AN INVESTIGATION OF
THE POETIC IMAGERY OF GERARD MANLEY HOPKINS

a thesis submitted to
the Faculty of Graduate Studies and Research,
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I. INTRODUCTION

The centenary of Hopkins's birth was celebrated in 1944. Many important books on the poet prepared at that time were restricted in scope or delayed in publication because of war-time conditions. Thus much material, including newly discovered manuscripts of Hopkins, has only recently (1948-49) been published. The work of W.H. Gardner is of special significance. In 1948 he edited the third edition of the Poems,[1] which was enlarged to include many of Hopkins's early pieces. In 1949 he published the second volume of his Hopkins study,[2] now the most complete and balanced examination of the poet. This scholarly activity favours a close investigation of the poetry.

Gerard Manley Hopkins was born in 1844, at Stratford, Essex. He was the eldest in an Anglican family of nine children. Music, art and poetry were cultivated in his home. Other interests ranged about metaphysics, medicine, naval affairs and politics.[3] Gerard was a sheltered and precocious boy, very sensitive to moral and physical ugliness.[4] At Highgate School he was called "Skin"--a gentle upright fellow, "both popular and respected," but self-assertive under the sting of injustice.[5] He won a poetry prize for The Escorial in 1860 and an exhibition to Balliol College, Oxford, in 1863.

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1 Poems of Gerard Manley Hopkins, Third Edition, edited by W.H. Gardner, Oxford University Press, London, 1948. As the third edition is more complete than the second, its numeration of poems and its pagination have been consistently followed in all footnote references, although the second edition may be better known to the reader.

2 W.H. Gardner, Gerard Manley Hopkins, "A Study of Poetic Idiosyncrasy in Relation to Poetic Tradition," Martin Secker & Warburg, London, 2 Vols. (Vol.I, 1948; Vol.II, 1949).

3 G.F. Lahey, S.J., Gerard Manley Hopkins, Oxford University Press, London, 1930, p.1.

4 Ibid., p.3.

5 Further Letters of Gerard Manley Hopkins including his Correspondence with Coventry Patmore, edited by C.C. Abbott, Oxford University Press, London, 1938, pp.247-49.

Hopkins wished to forget his school-days as unpleasant, but fondly remembered Oxford, where he had become a Catholic.[1] Oxford of the mid-nineteenth century was an exiciting battleground between scientific rationalists and Tractarians. The Oxford Movement revived an interest in the past, largely a religious outgrowth of the sweeping romantic revival. Hopkins, caught up in this ferment, underwent a religious upheaval during his undergraduate days which redirected his entire life.[2] He was a pupil of Jowett and Riddell, a disciple of Pusey and Liddon, a friend of Bridges and Dolben.[3] In 1865 he was an ardent Anglo-Catholic, belonging to an undergraduate society,[4] and filling his diaries with notes of ascetic practices. Yet he resisted the impulse to Rome for a whole year before he wrote to Newman for advice on his contemplated change of life. Two months later, in spite of anxious letters from Liddon,[5] he was received into the Roman Catholic Church.

The self-conscious convert, "the Star of Balliol,"[6] exhorted by Newman to apply himself to his studies,[7] took a Double First in Greats when he left Oxford in 1867. He taught at the Oratory School under Newman and after a trip to Switzerland entered the Society of Jesus in 1868. He had decided long before to take orders, but had hesitated over which priestly office to enter. His vocation as a Jesuit changed his Joseph's "coat of many colours" for black.

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1 The Correspondence of Gerard Manley Hopkins and Richard Watson Dixon, edited by C.C. Abbott, Oxford University Press, London, 1935, p.12.
2 Lahey, op.cit., pp.20-21.
3 Ibid., p.32.
4 Gardner, GHM, Vol.II, p.17; all footnote-references to Hopkins are abbreviated to GMH for book-titles.
5 Further Letters, pp. 253-57.
6 Lahey, op.cit., p.43.
7 Ibid., p.45.

Hopkins passed his novitiate at Roehampton, and took his philosophy at Stonyhurst and his theology at St. Beuno's in North Wales. He was ordained in 1877. Subsequently he served in various capacities "as select preacher, missioner, parish priest, and teacher of Classics in Jesuit establishments up and down the country--from London and Oxford to Liverpool, Glasgow, Chesterfield, and Stonyhurst."[1] He re-entered Manresa House at Roehampton in 1881 for his tertianship.

From 1884 to 1889, the remainder of his life, he was Professor of Classics at University College, Dublin. His natural melancholy was aggravated in his last years.[2] Physical weakness in the face of his academic work, lack of sympathy with the Irish cause which received Catholic support, deep mental and spiritual distress, these combined to bring him to the verge of prostration. While preaching or lecturing his brilliant language was not always appreciated: comic effects sometimes resulted from his elaborate efforts.[3] His whole world of academic schemes, of plans for publication, of fleeting tenuous studies, was but scaffolding; little was accomplished. Yet out of his Jesuit priesthood, particularly the difficult earlier and later years, came a rare body of poetry which has taken its place beside the greatest of the nineteenth century.[4] Hopkins was always loyal to his order: "I have never wavered in my vocation, but I have not lived up to it."[5]

Admirable qualities in Hopkins explain "the permanent effect of Hopkins's personality."[6] He was rigidly honest and self-disciplined. "His

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1 Gardner, "Introduction," Poems, p.xix.
2 Further Letters, p.109.
3 The Note-books and Papers of Gerard Manley Hopkins, edited by Humphry House, Oxford University Press, London, 1937, p.xxxi.
4 Gardner, GHM, Vol.II, pp.368-78
5 Correspondence with Dixon, p.88.
6 Lahey, op.cit., p.5.

conscience was as trigger-poised as his sensibility," [1] The strong-willed boy who had opposed his schoolmaster satisfied an innate self-assertiveness by an artistic idiosyncrasy when he submitted to the rules of the Jesuit Society.[2] His eccentricities, "alleged singularities," became "a sore subject" to him.[3] He lived "in an almost perpetual state of crisis."[4] Yet he betrayed a sense of humour when he wrote to his sister "in the rale Irish."[5] Schoolboy letters are full of this gusto. The high standard set by the Jesuit Society intensified his scrupulosity, sharpened his moral sense; poetry became more and more difficult--demanding the entire personality at rare opportunities from his religious duties.[6] Fame, "the being known," was recommended to his friends Bridges and Dixon,[7] but was rejected for his case. His was the Way of the Cross: he was to succeed by failure.

In Hopkins's early note-books certain habits of mind were shown--penetrating insight, exacting analysis, an eye for architectural detail, an innate feeling for words--which remained rooted in his nature all his life.[8] His observations were set down with scientific precision. His later journal (1868-75) became a report of sensitive apprehensions of patterns in nature--clouds, trees, water, birds. Physical phenomena, such as static electricity,[9] freezing,[10] and evaporation,[11] were noted as carefully as his frequent

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1 Austin Warren, "Gerard Manley Hopkins (1844-1889)," Gerard Manley Hopkins by the Kenyon Critics, New Directions Books, Norfolk, Conn., 1945, p.1.
2 Gardner, GMH, Vol.II, p.8.
3 The Letters of Gerard Manley Hopkins to Robert Bridges, edited by C.C. Abbott, Oxford University Press, London, 1935, p.126.
4 Humphry House, "A Note on Hopkins's Religious Life," New Verse, No.14 (April 1935), p.4.
5 Further Letters, p.46.
6 W.A.M. Peters, S.J., Gerard Manley Hopkins, "A Critical Essay towards the Understanding of his Poetry," Oxford University Press, London, 1948, p.59.
7 Letters to Bridges, p.231.
8 House, "Introduction", Note-books, p.xvi.
9 Note-books, p.130.
10 Ibid., pp. 136-37.
11 Ibid., pp. 139-40.

comments on the bluebell or the cuckoo. Hopkins was aware of the Evolutionists, remarked on their theories, but remained secure in his faith, confident of the Christian future.[1] He had an Aristotelian intellect, a passion for facts and method, which made his quest for the truth of things a painstaking operation.

Against this mentality must be set his precarious tension spilling into emotionalism,[2] his neo-Platonic or Scotist preference. His vein of idiosyncrasy was the source of his peculiar genius. He could write from the depths of his soul only by wringing the bars of convention. For him the true poet had to be original, unique, never recurring, a species to himself.[3] Hopkins characteristically wrote to Bridges: "The effect of studying masterpieces is to make me admire and do otherwise."[4] His struggle against the stream braced his words, intensified his poetic individuality with a wilful power, but often unnerved his conscience with bitter "taste" of self and confronted him with the spiritual analogy of a rebel against God's established hierarchy. To underestimate the fierceness of this struggle with himself would belittle his genius. The cause of his quivering tension was not the discipline of the Jesuit Order,[5] although that certainly tightened his own strain, but rather his very nature, the uncompromising honesty, sensitivity and tenacity of his personal fibre.

However, Hopkins must be seen within his own time as a Victorian with a Victorian sensibility.[6] His whole life was lived within the age of Tennyson.[7]

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1 Gardner, GMH, Vol.II, pp.19-20.
2 Note-books, pp.128, 184-85, 387.
3 Letters to Bridges, p.222.
4 Ibid., p.291.
5 Martin C. Carroll, S.J., "Gerard Manley Hopkins and the Society of Jesus," Immortal Diamond: Studies in Gerard Manley Hopkins, edited by Norman Weyand, S.J., Sheed & Ward, New York, 1949, pp.49-50.
6 Arthur Mizener, "Victorian Hopkins," GMH by Kenyon Critics, p.103.
7 F.R. Leavis, "Metaphysical Isolation," GMH by Kenyon Critics, p.118.

Victorian earnestness, morality and insularity--his native environment--produced a true English son with very special qualities. The age was an age of individual characters,[1] of Dickensian people, each with the distinctive quality of "earnest exuberance".[2] While "singularly free from the anxious trepidations which assailed so many orthodox Victorian minds,"[3] Hopkins had his own struggle to face--his later "desolation" very similar to "the peculiar psychic disease of the twentieth century."[4] A thorough and marked individualist, Hopkins was nevertheless a genuine Victorian, pre-occupied with "manliness" and the question of the "gentleman."[5] He followed Newman back to Rome; he was in the centre of the mid-century discussions and battles.

Pater[6] and Ruskin[7] left their mark on him in the realm of art, as Pusey and Newman did in religion. Pater the pagan, in spite of a "pale immobility,"[8] led Hopkins to appreciate the concrete and the unique experience.[9] Hopkins was to fulfil Pater's enunciation that "All art constantly aspires towards the condition of music."[10] On the other hand, Ruskin and the Pre-Raphaelites induced his revolt against English industrialism, against neo-classical generality, and led him to the medieval past, to a "Franciscan joy in God's creation." [11]

His priesthood brought him into contact with fallen humanity seen

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1 E. Wingfield-Stratford, The Victorian Tragedy, George Routledge & Sons, Ltd., London, 1931, p.227.
2 Loc.cit.
3 James Collins, "Philosophical Themes in G.M. Hopkins," Thought, Vol. XXII No.84 (March 1947), p.96.
4 Gardner, GMH, Vol.II, p.330.
5 Letters to Bridges, pp.174-76.
6 Further Letters, p.99
7 Ibid., p.55.
8 George N. Shuster, The Catholic Spirit in Modern English Literature, Macmillan Co., New York, 1922, pp.174-75.
9 Austin Warren, "Instress of Inscape," GMH, by Kenyon Critics, p.74.
10 Gardner, GMH, Vol.I, p.8.
11 Warren, op.cit., p.75.

against the eternal verities. His experience in the world may have been sharply limited, but his capacity for spiritual diagnosis and his keen self-awareness were thereby heightened. From his "remove" in Ireland he kept up a correspondence with three fellow-poets who urged him in vain to publish; he knew that poetry must have a minor place beside his primary spiritual life.[1]

Robert Bridges had a sincerely humanistic spirit which Hopkins appreciated. "The association of these two poets was a state of tension between two impressionable but wise and independent personalities."[2] Canon Dixon, a much smaller poet than Bridges, was a gentle encouraging influence on Hopkins. Coventry Patmore reversed his usual judgment and preferred the Jesuit to the poet.[3] These three poets, together with Hopkins, can be regarded as forming a Victorian circle around the figure of Hopkins.

The history of Hopkins's poetry as of his life is noticeably divisable at the point where he entered a new life as a Jesuit. It was only after this re-orientation that his poetry was written from his entire self and took on its unique value. Yet many of the early influences on his work, unintegrated at first, remained with him as an essential part of his poetic utterance. Keats, Herbert, Shakespeare and Wordsworth had permanent significance.[4]

Hopkins's early poems were "products of poetic fancy rather than expressions of the poet's self."[5] The greatest contemporary influence during

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1 Carroll, op.cit., p.48.
2 Gardner, GMH, Vol.II, p.220.
3 Lahey, op.cit., pp.52-53.
4 Terence Heywood, "Gerard Manley Hopkins--His Literary Ancestry," English, Vol.III No.13 (1940), p.24.
5 Peters, op.cit., p.40.

his formative years (1855-65) was the Pre-Raphaelite group of artists, both verbal and graphic.[1] This is surprising in the light of his later development--which has led Mégroz to remark that he "is the only important English poet of the last three decades of the nineteenth century who remains outside the Pre-Raphaelite movement."[2] Hopkins returned to the past with a difference--most markedly in language, but at first he employed the conventional means at hand. He never lost the indelible impression made upon him by Tennyson, the Rossettis, Millais and Ruskin--"the great truth that all art should create beauty."[3]

His father's small vein of poetry supplied him with certain themes--the moral macabre, the gentlemanly erotic, fascination for physical horrors--[4] as well as with the stimulus to create. The boy at Highgate wrote in the fashion of Keats, and this adjectival mode of composition was to remain with him. "Wordpainting", in which art he claimed his age and its novelists were masters,[5] was acquired early. It has been shown that he consistently shared a vocabulary of romantic epithets with Spenser, Milton, Collins, and Keats, even in his most characteristic poetry.[6]

The sensuousness of his Highgate poetry is most reminiscent of Keats, but the Muse at Oxford was very different. There a metaphysical strain was developed. Hopkins's Oxford friend William Addis wrote that "George Herbert was his strongest tie to the English Church."[7] Both technically and spiritually

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1 Gardner, GMH, Vol.II, p.37.
2 R.L. Mégroz, Modern English Poetry, 1882-1932, Ivor Nicholson & Watson, Ltd., London, 1933, p.18.
3 Gardner, op.cit., p.40.
4 Ibid., pp.3-6.
5 Letters to Bridges, p.267.
6 Josephine Miles, "The Sweet and Lovely Language," GMH, by Kenyon Critics, p.62 et seqq.
7 Cited by Lahey, op.cit., p.19.

Herbert had a lasting influence.[1] Devotional poems, restraint and asceticism became the major interests of Hopkins at the university. But as a result his senses were thwarted and creative enthusiasm smothered. His studies, religious unrest and technical experiment, as well as a certain lack of confidence, may have contributed to this checking of his poetic spirit.[2] The main cause was the religious change. He reacted against his early lush and sensuous revelling in nature.[3] His undergraduate poetry, therefore, gained a tidy metric and a new restraint, but lost the fever of his genius.

It must be remembered when judging these early poems that most of them are not final versions; they are chance drafts taken from his note-books.[4] Before he entered the Society of Jesus, he burnt his verses. The surviving pieces do not give his final intention: they are working copies found in the diaries.

The great cleavage between Hopkins's two periods is marked by The Wreck of the Deutschland,[5] written in the winter of 1875-76 after seven years' silence.[6] The elegy is actually a triumphal ode singing with a new rhythm the praise of Christ's mastery. The poet-priest had now reconciled his sensuous nature to the religious spirit by dedication to his order and by his reading of Scotus. Henceforth his severe conflict was, for the most part, one of controlling the hydra of his individualistic self, idiosyncratic and stubborn. The whole man, ascetic and aesthetic, now spoke for the first time in his poetry. The result was an immense paean of suffering and love.

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1 Heywood, op.cit., p.22.

2 Gardner, GMH, Vol.II, p.62.

3 John Pick, Gerard Manley Hopkins, Priest and Poet, Oxford University Press, London, 1942, p.9.

4 Gardner, "Introduction," Poems, p.xv.

5 Pick, op.cit., p.50.

6 Correspondence with Dixon, p.14.

The thought-content of his Jesuit poetry was a great advance over his earlier efforts. The Spiritual Exercises of St. Ignatius, the sacramentalism of Scotus, his full dedication to God gave his mature work a clarified direction, emotional, intellectual and spiritual. The poems following the great ode were exuberant in the religious experience of beauty perceived in nature.[1] In contrast to the Oxford poetry of a decade before, the sense were not suppressed, but directed--as a means to praise God.[2] The poetry of 1877 was rich with ecstasy and love for the Creator.

As he went up and down England after his ordination, he came into contact with factory towns and the havoc of industrialism. More and more his poetry shifted in emphasis to man, fallen man and original sin as he saw it around him. At the same time his consciousness of himself, his own personal crisis of conflicting interests, deepened.[3] The contrast between the human and the divine often seemed sharply antithetical. Hopkins was able to capture a circumstantial atmosphere from his own priestly duties in many of his poems. He was preoccupied with the beauty of sinless youth and with dedicating that beauty to God.[4]

After his tertianship, fortified with renewed dedication, he was soon sent to Ireland where he suffered a "spiritual dryness". In the Beaumont diary of 1883 he wrote, "In meditating on the Crucifixion I saw how my asking to be raised to a higher degree of grace was asking also to be lifted on a higher cross."[5] A year later he was across the Irish Sea, a stranger among strangers.[6]

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1 Pick, op.cit., p.52

2 Ibid., p.53.

3 Gardner, GMH, Vol.II, pp.281.

4 Pick, op.cit., pp.89,95.

5 Unpublished MS. cited by Gardner, op.cit., p.334.

6 Poems, #68, p.109.

Hopkins's struggle and desolation are reflected in sonnets, bleak, majestic and terrible.[1] "The lines he now writes are astringent in their chastened severity."[2] These poems constitute one "great disjointed soliloquy."[3] There is a distinct undercurrent of allusiveness to the stories of Job and Jeremiah, Hamlet and Lear.[4] These last utterances are drawn from the depths of his being in suffering; but the priest, like Job, speaks for all humanity in the deserts of plague and pain.

As a poet Hopkins moved from "maker" or craftsman to innovator and self-explorer.[5] The rhythms of the Bible, Greek, Old English, Shakespeare and Milton, as well as "a solid contemporary tradition of metrical virtuosity,"[6] provided Hopkins with a new metric--"Sprung Rhythm."[7] The lecture notes in Rhetoric, which he prepared for a course delivered at Roehampton (1873-74), undoubtedly were the stimulus to his metrical theory.[8] His later Welsh studies of the cywyddwyr strengthened his musical resources and encouraged syntactic freedom.[9] His experiments bore fruit in The Wreck of the Deutschland and his mature poems. They testify to Hopkins's unique place as a rhythmist: he proved the value of the old native and popular stress-rhythms which had been superseded by the Romance syllabic metres dating from Chaucer.[10] By a complex network of alliteration and assonance, "he made his consonants strike, so that they reinforce his stresses."[11] His assonance expressing melodic flow could be

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1 Pick, op.cit., p.144
2 Ibid.
3 Gardner, GMH, Vol.I, p.176.
4 Ibid., pp.175-76.
5 Warren, "Gerard Manley Hopkins," GMH by Kenyon Critics, p.14
6 Gardner, GMH, Vol. II, p.369.
7 For a full exposition of Sprung Rhythm, cf. Gardner, GMH, Vol.II, pp.98-178.
8 House, "Introduction," Note-books, p.xxviii.
9 Gardner, op.cit., p.157.
10 Ibid., p.369.
11 Ll. Wyn Griffith, "The Welsh Influence in Hopkins's Poetry," New Verse, op.cit., p.29.

transmuted with clashing stresses into the dissonance of agony. His new resources were employed with a true craftsman's power; even his very irregular poems revolved about a predominant "feeling of a fixed base or centre."[1]

Hopkins insisted on the primary oral presentation of his poetry.[2] He wished to be read with the ears, not with the eyes.[3] His impetuous syntax, like that of Aeschylus, required a dramatic verbal delivery. Language was a servant to be forced to conform to the thought.[4] Syntax was disrupted when it favoured the immediacy of the expression. Hopkins had a profound sense of that infinite gap between the emotion and the medium of language summoned to express that emotion.[5] "The words do not come pat in great poetry, but are torn out of the context of experience."[6] Hopkins understood that poetry must flow from the inflexions of the language.[7] His linguistic investigations led him back to the Anglo-Saxon vocabulary and linked him with the Teutonizers.[8] He scorned archaisms and used current idiom, strong, often prosaic. He did not hesitate to employ dialect and to extract new responses from familiar words. His English, "seemingly autochthonous,"[9] was an attempt to reach back to the language of a happily Catholic England, England before the Reformation.[10]

The effect of his poetry on the reader is one of dynamics and vigour, but also of obscurity. His extreme condensation produces a pregnant obscurity,

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1 Gardner, GMH, Vol.II, p.107.
2 Letters to Bridges, p.46.
3 Ibid., p.79.
4 David Daiches, New Literary Values: Studies in Modern Literature, Oliver & Boyd, Edinburgh, 1936, p.30.
5 Ibid., p.36.
6 Herbert Read, In Defence of Shelley & Other Essays, William Heinemann Ltd., London, 1936, p.135.
7 Ibid., p.125.
8 Warren, "Instress of Inscape," GMH, by Kenyon Critics, p.82 et seqq.
9 Lahey, op.cit. p. 122.
10 Warren, op.cit., p.86.

as in Heraclitus and Aeschylus,[1] which "explodes" when understood, for Hopkins's awkwardness and difficulty disappear once his idiom has been mastered.[2]

Hopkins's poetry has a peculiar and characteristic emphasis which is unmistakable. This is imparted through his complex of sound, form and feeling. There are many sectional pauses after the first word or syllable in a line.[3] He holds the thought poised in suspense by inserting clauses and phrases where they normally do not belong; in this way he carves the exact emphasis. Such a disordered sentence is closed with the unexpected word, clipped and hard, to give a sense of completion.

There are sudden and surprising turns, deriving from an instinctive passion to tell the whole truth.[4] The transition usually revolves about a pivotal word--the focus of a pun or of multiple meanings. The entire structure of his verse is one of parallelism, constantly varied and folding back upon itself.

Much of Hopkins's intricacy and contortion can be defined in terms of "baroque." In English poetry this term is associated with the poetry of Quarles, Benlowes, Crashaw, Donne and Herbert, with the Christian and incarnational philosophy of miracle and surprise, with bold figures and images, with ingenuities and polar mixtures of components.[5] Hopkins

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1 W. Bedell Stanford, Aeschylus in his Style, University Press, Dublin, 1942, p.128.
2 Gardner, GMH, Vol.II, p.377.
3 Ibid., Vol.I, p.78.
4 Peters, op.cit., p.51.
5 Austin Warren, Rage for Order, University of Chicago Press, Chicago, 1948, p.2

appreciated Purcell almost above any other composer: his elaborate Italian style has been called "bold", "irregular",[1] very much as Hopkins's style is regarded. Purcell was a notably baroque artist. Baroque as a distinct movement in art has been defined as "the employment of classical forms by Gothic feeling."[2] But it means more than that. It is associated with the Counter-Reformation and with the Jesuits. Its ecstasy worship is almost a dance.[3] In architecture "it rounded contours and bent them in contrasts of convex and concave."[4] There is a fascinating contradiction between the outer limited area and the infinite dimensions created in the interior.[5] Hopkins as a Jesuit is definitely linked to this movement: his poetry has the chiaroscuro and contrasts, the coiling motion, the immense interior held within a strict framework. However, Hopkins was separated from this historic mainstream by more than a century. He has many connexions to it, but fundamental differences as well. He cannot be identified absolutely with the baroque; he remains a Victorian poet and a priest with natural baroque affinities.

Many of Hopkins's technical and musical achievements derived from the Greek. The classical revival under Thomas Arnold, Newman and Mark Pattison[6] was largely an Oxford movement.[7] Hopkins was a brilliant Greek student under

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1 J.A. Westrup, Purcell, J.M. Dent & Sons Ltd., London, 1937, p.242.
2 E.I. Watkin, Catholic Art and Culture, Hollis & Carter, London, 1947, p.98.
3 Ibid., p.121
4 Ibid., p.101.
5 Ibid.
6 R.L. Archer, Secondary Education in the Nineteenth Century, Cambridge University Press, Cambridge, 1921, p.32.
7 Ibid., p.25.

Jowett and the reawakening of the classical past was an exciting process. The Greek War of Independence had aroused Byron; the Elgin marbles had stirred Keats and Haydon. But generally there was a widening gap between scholars and poets in the early nineteenth century.[1] Of all the Hellas-conscious Victorians Hopkins possessed the keenest first-hand knowledge of Greek melic and dramatic poetry. He captured the Greek approach to the divine--eyes on reality.[2] He felt the patriotic and manly calls that classical literature were thought to arouse.[3] His poetic technique was very close to that of Aeschylus, his favourite dramatist.[4] His later attempts at a new modal music reached back to the Greek and anticipated, partially, the new worlds of impressionism and atonality.[5]

The story of Hopkins's poetry can be outlined briefly as a transition from an interest in painting to an interest in music. This oversimplification contains a partial truth which is significant. His early prose and poetry are filled with Ruskinese observations and a precision which he never loses. His mature work demands the additional dimension of music. Throughout it is dynamic architecture, never "frozen music." His talent in painting, not unlike his early poetic sensibility, shows the artist's eye for the precise detail and the visual image.[6] Yet the early sketch-books have little of the "bold grasp or freshness of approach"[7] which would be expected from his later poetry.

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1 M.L. Clarke, Greek Studies in England, 1700-1830, Cambridge University Press, Cambridge, 1945, p.164.

2 Werner Jaeger, The Theology of the Early Greek Philosophers, The Gifford Lectures, 1936, Clarendon Press, Oxford, 1948, p.173.

3 Clarke, op.cit., p.13.

4 W. Bedell Stanford, Greek Metaphor, Basil Blackwell, Oxford, 1936, p.146.

5 Gardner, GMH, Vol. II, pp.379-92.

6 Ibid., Vol.I, p.13.

7 Correspondence with Dixon, p.168.

His musical attempts contain some of the boldness anticipated, though lack of technical training hinders. "Hopkins the musician was something more than a blindly-groping, amateur enthusiast." [1]

In English poetic tradition Hopkins has his place, not merely as an idiosyncratic phenomenon, but more particularly as a reviver of older conventions of rhythm and diction. His exploitation of linguistic resources, based on current idiom, ultimately relates him to Shakespeare and Donne, Eliot and the later Yeats--a school of diction opposed to that of Spenser, Milton and Tennyson.[2]

Before a satisfactory account of Hopkins's ideas and images can be given, his distinctive qualities and insights must be examined. Much of this individuality and originality can be explained by his reading of Scotus or by Scotist analogies. It is useful to investigate the extent of Scotus's influence on Hopkins, therefore, prior to a consideration of the imagery.

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[1] Gardner, GMH, Vol.II, p.391.

[2] F.R. Leavis, New Bearings in English Poetry, Chatto & Windus, London, 1932, p.171.

II. SCOTISM

When Hopkins first read Duns Scotus in 1872, he "was flush with a new stroke of enthusiasm."[1] In time the Subtle Doctor came to sway his mind to peace.[2] In a number of respects Scotus gave Hopkins a justification for his nature and outlook: the "philosophical validation of the individual,"[3] the ascetic dedication and sacrifice, the focussing of the common nature into an intuitive insight, the direction of his sensuousness to God by a sacramental view that Christ "personifies" nature.[4]

Usually Scotus is regarded as the rival of St. Thomas Aquinas. Thomism is the accepted basis of Catholic theology as well as of the Jesuit Order. But C.R.S. Harris claims that the view of Scotus "approximates more nearly to that of Thomas than has generally been supposed."[5] Hopkins himself wrote that Scotus was oversubtle and so misquoted and refuted.[6] The priest preferred Scotus to Aristotle.[7]

Scotus asserted that grace is a free gift of God, that the Deity is not necessitated to will any mortal the means of salvation.[8]

> "Man by the sin of Adam had forfeited his birthright to the kingdom of heaven, and salvation could only be granted to him by the free act of God's grace, an act which is wholly unnecessary, inasmuch as neither the divine justice nor the divine goodness can demand any such redemption.

