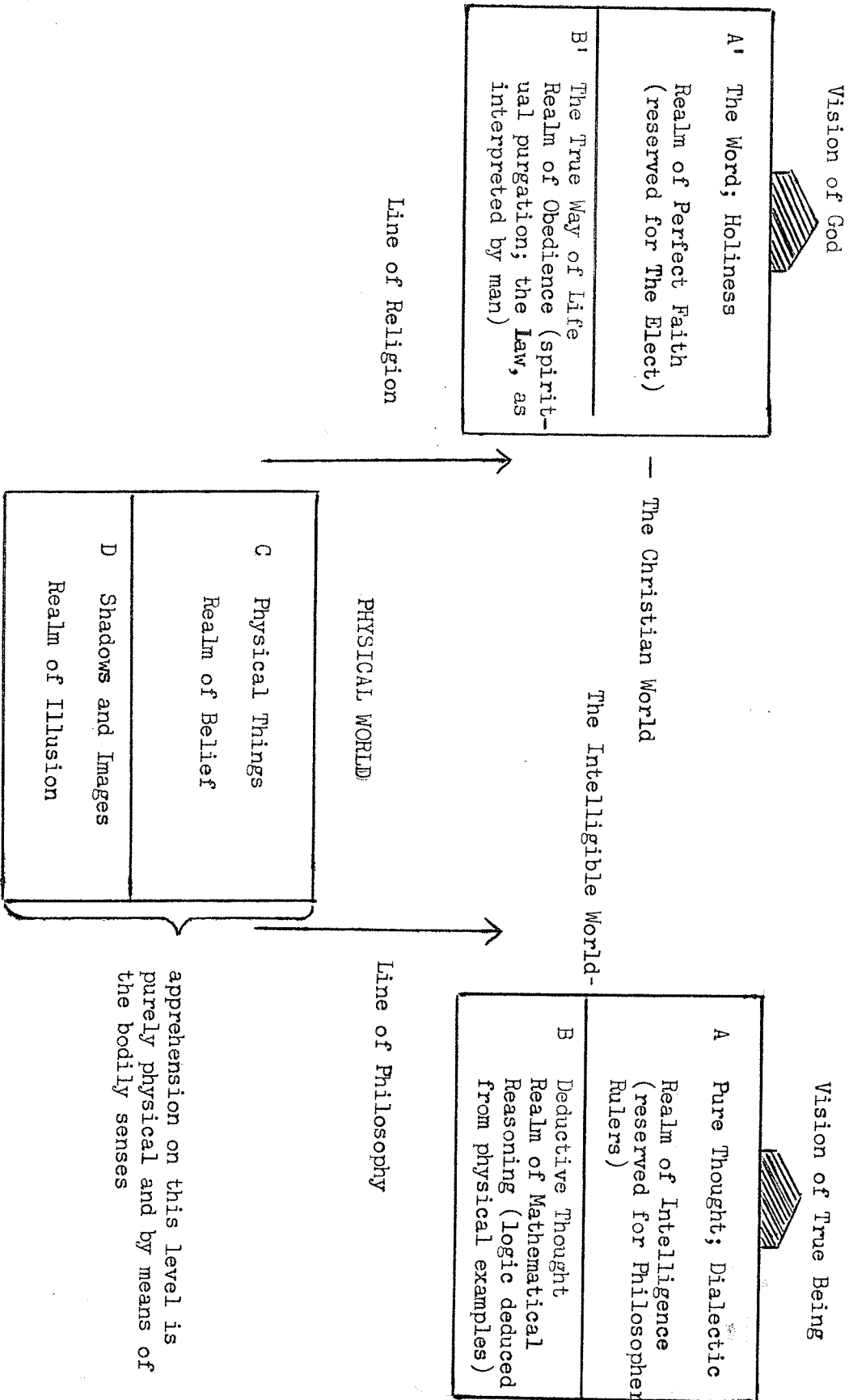
Plato explains that The Good is the father of all, and begot the sun in its own likeness, so that the sun might bear "the same relation to sight and visibility in the visible world that The Good bears to intelligence and intelligibility in the intelligible world."⁵ For the light of the sun yields two powers, visibility to the objects of sense, and the ability to see to the eye, just as The Good dispenses intelligibility to the objects of thought, and intelligence to the human mind. The Vaughan Trinity, represented by the figure of Christ, is also the father of all things. And like The Good, God the Father is the source of the value as well as the existence of all things. He bestows powers corresponding to those of the other two scales: attainability to the objects of Christian meditation, and the means of achieving blessedness to the aspiring

soul. Since Vaughan's Christian ascent is directed towards the achievement of a state of being, rather than a state of knowledge, his is a becoming process (no Platonic overtones in 'becoming') as Plato's is a learning or a remembering process. The equating factor in the Platonic and Vaughanean progress is that learning necessitates becoming, and becoming demands wisdom, or the fruits of learning. Both ends are for the attainment of virtue, and only the manner of describing the nature of virtue is particular and variable. Plato's state of perfect virtue is equated with The Good, and receives its meaning from an intellectual framework; Vaughan's state is equated with God, and receives its meaning from a pastoral framework. A fuller argument in support of this conceptual parallel will follow in the discussion of Plato's Myth of the Divided Line.

The Platonic analogy of the Divided Line is the sequel to the Platonic simile of the sun and The Good (dealt with above); just as it was possible to place Vaughan's Christian ideas side by side with the Platonic sun simile, it is equally possible to envision Vaughan's Christian counterpart to the Divided Line metaphor. The Divided Line serves the purpose of illustrating further the correlation of the two orders of reality (visible and intellectual), and it does so by considering the states

THE PARALLEL NATURES OF THE CHRISTIAN AND PLATONIC ASCENTS

FIGURE IV



Right Half of Figure From: Plato: The Republic, G.D.P. Lee (trans.) (London: Penguin Books, 1955), p. 275.

of mind by which these two worlds are apprehended. The states of Christian awareness are parallel with the level of intellectual or philosophic awareness, and both find their foundation in the same sensible universe. (see figure IV on opposite page).

Considering the Platonic version of the Divided Line only, for the moment, one is aware of four different states of mind, two relating to the physical world and two to the world of Forms. They are arranged in ascending order of "degrees of clarity corresponding to the degree of truth and reality possessed by their subject-matter."⁶ Each has a section of the line, and they are, in ascending order, Illusion, Belief (or Opinion), Reason, and Intelligence.

The line itself, taken structurally, is divided into two unequal parts, the larger corresponding to the intelligible world, the smaller to the visible; these two parts are divided, each, in the same unequal ratio (six to four, roughly, by Lee's diagram) to represent degrees of clarity and obscurity. The general state of mind of the physical world is said to be Opinion, and that of the intellectual, Knowledge. Thus, the physical world is more obscure, as a whole, than the world of Forms; and the lower parts of the two separate worlds are said to be more obscure than the corresponding upper parts.

Section C in the accompanying diagram represents the

mental process which is the ordinary man's unthinking, instinctive guide to life, the common sense beliefs about physical and moral matters, behind which lie no discriminating thought. The objects of such mental activity are the physical objects of the material world. Section D is the realm of second-hand impression and opinion; superstition and groundless supposition, which is as unsubstantial as the shadows of real objects. The process of deductive thought is the bottom portion of the intellectual line (Section B); it makes assumptions based on the events of the physical world, and deduces intelligent conjecture by means of reason. Section A is the realm of Dialectic, and represents pure philosophy, leading to the vision of the Ultimate Truth. It makes no assumptions, but bases all its rational upon first principles only.

Vaughan's poetic statement about the physical world and its illusory forms of knowledge is definitely identical with the Platonic theory of matter. And he has adapted the upper half of the Platonic Line to conform to his Christian ethos in a beautifully related manner. What I have designated as Section B' I have assigned the mental state of Obedience, corresponding to the Platonic Reason, or state of Deductive Thought. Section A' I have called Perfect Faith as opposed to the realm of Pure Philosophy on Plato's half of the scale. Like Section A, perfect

faith leads to the vision of the ultimate reality, and also like Section A, it makes no assumptions based on doubtful truths, but acts upon the knowledge of first principles only. Section B leads ultimately to Section A, just as B' does to A'.

Just as Plato's Divided Line is the structural description of the four major steps in the intellectual ascent (each portion of the line leading to the next one above it), so Vaughan's adaptation of the line, as evidenced in his poetry, treats his own ideas of the Christian ascent. Beginning with the same basic physical universe, he proceeds upward via two different and corresponding levels to those on the Platonic scale. Instead of going from the apprehension of material objects to reasoning and thence to pure philosophy, Vaughan proceeds from material objects to reason's Christian counterpart, obedience, and from thence to the state of perfect faith, which represents the Christian ultimate, as opposed to the Platonic one of pure philosophy. Obedience is the means of attaining the good life, and the good life, like the level of Platonic reason, is the pathway to the eternal glory of the ultimate vision. Vaughan makes this point in an untitled translation of a Latin verse from his work on the life of Paulinus:

For the first step to heaven, is to live well
 All our life long, and each day to excel
 In holynesse.....
and so thrive
 By handfuls, 'till I may full life obtaine,
 And not be swallow'd of Eternal paine.

