

Analogies and Metaphors in Galen's Work on *De tremore, palpitatione, convulsione et rigore*

Galen uses analogies and metaphors from everyday experience, not as part of an explanation or proof, but rather to make an explanation comprehensible.

In his short work *De tremore* (Περὶ τρόμου), Galen says: “Tremor arises from a weakness of the (motive) force that supports and moves the body... the motive force transmitted from the source to the muscle... acts like the motion's carriage or wings for the parts (οἷον ὄχημά τι καὶ πτέρωμα).” According to Galen, when the parts of the body lose this force completely, and they lose it when paralyzed, they are borne down and fall downwards “like a bird that has lost its feathers (δίκην ὄρνιθος περορρήσαντος)”, (*Galen De tremore, palpitatione, convulsione et rigore liber*, VII 586 Kühn).

Later in his treatise, while explaining that there is necessarily no one affected place in tremors, Galen recognizes that “motion does not come from the muscle or nerve, but from the soul. Just so, pipe-playing is not an activity of pipes... pipe-playing is an activity of the pipe-player with the pipes as instruments... Similarly, the craftsman and artificer (ὁ μὲν οὖν δημιουργὸς καὶ τεχνίτης) of voluntary motion in animal life is the faculty governing the animal, while the instruments (τὰ δὲ ὄργανα) are the nerves and muscles (*Galen De tremore*, VII 606 Kühn).

In order to explain tremors and other discordant motions, Galen employs a wide range of metaphors, similes and analogies in his book on *De tremore*.

In this paper, I will study how Galen uses these rhetorical figures and I will consult some of the most prominent ancient rhetoricians for their use, as in this case I might be able to relate better how Galen's educational background in rhetoric is influencing his writing of medicine. I

will then investigate how the metaphors, similes and analogies in *De tremore* are explained in its Arabic and Latin translations.

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