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1 Note-books, p.161.
2 Poems, #44, p.84.
3 Warren, "Instress of Inscape," GHM, by Kenyon Critics, p.76.
4 Christopher Devlin, S.J., "Hopkins and Duns Scotus," New Verse, op.cit., pp.13-14.
5 C.R.S. Harris, Duns Scotus, Clarendon Press, Oxford, 1927, Vol.II, p.218.
6 Further Letters, pp.201-2.
7 Letters to Bridges, p.31.
8 Harris, op.cit., p.247.

> Scotus, following Augustine and Anselm rather than Aristotle and Thomas, attempts to systematize this traditional teaching by working out with almost ruthless thoroughness the implications of the divine freedom. And it is just because he lays such stress on the primacy of the will over the intellect that his doctrine is more in harmony with the fundamental teaching of Christianity."[1]

To Scotus the will is the highest of the potencies of the soul,[2] and the source and origin of all moral values.[3] By the Voluntaristic Doctrine God alone is a necessary Being who can alter the precepts of morality by the act of the omnipotent Will.[4]

Scotus emphasized the importance of the Incarnation and of the Immaculate Conception; Hopkins followed the theologian in these doctrines. In the May Lines of the poet Father Turner detects "the well-known Scotist theory that the Word would have become Incarnate even if there had been no Fall and therefore independently of redemption."[5] The mystery of the Incarnation is expressed throughout The Wreck of the Deutschland as that which "rides time like riding a river."[6] This bears with it the "incomprehensible certainty"[7] of Christ's human nature, for Scotus stressed the human element in his Christology.

Scotus defended the doctrine of the Immaculate Conception against early opposition. He "fired France for Mary without spot."[8] Acutely conscious of original sin, Hopkins adored the Blessed Virgin for her purity--the single member of the human race spared the blight of the Fall--"the one woman

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1 Ibid., p.248.
2 Ibid., p.281.
3 Ibid., p.309.
4 Ibid., pp.333-34.
5 Cited by Gardner, "Notes," Poems, p.272.
6 Poems, #28 st.30, p.65.
7 Letters to Bridges, p.187.
8 Poems, #44, p.84.

without stain."[1] "How beautiful is purity!" he exclaimed in his sermon on the Immaculate Conception.[2] Hopkins wrote several poems about Mary, notably The Virgin compared to the Air we Breathe.[3] He invariably celebrated her inexhaustible fecundity and her mitigation of God's terrible beauty. Scotus is often associated with her in the poetry.[4]

a. Haecceitas, Pitch, and Individuation

To account for individuation in men Scotus named a positive entity or haecceitas ("thisness") as formally distinct from the specific nature:

> "The individual concrete thing is thus not made up merely of form and matter, but of this form and this matter, which in their substantial unity constitute this individual. The haecceitas must not therefore be conceived as adding anything to the qualitative determination of the individual; that is completely given in the specific essence; it is therefore in no sense a universal, and consists neither in the form nor in the matter qua form and matter, but is something which accrues equally to both."[5]

Hopkins equates haecceitas with his term "pitch",[6] which is "the set of determinations which constitutes the self as a definite unique possibility distinct from all the others."[7] At the beginning of his comments on The Spiritual Exercises Hopkins writes:

> "I find myself both as man and as myself something most determined and distinctive, at pitch, more distinctive and higher pitched than anything else I see; ... I consider my selfbeing, my consciousness and feeling of myself, that taste of myself, of I and me above and in all things, which is more distinctive than the taste of ale or alum, more distinctive than the smell of walnutleaf or camphor, and is incommunicable by any means to another man."[8]

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1 Ibid., #28 st.30, p.65.
2 Note-books, p.270.
3 Poems, #60, p.99
4 Ibid., #41, ll.101-4,p.80.
5 Harris, op.cit., p.96
6 Note-books, p.328.
7 Collins, op.cit., p.105.
8 Note-books, p.309.

Scotus maintained that the soul bears within itself this individuating principle.[1] The individual is the primary substance; "the unity of the universal is only secondary, an inferior unity below the numerical level."[2] Haecceitas in rational beings is the spring of action and thus identified with the Will.[3]

> "Individuality then is the direction given to natural activities by the haecceitas: it is the real relation between the creature and God."[4]

Hopkins expresses this idea of pitch or individuation throughout his Jesuit poetry. In the sonnet on Purcell he writes:

> "It is the forgèd feature finds me; it is the rehearsal
> Of own, of abrupt self there so thrusts on, so throngs the ear."[5]

J.A. Westrup quotes the whole sonnet in his book on Purcell and says:

> "Gerard Manley Hopkins's sonnet on Purcell seems to me to sum up better than any critical account I know the fundamental reasons for admiration....'The forgèd feature'! Could anything better express the stubborn individuality of a great artist?...The man himself is in his music, and that insistent evidence of personality digs us out of complacency, compels attention and holds our love."[6]

Hopkins's explicit utterance of the "abrupt self" is the basis for another poem:

> "Selves--goes itself; myself it speaks and spells;
> Crying What I dó is me: for that I came."[7]

Gardner notices that "the stress on What is 'Scotist' as well as rhythmical."[8]

Yet "Christ as Man possesses His created Nature in the highest possible degree summing up all other degrees."[9] Therefore, the poem just quoted above

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1 D.E. Sharp, Franciscan Philosophy at Oxford in the Thirteenth Century, Oxford University Press, London, 1930, p.319.
2 Harris, op.cit., p.118.
3 Gardner, GMH, Vol.I, p.24.
4 Ibid., p.23.
5 Poems, #45, p.85
6 Westrup, op.cit., p.256
7 Poems, #57, p.95.
8 Gardner, loc.cit.
9 Devlin, op.cit., p.13.

concludes with a description of the actively "just man" appearing as Christ to God's eye:

> "...--for Christ plays in ten thousand places,
> Lovely in limbs, and lovely in eyes not his
> To the Father through the features of men's faces."[1]

Thus the hierarchy of being invariably leads back to God--including all the many individuations.

Christopher Devlin clarifies the Scotist distinction between the nature in a thing and its individuation:

> "One man differs utterly from another because by his Individuality he possesses the common nature in an especial degree. The individual degree is the degree in which he lacks the Infinite; it knits together in the one man all his natural faculties, animal rational etc., and gives them direction God-wards."[2]

b. Inscape and Instress

The "first act" of knowing in Scotus's theory of knowledge, according to Devlin, is that act

> "wherein sense and intellect are one, a confused intuition of Nature as a living whole, though the effect of the senses is to contract this intuition to a particular 'glimpse,' which is called the 'species specialissima.' "[3]

When the first act is dwelt on "to the exclusion of succeeding abstractions," then the significance of the concrete and particular as a key to proceed to the abstract and universal becomes known.[4] This experience of the

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1 Poems, loc.cit.
2 Devlin, loc.cit.
3 Ibid.
4 Ibid.

common nature, a Scotist concept, Hopkins found to be very similar to his private idea of "inscape," and the first act roughly equivalent to his own experience of "instress."[1] These coinages had been originated by Hopkins long before he read Scotus, but his reading gave them a new significance.

Peters defines inscape as

> "the unified complex of those sensible qualities of the object of perception that strike us as inseparably belonging to and most typical of it, so that through the knowledge of this unified complex of sense-data we may gain an insight into the individual essence of the object."[2]

Inscape "stresses the internal scaping or design in things, their very soul as beautiful."[3] It offers an insight, by Divine grace, into the ultimate reality.[4] It is a means of penetrating to the inner form and so is "the intrinsic beauty of a thing, the shinihg forth or effulgence of its form, the glory of its translucent being or "selfbeing"."[5]

Although Hopkins gives no definition of inscape, he offers a guide to the meaning of instress by explaining "stress":

> "Stress...is the making a thing more, or making it markedly, what it already is; it is the bringing out its nature."[6]

Instress may be defined as "throwing a stress on,"[7] but standing for two distinct things as cause to effect.[8] Verbally, instress is "the process of bringing a thing to a state of stress, of actualizing a thing."[9] Substantively, instress is "that quality in a thing which brings about a state of stress or

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1 Gardner, GMH, Vol.I, p.26.
2 Peters, op.cit., p.1.
3 R.V. Schoder, S.J., "An Interpretive Glossary of Difficult Words in the Poems," Immortal Diamond, p.217.
4 Gardner, op.cit., p.27.
5 Schoder, op.cit., p.218.
6 Further Letters, p.179.
7 R.R. Boyle, S.J., "The Thought Structure of The Wreck of the Deutschland," Immortal Diamond, p.345.
8 Peters, op.cit., p.15.
9 Boyle, loc.cit.

of act in the beholder."[1] Thus it may mean either the inward energy actualizing the object or the inward impression the object makes on the observer.[2]

Hopkins calls inscape "the very soul of art"[3] and claims that "'inscape' is what I above all aim at in poetry."[4] It "is species or individually-distinctive beauty of style."[5] The importance of inscape in Hopkins's aesthetic cannot be overestimated. When it is remembered that Hopkins's definition of inspiration is "a mood of great, abnormal in fact, mental acuteness, either energetic or receptive,"[6] then it becomes apparent that Hopkins values the acuteness, the penetration, the sharp insight, most of all. Inscape is the keen inward expression of form, keen and focussed, a "unified complex" individualizing the object and relating it to God.

c. Sacramentalism

The idea of twofold beauty--mortal and immortal, natural and supernatural, earthly and heavenly--sharply differentiates Hopkins from his century. Unlike Keats, Pater and the Aesthetes who saw beauty as single and good (namely, Truth),[7] Hopkins saw it as double--natural beauty, amoral, neither right nor wrong, and supernatural beauty, directed to God by an act of love and dedication.

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1 Ibid.
2 Peters, loc.cit.
3 Correspondence with Dixon, p.135.
4 Letters to Bridges, p.66.
5 Further Letters, p.225.
6 Ibid., p.69.
7 Gardner, GMH, Vol.I, p.18.

Hopkins was profoundly influenced by the ascetic adaption of Scotus's theory of Knowledge.[1] Mortal beauty can only become immortal through sacrifice to God: the first act, a spontaneous expression of nature, requires the second act of deliberate dedication by the individual in order to be transformed to the higher sphere.[2] Thus there are two processes involved in art and ethics: the man is given a selfhood or will which must be exercised to perfect him in the moral sphere; the poet is given an artistic inspiration, which is neither right nor wrong, but must be directed towards God in order to immortalize his work. The Scotist primacy of the Will is at the root of this idea. Man can express his true nature only by using his free will to choose right or wrong. Love of God transfigures and elevates, but involves sacrifice:

> "This is the sacramental view of nature: heavenly grace is offered, but a sacrifice is demanded in return. And man is prepared for this: the highest reaction to beauty is a feeling of exalted humility--the desire to imitate, to create in terms of one's own talents an equivalent beauty."[3]

The sacrifice and dedication of his Jesuit life are the bases of Hopkins's poetry. They were made more difficult and yet more necessary by his reading of Scotus.

In his Commentary on The Spiritual Exercises Hopkins writes:

> "God's utterance of himself in himself is God the Word, outside himself is this world. This world then is word, expression, news, of God. Therefore its end, its purpose, its purport, its meaning, is God, and its life or work to name and praise him."[4]

The world as "news of God" or word of the Divine is to be read in the lines--

> "Wording how but by him that present and past,
> Heaven and earth are word of, worded by?"[5]

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1 Devlin, op.cit., p.14

2 Ibid.

3 Gardner, GMH, Vol.II, p.235.

4 Unpublished MS. cited by Pick,op.cit.,p.49.

5 Poems, #28 st.29, p.65.

The concept of sacramentalism continually recurs in the poems:

> "This piece-bright paling shuts the spouse
> Christ home, Christ and his mother and all his hallows."[1]

> "I walk, I lift up, I lift up heart, eyes,
> Down all the glory in the heavens to glean our Saviour."[2]

The visible heaven is equated with God's heaven. Scotus saw the visible world and tangible experience as a bridge between the finite and the infinite.

The conception is Platonic in derivation. "The Symposium...was intended to bridge the chasm between the two planes of Plato's system."[3] It is Love which is the continuum or link between the world of ideas and the world of men.[4] Yet it should be mentioned that the Passover is a type of Christ's death:[5] Christ by His love has led the way to salvation; mortal men may follow Him out of slavery (Hopkins's "Egyptian reed" of Anglicanism)[6] to freedom in the Promised Land by voluntary sacrifice to God.

This perception of infinity beyond the finite is characteristic of the baroque.[7] In Scotus's system "the universal forms the middle span of the bridge which joins the subjective and the objective world."[8] Scotus aims "to steer a middle course between the two extremes of realism and nominalism."[9] Between universals as realities prior to things (Platonic realism) and universals as mere names for particular things (not prior, nor in, but after them), between these two poles lies the concept of universals as realities in things.[10] Scotus attempted to achieve this balance of Aristotelian realism.

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1 Ibid., #32, p.71.
2 Ibid., #38, p.74.
3 C.P. Rodocanachi, Athens and the Greek Miracle, Routledge & Kegan Paul Ltd., London, 1948, p.29.
4 Ibid.
5 I Corinthians 5:7.
6 Poems, #17, p.37.
7 Watkin, op.cit., p.106.
8 Harris, op.cit., p.33.
9 Ibid., p.120.
10 Frank Thilly, A History of Philosophy, Henry Holt & Co., New York, 1945, p.167.

Hopkins reacted, as has been shown, against his early sensuousness while at Oxford, but suppressed rather than integrated his feelings.[1] "From his youth upwards Hopkins was haunted by a fear that his attachment to beauty was inordinate."[2] It was only after becoming a Jesuit that he realized that his senses should be channelled rather than smothered. The poems of 1877 seem to achieve the ecstatic love-direction of seeing God in and beyond nature. Many of these and later poems separate out the two acts of spontaneity and dedication--Scotus's first act of intuitive vision and second act of conscious imitation or sacrifice. The immense effort involved in reconciling the natural level to the Divine is thus sharply objectified in the sonnet's functional division into octave and sestet: The Starlight Night[3] and Spring[4] are clear examples of this dichotomy which is reconciled in Christ.

The question of "meeting beauty" is always before Hopkins. The same problem keeps presenting itself and the same answer is given, as in the sestet to Mortal Beauty.[5] The reconciliation requires effort, a fresh decision of will.

Hopkins followed the Franciscan school and Scotus in emphasizing the nearness of God, Love pervading the world. Pantheistic heresy is carefully avoided. "While God the Son "personifies" nature, He is in the world, not of it."[6] This is the mystery of the Incarnation that "must be instressed, stressed."[7]

Besides differing from his century in the perception of a twofold

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1 Cf. page 9.
2 Hugh I'Anson Fausset, Poets and Pundits, Jonathan Cape, London, 1947, p.109.
3 Poems, #32, pp.70-71.
4 Ibid., #33, p.71.
5 Ibid., #61, p.104.
6 Gardner, GMH, Vol.I., p.21.
7 Poems, #28,st.5, p.57.

beauty, Hopkins also controverted the prevalent defeatism:

> "The Victorian-romantic addicts of beauty and transience cherish the pang as a kind of religiose-poetic sanction for defeatism in the face of an alien actual world--a defeatism offering itself as a spiritual superiority. Hopkins embraces transience as a necessary condition of any grasp of the real."[1]

The mortality or transience of beauty can be controverted by sacrifice:

> "...it is an everlastingness of, O it is an all youth!"[2]

To the question "How to keep back beauty from vanishing away?" Hopkins has the answer of joyous dedication, "Give beauty back to God, beauty's self and beauty's giver."[3]

d. Pluralism

Hopkins had an "admiration for particular things in Nature."[4] Not only scapes, but the selves in the natural world, were continually noticed by him. His sensuous insights amounted to a "fury".[5] The inscapes he saw were individual flashes of a manifold beauty. By knowing the transient many the heart rises to the unchanging One.[6] Hopkins shared the Pauline vision of seeing "the invisible things of Him" through the created things of the world.[7]

Plurality of forms in Scotus's system does not contradict unity.[8] Hopkins always related the selves of nature or his own self to God. He wrote that "a self is an absolute which stands to the absolute of God as the infinitesimal to the infinite."[9] Christ sums up the degrees of all men.[10] "The very

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1 Leavis, op.cit., pp.122-23.
2 Poems, #59, p.98.
3 Ibid.
4 Further Letters, p.55.
5 Ibid.
6 Pick, op.cit., p.54.
7 Romans 1:20.
8 Harris, op.cit., p.105.
9 Note-books, p.331.
10 Cf. pages 20-21.

Hopkins's natural urge to inscape the world was confirmed in Scotus. The early poems contain such phrases as "tufts of evening sky"[1] and "a flint, a fang of ice."[2] These bristling sensations continue into the mature poetry--"the sea flint-flake, black-backed,"[3] "Furred snows, charged tuft above tuft,"[4] "though I should tread tufts of consolation."[5] In his Journal he continually noted down the crisp or clipped word, as with "Stickles--Devonshire for the foamy tongues of water below falls."[6]

Inspiration was "a mood of abnormal mental acuteness."[7] It is this acuteness which barbed his perception with "the forged feature."[8] His prose diaries are filled with precise inscapes expressed with a characteristic feeling for the sharp word:

> "About all the turns of the scaping from the brake and flooding of the wave to its run out again I have not yet satisfied myself. The shores are swimming and the eyes have before them a region of milky surf but it is hard for them to unpack the huddling and gnarls of the water and law out the shapes and the sequence of the running: I catch however the looped or forked wisp made by every big pebble the backwater runs over--if it were clear and smooth there would be a network from their overlapping, such as can in fact be seen on smooth sand after the tide is out--; then I saw it run browner, the foam twindled and twiched into long chains of suds, while the strength of the backdraught shrugged the stones together and clocked them one against the other."[9]

Such scientific exactitude, observing the natural inscapes and activities with abnormal acuteness, coupled with a crisp-grained idiom, is a consistent trait in Hopkins. Some blank verse of 1864 shows this early cast of his nature:

> "How looks the night? There does not miss a star.
> The million sorts of unaccounted motes
> Now quicken, sheathed in the yellow galaxy.
> There is no parting, or bare interstice
> Where the stint compass of a skylark's wings
> Would not put out some tiny golden centre." [10]

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1 Poems, #25, p.48.
2 Ibid., #76, p.120.
3 Ibid., #28, st.13, p.59.
4 Ibid., #29, p.68.
5 Ibid., #47, p.87.
6 Note-books, p.159.
7 Cf. page 23.
8 Cf. page 20.
9 Note-books, pp.164-65.
10 Poems, #92, p.144.

The same microscopic sensitivity is shown twenty years later:

"Wild air, world-mothering air,
Nestling me everywhere,
That each eyelash or hair
Girdles; goes home betwixt
The fleeciest, frailest-flixed
Snowflake;..."[1]

"O how! nay do but stand
Where you can lift your hand
Skywards: rich, rich it laps
Round the four fingergaps." [2]

Hopkins keenly felt and expressed the violent intricacy and tracery of nature, its tiny crowds of particles, its pregnant richness. The jag, barb, tuft, comb, fret and fang are an essential part of his clipped diction and of his sharpened senses. His acute penetrating knife of analysis separates, distinguishes, individualizes.

f. Man

Of the three orders in the hierarchy of being--God, Man, Nature--it has been seen that Hopkins linked the first and last as the One and the many, and saw the plural selves of Nature individualized. By means of the twofold beauty he realized the importance of dedication. Mortal beauty was dangerous unless directed to the supernatural plane--"God's better beauty, grace."[3] His personal God, antithetical to der absolute Geist, was both immanent and transcendent to creation.[4] However, the place of humanity in the hierarchy has yet to be considered. Of the three traditional mirrors--physical, moral and divine--

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[1] Ibid., #60, p.99.
[2] Ibid., pp.101-2.
[3] Ibid., #61, p.104.
[4] Collins, op.cit., p.104.

it was the second which Hopkins naturally stressed in connexion with man.

Man was given a high place in the system as the "clearest-selvèd spark" of creation.[1] With Scotus's emphasis on the human and on the activity of things, Hopkins found a philosophical explanation for his attraction to the active man--the farmer as well as the fighter--workingmen, ploughmen, cottagers, soldiers, bugle-boys, sailors. This idealization of the active life was accompanied by a genuine sympathy for poverty and misery--a direct human feeling, free from mawkishness and bluster.[2] His protest against social conditions was very different "from the strident prophets of reform and the utopians among his contemporaries."[3]

Hopkins was drawn to the manly and youthful--"Love what are love's worthiest, were all known; World's loveliest--men's selves."[4] With Scotus he saw beauty emitted by things in their action.[5] So he felt human beauty most in its active life. This was the trembling insight--a "perception of objects as ever active and dealing out their own being."[6]

His description of Harry Ploughman is typical. Like Michelangelo he had an Hellenic love for the active male body and saw the character of spirit through the man.[7] Theocritus's description of a wrestler in Idyll XXII, "like some hammered statue,"[8] is strikingly similar to the impression created by the Ploughman sonnet and by a Michelangelo nude. Hopkins read Theocritus early in life and with real fervour.[9] But Day Lewis has called Harry Ploughman

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1 Poems, #72, p.112.
2 Collins, op.cit., p.87.
3 Ibid.
4 Poems, #61, p.104.
5 Sergio Baldi, Gerard Manley Hopkins, Morcelliana, Brescia (Italy), 1941,pp.211-1
6 Peters, op.cit., p.135.
7 Watkin, op.cit., pp.91-92.
8 R.C. Trevelyan, A Translation of the Idylls of Theocritus, Cambridge, 1947, p.70
9 J.M.G. Blakiston, "An Unpublished Hopkins Letter," Times Literary Supplement, September 25, 1948.

"a series of blinding close-ups" containing "an unresolved conflict between the poet's enthusiasm for the ploughman's physique and the Jesuit's stern repression of such homosexual feeling."[1] The sonnet becomes in this view merely "incoherent fragments."[2] However, the insistent note throughout the poem is on the pluralistic order in Harry's microcosm. After five lines of dynamic description of the man's separate parts, Hopkins links the graphic violence together in the line--

"By a grey eye's heed steered well, one crew, fall to."[3]

This key-line specifically tells the reader that Harry is as much of an Odysseus as an Ajax. The grey eye of wisdom "steers" his varied parts as "one crew." This is an exact reproduction of Scotus's plural-form theory. The concept dominates the octave:

"Each limb's barrowy brawn,...
Though as a beechbole firm, finds his, as at a role-call, rank
And features, in flesh, what deed he each must do--
His sinew-service where do."[4]

Thus at the conclusion of the octave (caudated with three extra half-lines),[5] the picture of the ploughman is gathered and knit into a firm unity, where "each limb" finds its proper rank "as at a roll-call." The underthought of imagery is clearly that of a military corps acting as one unit with perfect coordination. The thought is carried through the sestet with its directed dynamics all pulled to one stress of action:

"Back, elbow, and liquid waist
In him, all quail to the wallowing o' the plough."[6]

Here the word "all" unites the bodily components. At one end of the concentrated line of action, Harry's locks are laced with wind; at the other end, dug up

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1 C. Day Lewis, The Poetic Image, Jonathan Cape, London, 1947, pp.126-27.
2 Ibid.
3 Poems, #67, p.108.
4 Ibid.
5 A caudated (or coda) sonnet contains more than the traditional fourteen lines: a curtal-(curtailed) sonnet is a scheme shorter than the common sonnet. Gardner (GMH, Vol.I, p.96 et seqq.) explains these and other sonnet-forms used by Hopkins in a "Sonnet Morphology" of ten types.
6 Poems, loc.cit.

by the ploughshare, the turned lumps of earth are furled as a shining fountain. The inscaped baroque picture of the ploughman and the deliberateness of the physical action are used to set forth the philosophical concept: a man in such a complex body, working many muscles, is a hierarchy of parts which form a single unity, beautiful in action like an orderly naval crew falling into proper ranks or like an army battalion responding to roll-call--the dutiful and alert dedication which subordinates the part to the whole. It should be mentioned that this military imaging is of Jesuit origin: "Ignatius's idea of his order was fundamentally, as he put it himself, the idea of a military corps in excellent fighting trim."[1]

The Soldier embodies the Jesuit idea of Christ--"He knows war, served his soldiering through."[2] The active man flashes a beauty like Christ's. The heart calls the soldier's calling manly. The Bugler's First Communion also carries strong military allusions natural to the subject and embedded in the diction, especially in the fifth stanza ("warder", "ranks", "sally", "march", "comrade", "dress".)[3]

Childhood was sacred to Hopkins.[4] He had a special fellow-feeling for the humble man, like Felix Randal.[5] All human beauty appealed to him. Yet he maintained that bodily beauty was dangerous; beauty of the mind, as genius, was a higher sort, and that of the character, "the handsome heart," the best.[6]

Hopkins articulated the moral order repeatedly in his poetry on man. That order was likened to the martial organization of his Jesuit life and to the pluralistic unity expressed by the Subtle Doctor and the Franciscans.

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1 René Fülöp-Miller, The Saints that Moved the World, Thomas y Crowell Company, New York, 1946, p.317.
2 Poems, #63, p.105.
3 Ibid., #47, p.86.
4 Gardner, GMH, Vol.II, p.306.
5 Poems, #53, pp.91-92.
6 Letters to Bridges, p.95.

g. Original Sin

Hopkins inevitably explained man's evil tendencies by the Fall. Original sin was painfully evident in the coils of industrialism that surrounded him. Man was "unteachably after evil"[1] and tied "to his own self-bent."[2] It was this very real sense of inveterate human nature[3] that made the moral dedication to God and man's Redemption by Christ of such certain value and substance. T.S. Eliot has remarked that the loss of the idea of Original Sin has lessened the reality of human beings in literature, made them more vaporous when the moral struggle has largely disappeared.[4] But Hopkins had a profound awareness of evil, both in himself and in other men. In many of his poems[5] he turned from the innocence of youth, a natural goodness, to advice to "brace sterner that strain."[6] Dedication through Christ's salvation was the only means of "keeping" beauty, keeping it immortal:

> "A strain of the earth's sweet being in the beginning
> In Eden Garden.--Have, get, before it cloy,
> Before it cloud, Christ, lord, and sour with sinning,
> Innocent mind and Mayday in girl and boy."[7]

The Jesuit's vision of nature as an Eden, "A strain of the earth's sweet being," has the Franciscan charm of a Paradise before the Fall, with the atmosphere of spring, the fruits and flowers of overflowing richness. Yet the canker of evil is always present. In the midst of the beautiful garden swings the serpent--"What worm was here, we cry, To have havoc-pocked so, see, the hung-heavenward boughs?"[8] The sestet of The Sea and the Skylark offers

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1 Poems, #28 st.18, p.61.
2 Ibid., #58, p.96.
3 Letters to Bridges, p.110.
4 T.S. Eliot, After Strange Gods, Faber & Faber Ltd., London, 1933, p.42.
5 Poems, #s 47, 48, 51, 119.
6 Ibid., #51, p.90.
7 Ibid., #33, p.71.
8 Ibid., #119, p.170.

the typical revulsion when the poet turns from the purity of the two voices to the din and dissonance of the factory towns; he concludes--

> "We, life's pride and cared-for crown
> Have lost that cheer and charm of earth's past prime:
> Our make and making break, are breaking down
> To man's last dust, drain fast towards man's first slime."[1]

The poet has inverted Darwin's evolutionary thesis with a bitter taunt.[2] Hopkins saw the landscape "seared with trade"[3] and found man out of tune with nature--"Only the inmate does not correspond."[4]

Following Ruskin he saw the whole world bent on "backwheels" to a spiritually disastrous Fall even "though bound home."[5] The ugly and degenerate path of industrialism bared the earth and destroyed its inscapes. Like Wordsworth[6] he rose in indignation against materialism and the sordidness of trade. As Francis Thompson later wrote in The Kingdom of God--

> "'Tis ye, 'tis your estranged faces,
> That miss the many-splendoured thing"--

Hopkins realized that men missed the plural beauties about them, unable to see God the Son manifold in the selves of the natural world, for they were out of harmony with the eternal; they were strangers in the face of the spiritual.