(p.485, ll. 31-38).

Perhaps the connection between Reason and Obedience seems a bit removed, but it is not so; for reason is man's means of elevating his pure soul, or pure mind (it is, as I have already said, the same thing) above the restrictions of his mortal condition. Obedience is also a purgation of the limiting dross; a discovery of the means (the strength) of maintaining this superiority. The definitive difference lies in the fact that the true philosopher is rediscovering the truth of what he has forgotten, whereas the true Christian is rediscovering the value of what he already knows, but of which he is not yet fully convinced. One is a process of rediscovery; the other of re-evaluation. Both are activities of recovery; for both philosopher and Christian originated in a state of complete perfection, which it is their task on earth to retrieve. It can be argued that the Christian is not learning anything he did not know before, and so cannot be equated with the Platonist who is genuinely unaware of what he will next discover. But Plato states that once the moment of discovery is over, the true philosopher immediately recognises what he has learnt as something he knew well long ago. And, on behalf of my own argument, if the Christian knows all before he begins exercising his spiritual purgation (by obedience), why does Vaughan constantly complain of his inability to comply with his soul's desires?

Surely if he knew how to quell the demands of his animal nature, he would do so, and strongly; but, there are a great many lessons which he must relearn, such as humility, before he can accomplish this. For example, "The World" is evidence of this very thing; satisfied with the correctness of his spiritual knowledge and condemning his fellow men for their religious blindness, he hears the voice of God reminding him that if he had truly reached that state of spiritual completeness, he would never have been so proud as to make the comparison in the first place. Pure as he was, he missed an imperfection which was sitting in his own breast; like the Platonist upon discovery, he recognised it immediately as an old friend; he discovered what he had lost.

In "Holy Scriptures" Vaughan credits the Bible with the educating of man's soul above the limitations of mortality. It performs the same function for the Christian's ascending soul (in the sense of the Divided Line) as does reason for the Platonic soul; it is the hatching stage of the soul's upward flight, preparatory to its actually leaving the body altogether. Just as reason differs from pure dialectic only in the use of assumptions instead of first principles, so obedience, taught by the Bible, differs from *pure* faith only in this application; the Bible uses the terms of everyday life to explain God's Word and

so is limited by the world in which man lives, but pure vision is entirely removed from material contamination, and considers the first principle only:

Welcome dear book, souls Joy, and food! The feast
 Of Spirits, Heav'n extracted lyes in thee;
 Thou art lifes Charter, The Doves spotless neast
 Where souls are hatch'd unto Eternitie.

In thee the hidden stone, the Manna lies,
 Thou art the great Elixir, rare and Choice;
 The Key that opens to all Mysteries,
 The Word in Characters, God in the Voice.
 (pp.197-8, ll. 1-8).

States A and A' are really the visions of the Ultimate Truth and the Ultimate Good. Plato reserves the realm of pure philosophy for his theoretical Philosopher-Rulers, but it is doubtful whether he truly believed any man could ever attain to perfect knowledge during life on earth. It is a state in which it is most desirable to live, but a state which even the Philosopher-Rulers must give up in time in order to return to the non-visionary world of necessity and duties; their proposed return is not because of the impossibility of remaining there, but in order that they may perform their personal duty to the ideal community of which they are a part. Plato details this at greater length in his Cave Myth. One assumes that most men, like Socrates, take brief exotic flights into the world of true vision, but return quickly because of their inability to sustain their existence there. Vaughan's ideas of man's

mortal connection with the divine vision are the same. The attainment of perfect faith is reserved for saints and prophets, in life, and for God's Elect after death. He recognises the chance occasions in which men, like himself, are allowed into the sphere of divinity, but, like the short-winged philosophers, they cannot sustain their flight for more than a moment. It is these moments of Beatific Vision which support his ever-failing soul and give it hope that, with perseverance it will eventually dwell there eternally.

In "The Bee", Vaughan equates the true Christian and the bee, and considers their activities as being a search for fulfillment (like those of Plato's true philosopher). He describes the life of man like the work-day of the bee; for all day the bee unceasingly toils for the sweetness which will provide its necessary food, receiving a little from each of the flowers scattered along his way. If the bee is very lucky he will find a field which is full of flowers, but some bees must journey great distances without any sign of succour at all. The end of his day's work is his return to the hive for a rest and the reward of his labours. The field full of flowers is the ability to remain in the realm of Perfect Faith, surrounded by supporting nourishment, stocking up for the one sought-after trip home. The bee cannot return to the hive until he

has tasted sufficient flowers, and the more flowers granted to him, the quicker he makes it home.

Give me the Wisdom of the Bee,
 And her unwearied Industry:
 That from the wild Gourds of these days
 I may extract Health and thy praise;

 For thou can'st turn dark Grotts to Halls
 And make Hills blossome like the vales:
 Decking their untill'd heads with flow'rs
 And fresh delights for all sad hours:
 Till from them, like a laden Bee,
 I may fly home, and hive with thee.
 (pp.435-6, ll. 79-106)

The Myth of the Cave in the Republic is meant to demonstrate the ascent of the mind from illusion (on the scale of the Divided Line) to pure philosophy, and to show the difficulties encountered on the way. I shall not go into the details of the internal structure of the cave; but simply relate the conditions under which the average man must labour to reach the exit of the cave and sunlight. He begins in the innermost recesses of the cave, facing away from its mouth and the sun; he is a prisoner and is bound down by his legs and neck, so that all he can see are the reflections cast by a fire behind his back, of moving men. He is thus prevented from direct view of both those men and of himself. This stage is that of Illusion, for he is receiving second-hand opinion, the reflection of materiality. Under these conditions the man thinks that the shadows are very real, since they are all he knows.

Plato supposes the situation of the man's sudden release from bondage, allowing him to turn around and be accosted directly by the figures and the fire. Plato probably intends this release to represent education. Such a vision proves painful to the man's unaccustomed eyes and he is confused, being immediately unable to distinguish anything clearly because he is blinded. His reaction is to consider what he now sees directly to be illusion and what he once saw as reality. This is the state of Opinion, in which man must face material existence and learn its natural laws. If this same man is dragged against his will (for education of the mind is usually accomplished at great cost) up into the sunlight and out of the cave, he will be blinded in the same way and to a greater extent. Once forced into the predicament, he will find it easiest to look first upon shadows and reflections, and then eventually upon the objects themselves. This stage of vision is the equivalent of the state of mental reasoning. From this he graduates to viewing the sky by night, which in the Divided Line is the state of Intelligence; and lastly to viewing the sun directly in the full brightness of day. This is the vision of the Form of Good, or, to Vaughan, ultimate union with God, the prime source of all other things. The freed prisoner comes to this same conclusion, that the sun is the orderer of nature, and, as such, is

responsible for everything, including the shadows in the cave.

Translated in terms of the Divided Line, the cave represents the physical world, and the area external to the cave, the realm of the intellect. The fire in the cave is, then, the sun itself; and the sun in the world outside is actually the absolute Form of Good.

I do not think that it would be facetious to say that Vaughan's own position, as he himself admits, is somewhat outside of the cave where he stands dazzled, making as many fugitive glances at the sun as his weak eyes will allow. Certainly he recognises, almost thematically, in his poetry that every man of soul is toiling painfully upward out of a personal cave towards that blinding and almost impossible sun. Nowhere does he indicate the steps of this climb in the specific terms of Plato's metaphor, but we, his readers, cannot escape his very fundamental acceptance of its symbolism; the darkness of the cave represents spiritual unawareness, the condition of sin, living death, Godless ignorance, and the despair that God and the ultimate vision are impossible to attain. Although he doesn't use the actual word "cave" very often, "darkness" implies the same condition which man must leave behind. There are, however, a few instances where he does use the image directly:

O fools (said I) thus to prefer dark night
 Before true light,
 To live in grotts, and caves, and hate the day
 Because it shews the way,
 The way which from this dead and dark abode
 Leads up to God,
 A way where you might tread the Sun, and be
 More bright than he.
 ("The World" p.233, ll. 49-56)

Here the myth is repeated almost word for word. In "The Recovery" he indicates how the majority of people bow down to worship the sun of the world (the fire inside the cave) and ignore the true sun, the creator of the other and all things:

Those nicer livers, who without thy Rays
 Stirr not abroad, those may thy lustre praise:
 And wanting light (light, which no wants doth know!)
 To thee, (weak shiner!) like blind Persians bow.
 (p.421, ll. 13-16)

The introduction of man to the true source of light is, as in Plato's myth, a freeing of previous servitude. In the same poem:

But where that Sun, which tramples on thy head,
 From his own bright, eternal Eye doth shed
 One living Ray,
 There thy dead day
 Is needless, and man to a light made free,
 Which shews what thou can'st neither shew, nor see.
 (p.422, ll. 17-22)

The Cave metaphor is a favorite one of Vaughan and recurs not only in direct application but in secondary

references as well. Moles, or cave-carvers, are what he calls men who bury their souls in the fruitless love of worldly things. The fact of their blindness is reminiscent of the Platonic prisoner in the cave, who lives by the recognition of shadows and substitute truths, instead of the true light. This idea that sight can be blinded (in two opposing senses) both by the sudden vision of truth and by the continual false glimmer of the earth, appears often in Vaughan. He also speaks of his own blindness, when he is allowed a sight of his elusive God, but it is a blindness which soon gives way to blissful comprehension as long as the vision lasts. Throughout his poetry are references to the true light and to the false fires of this world; and often he speaks of his periods of spiritual depression as the dark caverns and vales of his life's journey. The cave image does not always appear directly, by name, but its very pertinent implications pervade the thought and imagery of Vaughan.