Carlyle and Arnold, as well as Ruskin, protested against the waste, but Hopkins replied to their often-nihilistic pessimism or lack of faith with a positive Catholic doctrine.[7] Manley Hopkins, the poet's father, was "not altogether insensitive to the plight of the working classes."[8] His son showed a more genuine interest in the homely spirits, "Jessy or Jack."[9] Two long

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1 Ibid., #35, p.72.
2 Gardner, GMH, Vol.II, p.248.
3 Poems, #31, p.70.
4 Ibid., #40, p.76.
5 Ibid., #47, p.87.
6 Gardner, GMH, Vol.I, p.157.
7 Ibid., Vol.II, p.30.
8 Ibid., p.9.
9 Poems, #50, p.89.

sonnets are expressly devoted to the humble workman. Harry Ploughman has been discussed above.[1] Tom's Garland, a more difficult sonnet, is based on the Catholic view of the relation of the individual to the state, in which the doctrine of the Mystical Body is implicit.[2] These poems "show that Hopkins was intellectually and psychically aware of the social world about him."[3] They also show his socialist bent. The "Communist" letter which Hopkins wrote to Bridges in 1871 shocked the latter and interrupted their correspondence for several years.[4] It must be remembered that such non-Marxist communism is associated with the Jesuits who founded a communist state in Paraguay in the eighteenth century.[5] It is also significant that Scotus has been referred to as a notable precursor of socialism.[6]

h. Was Hopkins a Mystic?

Although Evelyn Underhill calls Hopkins "perhaps the greatest mystical poet of the Victorian era,"[7] there are many difficulties in assigning him the name of mystic. Hopkins was actually an imperfect mystic at the most. Of the three stages in Christian Mysticism--Purgative, Illuminative and Unitive--he experienced only the first thoroughly and caught glimpses of the second.[8] He never had the calm assurance of the contemplative, but rather the violent struggle of St. Augustine. To Scotus beatitude was more than the Thomist vision: it was love. Hopkins experienced an ecstasy of God through creation, but never saw God's face in the unitive experience. He invariably saw the

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1 Cf. pages 31-33.
2 Pick, op.cit., p.151.
3 Gardner, GMH, Vol.II, p.356.
4 Letters to Bridges, pp.27-28.
5 René Fülöp-Miller, The Power and Secret of the Jesuits, translated by F.S. Flint & D.E. Tait, G.P. Putnam's Sons, London, 1930, pp.293-94.
6 Harris, op.cit., p.345.
7 Cited by Gardner, GMH, Vol.I, p.227.
8 Ibid.

"back parts"[1] of the Deity. The desolation Hopkins experienced at the end of his life was a deep spiritual distress which he interpreted as the Night of the Soul in his poetry--and these allusions should be noticed[2]--but the dryness was rooted in his own pathological condition and his "night" tangled with neurosis. Certainly the forced and boisterous gusto and versatility displayed in some of his last letters do not denote the symptoms of extreme moral and spiritual agony.[3] While Hopkins knew the Pauline oneness in Christ,[4] he knew more certainly that a man's highest development was when he became an alter Christus.[5] He was a Scotist who kept his individuality and became more himself and at pitch as he imitated Christ:

> "And God in forma servi rests in servo, that is/ Christ as a solid in his member as a hollow or a shell, both things being the image of God; which can only be perfectly when the member is in all things conformed to Christ. This too best brings out the nature of the man himself, as the lettering on a sail or device upon a flag are best seen when it fills."[6]

This comment on the Ignatian text, "The Contemplation for obtaining Love," shows that Hopkins could never lose himself as a mystic in contemplating God.

The indirect and suggestive imagery typical of the mystics is not his expression. He is rather always direct, forceful, open-eyed in his pluralism--never the world-blind mystic.[7] The daylight illumination is very different from Blake's vision where symbolic values are prior to the natural. It is perhaps more significant to stress that Hopkins was not a mystic,[8] because he was never the contemplative, than to maintain he was an imperfect one. Hopkins, like Scotus, affirmed the reality of particulars and of particular human beings, the worth of the individual conscience.

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1 Exodus 33:21-23.
2 Cf. page 150.
3 Gardner, GMH, Vol.II, p.365.
4 Maurice B. McNamee, S.J., "Hopkins, Poet of Nature and of the Supernatural," Immortal Diamond, p.235.
5 Pick, op.cit., p.105.
6 Note-books, p.343.
7 Pick, op.cit., p.36.
8 House, "A note," New Verse, op.cit., p.4.

III. THE FIELD OF IMAGERY

A wide range of material must be investigated in order to properly evaluate Hopkins's ideas and images. The Scotist concepts have been considered and Scotus's influence indicated where the Subtle Doctor and the priest concur. It should now be evident that Hopkins's thought is a strange mixture of Jesuit and Franciscan philosophy. Scotist themes and metaphors appear concurrently with the more traditional Thomist and Jesuit principles.

Hopkins wrote with his entire personality, ruthlessly honest with himself and the world. The material of poetry is "the whole man"[1] and Hopkins had acquired the faculty of integrating his whole self into a poem through his Jesuit experience. Croce wrote:

> "But the thoughts and actions and emotions of life, when sublimated to the subject-matter of poetry, are no longer the thought that judges, the action eventually carried out, the good and evil, or the joy and pain actually done or suffered. They are all now simply passions and feelings immediately assuaged and calmed, and transfigured in imagery. That is the magic of poetry: the union of calm and tumult, of passionate impulse with the controlling mind which controls by contemplating. It is the triumph of contemplation, but a triumph still shaken by past battle, with its foot upon a living though vanquished foe."[2]

This image-making process is the subject under examination. The transfiguration of Hopkins's thoughts and emotions into images is a very important part of his poetic craft. However, it is advisable to devote a few pages to a discussion of the image in general.

Metaphor is, in the words of C. Day Lewis, "the life-principle of poetry, the poet's chief test and glory."[3] Every image is metaphorical to some degree,[4] perceiving the similar in the dissimilar,[5] "claiming kinship with everything that

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1 Benedetto Croce, The Defence of Poetry, translated by E.P. Carritt, Clarendon Press, Oxford, 1933, p.25.
2 Ibid., pp.25-26.
3 Lewis, op.cit., p.17.
4 Ibid., p.18.
5 Ibid., p.35.

lives or has lived, and making good its claim."[1] Lewis sums up the ultimate worth of poetry and imagery when he says that

> "...poetry's truth comes from the perception of a unity underlying and relating all phenomena, and that poetry's task is the perpetual discovery, through its imaging, metaphor-making faculty, of new relationships within this pattern, and the rediscovery and renovation of old ones."[2]

W.B. Stanford analyzes the metaphor in the following way:

> "By presenting two different points of view on one idea, that is by approaching a word through two different meanings, it gives the illusion and conviction of solidity and reality. Thus metaphor adds a new dimension to language as a vehicle of imagination and thought."[3]

Metaphor is "a movement towards greater precision."[4] It focusses on a truth from more than one angle of view: "metaphor is the stereoscope of ideas."[5]

The violence that arouses a poem is transmuted by the image:

> "Metaphor is the natural language of tension, of excitement, because it enables man by a compressed violence of expression to rise to the level of the violent situation which provokes it. Images are, as it were, a breaking down of the high tension of life so that it can be safely used to light and warm the individual heart."[6]

The expression of this violence must not disrupt a consistency in the poem: "within the poem the images should be linked by some internal necessity stronger than the mere tendency to congregate in patterns."[7] By a series of mirrors the images of a poem are reflected from a multitude of angles to give life and form to the theme.[8]

The difficulty in Hopkins's imagery is often the difficulty of relating his images within a given poem. Miscellaneous images seem to be hurled in from

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1 Ibid.
2 Ibid., p.34.
3 Stanford, Greek Metaphor, p.105.
4 Ibid., Aeschylus, p.106.
5 Ibid., Greek Metaphor, loc.cit.
6 Lewis, op.cit., p.99.
7 Ibid., p.25.
8 Ibid., p.80.

all sides without logical development. The web of meaning must be looked for below the poem's surface.[1] Many associations converging on a phrase or a single word must be accounted for.[2] Later English poetry, says William Empson, "is full of subdued conceits and ambiguities."[3] The direction of thought must often be found in "a transition from one sleeping metaphor to another."[4] And a word naming both parts of a relation can be more precise than a word naming only half of it.[5]

"A series of sensual shocks" is induced upon the reader by Hopkins's intense concentration of images.[6] The rapid succession, akin to Shakespeare, fiery flashes and transitions, may confuse rather than excite the casual reader. Hopkins had a true metaphysician's "sensibility for the quality and contour of ideas."[7] The idea compels the language to obey, magnetizes a number of objects into relation by intensive music and stress.[8]

Gardner states that Hopkins's ideas move forward frequently in groups of twos and threes--a parallelism of syntax and imagery.[9] Often the crowding images jostle into a single picture, merging into "one striking synthetic image."[10] This structural value should help the reader in finding the imagery of a poem as part of a living growth.[11] The image is a living organic part of a poem. Hopkins's imagery is often a key to unlock the poetic thought, but is so fused to the syntactical expression and dramatic emotion that many components have to

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1 Ibid., p.74.
2 Peters, op.cit., p.148.
3 William Empson, Seven Types of Ambiguity, Chatto & Windus, London, 1947, p.165.
4 Ibid.
5 Ibid., p.195.
6 C. Day Lewis, A Hope for Poetry, Basil Blackwell, Oxford, 1934, p.64.
7 Read, op.cit., p.113.
8 Lewis, op.cit., p.63.
9 Gardner, GMH, Vol.I, p.110.
10 Ibid., Vol. II, p.279.
11 Lewis, The Poetic Image, p.40.

be adequately considered within a single idea, in order to derive the full impact from the simplest metaphor or symbol.

It is important, therefore, to realize the many different traditions to which Hopkins's poetry is related and from which he drew his imagery. Paramount is the Christian tradition, Catholic symbols and baroque emblems, the reading of Thomas Aquinas and Duns Scotus, and in particular, the Jesuit manual--St. Ignatius's Spiritual Exercises. Hopkins was a painstaking Greek scholar. It will be found that many Hellenic contacts manifest themselves through his images: Aeschylus's synaesthetic imagery, characteristic of visionary literature,[1] and Pindar's living style of tingling electricity[2] certainly inspired a large part of his general method and in certain cases gave him source-images. Then it must not be forgotten that Hopkins was a Victorian, even though writing in the streams of other more vigorous traditions. A strong vein of the romantic links with the metaphysical: Keats and Herbert are reconciled, Shakespeare and Wordsworth, in the mature poetry; and it is Hopkins's individual voice that speaks, grounded in a Saxon idiom. This influx of many wells and resources of poetry is further manifested in the intricate union of form and rhetoric, rhythm and texture--an inwardness of thought and emotion grasped by means of an outwardness of movement and expression.[3]

Hopkins's own remarks on imagery reveal that he suspected the presence of run-on imagery in all great poetry.[4] He found "two strains of thought" running over and under a lyric in the Greek: the "overthought" is the obvious meaning in

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1 Stanford, Aeschylus, pp.109-10.

2 Gilbert Norwood, Pindar, Sather Classical Lectures Vol. 19, University of California Press, Berkeley, 1945, p.97.

3 Gardner, GMH, Vol.II, p.131.

4 Peters, op.cit., p.104.

prose paraphrase, while the "underthought" (usually associated with the overthought as an echo) guides the choice of metaphors and carries larger implications.[1] Throughout Hopkins's range of poetry, then, the reader may validly expect a similar structure. The prose meaning or idea may often be strongly supplemented by half-conscious metaphorical allusions which carry a significant relation to the subject or theme.[2]

The present section will be devoted to examining some of the more prominent images common to Hopkins's poetry. The central or germinal metaphors constitute a relatively narrow aggregate, although Hopkins draws on a vast storehouse of related thematic material:

> "Familiarity with Hopkins soon reveals that each of his poems includes all the rest, such is the close-knit character of his sensibility. A relatively small number of themes and images--such is the intensity of his perception--permits him an infinitely varied orchestration."[3]

It will therefore be useful to consider the imagery within certain categorical groups, not absolutely, but only to facilitate comprehension of the poetry as a whole. Interrelationships between the various images will be noted, so that the fallacy of a mechanical systemization may be avoided as far as possible. Subsequently, to justify this method, several of the more complex poems will be examined by themselves in fuller analyses.

A general progression from the more obvious symbols to the more complex metaphors will be followed, from imagery comparatively easy to witness to that which is more difficult.

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1 Further Letters, pp. 105-6.

2 The value and technical accomplishment involved in such an obliquity have been well enunciated and explained by E.M.W. Tillyard, Poetry Direct and Oblique, Chatto & Windus, London, 1945.

3 H.M. McLuhan, "The Analogical Mirrors," GMH by Kenyon Critics, p.26.

a. Shipwreck, Dragnet and Harvest

The image of the ship, a symbol for the Christian Church,[1] is familiar in Christian thought. It often carries a cargo of souls. This latter image is conveyed in Hopkins's two shipwreck poems, The Wreck of the Deutschland and The Loss of the Eurydice. In each case the wrecking of the ship telescopes dramatically the spiritual disaster. It is a direct and forceful use of the symbol. The physical and spiritual storm, the loss of souls, in both poems, indicate the familiar allegory. Hopkins explicitly states that there were three hundred "souls" on board the "Eurydice" and that "Lads and men (were) her lade and treasure."[2]

Manley Hopkins had a professional interest in nautical situations and wrote at least two naval treatises, A Manual of Marine Insurance and The Port of Refuge.[3] This interest at home probably initiated the eldest son's pre-occupation with shipwreck, haven and seamen.[4] The image of the ship occurs prominently in Aeschylus[5] and Pindar.[6]

The idea of a spiritual haven from the storm, which is the basis for Heaven-Haven[7] as well as for other poems, derives from the Psalms--"He maketh the storm a calm," and "so bringeth he them unto their desired haven."[8] To a Christian the significance is that of Christ walking on the waves or stilling the waters.[9] In Hopkins's longest poem, a great ode of toiling seas and winds,

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1 F.R. Webber, Church Symbolism, J.H. Jansen, Cleveland, 1938, p.236.
2 Poems, #41, l.12, p.77.
3 Gardner, GMH, Vol.II, p.7, note 2.
4 Cowper's The Castaway and Falconer's The Shipwreck were popular poems of the recent English tradition in sea-poetry during Hopkins's lifetime.
5 Stanford, Aeschylus, p.96.
6 Norwood, op.cit., p.106.
7 Poems, #20, p.40.
8 Psalms 107:29-30.
9 Matthew 14:25; Mark 4:39.

The Wreck of the Deutschland, this is the meaning of the climactic stanza--"Ipse, the only one, Christ, King, Head."[1] Here Christ appears out of the storm to the praying nun.

Commonly associated with the ship of souls is the symbol of the dragnet, also signifying the Church.[2] More particularly, the Society of Jesus itself is often pictured as working salvation from a ship.[3] The dragnet fishing for souls to save is the basic meaning of the lines--

> "Yet did the dark side of the bay of thy blessing
> Not vault them, the millions of rounds of thy mercy not reeve even them in?"[4]

God in the "bay" of the sky is in the sheltered place of the haven. The poet asks if His corded net of mercy fished some souls from the wreck. The verb "reeve" signifies "to gather in the folds of a garment."[5] The limitless extent of the dragnet of Salvation is indicated by the "millions" of "rounds" or knots, although the phrase carries the added underthought of a recurring series of cycles or "rounds" in throwing out and heaving in the lines. The latter meaning has a strong idiomatic flavour. The image created is Christ as the Fisher of souls.

In the Eurydice poem the word "rive" is ahtithetical to "reeve". In the line, "The riving off that race,"[6] the net is torn asunder and the fish fall into the toiling seas of damnation. By these examples it can be seen that Hopkins creates his images carefully, building up with single evocative words.

The image of the ship recurs in the Heraclitean Fire sonnet.[7] There, the

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1 Poems, #28 st.28, p.64.
2 Webber, op.cit., p.242.
3 Fülöp-Miller, Power & Secret of Jesuits, fig.69, opp. p.159.
4 Poems, #28, st.12, p.59.
5 Schoder, "Glossary," Immortal Diamond, p.2
6 Poems, #41, l.99, p.80.
7 Ibid., #72, pp.111-12.

"foundering deck" is the poet's own flesh-bound spirit in distress.[1] The symbol of a ship in storm is frequent in Hopkins. When Addis left the Church of Rome, he wrote Bridges, "He has made shipwreck."[2]

Closely associated with the shipwreck of souls is the harvest of death and judgment. The two symbols signify the end of earthly life. Both are included in the apparent paradox--"is the shipwreck then a harvest, does tempest carry the grain for thee?"[3] The poet asks whether the foundering of the "Deutschland" is not really a harvest of souls and the storm but a means to reap the grain. The paradox is only on the surface, for the question is rhetorical.

The harvest-symbol derives from the parable of the wheat and the tares.[4] Coupled with that is the parable of the Sower and the seed.[5] These two parables appear in The Starlight Night:[6]

> "Look, look: a May-mess, like on orchard boughs!
> Look! March-bloom, like on mealed-with-yellow sallows!
> These are indeed the barn; withindoors house
> The shocks. This piece-bright paling shuts the spouse
> Christ home, Christ and his mother and all his hallows."[7]

The first lines allude to the good seed grown to full richness. The last three lines refer to the harvest-home. However, the whole sestet is a metaphor for the stars, "piece-bright paling," so that Christ is witnessed in heaven through a series of Biblical parables relating to earth. The religious harvest is also the basis for a number of early poems.[8]

The octave of Hurrahing in Harvest carries the overthought of the

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1 Cf. pages 167-8.
2 Letters to Bridges, p.298.
3 Poems, #28 st. 31, p.65.
4 Matthew 13:24-30.
5 Matthew 13:18-23.
6 Gardner, GMH, Vol.II, p.236.
7 Poems, #32, p.71.
8 Ibid., #s 7, 18.

subject with the underthought of harvest-home. The whole poem is a witness to the immanence of the transcendent God.[1] The opening indicates the physical harvest with "the stooks" (stook is a shock or sheaf of corn).[2] The word "barbarous" contains, Gardner discovers, the shadowy pun on "barb-", hinting at the bearded Pan as well as more obviously at the shaggy tidiness of stooked corn.[3] The religious harvest is explicitly stated in the sixth line--"Down all that glory in the heavens to glean our Saviour."[4]

Words evoking the harvest appear in later poems--"gleaned" in Mortal Beauty,[5] "chaff" and "grain" in Carrion Comfort.[6] A fragment, possibly dating from 1885, contains a direct evocation of the harvest-symbol.[7]

The parable of the Sower is the source for several allusions. The reference is explicit in a poem of 1865.[8] In Margaret Clitheroe the opening stanza offers an interesting application:

> "He plants the year;
> The weighty weeks without hands grow,
> Heaved drum on drum; but hands also
> Must deal with Margaret Clitheroe."[9]

God sows the furrows of the year. The weeks when Margaret lacks the use of her hands "grow" longer. The pun on "grow" for vegetable growth and length of time is a characteristic Hopkins device. The weeks are "weighty" with time, not with happy fruit, for they lack the "hands" of harvest. The repetition of "hands" is a Donne-like twist of irony.

Several lines of The Golden Echo contain allusions to two Biblical texts

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1 Gardner, op.cit., p.253.
2 Schoder, op.cit., p.203.
3 Gardner, loc.cit.
4 Poems, #38, p.74.
5 Ibid., #61, p.104.
6 Ibid., #64, p.106.
7 Ibid., #115, p.167.
8 Ibid., #14, pp.35-36.
9 Ibid., #107, p.160.

associated with the Sower parable:

> "Nay, what we had lighthanded left in surly the mere mould
> Will have waked and have waxed and have walked with the wind what while we slept,
> This side, that side hurling a heavyheaded hundredfold
> What while we, while we slumbered."[1]

The dominating allusion is to the Pauline text, "but how is Christ risen from the dead, and become the first fruits of them that slept." [2] The "hundredfold" of spiritual yield refers to the Gospels.[3]

b. Tree and Natural Growth

Closely connected with the Biblical imagery of growing seed is the idea of the Tree of Life; figurative use of the tree applying to man is common in both Old and New Testaments.[4] Hopkins, following the Scriptures, associates the prosperity or withering of the tree with his own lot. The tree-image of the first Psalm fills the opening lines of the first sonnet of The Beginning or the End, written in 1865.[5] The curtal-sonnet Peace bears a reference to the parable of the mustard-seed,[6] where the circling wooddove is asked to next under the poet's "boughs."[7] Another auto-arboreal image occurs in a late sonnet: the poet half-seriously asks himself to stop his self-torture and to "leave comfort root-room."[8] It is characteristic of Biblical figures that the flourishing tree is associated with comfort, peace, prosperity, general human welfare.

The Jeremiah sonnet, "Thou art indeed just, Lord,"[9] presents Hopkins's

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1 Ibid., #59, p.98
2 I Corinthians 15:20.
3 Matthew 13:23.
4 Ezekial 17:24; Matthew 3:10.
5 Poems, #9, p.30.
6 Matthew 13:31-32.
7 Poems, #46, p.85.
8 Ibid., #71, p.111.
9 Ibid., #74, p.113.

most successful treatment of the tree-image. The Jesuit read his text (Jeremiah 12) carefully, incorporated the first verse in his initial quatrain and in the subsequent ten lines used material from several other verses of the Jeremiah chapter, concluding with the strong image of the eunuch drawn from Isaiah--"neither let the eunuch say, Behold I am a dry tree."[1] Thus the sestet reads:

> "See, banks and brakes
> Now, leavèd how thick! lacèd they are again
> With fretty chervil, look, and fresh wind shakes
> Them; birds build--but not I build; no, but strain,
> Time's eunuch, and not breed one work that wakes.
> Mine, O thou lord of life, send my roots rain."[2]

The second and ninth verses in Jeremiah 12 are linked by Hopkins, so that the spring-burst plant and the birds are thrust into juxtaposition. The whole sonnet can be considered to build up intensity so as to give full force to the last line. An early poem in dimeter sets forth the same image, but it does not carry the weight of previous significant lines and fails to be more than a little parable:

> "Trees by their yield
> Are known; but I--
> My sap is sealed,
> My root is dry."[3]

Scotus compared the universe to a tree with branches and leaves,[4] stressing the organic nature of creation. Hopkins also used the tree in his prose--notably in a sermon on the Fall, where the forbidden tree is described in great detail and the Old Serpent himself is imaged as a creeping coloured vine in its boughs.[5]

Christ is the true Vine, in His own words.[6] Hopkins employs the vine

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1 Isaiah 56:3.
2 Poems, loc.cit.
3 Ibid., #94, p.144.
4 Harris, op.cit., p.84.
5 Note-books, pp.280-81.
6 John 15:1.

figuratively in Teryth's soliloquy in St. Winefred's Well, where filial love twines as a vine-creeper around the father's heart.[1] The second quatrain of Patience introduces a similar growth-metaphor:

> "Rare patience roots in these, and, these away,
> Nowhere. Natural heart's ivy, Patience masks
> Our ruins of wrecked past purpose. There she basks
> Purple eyes and seas of liquid leaves all day."[2]

As patience grows in the spontaneous heart, so ivy grows over old ruins hiding past failures. The last line is Tennysonian in its music and idiom, reproducing the soothing effect of the desired patience. In Catholic symbolism, ivy stands for faithfulness and memory.[3]

The beauty of man is often linked with the tree's beauty, with frequent suggestions of parallel strength. Thus Harry Ploughman's limbs are "as a beech-bole firm,"[4] and young redcoats are called "slips of soldiery."[5] In The Loss of the Eurydice Hopkins refers quite literally to sailors as "hearts of oak" being felled by the shipwreck.[6] He distinguishes between mature men and boys by likening the former to the "bole" of a tree and the latter to its "bloom."[7]

Youth is very often compared to the fresh blossoms of spring--"Breathing bloom of a chastity in mansex fine,"[8] "fresh youth fretted in a bloomfall,"[9] "Those lovely lads...wet-fresh windfalls of war's storm."[10] St. Winefred's virgin life is familiarly equated with the rose and its "fleeced bloom."[11] Other attributes of beauty include the "manly mould,"[12] "dew-drift down,"[13] and the forelock of hair.[14] "Fleece" is a significant word in the poetry--a symbol of

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1 Poems, #105, pp.153-54.
2 Ibid., #70, p.110.
3 Webber, op.cit., p.371.
4 Poems, #67, p.108.
5 Ibid., #47, p.87.
6 Ibid., #41, p.76.
7 Ibid., p.77.
8 Ibid., #47, p.86.
9 Ibid., p.87.
10 Ibid., #61, p.103.
11 Ibid., #105, p.156.
12 Ibid., #41, l.74, p.79.
13 Ibid., #104 (early version),p.257.
14 Ibid., #41, l.77, p.79, #119, p.170.

the Incarnation (as in Gideon's fleece),[1] and therefore associated with earthly beauty--"fleece of beauty,"[2] "flesh and fleece,"[3] "lettering of the lamb's fleece,"[4] "fleeciest, frailest-flixed snowflake."[5] A striking image of natural growth comes in the sixth stanza of the Bugler poem:

> "When limber liquid youth, that to all I teach
> Yields tender as a pushed peach."[6]

The sensation is precisely conveyed. Fruit as an emblem of the beautiful is traditional since the Song of Songs and before. The "bellbright bodies" of boys swimming in Epithalamion become bell-like flowers when they dance about, a "garland of gambols."[7] Bloom and blossom, fruit and flower, are conventional images for youth in Greek poetry.

Hopkins uses a progenitive metaphor in a few poems. Ash-boughs is an example. Here, as Gardner points out, the imagery can be read on two levels--first, merely visual, and secondly, tactile.[8] The predominant image suggests "a new-born child nestling against the bosom of the mother."[9] The sight of ash-trees is "a milk to the mind."[10] In spring the opening buds

> "...in clammyish lashtender combs creep
> Apart wide and new-nestle at heaven most high."[11]

The infant's groping fingers curled towards the mother's breast, suggested in the above lines, are explicitly stated in the concluding lines:

> "They touch heaven, tabour on it; how their talons sweep
> The smouldering enormous winter welkin! May
> Mells blue and snow white through them, a fringe and fray
> Of greenery: it is old earth's groping towards the steep
> Heaven whom she childs us by."[12]

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1 Webber, op.cit., p.244.
2 Poems, #59, p.98.
3 Ibid., #42, p.81.
4 Ibid., #28 st.22, p.62.
5 Ibid., #60, p.99.
6 Ibid., #47, p.86.
7 Ibid., #121, p.171.
8 Gardner, GMH, Vol.II, p.350.
9 Ibid.
10 Poems, #111, p.164.
11 Ibid.
12 Ibid., p.165.