CHAPTER VI

VAUGHAN AND THE NATURE OF THE PLATONIC QUEST

It is now possible to consider the Christian progress as Vaughan has depicted it within the framework of the Platonic scheme. I shall attempt to demonstrate the extent to which the religious and philosophic intentions overlap in Vaughan's poetry, by following his spiritual ascent from the moment of birth to the time of complete attainment (following is a graphic representation of this). Plato's theories and his myths of ascent have been discussed, and Vaughan's adoption (or adaption in some cases) of them. Since the ideas of both men have been fairly well established, it is now logical to put them together in one sequential, chronological pattern. If the selections which follow appear to be bare and insufficiently discussed, it is because the basic ideas which they contain have already been mentioned, if not argued; the purpose of this chapter is mainly to order the two men's thoughts and accompanying imagery into a comprehensible, and time-oriented whole. There are a few new considerations, and they are discussed at greater length. I remark again that Vaughan's ascent is a Christian one and not a Platonic one; it is the Platonic appearance of his Christian ascent which is of concern here.

Plato delineates the virtues involved in his search for absolute Truth in the Phaedo:

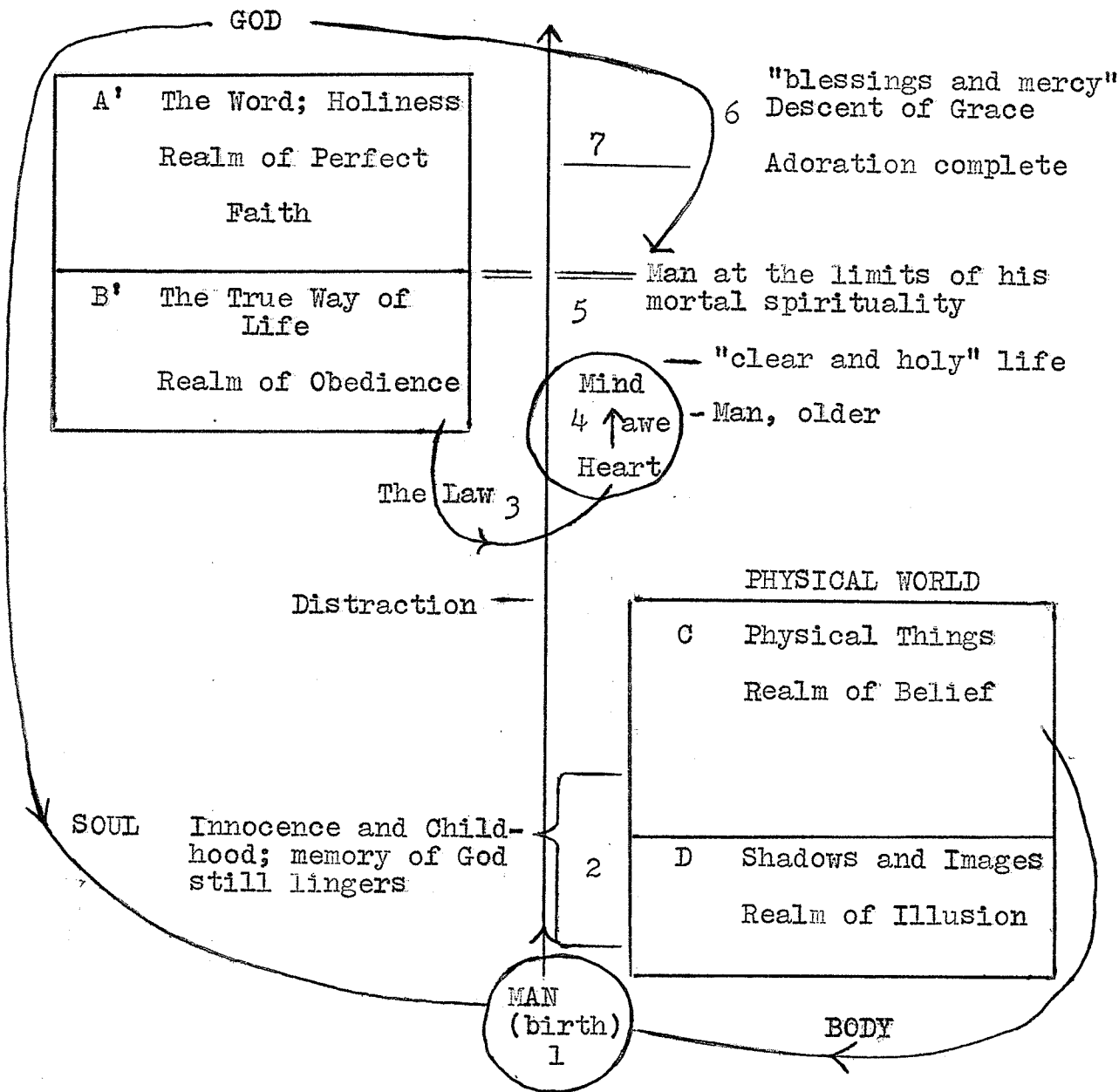
And courage and temperance and justice and, in short, true virtue, depend on wisdom...and truth is in reality a cleansing from all such things (passions), and temperance and justice and courage, and wisdom itself, are a means of purification.¹

Here is a truly Christian statement coming from Plato himself. He is claiming that one must be virtuous to be wise and wise to be virtuous, and that truth, virtue, and wisdom are one and the same, the means of purging the soul of false passions. Vaughan's quest is usually voiced in terms of the search for virtue, and less often of wisdom; but he recognises his God as being Justice, and, therefore, Truth. Although both men use a slightly different vocabulary, their aims are the same. Vaughan restates Plato's thoughts about the equality of truth, virtue and wisdom, in a less obvious way, in his translation of "Juvenals Tenth Satyre":

Pray for a wise and knowing soul; a sad
Discreet, true valour.....
.....that can sway,
And keep all passions under locke and key.
(p.40, ll. 536-541).

This passage contains all the central Platonic ideals: the wise soul, controlling the emotions with the aid of the cardinal virtues of temperance and courage. As has already been remarked, the idea of control and order is of supreme importance in the Platonic doctrine. In his discussions

FIGURE V
VAUGHAN'S CHRISTIAN PROGRESS



- 1) Union of body and soul in birth 2) Stage of Innocence
 3) Education by Gospel 4) Awe in heart 5) Love in mind
 6) Descent of Grace 7) Blessedness achieved

of the tripartite soul, in both the Republic and the Timaeus, the mind's supremacy over the other two portions of soul is stressed. Emotion and lust must be subjugated to thought. Likewise, courage is a frame of mind, and it is one of the most important and necessary features of Plato's Philosopher-Kings. Courage is none other than the ability to do what one believes is right, as Plato says, no matter what. Vaughan's philosophy of living is almost exactly the same; the true way of life results from the rigid control of the body by the mind, and the inward strength to endure whatever trials are involved in putting this belief into action.

This then is the end of both searches: truth, wisdom and virtue. The manner of achieving this self-same conclusion is also similar. For both Plato and Vaughan the cycle of life begins and, ideally, ends in heaven, or in the ordered brilliance of the train of fixed stars circling about the vision of True Being:

O holy, happy, healthy heaven,
 Where all is pure, where all is even,
 Plain, harmless, faithful, fair, and bright.
 (p.312, ll. 23-25).

Since the quest of Vaughan is being considered in its chronological order according to the life of man, the first occurrence in the life of the discarnate soul is its birth into matter. In reduplication of Plato, the soul

must leave its home in the fixed stars and unite its perfect and immortal essence with the imperfect matter of a human body, from the physical and created universe. In "Repentance", Vaughan describes birth as the defilement of the pure soul:

Lord, since thou didst in this vile Clay
 That sacred Ray
 Thy spirit plant, quickning the whole
 With that one grains Infused wealth.
(p.206, ll. 1-4).

In the early stages of life, because of the soul's very recent association with the existence of perfect Good, it lives in a bright world, relatively untouched by material contamination. But, because of the nature of experience, soul journeys away from happiness into the world of evil and change. In "The Retreat":

Happy those early dayes! when I
 Shin'd in my Angell-infancy.
 Before I understood this place
 Appointed for my second race,
 Or taught my soul to fancy ought
 But a white, Celestiall thought.
(p.169, ll. 1-6).

The innocence of childhood is not Plato's idea, but Vaughan's. It is a theory which naturally follows the thinking of Plato, but the philosopher is not himself responsible for its birth.

Although they do not concur in their idea about infancy, the two men do regard life as a sort of quest. Life

is a journey of discovery the soul must make, and the upward progress must be anticipated by the downward path of soul, necessitated by the presence of body:

When yet I had not walkt above
 A mile, or two, from my first love,

 Before I taught my tongue to wound
 My Conscience with a sinfull sound,
 Or had the black art to dispence
 A sev'rall sinne to ev'ry sence.

(p.169, ll. 7-18).

Plato had stated that beautiful material objects project the nature of True Beauty to the beholder; Vaughan, un-Platonically, applies this idea to his concept of peerless childhood. The innocence of Childhood, he says, allows the world of Forms to shine through the particular objects of the visible world, without the child's being educated to its apprehension:

When on some gilded Cloud, or flowre
 My gazing soul would dwell an houre,
 And in those weaker glories spy
 Some shadows of eternity.

(p.169, ll. 11-14).

Unfortunately, childhood does not last very long, and soon the child gains an increasing awareness of the world of illusion and uncertain opinion. As the material world looms larger, the first world is forgotten, and the soul is swept along by the new world's gay confusion, as yet

uneducated to the existence of truth:

But now
 I find my self the lesse, the more I grow;
 The world
 Is full of voices; Man is call'd, and hurl'd
 By each, he answers all,
 Knows ev'ry note, and call,
 Hence, still
 Fresh dotage tempts, or old usurps his will.
 ("Distraction" p.161, ll. 9-16).

By this stage of distraction, the soul (of the thinking man or the philosopher) is yearning for the knowledge of the past, which has been forgotten by him in his pre-occupation with the physical world:

O how I long to travell back
 And tread again that ancient track!
 That I might once more reach that plaine,
 Where first I left my glorious traine.
 ("The Retreat" p.170, ll. 21-24).

In order to begin the painful passage back, the soul needs some ordering principle in its confusion. For the philosopher, this is the friendship of another lover of truth; for the Christian, says Vaughan, it takes the form of the friendship of the Holy Scriptures:

Welcome dear book, souls Joy, and food! The feast
 Of Spirits, Heav'n extracted lyes in thee;
 Thou art lifes Charter, The Doves spotless neast
 Where souls are hatch'd unto Eternitie.

In thee the hidden stone, the Manna lies,
 Thou art the great Elixir, rare, and Choice;
 The Key that opens to all Mysteries,
 The Word in Characters, God in the Voice.
 ("Holy Scriptures" pp.196-7, ll. 1-8).

Plato assumed that each soul aided its lover's soul, and was aided in return, in its intellectual reaching for total truth. The two minds working together and upon one another increased the knowledge of both, just as Vaughan says the Bible strengthens the scriptural and spiritual wisdom of the questing Christian. Both are, in a sense, a mutual sustenance; souls keeping one another aware, and man and the Bible giving one another their needed support. The Bible only lives in man, and man cannot "Live" without his Christian knowledge.

In the framework of the Divided Line, the soul is exercising obedience to the written law of God, which lies on the scale of ascent somewhere between God and the physical world. From the Bible the soul learns that, although it is admirable to lead the good life on earth, one must seek for absolute truth in a realm completely severed from this one:

Me thought I heard one singing thus;

Leave, leave, thy gadding thoughts;

.....
 Search well another world; who studies this,
 Travels in Clouds, seeks Manna, where none is.
 ("The Search" p.153, ll. 74-96).

The soul prays to God for the strength necessary
 to
 successfully carry out the progress:

Three things I'de have, my soules chief health!
 And one of these seme loath,

A living FAITH, a HEART of flesh,
 The WORLD an Enemie,
 This last will keepe the first two fresh,
 And bring me, where I'de be.
 ("Day of Judgement" p.148, ll. 39-44).

The philosopher, if he prayed in any manner at all, would have asked for a continuance of faith and for the power of exclusion of the world, but instead of a vulnerable heart, he would have demanded a steadfast intellect. It is the characteristic of the philosopher to uncover truth with a mind which is forever hard, and that of the Christian to do the same with a conscience which is ever tender. "Heart" here does not imply a non-thinking religiousness; it is the Christian way of stressing the trust involved in true ascent, and it does not preclude an intellectual awareness.

With Christian zeal strongly implanted in his intent, the soul plunges forth in the opposite direction of the world. Like the philosopher, he must bear the laughter of his fellow-men the seeming idleness of his ideals:

Thus, thus, and in no other sort
 Will I set forth, though laugh'd at for't;
 And leaving the wise World their way,
 Go through; though Judg'd to go astray.
 ("The World" p.432, ll. 88-91).

As Plato had prescribed, the way of truth is the only true happiness. The pilgrim-soul guides its way by the stars of heaven, never lo sing sight of its old home to

which it hopes to return:

Happy the Man! who in this vale
 Redeems his time, shutting out all
 Thoughts of the world, whose longing Eyes
 Are ever Pilgrims in the skyes,
 That views his bright home, and desires
 To shine amongst those glorious fires.
 (p.119, ll. 15-20).

Just as Platonic intellectuality separates man from the lower creatures, who dwell in the physical world alone, the quest for Christian wisdom raises man above the level of what Vaughan calls the "moles" of society, who bury their heads in the material glory of earth. The wise man searches for something greater than himself, and uses virtue as his weapon:

Vertue alone, and nought else can
 A difference make 'twixt beasts and man,
 And on her wings above the Spheres
 To the true light his spirit bears.
 (p.120, ll. 29-32).

Virtue, of course, either Platonically or in Vaughan lies within oneself and not in the natural world; the only lesson gained from a study of multiplicity is the knowledge of the workings of necessity; as the Delphic Oracle warned, to find the supreme answer one must search one's self. But, the first question is always naively expressed in man's wonder at the mystery of creation and the desire to know who the great Artificer is:

I beg'd herealong, and gron'd to know

 What is his name, and how I might
 Descry some part of his great light.
 I summon'd nature: pierc'd through all her store,
 Broke up some seales, which none had touch'd before,
 Her wombe, her bosome, and her head.
 Where all her secrets lay abed.
 ("The World" pp.167-8, ll. 3-12).

At length, having exhausted the stores of nature, the pilgrim soul turns its eyes inward and, in surprise, discovers a sign of divinity, whose light is pale like the moon, in comparison to the brilliance of the sun. But the philosopher-Christian needs only a glimmer to lead the way and, as Vaughan often complains, it is usually all he gets. Just as the Bible had been the key to the mysteries of the good life, in the beginning of the ascent home, this divine spark is the key to the mystery of God's divine laws. The vision of Ultimate Truth, or God, is like an enormous puzzle with a logical and hidden key. The code is simple to the discarnate soul, but the memory of it has faded with the progress of life in the body. This is perhaps one of Vaughan's more engaging adaptations of Platonic myth; he has advanced a degree beyond synonymity of thought, and has transposed the faded memory of Form into a fractured hieroglyphic:

I rifled quite, and having past
 Through all the Creatures, came at last
 To search my selfe, where I did find
 Traces, and sounds of a strange kind.

Here of this mighty spring, I found some drills,
 With Ecchoes beaten from th' eternall hills;
 Weake beames, and fires flash'd to my sight,
 Like a young East, or Moone-shine night,
 Which shew'd me in a nook cast by
 A peece of much antiquity,
 With Hyerogliphicks quite dismembred,
 And broken letters scarce remembred.
 ("Vanity of Spirit" p.168, ll. 17-24).

Like Plato, he realizes, however, the limitations of the human condition. The gap between Reason and Dialectic, like that between Obedience and Perfect Faith, is almost impossible to breach for a sustained period of time. Mortality conquers the soaring soul, and the process of purgation and regeneration becomes a halting and a trying one. The sickly flame is torn between the succour from above and the wasting from below; Vaughan exaggerates this idea to the extent of imagining the flame's actual temporary deacease, and continuing the idea of forgotten glory in "Vanity of Spirit", he says:

I tooke them up, and (much Joy'd,) went about
 T' unite those peeces, hoping to find out
 The mystery; but this neer done,
 That little light I had was gone:
 It griev'd me much.

(p.168, ll. 25-29).

The refining of the soul demands steadfast and ardent devotion to the search after truth; for a weak flame purges no stain. To Plato the intensity with which a man pursues true Being is indicative of the sincerity of his desire for

knowledge. Any slacking of the drive is to his own deficit only, and improvement results when he realizes this, not by the intervention of some outside force. Vaughan, on the other hand, affirms the very same thing, but places the responsibility for renewed zeal upon God, claiming the inherent sinfulness of man. The fact remains that the poetic fire and storm of God, to which he attributes his regeneration, are admittedly not demonstrable and external actions, but the workings of Conscience within Vaughan's own mind or soul. The purifying fire of God is just as figurative as is the little voice which warns Socrates against wrong action. Doing the right thing, for both of them, is really the control of mind or soul over the corporeal passions. Since the action of conscience can be expressed most graphically in metaphor, Vaughan usually chooses, as in "The Storm", a setting of natural violence to be symbolic of his inward strife:

Lord, then round me with weeping Clouds,
 And let my mind
 In quick blasts sigh beneath those shrouds
 A spirit-wind,
 So shall that storme purge this Recluse
 Which sinfull ease made foul,
 And wind, and water to thy use
 Both wash, and wing my soul.
 (p.176, ll. 17-24).