Spring and Fall thus equates the fall of the leaf with the Fall of Man. Biblical sources maintain that "we all do fade as a leaf,"[1] and we all return to dust.[2] Francis Thompson treats the theme at greater length in The Poppy, likewise addressed to a child. It was probably from the Iliad (VI, 146) that Hopkins drew the image of the generation of leaves to represent "the blight man was born for,"[3] "a chief woe, world-sorrow."[4]

The inevitable flux of life, from youth through maturity to old age, governs the three stanzas of Morning Midday and Evening Sacrifice. The first stanza compares youth to burning flowers in the morning dew; the second takes the Tower as the symbol for the shouldering strength of maturity; and the third suggests the intellectual wisdom of a hoary head[5] by a metaphor of the dying hearth-fire's concealed spark "ripest under rind."[6] The purpose of the poem is to call the various age-groups to sacrifice. Life's flux is intuitively expressed in the underthought of image-progression, from the glistening blossoms of morning, up to the high thrust of power at midday, down to the falling wood-fire in the evening. The oblique idea is that of vegetable growth rising up in the morning and being cut down in the evening--a Biblical image from the Psalms.[7] This imagery may be linked with the sowing and harvest, discussed in the preceding section.[8]

The parallel between life and the seasons, as seen in the above examples, is frequent with Hopkins. Even though the idea is very common, he does not hesitate to employ it, justifying the usage by reforging his material into

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1 Isaiah 64:6
2 Genesis 3:19.
3 Poems, #55, p.94.
4 Ibid., #65, p.107.
5 Proverbs 16:31.
6 Poems, #48, p.88.
7 Psalm 90:5-6; cf. Poems, #28 st.11, p.59.
8 Cf. pages 47-48.

interesting variations. The following quatrain from an unfinished sonnet shows how skilfully he can treat the seasonal image:

> "The times are nightfall, look, their light grows less;
> The times are winter, watch, a world undone:
> They waste, they wither worse; they as they run
> Or bring more or more blazon man's distress."[1]

Dying light and winter's hostility are familiar symbols for age and approaching death. By inserting clipped monosyllabic words in the centre of the first two lines a new evocative sensation is created. The undercurrent of the remaining lines combines the images of sunset and autumn in the words "waste," "wither," and "blazon"--the latter verb suggesting the desperate flaunt of sundown or the running flush of fall. The priest here appears to be standing the last watch before Judgment. St. Augustine has written that winter signifies the occultation of Christ.[2] Everyone must bear his cross for life.[3] So Hopkins writes of his "dark night"--"where I say hours I mean years, mean life."[4]

Not only spring and fall, youth and age, but also birth and death are connected in the poetry. Christ's first earthly home in His mother is called "Warm-laid grave of a womb-life grey,"[5] wherein the Incarnation and the Redemption are implicit: "grave" and "womb" constitute the core of the Mystery, the "incomprehensible certainty."[6] "Warm" (with the subsidiary hint of brightness) is juxtaposed to "grey." A similar multiple image occurs in Spelt from Sibyl's Leaves: "Evening strains to be time's vast, womb-of-all, home-of-all, hearse-of-all night."[7] Here the temporal flux of life is a procession within the vault of time leading inevitably to the parade of the hearse.[8]

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[1] Poems, #112, p.165.
[2] An Augustine Synthesis, arranged by Erich Przywara, Sheed & Ward, London, 1936, pp.291-92.
[3] Ibid., p.290.
[4] Poems, #69, p.109.
[5] Ibid., #28 st.7, p.57.
[6] Letters to Bridges, p.187.
[7] Poems, #62, p.104.
[8] Cf. pages 145-46.

The unearthly aspect of time, associated with the heavens, is tellingly witnessed by Hopkins in his Journal for 1870, when the Northern Lights floating free of the sphere arouse the note:

> "This busy working of nature wholly independent of the earth and seeming to go on in a strain of time not reckoned by our reckoning of days and years but simpler and as if correcting the preoccupation of the world by being preoccupied with and appealing to and dating to the day of judgment was like a new witness to God and filled me with delightful fear."[1]

Earthly time is mortal, measured by clocks and the artifice of minutes. Hopkins calls his watch "Mortal my mate,"[2] and the concept of temporal flux brings the inevitable connexion to physical transience:

> "The telling time our task is; time's some part,
> Not all, but we were framed to fail and die--
> One spell and well that one."[3]

Then the inevitable contrast comes:

> "Field-flown, the departed day no morning brings
> Saying 'This was yours' with her, but new one, worse,
> And then that last and shortest..."[4]

The juxtaposition is imposed, that our time-measurements on earth are as mortal as our physical lives, whereas eternity presents the immortal time and the Judgment Day ("that (day) last and shortest"). Death and Doomsday are always associated with Time, as in a deleted stanza for a later poem--where Death cries, "Time is done."[5] Mortal life and time are over, for immortal time and Judgment are at hand.

Time as a vast vault or reservoir is a favourite image with Hopkins:

> "Time has three dimensions and one positive pitch or direction. It is therefore not so much like any river or any sea as like the Sea of Galilee, which has the Jordan running through it and giving a current to the whole."[6]

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1 Note-books, p.135.
2 Poems, #114, 166.
3 Ibid.
4 Ibid.
5 Cited by Gardner, GMH, Vol.II, p.355, note 4.
6 Note-books, p.343.

Eternal time is thus a cubic or solid conception. Through it runs the thread or current of life. As noticed above in the Sibyl poem, life is a procession passing through the huge vault of eternity.

The flux of night and day is frequent:

"And frightful a nightfall folded rueful a day."[1]

"With the uproll and the downcarol of day and night."[2]

Life death does end and each day dies with sleep, "...all sleep."[3]

The first quotation captures a terror as the latter end of bitterness and grief. The second achieves the ecstatic leap. The third delivers a repetitive consolation

Fluctual movement is characteristic of baroque art. The ideas of Being (Parmenides) and Becoming (Heraclitus) are combined[4] in such lines as--

"Thee, God, I come from, to thee go,
All day long I like fountain flow
From thy hand out, swayed about
Mote-like in thy mighty glow."[5]

Hopkins's translation of St. John Chrysostom's Homily takes the subject-theme of temporary transience ("Vanity of vanities") and embroiders a rich string of images around it:

> "Where is the gay torchlight now? Where are the clapping hands and the dances and the assemblies and the festivals? Where the green garlands and the curtains floating? Where the cry of the town and the cheers of the hippodrome, and the noisy flattering tongues of the spectators there? All that is gone: a wind blew and on the sudden cast the leaves and shewed us the tree bare and all that was left of it from the root upwards shaking--the gale that struck it was so fearfully strong and threatened indeed to tear it up root-whole, or shatter it this way and that, even to the rending of the grain of the timber."[6]

The things of man bred in darkness have vanished before the Eternal Beam: they

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1 Poems, #28 st.15, p.60.
2 Ibid., #105, p.158.
3 Ibid., #65, p.107.
4 Gardner, GMH, Vol.I, p.163.
5 Poems, #116, p.167.
6 Note-books, p.256.

were dreams in the night, spring flowers, shadows, smoke, bubbles and cobweb.[1] All Hopkins's time- and transience-images indicate his deep sense of the separateness of the earthly from the heavenly, the mortal and temporal from the immortal and eternal.

d. Wetness and Dryness

To express spiritual or mental well-being, Hopkins often uses the image of water, which signifies refreshment, purification, regeneration, in Christian symbolism.[2] The symbol of the Fountain of Salvation or of Life[3] is an associated figure. A spring ecstasy of juice and sweetness, gushing fruits and waters, rich blue, threads many poems. All these qualities are related to the germinal image of regenerative water, its colour, taste, and fertile properties.

The juice-image appeals directly to the salivary glands.[4] It is frequently more of a sensation than an image, as in "A juice rides rich through bluebells."[5] A more pictorial emphasis comes in early notes--"Juices of the eyeball," "Juices of the sunrise."[6] Not only fruits, trees, and flowers are described as "new morsels of spring,"[7] but the sky itself "is all in a rush with richness."[8] It is May, "Mary's month,"[9] that Hopkins celebrates with the images of racing sap and blue colour. The well of living waters is a symbol for the Virgin.[10] Inspiration is "The roll, the rise, the carol, the creation,"[11] and the poet's winged Muse is the woodlark--

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1 Ibid.
2 Webber, op.cit., p.386.
3 Ibid., p.368.
4 Madge, op.cit., p.17.
5 Poems, #119, p.169.
6 Note-books, p.53.
7 Poems, #40, p.76.
8 Ibid., #33, p.71.
9 Ibid., #42, p.81.
10 Webber, loc.cit.
11 Poems, #75, p.114.

"...when the cry within
Says Go on then I go on
Till the longing is less and the good gone."[1]

This is the surge and gush of rococo joy, for

"...nature is never spent;
There lives the dearest freshness deep down things."[2]

The last line quoted evokes the metaphor of a hidden spring of water. The well-image winds through The Wreck of the Deutschland:[3]

"I steady as a water in a well, to a poise, to a pane."[4]

"How a lush-kept plush-capped sloe
Will, mouthed to flesh-burst
Gush!--flush the man, the being with it, sour or sweet,
Brim, in a flash, full!"[5]

"Beyond saying sweet, past telling of tongue."[6]

"...stealing as Spring
Through him, melt him but master him still."[7]

The first quotation is a straightforward metaphor. The second turns from the mystery of the Passion to the flushing grace through a man as a bursting fruit or a brimming cup.[8] The third citation also relates to God's grace, making a similar appeal to the taste in a direct link of "sweet" with "tongue." The last example reinforces the underthought of the well-image with its suggestion of hidden resources.

Imagery of the waters of regeneration, the fountain of living waters, the river of grace provides Hopkins with some evocative words, as "my heart lo! lapped strength, stole joy,"[9] and "open ear wells, heart-springs."[10] Christ's fiery Advent is "A released shower" like a fountain.[11] He "distils" kindness.[12]

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1 Ibid., #100, p.150.
2 Ibid., #31, p.70.
3 Cf. page 122 et seqq.
4 Poems, #28 st.4, p.56.
5 Ibid., st.8, p.58.
6 Ibid., st.9, p.58.
7 Ibid., st.10, p.58.
8 Leavis, New Bearings, pp.177-78.
9 Poems, #64, p.106.
10 Ibid., #108, p.162.
11 Ibid., #28, st.34, p.66.
12 Ibid., #70, p.110.

The symbol of oil as calm, peace, healing and grace[1] appears several times:

"God shall o'er-brim the measure you have spent
With oil of gladness."[2]

"It gathers to a greatness like the ooze of oil
Crushed."[3]

Such images of wetness may be contrasted to a family of dry images, where the full flavour of spiritual juice and joy has withered to a parched protest:

"I cast for comfort I can no more get
By groping round my comfortless, than blind
Eyes in their dark can day or thirst can find
Thirst's all-in-all in all a world of wet."[4]

The imagery of dryness is mixed with suggestions of impotence (the eunuch) and of the sterile tree in the Jeremiah sonnet already discussed,[5] where the poet prays God to "send my roots rain."[6] This spiritual aridity or absence from God may lead to a thrust back upon self and to self-taste:

"I am gall, I am heartburn. God's most deep decree
Bitter would have me taste; my taste was me;
Bones built in me, flesh filled, blood brimmed the curse.
Selfyeast of spirit a dull dough sours. I see
The lost are like this, and their scourge to be
As I am mine, their sweating selves; but worse."[7]

In his thirst the poet-priest realizes his bitterness by references to the vessel of vinegar and gall associated with the Passion,[8] and to the old leaven or unleavened bread of the Passover.[9] Then he compares his lot to the damned ("Those in hell taste themselves forever, as they have chosen to do, and they are sour").[10] He knows their punishment is far beyond his temporal pain.

However, the spiritual desolation is not always characterized by the

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1 Webber, op.cit., p.374.
2 Poems, #13, p.35.
3 Ibid., #31, p.70.
4 Ibid., #71, p.111.
5 Cf. page 48.
6 Poems, #74, p.113.
7 Ibid., #69, p.110.
8 Matthew 27:34.
9 I Corinthians 5:6-8.
10 Boyle, op.cit., p.349.

absence of water. There is a group of images expressing spiritual distress in terms of tears, cries and sobs. "The heart-break hearing"[1] of a "choking sound"[2] introduces such phrases as "sodden-with-its-sorrowing heart."[3] In at least two places the sobbing is imaged as broken into lumps of sound--"her patience, morselled into pangs,"[4] and "My cries heave, herds-long."[5] The hopelessness of Hopkins's lament is "cries countless, cries like dead letters."[6] The oral rather than the visual sense dominates the phrases of weeping. However, it is the sense of taste which Hopkins most frequently excites with all his juice-and-water-images: tears are naturally and simply "salt" on the tongue.[7]

e. Vein, Lace and Rope

The Father symbolized as the <u>manus Dei</u>[8] stretching down from above is the basis for Hopkins's expressions--"thy finger,"[9] the "touch" of God,[10] and "lovely-felicitous Providence Finger of."[11] The importance of God's grace was repeatedly articulated by Scotus who claimed that God is not necessitated to will His grace but that it is a free gift.[12] Hopkins followed this Scotist doctrine by imaging God touching the bare personality with His saving finger; man's response is the free wish to have Christ work in his members.[13] God's grace freely offered is "stress," as in the lines--"acknowledging thy stress on my being,"[14] and "Not out of his bliss springs the stress felt."[15] "Stress" in an equivalent sense was used by Shelley in <u>Adonais</u>.[16] But as frequently Hopkins

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1 <u>Poems</u>, #28 st.17, p.61.
2 Ibid., #3, p.23.
3 Ibid., #28 st.27, p.64.
4 Ibid., #49, p.89.
5 Ibid., #65, p.107.
6 Ibid., #69, p.109.
7 Ibid., #54, l.39, p.93.
8 Webber, op.cit., p.49;cf.<u>Poems</u> #116,p.167
9 <u>Poems</u>, #28 st.1, p.55.
10 Ibid.
11 Ibid., st.31, p.65.
12 Harris, op.cit., pp.246-47.
13 Collins, op.cit., p.106.
14 <u>Poems</u>, #116, p.167.
15 Ibid., #28 st.6, p.57.
16 Shelley, <u>Adonais</u>, l.381.

employs the idea of a vein or cord of mercy--a derivative of the river of grace:

> "But roped with...a vein
> Of the gospel proffer, a pressure, a principle, Christ's gift."[1]
>
> "With a mercy that outrides
> The all of water, an ark
> For the listener;...
> A vein for the visiting of the past-prayer, pent in prison,
> The last-breath penitent spirits."[2]

These passages are from The Wreck of the Deutschland; the vein-images are inseparable from the basic idea of the well.[3] God, like time and eternity,[4] is a reservoir, threaded with the strong stream of salvation--the current of grace.[5] The picture of God, "who, with trickling increment, Veins violets,"[6] carries multiple associations--the storehouse or well of grace as a spring of trickling water, the vein conducting that resource of life to the plant, the tiny vessels (veins or roots) of the violet, the growth of the plant by stages or increments as the food is absorbed. In other contexts the word "vein" is employed as a distinctive tendency or cast of the disposition.[7]

Ropes, cords and laces are habitual images of Hopkins. Cord and rope are Passion symbols;[8] cable is an emblem of strength.[9] Lace is an associated figure: Hopkins uses the word "lace" in its primary sense, as a strengthening or tightening influence. Thus a feeling of effort is created in the line--"the midriff astrain with leaning of, laced with fire of stress."[10] To convey power Hopkins uses strands of rope metaphorically--"braids of thew,"[11] "lank rope-over thigh."[12]

In describing storms the poet almost invariably introduces the image of

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1 Poems, #28 st.4, p.56.
2 Ibid., st.33, p.66.
3 Cf. pages 57, 122 et seqq.
4 Cf. pages 54-55.
5 Cf. pages 122, 124-26
6 Poems, #73, p.113.
7 Ibid., #119, p.169.
8 Webber, Op.cit., pp.374, 367.
9 Ibid., p.360.
10 Poems, #28 st.2, p.56.
11 Ibid., st.16, p.60.
12 Ibid., #67, p.108.

rope. It not only serves to depict a cloud "ravell'd into strings of rain,"[1] but it suggests the tension and stress of the mighty storm as well. Early examples, such as "the brush of the swift stringy drops,"[2] and "taper skeins,"[3] are tame compared to the wildness of the following--

"Wiry and white-fiery and whirlwind-swivellèd snow."[4]

"Hailropes hustle and grind their
Heavengravel? wolfsnow, worlds of it, wind there?"[5]

The violence of these lines heightens the hostile power of the storms which wreck the "Deutschland" and "Eurydice." Snow is whirled and lashed in wires; the hail ("Heavengravel") winds and grinds in ropes. The imagery reflects the spiritual level of storm by association with Passion-ropes.

Clouds and waterfalls are also visualized in the form of rope. In his Journal Hopkins notes a great stack of cloud "roped like a heavy cable being slowly paid and by its weight settling into gross coils,"[6] and falls as "heavy locks or brushes like shaggy rope-ends,...those looping water-sprigs that lace and dance and jockey in the air...strung of single drops."[7]

In the Heraclitean sonnet the rope-image is used as a metaphor of flux:

"Shivelights and shadowtackle in long lashes lace, lance, and pair.
Delightfully the bright wind boisterous ropes, wrestles, beats
earth bare
Of yestertempest's creases."[8]

The first line refers to the clouds with split beams and corded shadows of rain described in ceaseless battling movement; the wind is at war, coiling and wrestling about the earth.[9] Another poem visualizes light as thread or string--

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[1] Ibid., #77, p.123.
[2] Ibid., #87 (iii), p.134.
[3] Ibid., #97, p.147.
[4] Ibid., #28, st.13, p.59.
[5] Ibid., #41, ll.27-28, p.77.
[6] Note-books, p.150.
[7] Ibid., p.177.
[8] Poems, #72, p.111.
[9] Cf.pages 162-63.

"to-fro tender trambeams"[1]--fine silk threads flickering in the night,[2] naturally linked to the weaving in the following line, "what task what fingers ply."[3]

Lace and the sinuous act of winding are love-sensations:

"The river wound about it as a waist."[4]

"I say that we are wound
With mercy round and round
As if with air."[5]

"How lovely the elder brother's
Life all laced in the other's,
Love-laced!"[6]

The twining imagery is common in emblem-books, as with Quarles:

"O how these arms, these greedy arms did twine
And strongly twist about his yielding waist!
The sappy branches of the Thespian vine
Ne'er cling their less beloved elm so fast;...
Time cannot quench our fires, nor death dissolve out knot."[7]

"...love's great cable,
Tying two hearts, makes them inseparable."[8]

"My sins, I do confess a cord were found
Heavy and hard by thee, when thou wast bound,
Great Lord of love, with them; but thou hast twin'd
Great love-cords my tender heart to bind."[9]

The twisting tortuous movement of the baroque is implicit in these examples from Quarles. A similar effect is created by Hopkins's lacing and winding. The sensation of sinuous contiguity, the images of coils and knots, are metaphorical for a feeling of affection and love. They also signify a pain--"wrung all on love's wrack."[10]

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1 Poems, #50, p.89.
2 Schoder, "Glossary," Immprtal Diamond,p.206
3 Poems, loc.cit.
4 Ibid. #87, (iv), p.134.
5 Ibid., #60, p.100.
6 Ibid., #54, p.92.
7 Francis Quarles, Emblems, Divine and Moral; The School of the Heart; and Hieroglyphics of the Life of Man, William Tegg, London, 1866, p.177.
8 Ibid., p.354.
9 Ibid., p.363.
10 Poems, loc.cit., p.93.

This love-imagery is similar to the concept of God's grace. Both offer the sense of connexion and both are essentially based on a common rope-metaphor. Gardner says that "Morality, the Christian ethic, is the umbilical cord connecting the soul to its Source."[1] Rope, therefore, implies a child-parent or a family relationship--as in domestic "ties." Hopkins gives the rope-image a varied interpretation, however; even locks of hair are compared to "a ravel-rope's-end, With hempen strands in spray."[2] Christ Himself is the Soldier who "of all can reeve a rope best."[3]

f. Wheel and Uncoiled Spring[4]

Circular images appear frequently in Hopkins. Stars are "circle-citadels"[5] where the circle symbolizes eternity,[6] so that the epithet is a kenning for the "eternal spheres." Such terms as "whorlèd ear"[7] and "raindrop-roundels"[8] are basically related to a hollow ring. The rainbow's wheel is mentioned in early poems:

> "Then saw I sudden from the waters break
> Far off a Nereid company, and shake
> From wings swan-fledged a wheel of watery light
> Flickering with sunny spokes, and left and right
> Plunge orb'd in rainbow arcs."[9]

> "Sylvester came: they went by Cumnor hill,
> Met a new shower, and saw the rainbow fill
> From one frail horn that crumbled to the plain
> His steady wheel quite to the full again."[10]

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1 Gardner, GMH, Vol.II, p.250.
2 Poems, #104, p.152.
3 Ibid., #63, p.105.
4 Mr. A.M. Klein kindly suggested this topic.
5 Poems, #32, p.70.
6 Webber, op.cit., p.363.
7 Poems, #24, p.46.
8 Ibid., #29, p.68.
9 Ibid., #2, p.20.
10 Ibid., #87 (iii), p.134.

These quotations serve to illustrate the marked change between the Highgate and the Oxford poetry: the first indulges the senses to the full, draws precise details at length, employs skilful enjambment; the second, however, is more mundane and mechanical.

Hopkins makes notes on and draws sketches of whirlwind-motion.[1] He uses the vortex in a water-image:

> "Like water soon to be sucked in
> Will crisp itself or settle and spin
> So she."[2]

The circling bird sailing "round a ring"[3] suggests a repeating wheel of sound to the poet:

> "With a sweet joy of a sweet joy,
> Sweet, of a sweet, of a sweet joy
> Of a sweet--a sweet-sweet--joy."[4]

The woodlark's song of a few notes repeats in sound how he wheels in a ring to the eye--an orderly synaesthesia. Visual and oral perceptions combine in

> "Let me be to Thee as the circling bird,
> Or bat with tender and air-crisping wings
> That shapes in half-light his departing rings,
> From both of whom a changeless note is heard."[5]

Rings of sound and circles of flight are fused into a single centre--"ring," belonging to both the sense of sight and that of hearing.

Hopkins as a priest, familiar with accounts of martyrdom, has a natural interest in such an instrument as the turning winch:

> "They wound their winch of wicked smiles
> To take her."[6]

As a winch can be tightened, so it can be uncoiled or loosened:

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1 Note-books, p.144.
2 Poems, #107, p.160.
3 Ibid., #100, p.149.
4 Ibid., p.150.
5 Ibid., #16, p.37.
6 Ibid., #107, p.161.

"Left hand, off land, I hear the lark ascend,
His rash-fresh re-winded new-skeinèd score
In crisps of curl off wild winch whirl, and pour
And pelt music, till none's to spill nor spend."[1]

The indication of wildness in "rash-fresh" and "wild winch" reinforce the feeling of slack, of let-loose spontaneity--the image of the uncoiled spring. The lark winds and unwinds his song as a skein. The word "re-winded" has two equally significant meanings in the context: to the ear it is "sounded again with recovered breath, with second wind,"[2] and to the eye, "re-wound."[3] The key-thought in both cases is that of renewal or resumption.[4] The image of unwinding a skein appears several times in the Odyssey,[5] and is commonly found in classical literature in the concept of the three Fates and the thread of life.

The underthought in these lines--

"...but may he not rankle and roam
In backwheels though bound home?"[6]

--is of a winch or cartwheel finally spinning in the opposite direction ("back") to that intended ("though bound home"). Again, this is the uncoiled spring. "Backwheels" may be an allusion to the Wheel of Fortune or, more probably in the context, to a military manoeuvre.[7] An overwound watch-spring will twist in "backwheels" of reversed spirals by means of its latent coiling-force. The perversity of such a spring may very likely have been observed by Hopkins. He writes that "A coil or spiral is then a type of the Devil,"[8]-- the Serpent in coils.

The winch-metaphor combines the ideas of rope and coiling. All these images appear in Carrion Comfort:

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1 Ibid., #35, p.72.
2 Gardner, GMH, Vol.II, p.247.
3 Ibid.
4 Ibid.
5 A.L. Keith, "Simile and Metaphor in Greek Poetry from Homer to Aeschylus," Chicago University Theses, George Banta Publishing Co., Menasha (Wis.), 1914, Vol.3, p.49.
6 Poems, #47, p.87.
7 Schoder, op.cit., p.206.
8 Note-books, p.346.

"Not, I'll not, carrion comfort, Despair, not feast on thee;
Not untwist--slack they may be--these last strands of man
In me or, most weary, cry I can no more." [1]

This is a curious echo of Keats's Ode on Melancholy:

"No, no, go not to Lethe, neither twist
Wolf's-bane, tight-rooted, for its poisonous wine."

The atmosphere and temper of Hopkins's poem are more severe; yet there is a similar syntax and diction, and the sense of wringing. Untwisting the slack of a rope is Hopkin's opening metaphor. The image of character as a cord is superseded by a great fight between God and the poet, represented as wrestling, and imaged as the tangling of ropes. Thus, the squeezed effect (also in Keats) of God's pressure is pictured as

"...why wouldst thou rude on me
Thy wring-world right foot rock?"[2]

The distressed soul lies "in all that toil, that coil."[3] The image of the unwinding winch is implicit in the mention of untwisting strands of rope. The spiritual sinews of God and the priest tangle like coils of rope in their wrestling-bout. The winch-idea is suggested in the phrase, "in turns of tempest,"[4] where the stormy "turns" signify a number of turnings of the winch, tightening to martyr the victim, and also mean a number of spells or bouts in the contest. Through his underthought Hopkins clearly shows that he refuses to give way like an uncoiled spring and lose his manly fibre. There is a natural association here with the famous account of Jacob wrestling with the angel.[5] The spiritual struggle is conventionally treated in an early poem without the fortifying idea of wrestling ropes:

"A warfare of my lips in truth
Battling with God, is now my prayer."[6]

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1 Poems, #64, p.106.
2 Ibid.
3 Ibid.
4 Ibid.
5 Genesis 32:24-29.
6 Poems, #15, p.36.