Further evidence that the painful purgation comes, like Plato's, from within lies in these lines from another

poem by Vaughan called "The World", found in his Thalia Rediviva:

Welcom fair hopes and holy Cares,
 The not to be repented shares
 Of time and business: the sure rode
 Unto my last and lov'd Abode!
 (p.431, ll. 59-62).

The soul is entitled to hope, but it is required, also, to exercise care in order to insure the fulfillment of that hope. The soul's grief is, perhaps, allowed by God, for he is the primal source of all things and, as such, responsible indirectly for everything that happens; but the grief is, nevertheless, of Vaughan's immediate creation.

Love and fear are the two Christian vehicles of ascent since the face of True Being is traced from the Gods of the Old and the New Testaments:

O My chief good!
 My dear, dear God!

 O thou, whom my soul Loves, and fears!
 ("The Passion" p.184, ll. 1-14).

The love is easily found duplicated in Platonism: "Well now, it has been agreed that he loves what he lacks and has not?"² The Christian desires and lacks God in the same way the Platonist desires and lacks knowledge. But the element of fear is another thing all together. No room is left for even the suggestion of fear in the Platonic

quest; in fact, fear is classified along with the other emotions and assigned, in the Timaeus at any rate, to mortal soul. The explanation for the Platonic lack and Vaughan's need of fear rests in the manner in which each ascent reaches its own special culmination: Platonic vision is the mathematically calculable result of a logical series of mental events; Christian vision is dependent on the benevolent grace of the Creator, and cannot under any circumstances be foretold.

This fact colours the tone of both men's writings. For the uncertainty of Vaughan is everywhere as obvious as the calm self-assurance of the philosopher. The cosmos of neither is in dispute; it rests on firm "knowledge". But the relation of each man to his own cosmos is as different as night is to day. Because one is an ethical cosmos and the other an intellectual one, it would be unrealistic to contrast the unappealing trepidation of the one man to the inspiring constancy of the idealism of the other. It is sufficient to say that seen in relation to their own personal worlds, each is being consistent ~~with~~ his beliefs, in either ⁱⁿ employing or disregarding fear. In a universe which offers no surety of salvation, there must be fear; and in a universe in which God is Mind, it is logical, if not imperative, that fear is unnecessary. Plato is so sure of the immortality of mind and soul that he can talk of the

question of personal salvation without a tremor of doubt.

He even goes so far as to produce a logical proof of it:

Now then, I want to give the proof at once, to you as my judges, why I think it likely that one who has spent his life in philosophy should be confident when he is going to die, and have good hopes that he will win the greatest blessings in the next world when he has ended.³

Perhaps it is partially a matter of vanity, as well; for the number of the true philosophers, whose lives are worthy of blessings, and the number of Vaughan's Elect are both small. The risk of damnation is high in either case, if numbers are to be considered; but Plato never places himself in that context, as Vaughan does. Actually, there are moments when both enthrone themselves, although Plato seems to manage a more philosophical attitude towards the members of the damned, than does Vaughan:

They (the mystics of old) in truth spoke with a hidden meaning long ago when they said whoever is uninitiated and unconsecrated when he comes to the house of Hades will lie in mud, but the purified and consecrated when he goes there will dwell with the gods.⁴

The matter-of-fact tone of this passage contrasts markedly with the bitter and epigram^matic quality of Vaughan's "Discipline":

If Heav'n and Angels, hopes and mirth
Please not the mole so much as Earth;
Give him his Mine to dig, or dwell;
And one sad Scheme of hideous hell.

(p.417, ll. 13-16).

Having progressed with a true but faltering obedience to the point of spirituality, supremely possible to the incarnate soul (in the Divided Line, the point just below section A'), the soul must receive divine grace, and be raised externally into Perfect Faith. This is accomplished by the descent of Faith, described by Vaughan as beaming forth in rays from the brilliance of God upon suppliant man. Vaughan points out that Faith alone does not save man; he must return his own avowal of faith to God before Perfect Faith or Blessedness is his. This culminating action is in reality a process which has been going on for the whole extent of the soul's progress. Referring to the chart of the sun simile, one can see that, if Faith is the nature of God and the source of love and grief, it is from Faith that the soul receives its power to become blessed, and from Faith that the objects of meditation receive their property of attainability. One can assume, then, that the descent of Grace is either emblematic of the inherent spirituality of all things, or that Grace is never distributed to the world in its full amount, but withheld until the soul is proven worthy.

No matter which, Faith is necessary to Vaughan, if he desires eternal bliss. Plato said that one exists only as much as one is good. Vaughan takes the circuitous road to say the same thing; the man who has obtained the maximum

it may be, that he might have been lured by the beauty of the Christian Myth into unconsciously representing a Platonic doctrine in a religious guise. The answer actually lies in the nature and development of the Christian religion, which I am not capable of discussing. No one, however, is in a position to argue the point genuinely; and so it must remain a passing consideration.

In the poem "Regeneration", Vaughan recounts his one beatific encounter with God; I hesitate to call it a vision, for he does not gain a direct view of God, but is merely allowed to spend one educative moment in the antechamber of Paradise, and a second one in Paradise itself. What he sees in symbolic form there is a hybrid interpretation of the standard Christian Garden of Eden and the Platonic mystic revelation. This is the bald and rather nebulous word of Plato, on the ultimate vision:

What you'd see would no longer be an image but
truth itself, that is, so far as I can see it;
I wouldn't like to be sure my vision is true,
but I'm quite sure there is something for us to
see, aren't you?⁵

Imagination came to the rescue of Vaughan, as he tried to put in words what Plato had so vaguely remarked. Using garden imagery he designates the stage of Perfect Faith as a field, which leads into a grove of exquisite beauty, which is paradise itself or the Vision of True Being. He is not

the only one to have been allowed entry into the field;
the saints and prophets have gone there before him:

A Virgin-soile, which no
Rude feet ere trod,
Where (since he [Jacob] stept there,) only go
Prophets, and friends of God.

Here, I repos'd . . .

(p.140, ll. 29-33).

As he passes through the field into the grove of true vision, expecting to find all his questions answered in glory, he is amazed rather than enlightened, for he does not understand the meaning of what he sees, or rather of what he does not see and expected to see. In his perplexity he is conscious of a "rushing wind" which increases and seems to have no source. His answer comes from the wind itself, explaining that God is Being, and as such pervades everything, and is never anything so material as a shining sun or a burning flame. He is the Platonic "Is" and can be apprehended only by the mind. His voice is like the wind, but is not the wind; rather the wind is like the voice of God. And further, there is absolutely nothing in the created cosmos which does not bear the mark of the hand of God; for he is "Where I please" (p.142, l. 80):

I heard
A rushing wind
Which still increas'd, but whence it stirr'd
No where I could not find.

(p.141, ll. 69-72).

What could be so Christian and yet at the same time so Platonic as the idea that True Being has no cause, and therefore no birth, but is cause unto itself and the prime cause of all other things?

There is an unusual treatment of the mechanism of salvation in the last ten lines of "L'Envoy" which makes use of the Republic's connotation of the tripartite soul. The poem incorporates emotion as a necessary part of the whole process, as well as mind, thus making the heart the ally of the head, as in Plato. The scheme is roughly comparable to the one already delineated above, and it is shown on the accompanying diagram^(p. 122). It is a chain reaction between God and man, like this: God appears first to man in the written Word and the reaction is to create awe in his heart; the awe begets active thought, which, being the function of the mind, begins to exercise its "proper control" over the rest of the man (emotions and appetites), thus leading the soul to introduce the whole man to the good Christian life; this new goodness is noticed by God, who sends down mercy and "blessings" upon deserving man; and by means of this elevating grace man is raised from his position of earthly perfection to the condition of divine holiness, and his return is a perfect adoration of his benefactor. The point at which God descends to his aid is the turning of his "sad captivity":

Therefore write in their hearts thy law,
 And let these long, sharp judgements aw
 Their very thoughts, that by their clear
 And holy lives, mercy may here
 Sit regent yet, and blessings flow
 As fast, as persecutions now.
 So shall we.....
 With prostrate souls adoring thee,
 Who turn'd our sad captivity!

(p.351, ll. 53-62).