The uncoiled spring is well-represented in the prose. Hopkins notices some "black scalped places" on Pendle height which seem suitable for a witches' sabbath:

> "...you might fancy them dancing on the black piece and higher and higher at each round and then flinging off at last one after the other each on her broomstick clear over the flat of country below."[1]

He observes the spirals of swifts:

> "The swifts round and scurl under the clouds in the sky: light streamers were about; the swifts seemed rather to hand and be at rest and to fling these away row by row behind them like spokes of a lighthung wheel."[2]

The outflinging of wheels is imaged in this line of Spring--"When weeds, in wheels, shoot long and lovely and lush."[3] The unfolding of these plants--perhaps wild blackberry stems[4]--is like the unwinding of a spring. Thus Hopkins employs the circle and wheel, the winch and vortex, the flinging spiral and uncoiled spring, often as sensations rather than as images. A rococo riot of curves and rings winds through his verse and is to be linked with the love-imagery of twining rope.[5]

g. Bird and Winged Heart

A prominent image in the poetry is the bird. In an early poem the nightingale sings a death-song.[6] However, all the birds in the Jesuit poetry symbolize wildness, purity, the freedom and inspiration of the natural heart. The skylark's song is a trickling skein flinging wildly off a winch.[7] The lark sings "of something man has lost--purity."[8] It shames the city with its clear

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1 Note-books, p.168.
2 Ibid., p.175.
3 Poems, #33, p.71.
4 Gardner, GMH, Vol.II, p.238.
5 Cf. pages 62-63.
6 Poems, #21, pp.41-43.
7 Cf. page 65.
8 Gardner, op.cit., p.247.

delight--"this shallow and frail town"[1] clanging with factory noises. The bird's voice flushes the world with ecstasy. The cuckoo's ballad opens the ear and makes the heart do handsprings for sheer wild joy.[2] The intoxicating song of the wooklark[3] symbolizes "the one rapture of an inspiration,"[4] the poetic Muse. The thrust in spring-time rinses and wrings the ear with its lightnings of melody.[5]

In Duns Scotus's Oxford there occur three bird-sounds in a single line--"Cuckoo-echoing,...lark-charmed, rook-racked."[6] The bird is also a picture of beauty in action: the windhover is an emblem of Christ bursting with a fiery activity;[7] kingfishers and dragonflies dart and reflect flames.[8]

The sestet of the sonnet Henry Purcell contains the bold simile of a seabird, describing the inscape of the composer's mind in his music:

> "Let him oh! with his air of angels then lift me, lay me! only I'll
> Have an eye to the sakes of him, quaint moonmarks, to his pelted
> plumage under
> Wings: so some great stormfowl, whenever he has walked his while
> The thunder-purple seabeach plumed purple-of-thunder,
> If a wuthering of his palmy snow-pinions scatter a colossal smile
> Off him, but meaning motion fans fresh our wits with wonder."[9]

The sharp observation of this passage derives from a note made in 1873:

> "I looked at the pigeons down in the kitchen yard and so on. They look like little gay juds by shape when they walk, strutting and jod-jodding their heads. The two young ones are all white and the pins of the folded wings, quill pleated over quill, are like crisp and shapely cuttleshells found on the shore. The others are dull thundercolour or black-grape-colour except in the white pieings, the quills and tail, and in the shot of the neck. I saw one up on the eaves of the roof: as it moved its head a crush of satin green came and went, a wet or soft flaming of the light."[10]

The word "sake" in the sonnet, meaning "the being a thing has outside itself,"

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1 Poems, #35, p.73.
2 Ibid., #108, p.162.
3 Ibid., #100, pp.149-50.
4 Ibid., #75, p.114.
5 Ibid., #33, p.71.
6 Ibid., #44, p.84.
7 Ibid., #36, p.73; cf. pages 135, 144.
8 Poems, #57, p.95.
9 Ibid., #45, p.85.
10 Note-books, pp.175-76.

signifies Purcell's "distinctive quality of genius,"[1] his individualized inscape. The seabird's "moonmarks"--Hopkins explains to Bridges--are "crescent shaped markings on the quill-feathers, either in the colouring of the feather or made by the overlapping of one on another."[2] The poet has composed his simile with great care, visualizing Purcell's "arch-especial spirit"[3] as the "great stormfowl." The musician's mighty soul treads the shore "thunder-purple" with the breaking surf, himself "plumèd purple-of-thunder." The shell-like "moonmarks" on his underwings are the curious inscapes of his genius reflected outside his mind. Hopkins clarifies the thought of the last two lines:

> "The thought is that as the seabird opening his wings with a whiff of wind in your face means the whirr of the motion, but also unaware gives you a whiff of knowledge about his plumage, the marking of which stamps his species, that he does not mean, so Purcell, seemingly intent only on the thought or feelings he is to express or call out, incidently lets you remark the individualizing marks of his own genius."[4]

In terms of inscape and pitch, the common nature(species) and <u>haecceitas</u>, [5] this means that the artist is intent on conveying generality (an emotion common to all men), but his expression of inscape holds an insight into the individualizing features of his spirit (into his unique pitch or <u>haecceitas</u>). Every true or original artist is a species to himself "and can never recur."[6] Therefore, the "colossal smile" thrown off from Purcell's thundering genius, in its intention to stir the human heart ("meaning motion"), imparts the "wonder" common to men as well as incidental knowledge of the genius's own distinctive plumage. The thought-content of the octave fully prepares for the simile of the sestet: the quaintly-marked seabird-soul is suggested in the words, "so arch-especial a spirit as heaves in Henry Purcell," "low lays him," and "nursle."[7]

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1 <u>Letters to Bridges</u>, p.83.
2 Ibid.
3 <u>Poems</u>, #45, pp.84-85.
4 <u>Letters to Bridges</u>, loc.cit.
5 Cf. pages 19-23.
6 <u>Further Letters</u>, p.222.
7 <u>Poems</u>, loc.cit.

Hopkins uses the dove-image for the Holy Ghost, a familiar symbolic application.[1] In God's Grandeur he achieves an answer for the inexhaustible freshness of nature:

> "Because the Holy Ghost over the bent
> World broods with warm breast and with ah! bright wings."[2]

This is the Spirit described by Milton:

> "...with mighty wings outspread,
> Dove-like sat'st brooding on the vast abyss
> And mad'st it pregnant."[3]

Hopkins probably did not echo Milton consciously in his lines,[4] because the dove appears in the New Testament as the Holy Ghost.[5] In The Wreck of the Deutschland the heavenly Spirit is described as "arch and original Breath,"[6] and lies behind the words "feathers"[7] and "feathery"[8] referring to God and His Providence. Hopkins devotes an entire sermon to the Holy Ghost as the Paraclete, the Cheerer,[9] and calls Him the Comforter in a late poem.[10] But it is the dove-type which is most frequent with him in imaging the Bird-Parent, the Holy Ghost: the symbol of the descending dove appears in these passages:

> "Father and fondler of heart thou hast wrung:
> Hast thy dark descending and most art merciful then."[11]

> "With a mercy that outrides
> The all of water, an ark
> For the listener; for the lingerer with a love glides
> Lower than death and the dark."[12]

The first quotation contains the dove-underthought in the key-words "descending" and "merciful." The second example alludes to the same image by evoking Noah's ark as a refuge from the Flood,[13] and the Holy Dove of mercy and peace going forth

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1 Webber, op.cit., p.366.
2 Poems, #31, p.70.
3 Milton, Paradise Lost, I, ll.19-22.
4 Gardner, GMH, Vol.II, p.232.
5 Matthew 3:16; Mark 1:10; Luke 3:22; John 1:32.
6 Poems, #28 st.25, p.63.
7 Ibid., st.12, p.59.
8 Ibid., st.31, p.65.
9 Note-books, pp.285-94.
10 Poems, #65, p.106.
11 Ibid., #28 st.9, p.58.
12 Ibid., st.33, p.66.
13 Genesis 7-8; cf. pages 126, 133.

from the ark and lingering in the dry land.

The description of the Eucharist in the Bugler poem--"Low-latched in leaf-light housel his too huge godhead."[1]--suggests a homing bird, pigeon or dove, humbly folding itself into a pen, very much as Christ meekly offers Himself in the bread-sacrament.

Hopkins employs the dove as an emblem of peace in a curtal-sonnet:

> "When will you ever, Peace, wild wooddove, shy wings shut,
> Your round me roaming end, and under be my boughs?...
> O surely, reaving Peace, my Lord should leave in lieu
> Some good! And so he does leave Patience exquisite,
> That plumes to Peace thereafter. And when Peace here does house
> He comes with work to do, he does not come to coo,
> He comes to brood and sit."[2]

The circling dove of Peace never makes its home in the poet's tree unless the Reward is earned. Thus Christ robs or "bereaves" Hopkins's nesting boughs of Peace, leaving Patience in its place. "Plumes" is the key-verb to the poem: it signifies growth or dressing of feathers (and the Reward), as well as plucking or stripping feathers (renunciation) and preening oneself (pride of achievement). All these connotations serve to make the word the metaphysical fulcrum of the sonnet. The nestling Patience is left by Christ in the heart; the bird grows to full-fledged Peace by plucking, paradoxically, its feathers of pride. Then the matured bird comes not to coo as a Lover, but to work deeds, to brood and breed works--a Jesuit emphasis.

The brooding parent-bird appears metaphorically in the Elwy sonnet:

> "That cordial air made those kind people a hood
> All over, as a bevy of eggs the mothering wing
> Will, or mild nights the new morsels of spring."[4]

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[1] Poems, #47, p.86.
[2] Ibid. #46, p.85.
[3] Gardner, GMH, Vol. II, p.287.
[4] Poems, #40, p.76.

Here the bird-image, like the dove, is a spirit, an atmosphere, a "cordial air." This is the spirit of charity brooding over the kind people in parenthood.

Birds symbolize human souls.[1] Hopkins applies this idea in The Caged Skylark--a theme treated by his father in the poem, To a Bird Singing in a Narrow Street.[2] The octave of Hopkins's poem, however, reads like an inspired and condensed reforging of material drawn from emblem-literature--as Emblem Ten in the fifth book of Emblems by Francis Quarles:

> "My soul is like a bird, my flesh the cage
> Wherein she wears her weary pilgrimage
> Of hours, as few as evil, daily fed
> With sacred wine and sacramental bread;...
> Thus am I coop'd within this fleshly cage
> I wear my youth, and waste my weary age."[3]

This passage matches the first quatrain of the Skylark sonnet:

> "As a dare-gale skylark scanted in a dull cage
> Man's mounting spirit in his bone-house, mean house, dwells--
> That bird beyond the remembering his free fells;
> This in drudgery, day-labouring-out life's age."[4]

The cage-age rhyme is common between Quarles and Hopkins, though in itself natural enough. Other lines from this emblem of Quarles are similar to the second quatrain of Hopkins's sonnet. Quarles draws the parallel at great length:

> "The keys that lock her in and let her out,
> Are birth and death; 'twixt both she hops about
> From perch to perch, from sense to reason; then
> From higher reason down to sense again:
> From sense she climbs to faith; where for a season
> She sits and sings; then down again to reason:
> From reason back to faith, and straight from thence
> She rudely flutters to the perch of sense:
> From sense to hope; then hops from hope to doubt,
> From doubt to dull despair; there seeks about
> For des'prate freedom, and at ev'ry grate
> She wildly thrusts, and begs the untimely date

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[1] Webber, op.cit., p.359.
[2] Gardner, GMH, Vol.II, pp.5-6.
[3] Quarles, op.cit., pp.214-15.
[4] Poems, #39, p.75.

Of th' unexpir'd thraldom, to release
The afflicted captive, that can find no peace."[1]

Hopkins reduces much of the same material into four lines:

"Though aloft on turf or perch or poor low stage,
Both sing sometimes the sweetest, sweetest spells,
Yet both droop deadly sometimes in their cells
Or wring their barriers in bursts of fear or rage."[2]

Quarles does not bring in the constant parallel between bird and man; Hopkins emphasizes the connexion with "Both." The emblem is tediously long and gives the moods of the bird-soul as a conventional list. Hopkins's treatment concantrates on the essentials. The suggestiveness of "aloft on turf (grass) or perch (rostrum) or poor low stage (theatre)"[3] enriches the cross-references in the little parable. Hopkins concludes this sonnet with the image of a rainbow resting on "meadow-down"[4] to express the beatified body and soul.[5] The body is man's "own nest, wild nest, no prison."[6] Hopkins was probably influenced by the passage in Webster's Duchess of Malfi where the caged bird is named specifically as a lark and the world as "her little turf of grass."[7] Hopkins was writing in a seventeenth-century tradition when he chose the emblematic subject of a bird-soul.

Closely connected with this image is the winged heart. The heart is the central organ of the body, in Scotus's system; it is through the heart that the soul communicates.[8] Hopkins employs the word "heart", therefore, as the physical medium of the soul. The soul's voice speaks through the heart:

"Ah, touched in your bower of hone
Are you! turned for an exquisite smart
Have you! make words break from me here all alone,
Do you!--mother of being in me, heart."[9]

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[1] Quarles, loc.cit.
[2] Poems, loc.cit.
[3] Gardner, GMH, Vol.II, p.257.
[4] Poems, loc.cit.
[5] Gardner, loc.cit., p.258.
[6] Poems, loc.cit.
[7] Geoffrey Grigson, "Blood or Bran", New Verse, op.cit., p.23.
[8] Sharp, op.cit., p.311.
[9] Poems, #28 st.18, p.61.

"Ah! there was a heart right
There was a single eye!
Read the unshapeable shock night
And knew the who and the why;
Wording it how but by him that present and past,
Heaven and earth are word of, worded by?--
The Simon Peter of a soul!"[1]

In both examples the heart or soul is connected with sound--"words break" and "wording it": these are the winged words of the soul, for Christ the Word exerts His pressure.

The image of the winged heart is habitual in Hopkins:

"I whirled out wings that spell
And fled with a fling of the heart to the heart of the Host.
My heart, but you were dove-winged, I can tell,
Carrier-witted, I am bold to boast,
To flash from the flame to the flame then, tower from the grace to the grace."[2]

This is the familiar image from the Psalms.[3] Both the dove ("dove-winged") and the pigeon ("carrier-witted") are evoked. The soul intuitively flies to God as a homing pigeon; it stretches out dove's wings and flashes from the flame of agony and stress to the flame of redemption, comfort and love. "That spell" has two meanings in the context--first, "(wings) which (like the heart) cry out the shape and name of the Cross," and secondly, "(during) that crisis."[4]

The winged heart is a familiar seventeenth-century emblem; like the caged bird-soul, it too appears in Quarles, in The School of the Heart.[5] In the Orphic theogonies, Eros, a winged creature like the bird-gods, is born out of the world-egg; Eros was long regarded as winged.[6] Eros is love, physically associated with the heart. Hopkins's use of the bird, the brooding parent on the

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1 Ibid., st. 29, p.65.
2 Ibid., st.3, p.56.
3 Psalm 55:6.
4 Schoder, "Glossary," Immortal Diamond, p.199.
5 Quarles, op.cit., pp.351-53.
6 Jaeger, op.cit., pp.64-65.

nest, and the winged heart, inevitably derives from this conception, prevalent in the Eastern Mediterranean area and bequeathed to the Christian tradition. Hopkins's reading in Greek, however, may have more directly influenced his frequent use of birds, eggs, and the heart as properties for his poetry. The image of the passion-tossed heart in storm, desiring to fly from pursuit, like a bird followed by hawks, is the central image in the Supplices.[1] Hopkins creates the same metaphor in his picture of "the heart, being hard at bay,"[2] in the Deutschland. In the lines--

> "For how to the heart's cheering
> The down-dugged ground-hugged grey
> Hovers off, the jay-blue heavens appearing
> Of pied and peeled May!
> Blue-beating and hoary-glow height;"[3]

--the cheering of the heart (the soul's voice) like a paraclete removes the hostile grey clouds and reveals the blue above. The underthought, initiated by the word "heart", lies in the bird-imagery--"hovers", "jay-blue", "blue-beating".

There are direct evocations of the winged heart in the following:

> "The heart rears wings bold and bolder."[4]

> "What the heart is! which, like carriers let fly--
> Doff darkness, homing nature knows the rest--
> To its own fine function wild and self-instressed,
> Falls light as ten years long taught how to and why.
> Mannerly-hearted! more than handsome face--
> Beauty's bearing or muse of mounting vein."[5]

> "What is virtue? Valour; only the heart valiant.
> And right? Only resolution; will, his will unwavering
> Who, like me, knowing his nature to the heart home, nature's business,
> Despatches with no flinching."[6]

In each case the heart is a metaphor for the natural inclinations of the soul:

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[1] Stanford, Aeschylus, p.96.
[2] Poems, #28 st.7, p.57.
[3] Ibid., st.26, p.64.
[4] Ibid., #38, p.75.
[5] Ibid., #51, p.90.
[6] Ibid., #105, p.156.

first, spontaneous aspiration and ecstasy; secondly, the instinctive "homing nature" of the heart (the bird-imagery gives supplementary meanings to "bearing" and "mounting"); thirdly, the free choice of the resolute heart to stand fixed in evil and to "despatch" (as a carrier-pigeon) "nature's business" from the "home" (heart, will). The "heart" is usually employed with the precise meaning of "affective will".[1] The will is the highest of the potencies of the soul to Scotus.[2] The heart, therefore, is "unteachably after evil, but uttering truth"[3]--forever carnally-minded, being rooted in flesh, yet the medium of the soul and so the first to recognize truth when wrung by God's stress or grace.[4] Its very wild spontaneity suits the heart to the bird-image. Wings themselves symbolize aspiration.[5] Through this family of associated figures, the baroque influence on Hopkins is paramount--the ecstasy, the aspiration, the inspired rapture, the spontaneity of a spiralling vertical. The emblem-book, significantly, is the epitome of the baroque.[6]

h. Beasts of Heaven and Hell

St. Augustine enjoined men to fear God with a chaste fear.[7] Hopkins was chastened by this fear, as well as cheered by love. He imaged God's mastery as a violent physical assault, God as a gigantic Being treading him "Hard down with a horror of height."[8] The appearance of Christ riding the storm in the Deutschland is a looming vision.[9] God is traced large as He "that hews mountain and

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1 Francis Ryan, "'The Wreck of the Deutschland', An Introduction and a Paraphrase," The Dublin Review, No.443 (2nd Quarter 1948), p.138.
2 Cf. page 18.
3 Poems, #28 st.18, p.61.
4 Ryan, loc.cit.
5 Webber, op.cit., p.387.
6 Watkin, op.cit., p.123.
7 Augustine Synthesis, p.417.
8 Poems, #28 st.2, p.56.
9 Ibid., st.28, p.64.

continent, Earth, all, out."[1] He is "mighty a master."[2] This Titan of immense height assumes the aspect of the Hunter in the epithet "Orion"[3]--thus to be associated with Thompson's Hound of Heaven, and perhaps, Dread of Height.

Imagery of God's might and fearsomeness is seen early in Barnfloor and Winepress,[4] an Oxford poem following the theme of Herbert's The Bunch of Grapes. Hopkins describes the bread ground from the threshing-floor of harvest, the wine squeezed from the press: the wine-press is a symbol for God's wrath[5] as the harvest for death and judgment.[6] The anvil appears in the poetry as a martyr-symbol.[7] The sword of separation and authority[8] and the chastening rod[9] traditionally describe God's terrible power.

Yet it is the image of God as a ravenous Beast in Carrion Comfort which is most dynamic:

> "But ah, but O thou terrible, why wouldst thou rude on me
> Thy wring-world right foot rock? lay a lionlimb against me? scan
> With darksome devouring eyes my bruised bones? and fan,
> O in turns of tempest, me heaped there; me frantic to avoid thee
> and flee?"[10]

The lion is a symbol for Christ.[11] As in the second stanza of the Deutschland, Hopkins seems to struggle with the Spirit as with an incubus.[12] The Blake-like "darksome devouring eyes" characterize his Opponent as a Beast. Christ as an Animal (with "a lionlimb") is a frequent symbolic representation. In this bestial sonnet Hopkins describes himself as crushed and bruised by the tremendous weight of the Wrestler, "the hero whose heaven-handling flung me, foot trod Me."[13] The beast-imagery is suggested in the first line of the poem with the words

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1 Ibid., #73, p.113.
2 Ibid., #40, p.76.
3 Ibid., #28 st.21, p.62
4 Ibid., #18, pp.38-39.
5 Webber, op.cit., p.387.
6 Cf. page 45.
7 Poems, #28 st.10, p.58; #65, p.107; cf. Webber, op.cit., p.358.
8 Poems, #68, p.109; cf. Webber, op.cit., p.25.
9 Poems, #28 st.2, p.56; #64, p.106; cf. Ezekial 20:37.
10 Poems, #64, p.106.
11 Webber, op.cit., p.66.
12 Gardner, GMH, Vol.I, p.53.
13 Poems, loc.cit.

"carrion" and "feast": added to this, there is the imagery of coiling rope, already noticed,[1] which makes the wrestling Creature something of a Serpent. The sinewy twisting in Hopkins's sonnet may derive from The Tiger of Blake, asking the fearful beast Who "Could twist the sinews of thy heart?" Blake's poem contains many of the properties used by Hopkins--fire, heart, hammer, chain, anvil, wings.

God's mastery is also indicated by the frown--"The frown of his face,"[2] "Frowning and forefending angel-warder."[3] The winter of the occultation of Christ is "God's cold"[4] and Hopkins's "winter world."[5] The Deity commands the storm as Wrecker and Thunderer: "Wring thy rebel...with wrecking and storm;"[6] to Christ lord of thunder Crouch."[7] There is the suggestion of Zeus conducting the Moirae in the lines--

> "...past all
> Grasp God, throned behind
> Death with a sovereignty that heeds but hides, bodes but abides."[8]

Night is commonly seen as a bellowing beast, black and shaggy. Hopkins writes in the Deutschland that "Night roared"[9] and the epithet "shock night"[10] may mean either "the conflict (during that) night" or "shaggy-haired night."[11] The latter hirsute impression is also created by the phrase "fell of dark."[12] Night is a thick-furred animal.

Other figures of hostility include Death with "charnelhouse-grate ribs"[13] and "sooty plumage"[14] in early poems; the Sea as "deathgush brown" and "sea-swill";[15]

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1 Cf. page 66.
2 Poems, #28 st.3, p.56.
3 Ibid., #47, p.86.
4 Ibid., #28 st.17, p.61.
5 Ibid., #75, p.114.
6 Ibid., #28 st.9, p.58.
7 Ibid., #41, p.80.
8 Ibid., #28 st.32, p.66.
9 Ibid., st.17, p.61.
10 Ibid., st.29, p.65.
11 Schoder, "Glossary," Immortal Diamond, p.201.
12 Poems, #69, p.109.
13 Ibid., #4, p.24.
14 Ibid., #79, p.128.
15 Ibid., #41, ll.62, 64, p.78.

Age as "dark tramplers, tyrant years";[1] the World with its slings and arrows of "sharp and sided hail";[2] a shrieking Fury[3] and Furies as "a press of winged things."[4]

Hopkins uses Greek mythology in Andromeda[5] for a modern Catholic allegory. The Church is "Time's Andromeda" whose virtue ("flower") is prey to the Devil ("doomed dragon's food").[6] She is founded on St. Peter ("rock rude") and looks out from the horns of strength and intelligence[7] ("both horns of shore"). The Church has been persecuted in former times, but now the new Anti-Christ ("A wilder beast from West"--Darwin, Nietzsche, Whitman)[8] roars upon her more furiously. The Dragon is the usual symbol for the Devil;[9] the story of the Woman and the Dragon, versified here, derives from Revelation.[10]

The sestet of Andromeda completes the allegory by bringing Perseus (Christ, the Bridegroom)[11] to the aid of the afflicted woman in a Second Advent--"disarming" the equipment of Death ("thongs") and of Hell ("fangs") by using a shield-mirror ("Gorgon's gear") and the retributary sword ("barebill").[12] The allegory is sustained throughout on three levels of narrative--Greek mythology, Revelation, the modern situation of the Church.

Beast-imagery is as common as bird-imagery with Hopkins; they merge in such terms as "hell-rook ranks".[13] The rebel Caradoc and the schismatic Luther are both beasts to the priest: the former is defiant as a lion;[14] the latter, the outcast, "beast of the waste wood."[15] The Sea is characteristically visualized

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1 Ibid., #119, p.169.
2 Ibid., #20, p.40.
3 Ibid., #65, p.107.
4 Ibid., #5, p.26.
5 Ibid., #49, p.89.
6 Gardner, "Notes," Poems, p.236.
7 Webber, op.cit., p.371.
8 Gardner, loc.cit.
9 Webber, op.cit., p.366.
10 Revelation 12.
11 Gardner, GMH, Vol.II, p.186.
12 Ibid.
13 Poems, #47, p.86.
14 Ibid., #105, p.156.
15 Ibid., #28 st. 20, p.62.

as a water-snake, gnashing[1] and bucking[2] -- "endragoned seas."[3]

Supernatural animals thus include Christ the Beast, shaggy Night, Satan the Dragon, as well as other creatures. A very significant beast-image in the poetry is the horse. In Felix Randal the horse appears naturally associated with the blacksmith:

> "How far from then forethought of, all thy more boisterous years,
> When thou at the random grim forge, powerful amidst peers,
> Didst fettle for the great grey drayhorse his bright and battering sandal!"[4]

The common workhorse, by means of evocative diction, is imaged like a Pegasus with light-shod "bright and battering sandal." In this way the figure of Felix is exalted in a transfigured past--"powerful amidst peers," a very Bellerophon. The horse thus becomes a mythological symbol.

The horse-simile in Hurrahing in Harvest--

> "And the azurous hung hills are his world-wielding shoulder
> Majestic--as a stallion stalwart, very-violet-sweet!"[5]

--combines the fiery strength and the violet-sweetness of Christ's shoulder.

The opening couplet of Inversnaid--

> "This darksome burn, horseback brown,
> His rollrock highroad roaring down"[6]

--presents a strong underthought of the brook as a horse galloping down the highway of its banks.

The sea is a rearing horse, "the tide that ramps against the shore."[7] The word "ramps" signifies rushing about in a rage or rearing hind feet (as a

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[1] Ibid., st.21, p.62.
[2] Ibid., st.16, p.60.
[3] Ibid., st.27, p.64.
[4] Ibid., #53, p.92.
[5] Ibid., #38, p.75.
[6] Ibid., #56, p.94.
[7] Ibid., #35, p.72.

horse) as if to climb the air.[1] This evocation of the horse reinforces the powerful nature of the sea. Hopkins noting cavalry manoeuvres makes the following observation on the horse:

> "...caught that inscape in the horse that you see in the pediment especially and other basreliefs of the Parthenon and even which Sophocles had felt and expresses in two choruses of the Oedipus Coloneus, running on the likeness of a horse to a breaker, a wave of the sea curling over."[2]

In the Iliad the tumult of battle is likened to the sound of the sea.[3] Battle or War is often symbolized by the horse,[4] and the war-horse is an image of Pindar.[5] In the Bible the horse is inevitably linked with battle.[6] The horse and rider of Revelation[7] and the word "ride" appear throughout Hopkins's poetry, and carry all the foregoing associations to Biblical and Hellenic sources.

In the Eurydice the captain is metaphorically a knight on his charger, driving into the fray of death, the sea:

> "Marcus Hare, high her captain,
> Kept to her--care- drowned and wrapped in
> Cheer's death, would follow
> His charge through the champ-white water-in-a-wallow,
>
> "All under Channel to bury in a beach her
> Cheeks: Right, rude of feature,
> He thought he heard say
> 'Her commander! and thou too, and thou this way.'
>
> "It is even seen, time's something server,
> In mankind's medley a duty-swerver,
> At downright 'No or yes?'
> Doffs all, drives full for righteousness."[8]

The imagery here, though tangled on many levels, is that of the horse and rider. The cavalry leader (naval captain, "high" in authority and "high" at his station)

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1 Schoder, "Glossary," Immortal Diamond, p.202.
2 Note-books, p.189.
3 Keith, op.cit., p.25.
4 Webber, op.cit., p.371.
5 Norwood, op.cit., p.106.
6 Job 39:19-25; Proverbs 21:31; Jeremiah 8:6.
7 Revelation 19.
8 Poems, #41, ll.45-56, p.78.

sees his company overcome with despair ("Cheer's death") and follows the charge of his horsemen to the death in spite of the danger ("through the champ-white water-in-a-wallow"). He hears Right, his Duty, clear-cut in appearance ("rude of feature"), direct him in battle and demand that he fight to the death while his horse is killed under him ("to bury in a beach her Cheeks"). As cavalry commander he must likewise die with his troops ("and thou too"). The single way to be taken is that of Honour. Thus, says the poet, even a time-server who shirks his duty in the carnival of life ("mankind's medley") becomes a hero when put to the test of choice ("No or yes") and drives ahead for his country. The word "charge" supplies multiple associations--the responsibility, custody or commission of the commander's office; the load or weight this bears on his shoulders: (the signal for) the cavalry attack; his horse(charger). Hopkins with his admiration for soldier and sailor, active men, has combined both services in the figure of Marcus Hare, a naval man whose martial spirit is imaged in chivalric terms, with technical and idiomatic language.

In The Bugler's First Communion God is asked to guard the boy--"Squander the hell-rook ranks sally to molest him"[1]--in military diction. The suitable imagery is applied throughout. The last stanza contains a cavalry-charge:

> "Recorded only, I have put my lips on pleas
> Would brandle adamantine heaven with ride and jar, did
> Prayer go disregarded:
> Forward-like, but however, and like favourable heaven heard these."[2]

Hopkins as priest has prayed God to protect the bugler boy from the forces of evil. His prayer is a charger or knight that will shake ("brandle") the gates of heaven with the shock of battle ("ride and jar"),[3] if the pleas are shut out ("disregarded"). "Forward-like" carries the underthought of a cavalry-rush or

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[1] Ibid., #47, p.86.

[2] Ibid., p.87.