Still under the heading of 'the mode of ascent', there is yet a further interesting point, this time raised by Plato regarding the nature of virtue. In the Meno he argues that since virtue is obviously not inherited or natural, and since it is proven that virtue is not wisdom because it cannot be instilled by education (citing the worthless heirs of great men), then virtue must be a dispensation directly from God. He stretches his logic to the point of requiring Menon to agree that great men are inspired by God, and not led by wisdom within themselves. It is absurd to suggest, for a minute, that Plato is denying the superlative value of wisdom, which all his other dialogues affirm. It is a common technique of his to deny what he elsewhere believes, or to twist it, in order to prove the point he is at present arguing. Therefore, it is fairly safe to be sceptical of what he denies to the power of knowledge. The importance of the conclusion he draws is the value he places on the divine part in virtue. Wisdom and virtue are one and the same thing to Plato, as he often declares, and so we are left with the statement that God

is the rather incomprehensible source of wisdom, dispensing it to this one and not to that. This is supposed to be the solution to the problem of why some men are virtuous and others not. It is also Vaughan's explanation of godliness in humans and why he has such a difficult time achieving it. I do not believe that Plato considered any power to be superior to that of knowledge, nor that he was serious in postulating virtue as divine madness, but the point is interesting that he does, in this instance, relate wisdom to God instead of treating it as a problem in calculated logic. The idea of Unity evolving itself into mathematical multiplicity is a conception which makes it hard to equate that long-sought-after Unity with a loving God. This is a rare instance where Plato's attitude to God is in tone like that of Vaughan's

In the Symposium there is a short discussion on the method of the Platonic ascent, from the single physical object to the contemplation of the Form of all objects of that type. Accompanying it is an explanation of the necessity of the expression of love, either corporeal or spiritual love. Each man is, of course, by Platonic definition searching for that which he desires and has not; love is, therefore, a seeking to complete a lack in oneself. It is remarkable how the Platonic description of how this is achieved corresponds to Vaughan's Christian ascent, from the world to the good life, to the good soul, to the Best Soul:

As by a flight of steps, from one to two, and from two to all beautiful bodies, and from beautiful bodies to beautiful pursuits and practices, and from practices to beautiful learnings, so that from learnings he may come at last to that perfect learning, which is the learning solely of that beauty itself, and may know at last that which is the perfection of beauty.^o

Vaughan declares love to be his chief strength in his ascent. Love, he says, is the means of gaining eternity and a life with God. Diotima, in the Symposium, says almost the same thing; she claims that man can experience two kinds of love, one of the body and one of the soul. For man is pregnant in body and in soul, and love is the means of delivering the birth in body and soul. The product of the union of the body and love is a mortal child; that of the union of soul with love is virtue. Birth is man's way of becoming, in a way, a part of eternity, for the begetting of the body lives while that body is dead, and the begetting of the mind or soul does the same also, when the soul is long gone from the earth. Since begetting is the instrument of gaining eternity, and since love is what brings about that begetting in man, love is the instrument of gaining eternity too.

Vaughan is guided by love to persevere along the path to God and to eternal life with Him; Plato is led by love also and this is how he describes the blissful ending: "and when he has given birth to real virtue and brought it up,

will it not be granted him to be the friend of God, and immortal if any man ever is?"⁷

Vaughan makes infrequent use of this Platonic image of birth through the union of love and soul, and never of birth through the union of love and the body. His metaphors of pregnancy are usually in his earlier and lighter poems, and invariably refer to some theme of jovial friendship and the mating of like souls, rather than to the preservation of virtue. Here is a short extract from one of these poems in which he puns, in a jokingly irreligious manner, on this same Platonic image of the pregnant souls waiting for the midwifery of love:

Drink deep; this Cup be pregnant; & the wine
 Spirit of wit, to make us all divine,
 That big with Sack, and mirth we may retyre
 Possessours of more soules, and nobler fire.
 ("A Rhapsodie" p.18, ll. 63-66).

The myth of the Phaedrus concerning the tripartite soul, symbolized as the winged chariot with its winged steeds, is continued in an explanation of the powers of sin and love. The myth begins by describing the first descent of the soul into human form. This results because, as the chariots crowd one another in their efforts to get the best view of True Being, in the Hyperuranios, they bump against one another and all have varying degrees of difficulty in controlling their horses. As a result,

wings are broken and flight made impossible for some, so that they sink, lame, down toward the spheres of lesser vision. The Platonic ordinance of Necessity states that as long as soul can possess some vision of truth, it shall revolve in the heavens forever, but when it loses altitude and true vision, it must fall to the earth and assume the body of a mortal man, suitably appropriate to a soul already burdened with forgetfulness. Plato does not specify just how the soul loses its heavenly wings in its air-borne conflict with other souls; it is a type of prenatal sin, but that is all he says.

Love, as has already been stated, is the means of rewinging the fallen soul and of allowing it to soar once again towards its true home with God. But the action of love is mixed with pain; the regrowing of wings involves the strange twin birth of joy and suffering together. It is easily noticeable in Vaughan's poetry how his changing emotional reaction to God corresponds to the Platonists' dual experience as he is introduced to the object of his love: the first shuddering awe upon the initial vision, the embarrassed and unaccountable pangs of pain (the Christian's feelings of guilt), and the increasing tide of burning passion as it floods the lover's soul and urges him on to the completion of his love. The pain lasts as long as the stump of wing is regrowing; and when that is done, only

the joy remains. The catalyst in this operation is the stream of beauty from the loved object, for it enters the eyes of the lover and begins to work upon his soul when he is yet unaware of it. This is how Plato describes the despair of the lover at the absence of the beloved; his attitude is strangely comparable to Vaughan's often voiced Christian despair:

But when she has been parted from him and become parched, the openings of those outlets at which the wings are sprouting dry up likewise and are closed, so that the wing's germ is barred off; and behind its bars, together with the flood aforesaid, it throbs like a fevered pulse, and pricks at its proper outlet; and thereat the whole soul round about is stung and goaded into anguish; howbeit she remembers the beauty of her beloved, and rejoices again. So between joy and anguish she is distraught at being in such a strange case, perplexed and frenzied; with madness upon her she can neither sleep by night nor keep still by day, but runs hither and thither, yearning for him in whom beauty dwells, if haply she may behold him. At last she does behold him, and lets the flood pour in upon her, releasing the imprisoned waters; then has she refreshment and respite from her stings and sufferings, and at that moment tastes a pleasure that is sweet beyond compare.⁸

This is what Vaughan has to say on the subject of the soul's growth and despair: his soul is as fluctuating as the increase of the Platonic wing, depending upon the nearness of the beloved, it is like a seed growing secretly:

Slowly and sadly doth he grow,
 And soon as left, shrinks back to ill;
 O feed that life, which makes him blow
 And spread and open to thy will!
 ("The Seed growing secretly" p.308, ll. 17-20).

This poem is referring to the Hermetic notion of the spiritual seed, but the idea of a nourished growth of the soul is at once Hermetic, Christian and Platonic:

Then bless thy secret growth,
(p.309, l. 45).

Vaughan's soul thirsts for the quickening fluid of the beloved, like the Platonic flood of sustaining love:

O spread thy sacred wings and shake
One living drop! one drop life keeps!
(p.308, ll. 13-14).

Again like Plato, the soul is passionate in its demands and prayers for help:

If pious griefs Heavens joys awake,
O fill his bottle! thy childe weeps!
(p.108, ll. 15-16).

In one poem, a translation from Severinus, Vaughan likens Orpheus to the true lover, i.e. the true Christian, and describes his real passion at his beloved's loss thus:

Love heightened by despair
And deep reflections on his Fair
Had swell'd his Heart, and made it rise
And run in Tears out at his Eyes.
(p.400, ll. 15-18).

Considering Euridice to be the object of true love, Vaughan remarks further about Orpheus, still equating him with the

true lover of God:

Love is it self the greatest Law!
 ..who can such hard bondage brook
 To be in Love, and not to Look?
 (p.402, ll. 70-72).

Both men express the idea that unsatisfied love is a bondage to the soul of the lover; for it feels it has no refuge and no home except in the physical imprisonment of his own unhappy body.

Vaughan knew well that "pleasure that is sweet beyond compare". In "The World" he exclaims:

O supreme Bliss!
 The Circle, Centre, and Abyss
 Of blessings, never let me miss
 Nor leave that Path, which leads to thee.
 (p.431, ll. 63-66).

There is yet another aspect of the Phaedrus's consideration of the action of love, which concerns the verse of Vaughan. The manner in which mutual love results in the facilitated ascent of both souls towards true vision is described by both. Plato is uncomplicated in the explanation of how this occurs: the lover is the recipient of a stream of beauty from the beloved, until his soul is saturated and he can contain no more of the flood of passion; but since the stream of beauty keeps flowing, it must be rejected by the lover and sent back to the source, to the

beloved; entering the eyes of the beloved "it reaches his soul and gives it fresh vigour, watering the roots of the wings and quickening them to growth".⁹ Thus love is defined as the power of aiding the growth of the beloved's soul.