[3] Gardner, "Notes," Poems, p.235.

a cavalry-shout. The military imagery of this poem has already been mentioned.[1] The horse-metaphor in The Windhover will be treated subsequently.[2] Whenever the word "ride" occurs in a Hopkins poem, the reader may validly suspect a horse-image. The line--"Let him ride, her pride, in his triumph, despatch and have done with his doom there"[3]--connects Christ with the Rider in Revelation 19; the word "despatch" suggests a military command: Christ is a cavalry figure dominating the scene. "Ride" means "dominate" in many instances--to dominate as a rider dominates a horse.

Two stanzas in the Eurydice present the image of the storm as a thundering horse:

> "And you were a liar, O blue March day.
> Bright sun lanced fire in the heavenly bay;
> But what black Boreas wrecked her? he
> Came equipped, deadly-electric,
>
> "A beetling baldbright cloud thorough England
> Riding: there did storms not mingle? and
> Hailropes hustle and grind their
> Heavengravel? wolfsnow, worlds of it, wind there?"[4]

The storm is a beast. All the elements are conceived in battle-terms. The day is a liar. The sun's fire is a lance. The north wind, Boreas, is a wrecker--a wild black horse of a cloud, with a white diamond on his forehead ("beetling baldbright" thunderhead, where "bald" gives the key to the horse-image with its special idiomatic meaning--the "bald" or white spot on the head of a horse).[5] The horse-cloud rides off the English shore with war-equipment--lightning-bolts ("deadly-electric"). Pebble-shot ("Heavengravel") spurting in "Hailropes" and cold shrapnel ("wolfsnow") mingle in hostile confusion. The war-imagery recurs in the picture of the chivalric captain, mentioned above.

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[1] Cf. page 33.

[2] Cf. page 136.

[3] Poems, #28 st.28, p.64.

[4] Ibid., #41, ll.21-28,p.77.

[5] Baldi, op.cit., p.231.

Animal-images are thus very frequent with Hopkins. Symbolically they apply to Christ or Satan, Night, the sea or storm. The interesting horse-image is suggestively linked with military or cavalry diction, with the weapons of battle and with the "right" (chivalric) soldier.

i. Fire, Activity and Bells

Synaesthetic imagery of light and sound is usual in the poetry:

> "Ah! there was a heart right
> There was a single eye!
> Read the unshapeable shock night
> And knew the who and the why;
> Wording it how but by him that present and past,
> Heaven and earth are word of, worded by?--
> The Simon Peter of a soul! to the blast
> Tarpeian-fast, but a blown beacon of light."[1]

The soul usually speaks through the heart;[2] here it also gleams through the reading eye. "Single eye" refers not only to the Sermon on the Mount--"The light of the body is the eye: if therefore thine eye be single, thy whole body shall be full of light,"[3] but also to the Spiritual Exercises--"In every good Election,...the eye of our intention ought to be single, looking only to the end for which I was created, namely, for the praise of God our Lord, and the salvation of my soul."[4] It is the nun who has elected Christ in the above stanza, who has interpreted the storm as Word of God, Christ Himself, and has thus herself become "a blown beacon of light," filled with the Light of the World. Christ is both Light and Word. The soul both speaks through the heart and shines through the eye. The synaesthesia is based on Christian doctrine,

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[1] Poems, #28 st.29, p.65.

[2] Cf. pages 73-74.

[3] Matthew 6:22.

[4] St. Ignatius of Loyola, The Spiritual Exercises, newly translated from the original Spanish "Autograph," Catholic Book Publishing Co., New York, 1948, p.89.

the Jesuit manual, and the Scotist concept of the soul.

Hopkins's preoccupation with the eye and the possibilities of blindness bears strong overtones of Sophocles's Oedipus plays and Milton's Samson Agonistes. He remarks to Bridges how a medical student struck out his eyes which were found among nettles in a field.[1] In the same letter he asks if there can be gout or rheumatism in the eyes (Bridges trained for the medical profession).[2] In his unfinished drama on St. Winefred, Hopkins introduces a passage into Caradoc's soliloquy about the heroine's eyes--now in the pit of darkness, not sunlight, and flashing in appeal to heaven.[3] This section echoes Samson's soliloquy, "O dark, dark, dark, amid the blaze of noon," and other Hopkins lines reiterate the theme:

> "...like this sleek and seeing ball
> But a prick will make no eye at all."[4]
>
> "...than blind
> Eyes in their dark can day."[5]

Hopkins's extreme sensitivity leads him to remark in his Journal that dream-images appear flat on the surface of the eyeball, between eyelids and eyes.[6] He is interested in optics;[7] notices an optical illusion;[8] remarks on the speed of light;[9] and in 1886 begins writing "a sort of popular account of Light and the Ether."[10]

The eye is the organ of sight and light. To Empedocles the structure of the eye was like a lantern, the pupil inside being fire, surrounded by water on the outer surface.[11] Hopkins employs a similar combination of fire and water

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1 Letters to Bridges, p.282.
2 Ibid., p.283.
3 Poems, #105, p.155.
4 Ibid., #43, p.83.
5 Ibid., #71, p.111.
6 Note-books, pp.126-27.
7 Correspondence with Dixon, p.139.
8 Note-books, p.203.
9 Ibid., p.301.
10 Correspondence with Dixon, loc.cit.
11 Kathleen Freeman, The Pre-Socratic Philosophers, Basil Blackwell, Oxford, 1946, p.197.

in his two complementary sonnets, The Lantern out of Doors and The Candle Indoors. In the first, human beauty is said to "rain against our much-thick and marsh air Rich beams."[1] In the second, closer to Empedocles, the candle "puts blissful back With yellowy moisture mild night's blear-all black."[2] The lantern in the night is the symbol for people, attractive physically or intellectually, who wander through life in darkness--being "out of doors", outside the Church. The candle symbolizes the homely person, "Jessy or Jack," who is "indoors", within the Church. Gardner notices the striking parallelism between the two poems.[3] In the sestet of the Lantern sonnet the poet realizes that he cannot judge these "outcasts" from the Light ("be in at the end I cannot") because "out of sight is out of mind."[4] However, he puts his trust in Christ to take an interest in rescuing them. The sestet of the Candle sonnet is very different--not objective, as the earlier companion piece, but self-questioning. Hopkins does not feel as apt to criticize those already in the Church and calls upon himself to trim his own candle, to cast out the beam from his own eye,[5] before he judges a neighbour. He knows that to be hypocritical and a liar is to be an outcast from Christian conscience, which means that the salt of his spiritual being will have lost its tang.[6] The sense of sight dominates both sonnets. The central motif of The Lantern out of Doors is that of the watchman, the porter at the gate. There is a shift from "watching" to "watching over."[7] Hopkins the watchman realizes that only the Watcher of All can see "what to avow or amend"[8] in others. Holman Hunt's painting, The Light of the World, showing Christ at the gate, lantern in hand, was undoubtedly known to Hopkins. The eye-image likewise prevails in The Candle Indoors. The motif

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1 Poems, #34, p.72.
2 Ibid., #50, p.89.
3 Gardner, GMH, Vol.II, p.243.
4 Poems, #34, p.72.
5 Matthew 7:1-5.
6 Mark 9:47-50.
7 Gardner, loc. cit.
8 Poems, loc.cit.

also shifts--from the candle the poet sees outside himself, his neighbour's soul, to his own candle--both seen contained within a cage of flesh (shining through a window in octave, "in close heart's vault" in sestet).[1] The candle symbolizes devotion;[2] it is employed with this connotation in the octave, where the devoted soul is knitting or weaving.[3] Hopkins also uses the candle to represent life or the spirit, in Margaret Clitheroe.[4]

In such cases Hopkins freely associates images of sight with one another --eye and light, lantern and candle--the latter being frequent pre-Raphaelite symbols. Another class of light-images centres around the stars. Stars are pointed gold drops, gold tails,[5] tufts or sequins or bees or rowels of gold, piercing eyelets, peaks of flame, tiny-spoked wheels of fire.[6] Starlight symbolizes order;[7] or stars are aspects of terror;[8] man himself shines like a star.[9] Hopkins more usually images the "fire-folk"[10] as signs of the universe and of heaven. They are "bright boroughs" or circle-citadels,"[11] equated with dew ("diamond delves", "elves'-eyes", "quickgold")[12] and with leaves ("Wind-beat whitebeam! airy abeles set on a flare!").[13] Stars are like "The dewdrop on the larkspur's mouth."[14] Dew itself dances in balls on the leaves.[15] Leaves are "airy cages."[16] "Planets bud"[17] like plants. The fluctuating circle of spark-like leaves, buds, dewdrops, larkspur-blossoms, centres around the stars: all are fiery bundles of activity mixing heaven and earth. In the St. Dorothea poems[18]

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1 Poems, #50, p.90.
2 Webber, op.cit., p.361.
3 Cf. page 62.
4 Poems, #107, p.161.
5 Note-books, p.29.
6 Ibid., p.32.
7 Poems, #47, p.86.
8 Ibid., #60, p.102
9 Ibid., #72, p.112.
10 Ibid., #32, p.70.
11 Ibid.
12 Ibid., pp.70-71.
13 Ibid., p.71.
14 Ibid., #19, p.40.
15 Ibid., #21, p.42.
16 Ibid., #43, p.83.
17 Ibid., #2, p.19.
18 Ibid., #s 19, 25.

and in The Starlight Night,[1] the country of the sky, kingdom of God, is visualized through these earthly images of mortal flowers, mists, plants--the sacramental vision learned from the Franciscans and Scotus.[2] The eternal stars are even seen in the domestic metaphor of "Flake-doves sent floating forth at a farmyard scare!"[3] Hopkins sees God the Son in such active beauty on earth--whirling sparks of the world as "news of God."[4]

Before the interesting synaesthetic relationship between the fire-spark and the sound of bells is considered, it will be useful to examine further the dynamics of activity in several examples. The word "ring"[5] with its dual significance (for the eye, a hollow circle; for the ear; a clear metallic resonance) is as important and allusive a term as "ride."[6] It is further complicated in meaning by a natural association with "wringing." The verb "wring" is used by Hopkins with the two meanings of squeezing and sounding out:

> "Thrush's eggs look little low heavens, and thrush
> Through the echoing timber does so rinse and wring
> The ear,..."[7]

In this quotation the thrush's voice not only "rings out," but also "washes out" ("rinse and wring") the ear: the clarity of tone is literally imaged by a washing process. Similarly in a later sonnet--

> "Pitched past pitch of grief,
> More pangs will, schooled at forepangs, wilder wring...
> My cries heave, herds-long; huddle in a main, a chief
> Woe, world-sorrow; on an age-old anvil wince and sing--"[8]

the word "wring" has the sense of "squeeze", reinforced by the crushing pound on an anvil, and also the meaning of "cry out", reinforced likewise by the anvil (its "sing"). The hammering is both an active beating and a loud noise--

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1 Ibid., #32, pp.70-71.
2 Cf. pages 23-27.
3 Poems, loc.cit.
4 Cf. page 24.
5 Cf. page 64.
6 Cf. page 83.
7 Poems, #33, p.71
8 Ibid., #65, p.107.

conceptions fused in "wring" (the squeezed outcry) and in the anvil (dynamics of both force and sound). Such synaesthesia characterizes much of Hopkins's verse where activity is treated--a Heraclitean flux of imagery mingling the senses. Sound-images are contained in single words like "ring."

The Trinity is depicted in these lines--

"The Immortals of the eternal ring,
The Utterer, Uttered, Uttering."[1]

The sight-image of the three-fold eternal and circular Divinity is linked with the sound images of the three divine attributes in the single term "ring." Hopkins distinguishes between the three Persons of the Trinity in Scotist phraseology.[2] The Father is the creative Intellect, "the Utter." The Son, springing as the idea from the intellect, is the Word, "Uttered." The Holy Ghost, proceeding from Father and Son as love flows from the Will, is Breath, is Love, the "Uttering." The imagery in the apparently-simple couplet is a fusion of sight and sound, but stressing the active quality of sound. The Deity is a Bell ringing and wording the world. Like a true Jesuit, Hopkins conveys the importance of Christ by His central position--"Mid-numbered He in three of the thunder-throne!"[3]

The Sibyl[4] and prophetess-nun[5] are mediums of sound. The nun's voice becomes "a virginal tongue" that "told" (tolled).[6] The adjective "virginal" suggests the sound of the old spinet in its purity, a chaste quality of sound. The nun herself is metaphorically "a bell to, ring of it, and Startle the poor sheep back!"[7] The bell is associated with sheep in the lines--

"And flockbells off the aerial
Downs' forefalls beat to the burial."[8]

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1 Ibid., #107, p.162.
2 Harris, op.cit., p.187.
3 Ibid., #107, p.162.
4 Ibid., #62, pp.104-5.
5 Poems, #28 st.34, p.66.
6 Ibid.
7 Ibid., #28 st.17, p.61.
8 Ibid., #41, ll.7-8, p.76.
Ibid., st.31, p.65.

In this example the sheep are naturally related to death and judgment. The bell symbolizes the call to worship or the departure of souls.[1] In the Deutschland the nun is the bell used to call the sheep. In the Eurydice the sheep in a flock sound the death-knell.

Bells are consistently linked with death, even in the early poetry;[2] it is a conventional relation. Other sounds naturally are evoked by tumult of battle and the ocean. The whole complex of synaesthetic images, mixed metaphors, multiple meanings, presents a rich texture for analysis in the Hopkins poetry. Yet, fundamentally, many of the images of sight and sound may be linked through the Scotist emphasis on the act and Hopkins's attraction to the active aspects of beauty.[3] The system of Scotus is much more dynamic than that of Thomas.[4] Now this eternal sense of movement and of activity is also seen in the baroque and is basic to a genuine understanding of Hopkins. The fire-image which evokes the bell-image is important in this light.

W.A.M. Peters has shown the general synaesthesia in Hopkins, noticing in particular the interesting way "in which Hopkins appears to have associated the sound of bells with flames of fire."[5] Thus in 1872 the poet-priest writes:

> "But this sober grey darkness and pale light was happily broken through by the orange of the pealing of Mitton bells."[6]

Sight and sound synaesthesia, however, has been prepared for unconsciously by the repetition of the word "ring" (already discussed as a synaesthetic word-image) in the sentence which Hopkins had just previously written. In his Comments on the Spiritual Exercises he notes that

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1 Webber, op.cit., p.359.
2 Poems, #22, p.44.
3 Cf. page 31.
4 Harris, op.cit., p.209.
5 Peters, op.cit., p.19.
6 Note-books, p.158.

> "All things therefore are charged with love, are charged with God and if we know how to touch them give off sparks and take fire, yield drops and flow, ring and tell of him."[1]

The images in this quotation follow the progression of fire-sparks, water-drops, and tolling or ringing bell. The same mixture of sensations appears in Spring:

> "Nothing is so beautiful as spring--
> When weeds, in wheels, shoot long and lovely and lush;
> Thrush's eggs look little low heavens, and thrush
> Through the echoing timber does so rinse and wring
> The ear, it strikes like lightnings to hear him sing;
> The glassy peartree leaves and blooms, they brush
> The descending blue; that blue is all in a rush
> With richness; the racing lambs too have fair their fling."[2]

The feeling of wetness appears first in the word "lush." Then follows the echoing of the thrush's song--a sound. Next appears the effect of that sound--a washing process.[3] This rinsing or cleansing of the ear reintroduces the feeling of wetness. Then comes the illuminating stab of fire from the song--"it strikes like lightnings to hear him sing." In the last lines of this octave the sensations of wetness in the sky (a Marian robe of blue) and of a universal dynamic movement on earth link back to the gush and the activity of weeds and thrush. The eggs themselves are belled in shape and prepare for the sound-imagery that immediately follows by an unconscious underthought of suggestion. The cross-currents of mixed metaphors and tumbling sensations create an emotional flux, a rich joy, typical of spring.

This triple complexity of fire, water, and sound can be illustrated from the early poetry as well. The poet writes the following blank verse at Oxford in 1864:

> "No, they are come; their horn is lifted up;
> They stand, they shine in the sun; Fame has foregone
> All quests save the recital of their greatness;

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1 Ibid., p.342.

2 Poems, #33, p.71

3 Cf. page 88.

> Their clarions from all corners of the field
> With potent lips call down cemented towers;
> Their harness beams like scythes in morning grass;
> Like flame they gather on our cliffs at evening,
> At morn they come upon our lands like rains;
> They plough our vales; you see the unsteady flare
> Flush through their heaving columns; when they halt
> They seem to fold the hills with golden capes;
> They draw all converts, cut the fields, and suck
> The treasures from all cities."[1]

The images constitute a tangled succession--"horn", "sun", "clarions", "beams", "flame", "rains", "flare", "golden", "suck". The words, "the unsteady flare Flush", contains the wet warmth of "flush", the noisy brightness of "flare", the fluctual movement of the whole piece in "unsteady". Such richness of sensation habitually appears in Hopkins's Marian poems. In The May Magnificat,[2] the blood-light on the orchard apple is succeeded by a synaesthesia of touch, taste and sound in the "magic cuckoocall."

The sequence of fire and bells as insight into the activity of the world's beauty is very stricking. A quatrain from a Scotist sonnet--

> "As kingfishers catch fire, dragonflies draw flame;
> As tumbled over rim in roundy wells
> Stones ring; like each tucked string tells, each hung bell's
> Bow swung finds tongue to fling out broad its name;"[3]

--begins with strong fire-images, proceeds to the auditory (and visual) ring of stones plunked into wells, and then gives explicit utterance to the bell. The wave-motions of sound are solidified in the ringed water-surface. In each separate expression the activity is dwelt on.

The sonnet To R.B. contains the same progression in both its parts: the octave shifts from "flame" to "song"; the sestet, from "fire" to "The roll, the rise, the carol, the creation."[4]

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1 Poems, #84, p.131.
2 Ibid., #42, pp.81-82.
3 Ibid., #57, p.95.
4 Ibid., #75, p.114.

The opening to St. Alphonsus Rodriguez gives the identical sequence:

"Honour is flashed off exploit, so we say;
And those strokes once that gashed flesh or galled shield
Should tongue that time now, trumpet now that field,
And, on the fighter, forge his glorious day."[1]

The fire-images (not only evoking sight, but touch as well in this case) are followed by the bell's tongue and the battle's trumpet. Such habitual examples of the fire-lightning-spark sensation preceding the burst of sound may be associated with the storm--lightning-flash before thunder-bolt--until the storm is upon the observer, when it strikes sight and sound simultaneously.

Hopkins was moved by the stories of two ships wrecked by sea-tempests to write his Deutschland and Eurydice poems. The lightning and thunder of the battling elements provide a great deal of the imagery in both poems. The Wreck of the Deutschland is traced with the duality of Christ the Light and Christ the Word--lightning and thunder of the Deity, God's mastery as "Utterèd." From beginning to end this double aspect influences the images. At the outset--

"I did say yes
O at lightning and lashed rod;
Thou heardst me truer than tongue confess
Thy terror, O Christ, O God;"[2]

--the physical horror of lightning (fire-image) is followed by the voice ("tongue"; sound-image). The storm of Christ swoops over the Jesuit priest, and like a dove caught in the tempest, he flies to the ark of refuge, to the Host.[3] After describing Christ's dual nature through the Incarnation, Hopkins evokes the storm again, but the sequence is reversed:

"Beyond saying sweet, past telling of tongue,
Thou art lightning and love, I found it, a winter and warm."[4]

Here the sound of the tongue appears before the lightning, because the priest

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[1] Ibid., #73, p.112.
[2] Ibid., #28 st.2, p.56.
[3] Cf. page 74.
[4] Poems, #28 st.9, p.58.

has learned from his experience as a Jesuit to acknowledge Christ's mastery without requiring His initial battering stress.

The second part of the ode shifts from the inner spiritual storm to the outer. The imagery, however, the underthought of lightning and storm, continues:

> "'Some find me a sword; some
> The flange and the rail; flame,
> Fang, or flood' goes Death on drum,
> And storms bugle his fame."[1]

God is "throned behind Death"[2] and the storm is His means of calling Judgment upon men--by means of the sword (death in battle), the flange and rail (death by torture), the flame (death by fire, burning), the fang (death by poison), the flood (death by drowning). The keenly-cutting schemes of dying contain fire ("flame") and water ("flood"); the subsequent imagery is that of sound--drum and bugle. Death's song is rolled out on a drum, a message of Judgment; his entrance is announced by bugles (angels of Judgment). Then the narration of the shipwreck follows. The bestial aspects of sea, snow and Night supersede the Judgment-imagery. The poet concentrates his attention on the reaction of the nun to this disaster: it means Christ to her, as it does to him. And the conflict becomes lily-strown. The sky clears and the bells of heaven are heard:

> "Blue-beating and hoary-glow height; or night, still higher[3]
> With belled fire and the moth-soft Milky Way,
> What by your measure is the heaven of desire,
> The treasure never eyesight got, nor was ever guessed what for the hearing?"[4]

The images of fire and bells are fused in a single epithet, "belled fire."

The rhetorical question, referring to the Sermon on the Mount,[5] contains the

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[1] Ibid., st.11, p.59.

[2] Ibid., st.32, p.66; cf. page 78.

[3] This line not only echoes the famous Shelleyan line, "The desire of the moth for the star" (from "One word is too often profaned"), but also a well-known passage in Herbert's Prayer: "The milkie way,...Church-bels beyond the starres heard."

[4] Poems, #28 st.26, p.64.

[5] Matthew 6:19-23.

two senses from which the imagery is spun--eyesight and hearing. The underthought of the bird has already been noticed above.[1] The answer to every question in the poem is Christ--affirmation and praise of God working through and into the lives of all. Christ thus appears explicitly, riding the storm: the shipwreck is the Harvest.[2] The last four stanzas are the poet's final paean to God the Son. The imagery of fire and bells, lightning and thunder, recurs at the close:

> "Now burn, new born to the world,
> Double-natured name."[3]

Christ is the Word (and His name has two natures, human and divine). The Word is burning. The last four lines stress God the Uttered as both Light and Word; Hopkins as priest calls his King to return to England:

> "More brightening her, rare-dear Britain, as his reign rolls,
> Pride, rose, prince, hero of us, high-priest,
> Our heart's charity's hearth's fire, our thought's chivalry's throng's
> Lord."[4]

"Brightening" evokes light; "rolls" calls forth sound (as in Death rolling on his drum). The dichotomy in the last line is significant: on one side are the visual images; on the other, the auditory ones. Christ is Light--the hearth's fire of our heart's charity. Christ is Word--Lord of the thronging chivalry of our thoughts.[5]

Some remarks should be made on the symbolic significance of light in the poetry. Fire and light are evidences of the divine vital principle in all creatures.[6] Pentecostal flame and purgative lightning, eternal star-circles and the Marian Milky Way, are God's bright mastery and beauty in activity. "The kinesis of light and beauty", writes Gardner, "is the medium for the diffusion

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1 Cf. page 75.
2 Cf. page 45.
3 Poems, #28 st.34, p.66.
4 Ibid., st.35, p.67.
5 Ryan, op.cit., p.141.
6 Gardner, GMH, Vol.I, p.154

of solar energy and Divine love."[1] A flood of golden light symbolizes God in Glory.[2] The pulling of the whole fluctual "harmony" of opposites in one direction, to Fire, fixed and eternal, is a doctrine of the universe originated by Heraclitus.[3] Hopkins, however, was certainly following the baroque tradition in his light-symbolism.[4] Baroque art had a predilection for this solar and gilt splendour.[5]

The important germinal images have been discussed rather from the standpoint of the poetry as a whole, objectively, than from that of the personal vision of the poet. However, when the latter insight is penetrated, a characteristic inscape of Hopkins's mind is revealed--a deeply carved dichotomy manifesting itself on many levels of thought and imagery, but based on his own peculiar tensions. The extent and significance of this self-contrast and bifurcation of being demand a separate treatment. The section that follows leads up to an analysis of The Wreck of the Deutschland as a binary ode.

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1 Gardner, GMH, Vol.II, p.239.
2 Webber, op.cit., p.163.
3 Freeman, op.cit., pp.113-14.
4 E.g. Poems, #s 31, 122.
5 Watkin, op.cit., p.119.

IV. DICHOTOMY

Hopkins in his pre-Catholic years suffered a moral struggle of aestheticism against asceticism, between the spirits of poetry and religion. It has been seen how this conflict entered his Oxford poems and stifled his sensuous Muse.[1] However, after his conversion and his entrance into the Jesuit priesthood, the aesthetic impulse was integrated to God, the senses dedicated and channelled, largely through the reading of Scotus.[2]

The early self-will, which had made his Highgate years a struggle against authority,[3] remained with him when he entered the Society of Jesus. This stubborn and obstinate fibre, the very pitch and inscape of his being, had to submit to the rigid discipline of the Jesuit priesthood. An inherent self-criticism and self-denial became more severe. The struggle was harshly broken into two components, objectified into a choice between Christ and Satan. The tremendous strain, ripping and tearing at his individualistic sinew, had an invaluable effect on his soul; but mental and physical stress told very early on his health. Exhaustion and prostration grew more and more frequent. He relieved the tension momentarily by indulging the vein of eccentricity which flowed from his basic self-will. He strolled into the by-paths of beauty, relishing the wildness of nature. Yet he always dedicated these excursions to his Master.

His self-will also developed a temperamental habit of scrupulosity that frequently went beyond the bounds of Jesuit rules, causing him pain.[4] Yet this

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1 Cf. page 9.
2 Cf. page 26.
3 Further Letters, pp.247-49.
4 Pick, op.cit., p.111.

exacting intellect gave him his poetic precision and a striving after perfectibility of spirit that could be nothing but admirable.

The dualism at war within him was that of the will--the will to self-expression versus the will to self-negation.[1] His tension was that of his two worlds--Victorian and Jesuit.[2] The answer to this wrestle between Victorian self-will and Catholic submission, between the Nitzschean passion and the Christian sacrifice,[3] was resolved on the plane of reason by Scotus. Scotus was he "who of all men most sways my spirits to peace."[4] But these were animal spirits rather than spiritual. The Subtle Doctor could not calm his self-tormented soul. The mind was given its answer, but the soul remained taut as a rope, tugged by polar forces. Scotus vindicated Hopkins's individuality and made him strive to be an alter Christus rather than achieve the Pauline oneness in Christ.[5]

St. Augustine's and St. Ignatius's bold juxtaposition of factors--heaven and hell in particular--and Scotus's picture of the human being as a double composition (soul and body, with a most perfect unity)[6]-- these ideas of great men had a persistent effect on Hopkins, already preoccupied with his own personal division.

Baroque itself is at a higher state of tension than Gothic.[7] Chiaroscuro and bent curves stand out in sharper contrast. Hopkins, absorbing these inscapes of outlook, must have seen himself and the world with an even more intense dichotomy. The fundamental insight is consistently manifested in his imagery.

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1 Martin Gilkes, A Key to Modern English Poetry, Blackie & Son Ltd., London, 1948, p.25.
2 W.M. Sale, Jr., "GMH: Poet and Convert," Poetry, Vol.LXV, No.III (Dec.1944), p.14
3 Frajam Taylor, "The Rebellious Will of GMH," Poetry, Vol.LIX, No.V (Feb.1942), pp.270-78.
4 Poems, #44, p.84
5 Cf. page 37.
6 Harris, op.cit., p.110.
7 Watkin, op.cit., p.104.

a. Dappled Vision

Hopkins praises God through the multi-coloured and variegated inscapes in the world around him. He revels in that variety and multiplicity, because he perceives that the more distinctive a thing is, the more unique a revelation of God it gives.[1] Pied Beauty is explicitly devoted to this vision:

"Glory be to God for dappled things--
For skies of couple-colour as a brinded cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced--fold, fallow, and plough;
And all trades, their gear and tackle and trim.