Vaughan is on the whole unconcerned with human relationships of either kind, although he does devote several poems to what appear to be rather exaggerated celebrations of men he admires. In several instances he writes feelingly about his men friends, but the poems almost always assume the form of disappointment because of an absence which is necessitated by fate. His most personal attachment would sometimes appear to be to his king, the dethroned Charles I, whom he probably did not know on intimate terms. As far as the love of women goes, Vaughan spent most of his love-poems upon the physical amours of his youth. They are not outstanding, nor do they say anything which many, many poets before him had not said already. In his later life he became more Platonic in his attitude towards human love, recognising the moral value in a pure relationship, and a good number of his religious poems include glimpses of the Platonic love of one soul for another. His brother and his first wife are the recipients of his Platonic love, although, from his poems, they received its full value only after their deaths. He acknowledges his sincere and hungry love

for their goodness and for their reciprocal love of him, but admits that it passed him by, to a large extent, while they were living. His personal life would appear to be *marked* largely ^{by} regret for the instances of goodness and happiness, which he had ignored. The idealized human relationship he visualizes in "Isaacs Marriage"; the perfect love affair of two chosen souls, which he never attained on earth. Unfortunately for Vaughan, the only strength he received from the love of another human soul came after that soul had departed from his love. His wings of ascension were compelled to grow not by the living nourishment of a present love, but by the memory of a past one. This is how he conceives of the mutual ascension of two lovers, Isaac being the lover, and Rebekah the beloved:

And now thou knewest her coming, It was time
 To get thee wings on, and devoutly climbe
 Unto thy God, for Marriage of all states
 Makes most unhappy, or most fortunates;
 This brought thee forth, where now thou didst undress
 Thy soul, and with new pinions refresh
 Her wearied wings, which so restor'd did flye
 Above the stars, a track unknown, and high.

(p.155, ll. 43-50).

It is identical, in essence, to Plato's description of ideal, ascending spiritual love. Like Plato, Vaughan regards the value of such a relationship as being only in its ability to hasten and facilitate the soul's upward flight. The human satisfaction involved is not of primary importance to either.

CHAPTER VII

CONCLUSION

The Platonic influence apparent in Vaughan's poetry is not slight, as I have endeavoured to show. Not only is the ideological cosmos of the two men identical in many aspects, but their treatments of the role of man in that cosmos possess a close relationship, as well. Since neither man is totally consistent in what he maintains, or actually believes, concerning his God and his own human nature, it is understandable that minor, and occasionally major, contradictions occur in their respective works. Many of the subtleties of Platonic philosophy are lost by Vaughan in his poetry; but, on the other hand, he has initiated many nuances and adaptations of his own from the original Platonic thought and metaphor. The myths of Plato are to a large extent what he bases his philosophical conceptions and imagery upon; and yet it is equally proper to regard Vaughan as a myth-maker in his own right. It seems that Plato furnished him from the myths with the materials for his imaginative and personal analogies. The logical and dialectic atmosphere of Vaughan's poems could well have resulted from the precise and analytical quality of the Platonic myths, from which he borrowed and adapted his poetic metaphors.

Some of the pristine similes appear in Vaughan in two forms: sometimes exactly as Plato originally narrated them; and at other times in a different application, as Vaughan, the Christian, chose to adapt them. For example, the Cave Metaphor of Plato occurs in Vaughan in the exact context in which Plato first used it, and it appears, as well, in slightly different forms, as Vaughan manipulates its contours. In many instances, Vaughan has not so much changed the original Platonic thought or myth, as he has continued a line of thinking which had been abbreviated by Plato; for example, Vaughan almost equates the vitality of fire with the ability to give life, or with life itself, especially divine life. Plato, of course, had not said this at all, but had only gone so far in the argument as to affirm that fire has the ability of giving motion to inanimate things, such as "solidified" liquids. What Vaughan added was perfectly logical and in keeping with the original argument.

The Christian influence upon Vaughan cannot be ignored, when one considers him as Platonist thinker. It is most likely that much of his Platonism came indirectly from the Christian religion or from the Christian-Neoplatonists, such as Ficino. As I stated at the beginning of this essay, however, it is not my intention to make a case for Christian-Platonism in Vaughan's poetry, but to analyse the thinking

and imagery of the two men in a direct manner. Because of the nature of any spiritual quest, there is bound to be a vast realm of overlap in the thinking of a philosophic and a religious progress. It is natural that, regardless of influence, Plato and Vaughan concur in most of their spiritual ideas. I have not implied anywhere that Vaughan thinks what he does because of Plato; I have confined myself to pointing out the similarity of the two men's philosophies.

There is another similarity between the philosopher and the Christian, which is worth mentioning because of the nature of Vaughan's own personal role in life. Having delineated the intelligible world of his idealism and quest, and having described the manner of best achieving that aim in terms of the restrictions of human nature, Vaughan places himself in the role of such a questing man. He aspires to seek his God by a spiritual purgation, which is partly fulfilled by his occupation of religious poet. Although most people regard Plato as holding a rather unfavourable attitude towards poets and artists of any kind, they are ignoring the portions of Platonic dialogue which explicitly state the purposes of poetry, and its very important function in the educating of the perfect society. The idea of poetry, which is at once beautiful and utilitarian at the same time, is Vaughan's as well as Plato's. Plato, of course, is not

particularly interested in poets, or their souls (which are not of the quality of most other men's), but more in their poetry as it guides young, philosophic minds towards the attainment of perfect wisdom. Vaughan is concerned with both: the religious leadership latent in his poetry, and the importance of his role as poet-worshipper of God. He feels, as does Plato, that each man has one especial task to perform during his life for the betterment of his fellow men; Vaughan's task is to worship God in the best manner possible, which for him is in verse.

Plato states in many dialogues, especially in the Republic, that the function of poetry is to aid in the right education of the philosophic temperament. Poetry is intended very definitely to lead young minds towards the appreciation of only what is perfect and good and true; therefore, it ignores any consideration of evil in reference to the gods (God), for the concept of a fallible God is a crass misconception; on the same grounds poetry must firmly reinforce the idea that all suffering is inflicted upon the bad only, and that the good are rewarded with true blessings from the hand of Divine Justice. Plato maintains that the depiction of the wild physical pleasures of evil men is a great wrong, for it misleads the mind to consider this false enjoyment to be the true and desirable one; it also leads to the worship of the evil in these men and of the men as well. Not only must good poetry represent the manner of

following the good life, and the perfection of God, it must also teach the mind the method of dialectic, which depends upon the proper use of harmony, rhythm, and ordered beauty. Poetry then, is the instrument of ethical indoctrination and of proper character development:

It gave them a moral training, and used music and rhythm to produce a certain harmony and balance of character rather than knowledge; and its literature, whether fabulous or factual, had a similar ethical content.¹

The educative effect of poetry is very much in the fore of Vaughan's thought. In his preface to the second section of Silex Scintillans, he writes emphatically in prose his feelings towards the corrupting influence of licentious poetry. Adopting the Platonic regard for this world as sheer vanity and fraud, he transfers the epithet "vanity" to the poems which take the world for their subject:

And well it were for them, if those willingly-studied and wilfully-published vanities could defile no spirits, but their own; but the case is far worse. These Vipers survive their Parents, and for many ages after (like Epidemic diseases) infect whole Generations, corrupting always and unhallowing the best-gifted souls, and the most capable Vessels.²

Vaughan also expresses the Platonic idea of beautiful harmony's power to evoke the means of developing one's best character; and he realizes that that same beauty of style (i.e. wit) can equally well evoke the means of developing

one's worst character. Wit is like the sun; it can warm both good and bad growth:

Nay, the more acute the Author is, there is so much the more danger and death in the work. Where the Sun is busie upon a dung-hill, the issue is always some unclean vermine.³

Making use of another Platonic definition, namely, that evil is equivalent to non-existence and therefore death, he says of these misused wits: "Instead of grace and life, they may minister sin and death unto their readers."⁴

Finally, in this preface, Vaughan extends the Platonic notion of the body as the instrument of sin to the point of regarding the "bad" poet as having two such bodies with which to sin; his own inescapable physical one; and his purposely created body of verse, in which he will continue to sin, long after the first vehicle is dead:

He that writes idle books, makes for himself another body, in which he always lives, and sins (after death) as fast and as foul, as ever he did in his life.⁵

If poetry is the means of propagating wisdom and of celebrating divinity, then, the poet is the propagator of truth, and the servant of God. He is, according to Plato in the Ion, merely part of a chain, which extends from God to man; and his ability is not an art at all, but the inspiration granted him by God for divine purposes:

For the poet is an airy thing, a winged and a holy thing; and he cannot make poetry until

he becomes inspired and goes out of his senses
and no mind is left in him.⁶

The good poet, therefore, is the physical means of
announcing the Word of God; possessed, he is not himself,
but the mouthpiece of Truth:

God himself is the speaker, and through them
he shows his meaning to us.⁷

Vaughan says:

I nothing have to give to thee,
But this thy own gift, given to me.
(p.266, ll. 29-30).

The gift is given that the poet may, by speaking with one
and the same mind as God, praise Him. Absolute truth is
nothing else than adoration:

I strive thy name to sing,
Thy glorious name! which grant I may so do
That these may be thy Praise, and my Joy too.
("Mount of Olives" p.245, ll. 24-26).

And as Vaughan explains it, making one's will identical with
that of God is exactly the same as following and repeating
ultimate truth. The will of God is the Divine Law of the
universe:

And for his sake
Who died to stake
His life for mine, tune to thy will
My heart, my verse.
("Disorder and Frailty" p.204, ll. 57-60).

As final evidence that Vaughan was much more indebted to the Platonic tradition than is usually allowed, I quote a passage from his poem, entitled "Disorder and Frailty." It briefly apprehends within its message and imagery almost all the essential Platonic influences noticeable in Vaughan's poetry. I chose this piece particularly, because it bears the trace of a true disciple of Platonism; no one but a follower who has ceased to question could make such an endearing confusion of images as appear in the mixed metaphor of the following lines of "Disorder and Frailty":

O, is! but give wings to my fire,
And hatch my soul, untill it fly
Up where thou art, amongst thy tire
Of Stars, above Infirmity.