"All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him."[2]

The images of cow-like skies and rose-like fish would seem extremely ill-advised, far-fetched conceits, were it not for the qualifying network of epithets--"couple-colour," "brinded," "moles," "stipple." The mixture of opposites links all creation. Chestnuts are freshly or suddenly split, just as coals gash fire on the hearth. Finches flutter jetblack wings against golden bodies.[3] The scapes of the farm are stitched together in blocks of pasture, further inscaped by the ridges left by the plough. Not only the land-life, but all other trades--especially those of active men--have their unique equipment, "gear and tackle and trim" (a significant military terminology), which binds opposites. The mixture separates into its dual components in the last lines. Everything that strikes contrasts in original and strange aspects, whatever is spotted or wavering in flux--striking a clash in speed, taste, or chroma--such an antithesis

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[1] McNamee, op.cit., p. 231.
[2] Poems, #37, p.74.
[3] McNamee, loc.cit.

gives a unique insight into Christ's eternal beauty. Therefore, God must be praised whenever some new reality about Him is recognized by man through the dappled qualities of the world. The word "fickle" suggests the self-willed person, changeable and counter. The close of the poem is "a capacious Whitman-like acceptance of natural pieings and perversities, a flux of Heraclitean opposites which culminates in praise for the super-Heraclitean God."[1]

An eye for the active mixtures of beauty brings into Hopkins's poetry this chiaroscuro vein, the marbled, fleeced, frothy, wavering inscapes--pulsing with the divine fire. God's smile is not squeezed laboriously out of these tumbling contrasts, but rather lights them with unexpected flashes:

> "...whose smile
> 's not wrung, see you; unforeseen times rather--as skies
> Betweenpie mountains--lights a lovely mile."[2]

The sudden illumination, startling the observer with an inscape of intervariegation, comes from God: God is not equated with the Heraclitean flux; He is the eternal stable One who reveals the many by His glorious lightning stress.

Dapple is a favourite epithet of Hopkins. In moments of dejection, without the cheering illumination, uniform darkness encloses and destroys the pied aspects of nature, as in the Sibyl sonnet.[3] The very meaning of life is the unsteady dappled pageant, a mixture only purified and distilled through death. Hopkins accepts the dappled vision, accepts life for what it is, and delights in the endless variety and the multiple contrasts, in the God who "fathers-forth" his eternal Self in Christ, thus creating, multiplying, vitalizing the entire world.

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1 Gardner, GMH, Vol.II, p.250.
2 Poems, #71, p.111.
3 Cf. pages 149-50.

b. Habitual Antithesis

Gilbert Murray has said that "Greek is a language fond of antithesis."[1] Hopkins was an outstanding Greek scholar all his life. The strange inner tensions of Aeschylus[2] and the chiaroscuro vein of contrasts in Pindar[3]--two of his favourite Greek poets--must have confirmed and heightened his natural bent to antithesis. In an early prose work, Poetic Diction, Hopkins reduces the whole structure of poetry to that of continuous parallelism in rhythm, expression and thought.[4] Parallelism may be abrupt or transitional.[5] Yet imagery --metaphor, simile, parable, seeking the likeness of things--and the clash of antithesis, seeking the unlikeness of things, these belong to the marked or abrupt kind of parallelism;[6] they are naturally complementary in function. Metaphor itself, or imagery in general, is the perception of the similar in the dissimilar, of likeness in unlikeness.[7] Hopkins habitually employs antithesis and contrast, underlying which is a metaphor of unity--often the paradox of Christ Himself.

Hopkins achieves a peculiar blend of the dramatic and the lyrical--unusual in muscular energy.[8] Such a mixture is metaphysical. R.S. Walker has indicated his relationship to the Shakespearian soliloquy, his model for the close-plaiting of figure.[9] Empson has shown at length how Shakespeare's fondness for pairs of words is fundamental to his method.[10] A similar dualism can be illustrated everywhere in the mature poetry of Hopkins:

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1 Gilbert Murray, Greek Studies, Clarendon Press, Oxford, 1946, p.106.
2 Stanford, Aeschylus, p.59 et passim.
3 Norwood, op.cit., pp.92-93.
4 Note-books, pp.92-93.
5 Ibid.
6 Ibid.
7 Cf. pages 38-39.
8 Ralph S. Walker, "An Introduction to the Poetry of GMH," The Aberdeen University Review, Vol.XXV, No.75 (July 1938), p.237.
9 Ibid.
10 Empson, op.cit., p.96 et seqq.

"To seem the stranger lies my lot, my life
Among strangers. Father and mother dear,
Brothers and sisters are in Christ not near
And he may peace my parting, sword and strife."[1]

Words come in stressed pairs--"my lot, my life"; "my peace my parting"; "sword and strife." The poet's fate is to be a stranger; his Jesuit life sending him to Ireland makes him a stranger among strangers. He is separated from relatives--by the physical stretch of the Irish Sea in addition to the spiritual distance. Christ to whom his life is dedicated is his peace in the war-storm of life. Yet He is the cause of his separation--the sword of removal cutting him away from earthly ties. The imagery of Christ as Peace and Christ as Sword is a bifurcation which images the theme of separation motivating the poem. This quatrain shows the practical function of antithesis: the stranger-motif, the overthought, is echoed by imagery of separation, the underthought. Such a parallel structure of twofold significances--pairs of words, thoughts and images--continues through the rest of the sonnet. In the sestet Hopkins writes that he can "both give and get" love[2]--duality of giving and receiving; that whenever his heart (the soul's voice)[3] breeds a written word, "dark heaven's baffling ban Bars or hell's speel thwarts"[4]--duality of heaven rejecting his idiosyncrasy and of hell frustrating his productiveness by its spell-binding fascination. Thus caught between heaven and hell, the poet stamps himself as an outcast on the physical, mental and spiritual levels of existence. The Sword which cuts through the poem in his only possibility of peace: the Dove is also the Beast.

Juxtaposition characterizes all the Hopkins poetry--"rare gold, bold steel;"[5] "Warm beat the cold beat company;"[6] "Betwixt the morsels of the snow,

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1 Poems, #68, p.109.
2 Ibid.
3 Cf. pages 73-74.
4 Poems, loc.cit.
5 Ibid., #66, p.108
6 Ibid., #114, p.166

Under the shrinking blue black heat."[1] The imagery of the following Spenserian stanza is antithetical throughout:

> "Why should their foolish bands, their hopeless hearses
> Blot the perpetual festival of day?
> Ravens, for prosperously-boded curses
> Returning thanks, might offer such array.
> Heaven comfort sends, but harry it away,
> Gather the sooty plumage from Death's wings
> And the poor corse impale with it and fray
> Far from its head an angel's hoverings.
> And count the rosy cross with bann'd disastrous things."[2]

Written in 1864, the stanza does not sound like Hopkins's natural voice. The contrasts are highly developed, doubtless out of the metaphysical strain. The Donne-like ironies of "prosperously-boded curses" and the disastrous "rosy cross" may be artificial oxymorons, but they function in the context as wry protests against lugubrious un-Christian funerals.[3] Another early piece uses contrast to clarify the thought-structure:

> "Myself unholy, from myself unholy
> To the sweet living of my friends I look--
> Eye greeting doves bright-counter to the rook,
> Fresh brooks to salt sand-teasing waters shoaly."[4]

The metaphysical antithesis between unholiness and sweetness is expressed by two apt metaphors--rook and doves, stirred shoaly waters and fresh brooks. The hint of self-torment in "sand-teasing" and of tears in "salt" further mirrors the ascetic struggle of Hopkins's Oxford years.

Dualisms are explicitly stated by the term "two".[5] The sonnet-form gives the poet a two-part structure wherein he contrasts octave and sestet. The sense-break is utilized to the full. For example, the first quatrain of Felix Randal[6] deals with the man's strength now diminished. The second quatrain concerns

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1 Ibid., #76, p.117.
2 Ibid., #79, p.128.
3 Gardner, "Notes," Poems, p.254.
4 Poems, #11, p.33.
5 Ibid., #35, p.72; #62, p.105, #100, p.149.
6 Ibid., #53, p.91-92.

his weakness and his strengthening upon receiving the last sacrament of Extreme Unction. The octave contains a polar stress between weakness and strength. The two tercets within the sestet are likewise contrasted. The first three lines present Felix in his weakened condition and in tears. The last three lines show the younger Felix, "powerful amidst peers,"[1] in the strong attitude of hammering at the forge. The octave shifts from Randal's strength to his weakness--a downward movement, where hardiness has lessened and sickness has been relieved or eased. The sestet inverts the order,[2] passing upwards from weakness to strength, from present illness to a glorious past--a past now transfigured in transcendental terms as a hope for future resurrection.[3] The main contrast between octave and sestet is supplemented by further inner antitheses--a system of cutting in twos.

Musical echoes and dipodic rhythms[4] in Hopkins's verse show a similar preference for dichotomy. Two strains of expression have been separated out--polyphony, usually expressing God's grandeur, and simple melody, often used in the Marian poems.[5] In a letter to his friend A.W.M. Baillie, written in 1881, he says, "I am going to bifurcate and counterpoint myself in two parallel columns."[6] He proceeds to write two themes side by side down the page of the letter.[7] He has the habit of seeing a natural object, not only inscaped, but also dappled and pied with opposites. Sometimes he objectifies an innate dualism, unconsciously, as in a note on a double perspective of the sea:

> "From the highroad I saw how the sea, dark blue with violet cloud-shadows, was warped to the round of the world like a coat upon a ball and often I later marked that perspective....

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1 Ibid.

2 Gardner, GMH, Vol.II, p.307.

3 Cf. page 80.

4 Harold Whitehall, "Sprung Rhythm," GMH by Kenyon Critics, p.28.

5 G.W. Stonier, Gog Magog and Other Critical Essays, J.M. Dent & Sons Ltd., London, 1933, pp.58, 61.

6 Further Letters, p.100.

7 Ibid.

> "And it is common for the sea looked down upon, where the sheety spread is well seen but the depth and mass unfelt, to sway and follow the wind like the tumbled canvas of a loose sail."[1]

What Hopkins describes here is the sea as a tightly-ordered thing and at the same time wild and free. The second passage above succeeds the first after one long sentence only. It shows Hopkins himself in a metaphor--his higher self knit together by dedication, his lower self without grace given to laxity.

c. The Two Selves

Theophrastus wrote: "The followers of Anaxagoras and Herakleitos say that men perceive by the presence in themselves of the opposite quality."[2] This is true of Hopkins. His two selves are not two souls--an impossible condition--but an actual self raised by his Jesuit integration and another possible self without that sustaining unity of devotion. His real self is akin to St. Alphonsus Rodriguez,[3] whom he celebrates in a late sonnet.[4] His is "the war within."[5] Opposed to the Christian submission is that self-will to rebellion which Hopkins admits:

> "But I have in me a great vein of blackguardry and have long known I am no gentleman; though I had rather say this than have it said."[6]

Discussing Jekyll and Hyde, he defends Stevenson to Bridges: "You are certainly wrong about Hyde being overdrawn: my Hyde is worse."[7] In his last letter to Patmore, Hopkins defines what he means by this vein of blackguardry or "tykishness": it is the "old Adam" in all men--"barbarism, boyishness, wildness,

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1 Note-books, pp.162-63.
2 A. Fairbanks, The First Philosophers of Greece, Kegan Paul, Trench, Trubner & Co. Ltd., London, 1898, p.60
3 Gardner, GMH, Vol.II, p.362
4 Poems, #73, pp.112-13.
5 Ibid.
6 Letters to Bridges, p.129.
7 Ibid., p.238.

rawness, rankness, the disreputable, the unrefined in the refined and educated."[1] Hopkins's nature has that certain rebellious instinct and scrupulous scholarly eccentricity becoming exaggerated in his later years. "He feared," says Gardner, "something too markedly idiosyncratic, if not actually unorthodox, in his own philosophical and theological speculations."[2] This is not a grotesque Hyde. Yet Hopkins as a religious realized that there are no limits to the possibilities of sin: "he who breaks one commandment is guilty of all."[3] By the example of industrial and spiritual wreckage around him, he knew that human evil reaches up to infinite lust, cruelty, destructiveness--the rejection of Christ:[4]

> "O but I bear my burning witness though
> Against the wild and wanton work of men."[5]

As a Jesuit priest he could see that "Sin seems to reach up to an, as it were, preposterous and wicked godhead."[6]

While his Jesuit self is reflected in the poem of St. Alphonsus--"the brand we wield Unseen, the heroic breast not outward-steeled,"[7] his idiosyncratic self and evil potentialities are projected large in that monster of egomania and individualism, Caradoc:

> "What I have done violent
> I have like a lion done, lionlike done,
> Honouring an uncontrolled royal wrathful nature,
> Mantling passion in a grandeur, crimson grandeur."[8]

This is the giant-trampler who has killed "Gwenvrewi" (St. Winefred) by shearing her head off from her shoulders. Like Faustus he is dominated by one great passion--here, sexual desire.[9] He has murdered Winefred because she would

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1 Further Letters, p.244.
2 Gardner, GMH, Vol.II, p.345.
3 Note-books, p.323
4 Gardner, op.cit., p.354
5 Poems, #119, p.170.
6 Note-books, p.324.
7 Poems, #73, p.113.
8 Ibid., #105, p.156.
9 Gardner, op.cit., p.324.

not submit to his lust. He embraces a Nietzschean mode of life, in words that could have been written by Robinson Jeffers:[1]

> "Henceforth
> In a wide world of defiance Caradoc lives alone,
> Loyal to his own soul, laying his own law down, no law nor
> Lord now curb him for ever. O daring! O deep insight!
> What is virtue? Valour; only the heart valiant.
> And right? Only resolution; will, his will unwavering
> Who, like me, knowing his nature to the heart home, nature's business,
> Despatches with no flinching."[2]

This defiant wilfulness of spirit is the other self of Hopkins raised to an infinity of malice. The illuminating beam of Christian conscience exposes his eccentric self-will as a death-force of rebellion and destruction. Whitman's devouring love is carried to the extreme of its meaning: the love here is the lustful lion Caradoc who devours the life of the innocent. The soliloquy resembles those of Elizabethan and Greek tragedy, with defiant overtones of Milton's Satan.[3] While the Jesuit could refuse to feast on that "carrion comfort, Despair,"[4] his sinful potentialities written large as Caradoc could cry in a tortured bravado:

> "What do now then? Do? Nay,
> Deed-bound I am; one deed treads all down here cramps all doing.
> What do? Not yield,
> Not hope, not pray; despair; ay, that; brazen despair out,
> Brave all, and take what comes--"[5]

He has become a Grendel or a Caliban, a beast, "cast by conscience out."[6] The "Romantic Agony" which dethrones God is powerfully imaged in Caradoc: his is the prototype of the morbid egomania which arose in the nineteenth century, from the growth of naturalism and the influence of Rousseau's Confessions.[7] The same vein of ego, the self-assertive idiosyncrasy that defies bounds, Hopkins finds in himself and throws out on a huge dramatic screen--his venial sin self-consciously

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1 Taylor, op.cit., p.276.
2 Poems, #105, p.156
3 Gardner, Vol.II, p.325.
4 Poems, #64, p.106; cf. pages 66, 77-78.
5 Ibid., #105, p.157.
6 Ibid., #50, p.90
7 Gardner, op.cit., p.278.

blown up into a mighty mortal sin, murder. It is to be noticed that Caradoc is a half-man, now living only on the animal level (which guides the imagery), so that his free will is destroyed:

> "I all my being have hacked in half with her neck: one part,
> Reason, selfdisposal, choice of better or worse way,
> Is corpse now, cannot change; my other self, this soul,
> Life's quick, this kind, this keen self-feeling,
> With dreadful distillation of thoughts sour as blood,
> Must all day long taste murder."[1]

The consequences of the Nitzschean Will to Power--a lawless passion--are slavery, the very opposite of the freedom of the will. Scotist limitations, on the other hand, impose a discipline that is itself a test of strength and is true freedom.[2] The half-man isolated by terrible sin is doomed to taste his own bitter self forever.[3]

Hopkins's duality appears very differently in The Brothers--one brother, the introvert (self-effacement); the other, the extrovert (self-assertion): the interplay in the poem is between the priest's two selves.[4]

The submissive and introvertive poet-priest knows that the holiest show their freedom most, that the wicked are slaves to sin.[5] He is acutely aware of his dependence on God's grace, of his war within between the self raised by grace and the bare self.[6] His individuality, confirmed in and heightened by Scotus, causes him pain.[7] The convert-priest is a conscious rebel and knows his rebellion enlarged is pride, presumption and murder. Without God he is left a "dull dough" that sours with taste of self.[8] The heart is "unteachably after evil."[9] But it is the centre of being:

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1 Poems, #105, p.157.
2 Taylor, op.cit., p.278.
3 Poems, #69, p.110; cf. page 58.
4 Gardner, GMH, Vol.II, pp.304-5.
5 Note-books, p.336.
6 Peters, op.cit., p.27
7 Letters to Bridges, p.126.
8 Poems, loc.cit.
9 Ibid., #28 st.18, p.61

"And I must have the centre in my heart
To spread the compass on the all-starr'd sky."[1]

"The earth and heaven, so little known,
Are measured outwards from my breast.
I am the midst of every zone
And justify the East and West."[2]

These are early poems. Hopkins comes to realize after entering the Jesuit Order that, in the words of the Button-Moulder to Peer Gynt, "To be oneself is: to slay oneself"[3]--which, interpreted in Hopkins's terms, means "to be only oneself, without God, is to kill oneself, the higher self possible through salvation."

While admitting himself close to Whitman's mind,[4] and while crying "Long live the weeds and wilderness yet,"[5] he knows that the natural order is incomplete without the fulfilment of the supernatural. Dedication and sacrifice by choice of will are necessary for immortality.[6]

d. Choice

St. Ignatius represented two opposing armies in his "Meditation on the Two Standards," in The Spiritual Exercises: one must choose Christ or Satan; "No man can serve two masters."[7] The poet-priest Hopkins was highly awake to the many choices he had to carry through in action--all springing from and relating to the single election of a master. The confusion in the face of the two contending leaders is seen in the first part of The Wreck of the Deutschland, where Hopkins shows himself at the midnight altar making his election, his choice between Christ and Lucifer:

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1 Poems, #91, p.142.
2 Ibid., #97, p.147.
3 Ibsen, Peer Gynt, V, ix.
4 Letters to Bridges, p.155.
5 Poems, #56, p.95.
6 Cf. page 24.
7 Matthew 6:24.

"The frown of his face
Before me, the hurtle of hell
Behind, where, where was a, where was a place?"[1]

The free will must choose, and the choice makes the man right or wrong:

"Oh,
We lash with the best or worst
Word last! How a lush-kept plush-capped sloe
Will, mouthed to flesh-burst,
Gush!—flush the man, the being with it, sour or sweet,
Brim, in a flash, full!--Hither then, last or first,
To hero of Calvary, Christ's feet--
Never asked if meaning it, wanting it, warned of it--men go."[2]

Once the choice is made, it governs all the actions and feelings thereafter: if the answer is "yes" (the best word) the revelation of God bursts sweet in the mouth; if the answer is "no" (the worst word--rejection of the Word) the revelation tastes sour, for the man tastes himself in darkness without the Light. The division is complete between the saved and the damned. The metaphor of the bursting sloe typifies the true nature of a man according to his "conversion" or "non-conversion"; God's revelation illuminates the man and he tastes his true nature, with or without God, sweet or sour.[3]

The imagery of choice--the decision which marks a man for salvation or damnation--recurs in the second part:

"(O Deutschland, double a desperate name!
O world wide of its good!
But Gertrude, lily, and Luther, are two of a town,
Christ's lily and beast of the waste wood:
From life's dawn it is drawn down,
Abel is Cain's brother and breasts they have sucked the same.)"[4]

Deutschland, Germany, is Protestant and has instituted the Falk laws against Catholicism--therefore, "double a desperate name." This Germany has neither grace (of the Church) nor charity (of harbouring the Church).[5] The poet says

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1 Poems, #28 st.3, p.56.
2 Ibid., st.8, p.58.
3 Boyle, op.cit., pp.336-37.
4 Poems, #28 st.20, p.62.
5 K.R. Srinivasa Iyengar, GMH, The Man and the Poet, Oxford University Press (Indian Branch), Calcutta, 1948, p.66.

that this is no mystery, because it has always been the same: St. Gertrude (lily) and Luther (beast) came from the same town (Eisleben: in broader terms, the saved and the damned both come from the City of the World); Abel and Cain are brothers by the same mother. The separation is complete between the one who chooses the right Word and the one who chooses the wrong. The dichotomy splits the whole world into two camps.

e. Poise: The Scales

Hopkins realizes that all is "foredrawn to No or Yes."[1] He associates imagery of poise with the weighing of decisions by the will, with God's weighing souls on the Last Day and with His passing Judgment according to their election. The symbol of His act is the balance or the scales. Therefore, God is seen above the storm in the Deutschland in the attitude of Judge:

> "...but thou art above, thou Orion of light;
> Thy unchancelling poising palms were weighing the worth,
> Thou martyr-master: in thy sight
> Storm flakes were scroll-leaved flowers, lily showers--sweet heaven
> was astrew in them."[2]

The Hunter who blows the storm is the manus Dei, judging the result of the conflict in terms of Paradise for the saved.

In the Elwy sonnet Hopkins refers to the Deity as "God, lover of souls, swaying considerate scales."[3] This imagery of poise and counterpoise appears in the unfinished poem, On the Portrait of Two Beautiful Young People:

> "Where lies your landmark, seamark, or soul's star?
> There's none but Christ can stead you. Christ is truth.

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1 Poems, #119, p.170.
2 Ibid., #28 st. 21, p.62.
3 Ibid., #40, p.76.

"There's none but good can be good, both for you
And what sways with you, maybe this sweet maid;
None good but God--a warning wavèd to
One once that was found wanting when Good weighed.

"Man lives that list, that leaning in the will
No wisdom can forecast by gauge or guess.
The selfless self of self, most strange, most still,
Fast furled and all foredrawn to No or Yes."[1]

The overthought in these lines is that beauty and youth must be anchored to Christ by a conscious election of Good, because the natural bent ("that leaning in the will") may be towards evil. The direction given to an intellect knowing its goal as Christ enables the soul to act passively and freely with God.[2] The underthought leads into the imagery of the scales. At first, Christ is the guide to the soul in the seas of life ("landmark, seamark, or soul's star"). Then, He is the Anchor, symbolic of hope[3] steading the ship of the soul: "Which hope we have as an anchor of the soul, both sure and stedfast."[4] The imagery is directed to the weighing of the soul in the balance--taking the hint from the pivotal word "stead", a stability of anchor and of poised scales. "Sways" suggests the swinging scales (and the listing ship); "waved" carries similar connotations. Then comes the explicit statement that the Good Scales (God's palms) weigh souls. For example, writes Hopkins, a soul formerly found lacking in spiritual weight carried too much wordly weight: Christ waved a warning to a young man sorrowfully turning away from Him "for he had great possessions."[5] When the Good weighs, goods do not enter the balance-pan. The "list" or "leaning" of ship or balance cannot be measured beforehand--before the Judgment--by any manmade instrument ("gauge") or by any scientific theory ("guess"). God alone knows the innermost secrets of the self, whose regions are unfamiliar ("most

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1 Ibid., #119, p.170.
2 Gardner, GMH, Vol.II, pp.353-54.
3 Webber, op.cit., p.81.
4 Hebrews 6:19.
5 Matthew 19:22.

strange") and forever silent ("most still"), a lost continent to man's probing. The word "still" suggests the calm unsearchable regions of the self, and also the ship becalmed, the balance steady. The whole being at this core of self is knit up to a single unity based on the decision "No or Yes"[1]-- against or for Christ. Intellectual choice of Christ thus steadies the soul, gives its life meaning, direction, salvation.

"Poise" appears in Duns Scotus's Oxford--

> "...there country and town did
> Once encounter in, here coped and poised powers"[2]

--where nature and city are evenly mixed in balance. Usually, Hopkins's antitheses are trembling--"poised, but on the quiver".[3] He describes the mystery of the Trinity in terms of the intellectual scales.[4]

f. Grind: The Rack

Hopkins, forever "Bridging the slender difference of two stars,"[5]-- the earthly and the heavenly--experienced the extreme tension of torture and pain. Yet St. Augustine had said, "The more the strings are stretched the higher in the scale they sound.... Christ touched them, and the sweetness of truth rang out."[6] Hopkins, highly conscious of the divisions, mixtures, oppositions, choices that guide life (by "No or Yes"), had the idea of sacrifice--torture on the rack--perpetually in his mind. Sacrifice enters his poetry with a frequency not unnatural in a Jesuit contemplating the Way of the Cross. In his Beaumont diary of 1883 Hopkins writes: "In meditating on the Crucifixion I saw

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1 II Corinthians 1:20.
2 Poems, #44, p.84.
3 Letters to Bridges, p.188.
4 Ibid., pp.187-88.
5 Poems, #83, p.130.
6 Augustine Synthesis, p.397.

how my asking to be raised to a higher degree of grace was asking also to be lifted on a higher cross."[1] The imagery of grind and pain is always related to the beauty of sacrifice, however tortured and anguished the martyrdom may be. As a priest, Hopkins naturally takes a professional interest in pain.[2] He was the grandson of a doctor.[3]

A Vision of the Mermaids, written when he was eighteen years of age, contains early evidence of his interest in blood, the gash, spurting wounds:

> "Plum-purple was the west; but spikes of light
> Spear'd open lustrous gashes, crimson-white;
> (Where the eye fix'd, fled the encrimsoning spot,
> And, gathering, floated where the gaze was not;)
> And through their parting lids there came and went
> Keen glimpses of the inner firmament."[4]

The Hopkins passage, continuing through many more detailed lines and presaging his devotion to the Sacred Heart,[5] is very near the devotional ecstasies of mystical poets like Crashaw. Yet, in his mature verse, he never suggests such mystical connexions: his sharpened senses smart under the lash or grindstone, on the rack or anvil, rather than swim through this early cloud of rich impressions. His Oxford poetry was to cut off this sense-indulgence and his Jesuit poems to restore the senses in a directed unabused fashion. Although water and blood and juice are common images in his best work, they act directly on the senses without a mist or medium between.

An exhilarated asceticism or an agonized grind characterize his poetry dealing with the Passion and martyrdom:

> "You striped in secret with breath-taking whips,
> Those crooked rough-scored chequers may be pieced
> To crosses meant for Jesus."[6]

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1 Unpublished MS. cited by Gardner, GMH, Vol.II, p.334.
2 Ibid., p.321.
3 Lahey, op.cit., p.1.
4 Poems, #2, p.18.
5 Note-books, pp.295-300.
6 Poems, #13, p.35.

"I'll take in hand the blady stone
And to my palm the point apply,
And press it down, on either side a bone,
With hope, with shut eyes, fixedly;
Thus crucified as I did crucify."[1]

These two examples from the Oxford period indicate the increasing tendency to feel the agony and re-enact the Crucifixion by direct realism. "The dense and the driven Passion, and frightful sweat"[2] become real in pain. The long lush passages are saved for the joyous moments of spring, Eden, the comfort and grace of Mary--although here too the senses are needled with precise strokes of insight. When, in his later years, Hopkins turns again to the subject of martyrdom with renewed impetus, it is not to capture any zest or flavour in the experience, but to stress the dry and endless agony-- a "wailing and gnashing of teeth."[3] The subject of Sacrifice interests him so much that he collects material "with a view possibly to write about it some day."[4] His verse becomes more preoccupied with dedication and with such martyrs as Margaret Clitheroe[5] and St. Winefred.[6] He plans a great ode on Campion,[7] which was later laid aside and presumably not found among his papers.[8]

Hopkins emphasizes "The jading and jar of the cart,"[9] when he feels himself following Christ to Calvary:

"...reckon but, reck but, mind
But these two; ware of a world where but these two tell, each off
the other; of a rack
Where, selfwrung, selfstrung, sheathe- and shelterless, thoughts
against thoughts in groans grind."[10]

The harshness of clashing stresses, rhythmically echoing the pain of the rack, create an impression of intense "grind." The metaphor for the mental torture

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1 Ibid., #76, p.120.
2 Ibid., #28 st.7, p.57.
3 Matthew 13:42.
4 Correspondence with Dixon, p.102.
5 Poems, #107, pp.160-63.
6 Ibid., #105, pp.153-59; #106, p.159.
7 Letters to Bridges, pp.135, 147, 227.
8 Abbott, Correspondence with Dixon, p.76, note 2.
9 Poems, #28 st. 27, p.64.
10 Ibid., #62, p.105.

is the martyr's rack--pulling apart the mind as a skein winding off a winch, as thoughts ripped out of a secret coverture. Imagery of "grind" is also evoked in the sonnet on Patience:

> "We hear our hearts grate on themselves: it kills
> To bruise them dearer. Yet the rebellious wills
> Of us we do bid God bend to him even so."[1]

The crushed scraping sound of spiritual agony may eventually kill. Still the word "dearer" contains overtones of the beauty in the sacrifice, besides the price involved. Whoever asks for Patience "Wants war, wants wounds."[2] The nineteenth-century ego, the "rebellious will", must submit, even if it means death. The immense strain in the word "bend" suggests God's hand twisting the metallic grate of the soul by purgative flame and anvil. This tercet contrasts in the sharpest manner with the preceding quatrain (the image of Patience as "Natural heart's ivy") and with the following lines (the image of God distilling Patience through the honey-bearing bee).