(p.204, ll. 46-49).

FOOTNOTES

CHAPTER I

none

CHAPTER II

1. Henry Vaughan, The Complete Poetry of Henry Vaughan, ed. French Fogle (New York: Doubleday and Co., Inc., 1964), p.319, ll. 55-56. All poetry quotations in the essay are taken from this edition of Vaughan.
2. Plato, The Timaeus of Plato, trans. R.D. Archer-Hind (London: Macmillan and Co., 1888) p.93.
3. Ibid., p.103.

CHAPTER III

1. Plato, op. cit., p.119.
2. Ibid., p.70.
3. Ibid., p.337.
4. Plato, "The Laws" The Collected Dialogues of Plato, eds. Edith Hamilton and Huntington Cairns, (New York: Random House Inc., 1963), p.1452.
5. Ibid.,
6. Ibid., pp.1452-3.

CHAPTER IV

1. Plato, The Republic, trans. H.D.P. Lee (London: Penguin Books Ltd., 1964), p.194.
2. Ibid., p.363.
3. Ibid., p.255.
4. Plato, "Meno" Great Dialogues of Plato, trans. W.H.D. Rouse (New York: The New American Library, 1956) p.54.

5. Ibid., p.169.
6. Plato, "Phaedo" Great Dialogues of Plato, trans. W.H.D. Rouse (New York: The New American Library, 1956), p.480.
7. Ibid., p.479.
8. Ibid., p.477.

CHAPTER V

1. Plato, "Epinomis" The Collected Dialogues of Plato, eds. Edith Hamilton and Huntington Cairns (New York: Pantheon Books, 1963), p.1521.
2. Ibid.
3. Ibid.
4. Plato, The Republic, trans. H.D.P. Lee (London: Penguin Books Ltd., 1964) p.273.
5. Ibid., p.272.
6. Ibid., p.278.

CHAPTER VI

1. Plato, "Phaedo" Great Dialogues of Plato, trans. W.H.D. Rouse (New York: The New American Library, 1956), p.472.
2. Plato, "Symposium" Great Dialogues of Plato, trans. W.H.D. Rouse (New York: The New American Library, 1956), p.96.
3. Plato, Phaedo (ref.1), p.466.
4. Ibid., p.472.
5. Plato, The Republic, trans. H.D.P. Lee (London: Penguin Books Ltd.,¹⁹⁵⁵ p.302.
6. Plato, Symposium (ref.2), pp.105-6)
7. Ibid., p.106.
8. Plato, Plato's Phaedrus, trans. R. Hackforth (New York: The Library of Liberal Arts, 1952), p.97.
9. Ibid., p.105.

Chapter VII

1. Plato, The Republic of Plato. H.D.P. Lee (trans.) (London: Penguin Books Ltd., 1955), p.288.
2. Henry Vaughan, The Complete Poetry of Henry Vaughan. French Fogle (ed.) (New York: Doubleday and Co. Inc., 1964), pp.255-256.
3. Ibid., p.256.
4. Ibid., p.257.
5. Ibid., p.258.
6. Plato, "Ion" Great Dialogues of Plato. W.H.D. Rouse (trans.). (London: The New American Library of World Literature, Inc., 1956), p.18.
7. Ibid., p.19.

BIBLIOGRAPHY

1. Primary Sources.

- Archer-Hind, R.D. (trans.). Plato: The Timaeus. London: Macmillan and Co., 1888.
- Bettany, W.A. Lewis (ed.). Silex Scintillans. London: Blackie & Son., 1905.
- Cornford, Francis MacDonal. Plato's Cosmology. London: Kegan Paul, Trench, Trubner & Co. Ltd., 1937.
- Fogle, French. The Complete Poetry of Henry Vaughan. New York: Doubleday & Company, Inc. (Anchor Books), 1964.
- Hackforth, R. (trans.). Plato: The Phaedrus. New York: The Bobbs-Merrill Company (The Library of Liberal Arts), 1952.
- Hamilton, Edith, and Huntington Cairns (eds.). The Collected Dialogues of Plato. New York: Bollingen Foundation (Pantheon Books), 1963.
- Helmbold, W.C. (trans.). Plato: The Gorgias. New York: The Bobbs-Merrill Company, Inc. (The Library of Liberal Arts), 1952.
- Lee, G.D.P. (trans.). Plato: The Republic. London: Penguin Books, 1955.
- Martin, L.C. (ed.). Henry Vaughan: Poetry and Selected Prose. London: Oxford U. Press (Oxford Standard Authors), 1963.
- Rouse, W.H.D. (trans.). The Great Dialogues of Plato. New York: The New American Library (Mentor Books), 1956.

2. Secondary Sources.

A. Books

- Bennet, Joan. Five Metaphysical Poets: Donne, Herbert, Vaughan, Crashaw, Marvell. Cambridge: Cambridge University Press, 1956.
- Blunden, Edmund. On the Poems of Henry Vaughan, Characteristics and Intimations. London: Richard Cobden-Sanderson, 1927.
- Brinkley, Roberta Florence (ed.). English Poetry of the Seventeenth Century. New York: W.W. Norton, 1936.
- Brockington, A. Allen, Mysticism and Poetry: On a Basis of Experience. London: Chapman and Hall, 1934.
- Bush, Douglas. English Literature in the Earlier Seventeenth Century, 1600-1660. Oxford: The Clarendon Press, 1945.
- Devir, R.A. On the Mystical Poetry of Henry Vaughan. Cambridge, Mass.: Harvard University Press, 1962.
- Fisch, Harold. Jerusalem and Albion: The Hebraic Factor in Seventeenth Century Literature. New York: Schocken, 1964.
- Holmes, Eliz. Henry Vaughan and the Hermetic Philosophy. Oxford: Basil Blackwell, 1932.
- Kenner, Hugh (ed.). Seventeenth Century Poetry: The Schools of Donne and Johnson. New York: Holt Rinehart, and Winston.
- Martz, Louis L. (ed.). The Meditative Poem: An Anthology of Seventeenth-Century Verse. New York: N.Y. Univ. Press. 1963
- Martz, Louis L. . The Paradise Within: Studies in Vaughan, Traherne, and Milton. New Haven: Yale University Press. 1964
- Van Leeuwen, Henry G. The Problem of Certainty in English Thought, 1630-1690. The Hague: Nijhoff, 1963.

B. Periodicals

- Bensly, Edward. "Notes on Henry Vaughan," The Modern Language Review. , XIV (1919), 103-105.
- Blunden, Edmund. "On the Poems of Henry Vaughan," The London Mercury, XV (1926-7), 59-75.
- Brodbar, Harold. "Late Renaissance Astronomy and the New Philosophy," Forum H., III, xii, 19-27.
- Clough, Wilson O. "Henry Vaughan and the Hermetic Philosophy," P.M.L.A., XLVIII (1933), 1108-30.
- Daniels, Edgar F. "Vaughan's 'The World'," Expl., XXII, Item 70, 1963/64
- Ellrodt, Robert. "Scientific Curiosity and Metaphysical Poetry in the Seventeenth Century," MP., LXI, 180-197, 1963/64
- Judson, Alexander C. "The Source of Henry Vaughan's Ideas Concerning God in Nature," Studies in Philology Q., XXIV (1927), 529-606.
- Martz, Louis L. "The Man Within," P.M.L.A., LXXVIII, 40-49, 1963
- Rudrum, A.W. "Henry Vaughan and the Theme of Transfiguration," So.R., (1963), 54-67.
- Sichel, Edith. "Henry Vaughan, Silurist," The Monthly Review, XI (1903), 111-127.
- Smith, Arthur J.M. "Some Relations Between Henry Vaughan and Thomas Vaughan," Papers of the Michigan Academy of Science, Arts, and Letters, XVIII (1933), 551-61.
- "Vaughan's 'The Book': Hermetic or Meditative?" Neophil., XLVII (1963), 320-327.
- Wiehe, R.E. "Two Images in Vaughan," E.S., XLV, 457-60, 1964

C. Essays and Articles in Collections

- Hodgson, Geraldine E. "Anglo-Catholic Mystics and Others," English Mystics. London: The Morehouse Pub. Co., 1922, pp.208-72.

Leishman, J.B. "Henry Vaughan," The Metaphysical Poets.
Oxford: Clarendon Press, 1934, pp.145-87.

Louden, K.N. "The Mystic Poets," The Mystic Poets and
Other Essays. Oxford: Basil Blackwell, 1922, pp.3-29.

D. Unpublished Materials

Beissel, Henry Eric. "The Light and the Mirror: a Study
of God and Nature in Henry Vaughan's Silex Scintil-
lans." Unpublished Master's thesis, The University
of Toronto, Toronto, 1960.

Marilla, E.L. "A Critical and Interpretive Study of
Henry Vaughan as a Secular Poet," Unpublished
Doctoral Dissertation, The Ohio State University,
Ohio, 1942.