When Hopkins suffers desolation, the "grind" is intense:

> "O the mind, mind has mountains; cliffs of fall
> Frightful, sheer, no-man-fathomed. Hold them cheap
> May who ne'er hung there. Nor does long our small
> Durance deal with that steep or deep. Here! creep,
> Wretch, under a comfort serves in a whirlwind: all
> Life death does end and each day dies with sleep."[3]

The mind is not a winch or a rack, but a lonely crag, when God's grace is absent. The pits of despair are bottomless. Gardner has shown how Hopkins echoes King Lear in this sestet--Edgar's description of the vertiginous height seen from the brink, and Kent's invitation to Lear to enter the hovel.[4] This is one level of underthought. The imagery is more complex than a series of Shakespearian echoes. Here is the mind as a vertical--the duality of intellect,

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1 Poems, #70, p.110.
2 Ibid.
3 Ibid., #65, p.107.
4 Gardner, GMH, Vol.I, pp.178-79.

at one end of which is Pride, at the other, Despair. The mind "has mountains" of tormenting Reason. If we should abandon religion, says Father D'Arcy, we are confronted by these "cliffs of fall, Frightful, sheer, no-man-fathomed."[1] This sestet, therefore, shows Hegel's "bottomless pit"[2] in literal terms taken from Lear. Yet the imagery also resembles a chorus of the Supplices:

> "Some skyey throne--Ch, thither I would go,
> Where the wet clouds, back-beaten, freeze to snow:
> Some unbestridden, undescried,
> Smooth vulture-crag, in lonely pride
> Hanging; there to stand, and leap
> Alone, alone, to the great deep,
> Rather than face that forcèd Love
> And the heart-stabbing shame thereof."[3]

This verse-translation by Gilbert Murray from Aeschylus contains the crag of pride, the hanging, the aloneness, the deep of the sea below--all present in Hopkins's lines. The imagery in the Hopkins sonnet can thus be understood on many planes of thought--mountains of isolation, crags of pride, oceans of despair, seas of eternity, the suicidal danger, the gallows-tree of disgrace, the whirlwind of God's storm, the hidden cavern of momentary comfort. The principal images are those of cliffs and sea. Hopkins is hanging from the intellectual vertical as from a lonely crag. Below him the waves are churning: they themselves are "cliffs of fall, Frightful, sheer, no-man-fathomed." The mental "grind" consists in the fact that the intellect is caught between its two extremes--the Pride of the height ("steep"--the cliff) and the Despair of the depth ("deep"--the ocean). "Durance" is a word of multiple significance, meaning imprisonment, "endurance" of the racking trial, "duration" of torment or of life itself. The temporary comfort, haven from storm, is necessarily an escape from the incessant and insistent pounding of reality or eternity. Death

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[1] Cited by Gardner, GMH, Vol.I, p.179. [2] Letters to Bridges, p.31.
[3] Gilbert Murray, The Suppliant Women of Aeschylus, George Allen & Unwin Ltd., London, 1930, p.74.

and sleep are means of avoiding the struggle, the "grind" of the sea--the suicidal suggestion. "Hold them cheap May who ne'er hung there" is a sentence of direct statement: Consider those who have never hung in such anguish to be untested spirits. "Hung" may also imply the gallows. Untried people are worthless bloom ("cheep May"). The desolate pain of this poem is foreshadowed by an early stanza:

> "And still th' abysses infinite
> Surround the peak from which we gaze.
> Deep calls to deep and blackest night
> Giddies the soul with blinding daze
> That dares to cast its searching sight
> On being's dread and vacant maze."[1]

Without God the universe is a terrifying and meaningless destructive force.

The baroque delighted in the tortures of martyrdom and in realistic portrayal of the Passion.[2] Hopkins has natural affinities with the baroque age of contrast and conflict, of "grind." He too cannot always escape from the neurosis which such tension evokes--expressing itself in a certain sadism.[3] Geoffrey Grigson calls this strain in Hopkins "What is corybantic, sadistic, connected with masculine beauty, with storm and big seas and death by drowning."[4]

g. Christ: The Two Natures

Many of Hopkins's divisions and dichotomies can be related to Christ's two natures--human and divine--the mystery of the Incarnation cutting through the poetry of the mature Jesuit years. Christ is Truth,[5] says the poet-priest, correcting Keats and the aesthetes. Christ is the Soldier,[6] for St. Ignatius

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1 Poems, #22, p.44.
2 Watkin, op.cit., p.109.
3 Ibid.
4 Grigson, op.cit., p.22.
5 Poems, #119, p.170.
6 Ibid., #63, p.105.

had pictured Him as a warlike leader. He is the active, the beautiful and the baroque Christ. The Jesuit labours to know, love and imitate Christ throughout his life.[1] Hopkins, in the Jesuit manner, delivers a sermon on Christ as Hero.[2] But it is the Incarnation which he stresses in his poetry, following Scotus who affirms the importance of that mystery.[3]

Hopkins witnesses the two natures of Christ (which is orthodox dogma) in such a note as this on the bluebell: "I know the beauty of our Lord by it. Its inscape is mixed of strength and grace, like an ashtree."[4] St. Augustine had seen Christ as both beautiful and strong, lovable and terrible, severe and serene.[5] Hopkins images Christ in the same aspect of dualism--"as a stallion stalwart, very-violet-sweet."[6] Christ's duality is recurrently imaged in the Deutschland:

> "I kiss my hand
> To the stars, lovely-asunder
> Starlight, wafting him out of it; and
> Glow, glory in thunder;
> Kiss my hand to the dappled-with-damson west:
> Since, tho' he is under the world's splendour and wonder,
> His mystery must be instressed, stressed;
> For I greet him the days I meet him, and bless when I understand."[7]

Christ pulses through both stars and storms in their active sacrificial lights--the meteor-flash ("lovely-asunder Starlight"), and the lightning-flash ("Glow") which is the golden halo of Christ the Utteréd ("glory in thunder"). The mystery of the Incarnation must be actualized in the heart and emphasized there. Hopkins recognizes and blesses the inscape of Christ in the dappled world, the mixture of sunset colours. Christ is the illuminating and intervariegating Stress who is "under the world's splendour and wonder."[8]

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1 Carroll, op.cit., p.16.
2 Note-books, pp.260-62.
3 Cf. page 18; Further Letters, p.9.
4 Note-books, p.134.
5 Augustine Synthesis, p.180.
6 Poems, #38, p.75
7 Ibid., #28 st.5, p.57.
8 Cf. page 100.

Not only baroque art and the Jesuits emphasized Christ's human nature, but Scotus also. It is perhaps significant that Heraclitus, who gave Hopkins (through Pater) a sense of battling and flux, was the inventor of the Logos, which was developed into the Christian doctrine of the Word.

The dualism or dichotomy in Hopkins is ultimately like a war between grace and disgrace, between Mary and Satan. He versifies it in this light in the Sibyl sonnet.[1] The dragon in himself is self-will to rebellion.

h. Dichotomy in The Wreck of the Deutschland

The Wreck of the Deutschland is essentially a great binary ode, whose meaning is summed up in the duality of Christ--His terrible aspects of Storm and Judgment, His loving aspects of Grace and Mercy. The theme is God's mastery, and the story tells of the Passion and Redemption working out in the lives of men.[2] It is not a lament, but a triumphant paean of joy that sees through suffering to God.[3] It is written structurally in two parts: the first describes the inner action, the spiritual storm of the poet himself; the second relates the narrative proper, the outer action of the physical storm, and the reaction of the heroic nun. The whole ode is based, in thought, imagery, expression, upon contrast and antithesis (truly Pindaric), upon a parallelism reflecting the Biblical distich. Frequently the eight-line stanzas are divided in two--presenting opposed or modulated ideas. The dichotomies are at the very core of the meaning and the music. The imagery, by means of a consistent analysis of contrasts, clarifies underthought and overthought, so that the meaning of the ode emerges forcefully and dramatically.

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[1] Cf. pages 156-57.

[2] Pick, op.cit., p.41.

[3] Boyle, op.cit., p.334.

The opening stanza presents God as "giver of breath and bread" (life and food, air and earth), "World's strand, sway of the sea" (earth and water), "Lord of living and dead."[1] The second part of the stanza deals with the priest who perceives Christ's duality of mercy and dread, who is "bones and veins" (earth and water), who feels God's "finger" through His stress.

The second stanza recreates the night-setting of the Ignatian Election when Hopkins said "yes" and confessed the terror of Christ, God's mastery. The next stanza continues the scene: the priest is between Christ and Lucifer[2]--between Christ's warlike "frown" and the terrible "hurtle of hell" (chariot-sounds of clashing wheels). Then he flies like a dove to Christ.[3] The choice has been made.

The fourth stanza provides the key to the framework of the whole:

> "I am soft sift
> In an hourglass--at the wall
> Fast, but mined with a motion, a drift,
> And it crowds and it combs to the fall;
> I steady as a water in a well, to a poise, to a pane,
> But roped with, always, all the way down from the tall
> Fells or flanks of the voel, a vein
> Of the gospel proffer, a pressure, a principle, Christ's gift."[4]

The first half shows the poet without grace in a metaphysical image--sand disintegrating at the centre of an hourglass. Without God man is but a string of sand ("soft sift"), which appears calm from the outside of the hourglass ("at the wall Fast"), yet is actually falling in upon itself like a self-engrossed vortex ("it crowds and it combs to the fall"). "Fall" is the physical self crumbling to dust and the Fall of Man--original sin. The words "mined with a motion, a drift" prepare for the contrasting image that follows, applying to both sand and water. The instability of the natural self without God is

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1 Poems, #28 st.1, p.55.
2 Cf. pages 109-10.
3 Cf. page 74.
4 Poems, #28 st. 4, p.56.

typified in "a-drift", which implies the unsteady shiftless wanderer on the seas of life. The verb "combs" ("to curl over and break into foam, as waves")[1] precisely pictures the dissolution of the sand and foreshadows the antithetical image of "water in a well". Gardner has given a good description of the transition from hourglass to well and significantly remarks "the dichotomy of being"[2] revealed by the two juxtaposed images.

Hopkins with God's grace is "steady as a water in a well." The receptacle has changed, as well as the inner contents: he is no longer "dust" or sand but a water of regenerative life. The stability of "steady" contrasts with the previous instability of "a drift." The counterpart of "at the wall Fast" is "to a poise, to a pane": through God Hopkins's higher self is well-poised and placid as a clear sheet of water or a pane of glass. The antithesis throws back emphasis on the desperate clutching aspect of "at the wall Fast." The seemingly outer calm on the water's surface conceals inner activity, as in the hourglass-image, because the well is fed by a mountain-spring ("Christ's gift" of grace). The river of grace is a rope descending the barren reaches ("fells") and hill-sides ("flanks") of the bare hill ("voel"):[3] it is a vein or cord of mercy, the river of grace.[4] "Roped with" means "fed by, connected by twirling trickles to the spring."[5] There is a strong overtone interpreting "the vein Of the gospel proffer" literally as a rope. This "vein" contains an inner "pressure": the image suggests that the mountain-rill has more power than a mere trickle. It is the principal of salvation--a good strong rope. Thus the spiritual life is sustained from beneath like a well by a strong spring (Christ), in complete opposition to the disintegrating self of the

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1 William T. Noon, S.J., "The Three Languages of Poetry," Immortal Diamond, p.264.
2 Gardner, GMH, Vol.I, pp.55-56.
3 Schoder, "Glossary," Immortal Diamond, p.199.
4 Cf. pages 59-60
5 Schoder, loc.cit.

anchorless will. Both are roped, but one by a rope of sands. There is a subdued terror in the first image suggesting a run-away motion.[1] The second image shows the surface not undermined, but sustained by the pressure of hidden springs.[2]

The whole stanza derives from Herbert's The Collar:

"Forsake thy cage,
Thy rope of sands,
Which pettie thoughts have made, and made to thee
Good cable, to enforce and draw,
And be thy law,
While thou wouldst wink and wouldst not see."

The cage of the hourglass and the sifted rope of sands are metaphors used by Hopkins in a more complex and antithetical scheme. The metaphysical nature of the imagery may be clarified by this emplem of Quarles:

"The world's a sea; my flesh a ship that's mann'd
With lab'ring thoughts, and steer'd by reason's hand:
My heart's the seaman's card, whereby she sails;...
Pray'r is the cable, at whose end appears
The anchor Hope, ne'er slipped but in our fears:
My will's the inconstant pilot, that commands
The stagg'ring keel; my sins are like the sands:..."[3]

Through Quarles's symbols Hopkins's imagery may be seen with Christian precision. The hourglass is the ship of the flesh that contains its seas of instability. The well is fortified by the cable of prayer. The sand symbolically represents sin. Therefore, Hopkins's stanza presents the dichotomy between the Fall (self as mere dust and sin) and the Redemption (self as water of salvation). It should also be noticed that a well symbolizes spiritual refreshment.[4] Greek sources too are not improbable: the eighth book of the Iliad contains a reference to Zeus's golden cable;[5] the fourteenth book describes the even poise in the mind of man prior to decision, as similar to the sea that is unsteady until the wind from

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1 Mizener, op.cit., p.112.
2 Ibid., p.113.
3 Quarles, op.cit., p.127.
4 Webber, op.cit., p.386
5 Jaeger, op.cit., p.46.

Zeus compels it.[1] This last image supplies another insight into the connexion between the two images of sand and water. It reminds the reader that before the decision of the Elecion ("yes"), the mind is sucked inwards and down, mere dust, fallen man; after choosing the Captain, the mind is supported from beneath and pulled up, a well of faith, redeemed man. Water is important in Hopkins's poetry: St. Winefred's Well, his only dramatic attempt, has a long passage on the curative effects of the spring;[2] a prose note of 1874 remarks in detail on the well.[3] Hopkins undoubtedly chose the well-image because he had seen Winefred's well; in the ode he mentions himself as being in Wales.[4]

The above lengthy treatment of a single stanza should not unbalance the value of the rest of the ode; the analysis is necessary and important for an understanding of the dichotomies contained in the entire poem.

The fifth stanza concerns the Incarnation and the dual nature of Christ.[5] The lines that follow deal with the Scotist opinion that Christ's Incarnation would have taken place even if man had not fallen from grace and that all grace is a grace of Christ. Hopkins realizes that "few know this", but insists that it is "here" where the "faithful waver, the faithless fable and miss."[6] The Catholic faithful do not realize the importance of Christ through the Incarnation; those out of the faith can only concoct myths which miss the truth. The Incarnation is described in an important line--

"But it rides time like riding a river."[7]

Gardner gives three possible meanings behind this line: "crossing a river on horseback," "riding at anchor," "moving with or carried on."[8] Only the last of

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1 Keith, op.cit., p.26.
2 Poems, #105, pp.157-59.
3 Note-books, p.214.
4 Poems, #28 st.24, p.63.
5 Cf. page 119.
6 Poems, #28 st.6, p.57.
7 Ibid.
8 Gardner, GMH, Vol.I, p.191.

these interpretations gives a satisfactory explanation. The Incarnation as a principle carried along on the current of time is perpetually with man and offering him salvation. Tidal and fluvial images are common concepts for time and eternity. In Pindar's fourteenth Olympian, God is called "ever-flowing": "the Olympian Father's glory that flows like a river from age to age."[1] Shakespeare uses the metaphor in Julius Caesar--"There is a tide in the affairs of men." The idea is commonplace in the nineteenth century as well: the river of time appears notably in Matthew Arnold's The Future. The sea is a constant image in the poets of the romantic revival. Yet it may be suggested that Hopkins has a very subtle point to offer; that is the reason for warning the reader in parentheses:

> "But it rides time like riding a river
> (And here the faithful waver, the faithless fable and miss)."[2]

Since Hopkins's conception of the Incarnation is Scotist, he takes special care to indicate the importance of correctly understanding his simile "like riding a river." If the phrase is read "like a riding river" (a usual syntax in Hopkins, as in "idle a being,"[3] "mighty a master,"[4] "high her captain"),[5] then the thought is: the Incarnation rides through time like a river riding through a vault. This concept of time as a reservoir, already discussed,[6] may be clarified by requoting an important passage from Hopkins's Comments on the Spiritual Exercises:

> "Time has three dimensions and one positive pitch or direction. It is therefore not so much like any river or any sea as like the Sea of Galilee, which has the Jordan running through it and giving a current to the whole."[7]

Thus, the importance of the Incarnation lies in the fact that it "gives a current to the whole", supplying a meaning for everything and knitting up all

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1 Norwood, op.cit., p.100.
2 Poems, loc.cit.
3 Ibid., #68, p.109.
4 Ibid., #40, p.76.
5 Ibid., #41, l.45, p.78.
6 Cf. pages 54-55.
7 Note-books, p.343.

creation to Christ. Time is the Sea of Galilee, a vasty vault of waters, through which flows the Incarnation as a river of grace. Time is not a river, but a reservoir. The dynamic motion given to time is caused by the current of the Incarnation. The idea is stated in the lines that immediately follow:

> "It dates from day
> Of his going in Galilee."[1]

Christ's birth and ministry in Galilee began the river of grace, giving it motion through time.

Now this image of the Incarnation is connected to the "vein Of the gospel proffer": the idea is that Christ freely offers His grace as a "rope" of water out of the inexhaustible "rounds" of His mainstream which flows through the world and through time. Therefore, the individual, who is the well, may be sustained from beneath by a tributary branch from God's "millions of rounds of mercy."[2] Hopkins has given a decidedly Scotist concept of the dominating influence of God the Son through His Incarnation.

The seventh stanza takes the initial source of Christ's grace as a river which sprang at "his going in Galilee." The home of Christ's fresh spring of mercy was the tomb-womb of his mother.[3] But salvation was released to man at Calvary:

> "The dense and the driven Passion, and frightful sweat;
> Thence the discharge of it, there its swelling to be,
> Though felt before, though in high flood yet--"[4]

It is the "discharge" of blood from Christ's body that has swelled into the river of grace riding time. This mighty spring of waters, though felt before (at the Deluge),[5] is still at high tide through the infinite mercy of Christ.

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1 Poems, #28 st.7, p.57.
2 Ibid., st.12, p.59; cf. page 44.
3 Cf. pages 53, 146-47.
4 Poems, #28 st.7, p.57.
5 Cf. page 133.

The priest continues his Scotist emphasis: Christ acting in the self remains unrecognized until the heart is driven to extremities ("hard at bay"--dove in storm); then the river bursts like a sloe in the mouth:[1] the man tastes his own nature for better or worse, according as he has elected Christ or Lucifer.[2] Whichever master has been chosen, there is in reality only one Master, "hero of Calvary," to whom "last or first" all men must come, crouching at His feet, awaiting Judgment.[3]

The stanza following reworks the power of Donne's Holy Sonnet, "Batter my heart, three-personèd God." God must take revenge against "Man's malice, with wrecking and storm."[4] The duality of the Deity is stressed:

> "Thou art lightning and love, I found it, a winter and warm;
> Father and fondler of heart thou hast wrung:
> Hast thy dark descending and most art merciful then."[5]

The lesson of Job is learned--unquestioning faith through affliction. The hammer descends on the anvil, but the dove of the Reward hovers near. God's mastery is praised as the first part closes. God must forge His will upon the rebel "With an anvil-ding."[6] The rebel is Hopkins himself with his self-assertive will. The antithesis between the forceful and the gentle conversion to Christ is further underlined in the contrasting conversions of Saul (sudden) and Augustine (gradual).

The song of Death[7] opens the second part, the storm-narrative. The sand-image recurs: "But we dream we are rooted in earth--Dust!"[8] The sands of sin and of the flesh become the organic matter of growth and decay--the Fall.

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1 The source for the image is Keats's Ode on Melancholy--"him whose strenous tongue Can burst Joy's grape against his palate fine."
2 Cf. page 110.
3 Poems, #28 st.8, p.58
4 Ibid., st.9, p.58.
5 Ibid.
6 Ibid., st.10, p.58
7 Cf. page 94.
8 Poems, #28 st.11, p.59

The narrative is confined to six stanzas and describes the details of the shipwreck with an accurate use of nautical idiom. God's mercy or grace is imaged as the dragnet of salvation.[1] Then, with a sharp finality, the ship of souls strikes to its doom. The snow is the burning bush[2] and the whirlwind:[3] "Wiry and white-fiery and whirlwind-swivellèd snow."[4]

Stanza fourteen is significant in that it is explicitly stated that "She struck not a reef or a rock But the combs of a smother of sand."[5] Here the antithetical imagery of sand and water recurs. The ship is wrecked on sand by the sea. Yet the allegory-level of underthought indicates the warning-close of the Sermon on the Mount:

> "And every one that heareth these sayings of mine, and doeth them not, shall be likened unto a foolish man, which built his house upon the sand:
> "And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it."[6]

He who says "no" and rejects the Word, refusing to build on the rock of Peter, as Germany ("Deutschland") has done, builds on the sands of sin, on the Fall. "The combs of a smother of sand" hark back to the sand in the hourglass--"And it crowds and it combs to the fall."[7] The sand is pictured objectively, rather than subjectively as in the first part. The sand-image of disintegration is thus sharply objectified in a line of the fifteenth stanza--"And lives at last were washing away"[8]--the trickle of sand crowding to the Fall. Yet in the mixture of sand and water, it is the water which causes the souls to dissolve--God's flood of wrath.

The futile attempt of a brave mariner to save the women, the bestial

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1 Cf. page 44.
2 Exodus 3:2.
3 Job 37:9; Jeremiah 23:19.
4 Poems, #28 st.13, p.59.
5 Ibid., st.14, p.60.
6 Matthew 7:26-27.
7 Gardner, GMH, Vol.II, p.193.
8 Poems, #28 st.15, p.60.

ocean and Night, occupy two stanzas, until a nun stands up tall to cry to Christ--a lioness of prophecy sounding above the noises of weeping and wailing. The nun's tears of prayer are likened to the natural good of the heart: she is blinded by the seas, nevertheless seeing through the storm to Christ her Master.

The climax attained at the end of the seventeenth stanza is held suspended for ten further stanzas, while the poet works through a series of thematic variations on the powerful situation. First, there is the natural good of the nun's heart. Then Hopkins tells the details of the nuns' exile, generalizing on the twofold aspects of life since Cain and Abel--those who have elected and those who have rejected Christ.[1] The underthought of sand and water recurs in the phrase "river and earth", both in the malign attitude of gnashing.[2] But Christ--the Hunter Orion--is watching from above, "weighing the worth" with His scales of Judgment.[3] The earthly snow is transfigured into Paradise-imagery as "lily showers."[4] The gnashing instability has become an even poise.

Stanzas twenty-two and twenty-three are a metaphysical digression on the theme of the Stigmata (Christ's five wounds--the same number as the Franciscan nuns). Hopkins greets St. Francis, who must have been dear to him through Scotus, in special terms as the founder of the order to which these nuns belong. An entire stanza is devoted to praise of him. The imagery of sacrifice is keen--nails and lance. The point of departure is the marking of St. Francis with the Stigmata of Christ while in ecstasy--"lovescape crucified."[5]

The poet-priest, a Jesuit greeting the father of the Franciscans, has been in Wales while the storm of God wrecked the "Deutschland." The contrast of peace

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1 Cf. pages 110-11.
2 Poems, #28 st.21, p.62.
3 Cf. page 111.
4 Poems, loc.cit.
5 Ibid., st.23, p.63.

and trouble is deliberate:

> "I was under a roof here, I was at rest,
> And they the prey of the gales."[1]

Meanwhile the nun has been calling "Christ, come quickly."[2] She calls the crucifix to her and christens it Christ. The poet asks what she means by calling her Death-Giver (Christ) Life:

> "The majesty! what did she mean?
> Breathe, arch and original Breath.
> Is it love in her of the being as her lover had been?
> Breathe, body of lovely Death."[3]

God is Life-Death, Creator ("original Breath") and the Destroyer-Saver on the Cross ("body of lovely Death").[4] The mystery of this dichotomy remains. In contrast to the nun greeting death eagerly, the disciples had awakened Christ with their fear.[5]

The imagery of stanza twenty-six equates God's heaven with the visible heaven, in metaphors of the dove[6] and bells of fire.[7] The source for this stanza and for other parts of the ode may have been this poem Prayer by Herbert:

> "Prayer the Churches banquet, Angels age,
> God's breath in man returning to his birth,
> The soul in paraphrase, heart in pilgrimage,
> The Christian plummet sounding heav'n and earth;
> Engine against th' Almightie, sinners towre,
> Reversed thunder, Christ-side-piercing spear,
> The six-daies world transposing in an houre,
> A kinde of tune, which all things heare and fear;
> Softnesse, and peace, and joy, and love, and blisse;
> Exalted Manna, gladnesse of the best,
> Heaven in ordinarie, man well drest,
> The milkie way, the bird of Paradise,
> Church-bels beyond the starres heard, the souls bloud,
> The land of spices; something understood."

The entire ode is this "prayer" of "the Churches banquet", of the wine-sacrament

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1 Ibid., st.24, p.63
2 Ibid.
3 Ibid., st.25, p.63.
4 Cf. life-death in Poems, #65, p.107
5 Mark 4:38.
6 Cf. page 75.
7 Cf. pages 94-95.

(Christ's blood--the river of grace) and of the bread-sacrament (Christ's body--the human "sand" or "dust" of all men). "The soul in paraphrase" and "Reversed thunder, Christ-side-piercing spear" are ideas at the core of the poem. Specifically, in the twenty-sixth stanza, the images of "bird of Paradise" and "Church-bels" are used in the starry context of the Milky Way--prompted from the idea of God as Creator, "God's breath."

The stanza that follows declares that it is not the joyful suffering in imitating Christ, but the grace found through Him and His Incarnation, which gives the Passion its appeal. In the climactic twenty-eighth stanza, after ten variations on themes, Hopkins at last closes the suspended gap. Christ is equated with the storm: He is discovered looming above it, walking huge on the waves, dominating ("riding") the scene. The poet cries: May Christ, who is the pride of the nun ("her pride"), dominate in his triumph as he dominates time ("Let him ride...in his triumph"); may He deliver ("despatch") some of His saving grace to her out of His inexhaustible blood (the river) and finish His judgment upon her ("and have done with his doom there").[1]

The next stanzas praise the nun's heart for its "singleness" or purity which could interpret the storm as Christ and raise the date of the incident (December 7) to significance by reminding the reader of the Feast of the Immaculate Conception. Thus, the nun is a second Virgin, received into heaven.[2] The other souls may be lost unless the nun can lead the sheep out of Purgatory by her example ("be a bell to, ring of it, and Startle the poor sheep back").[3]

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1 Poems, #28 st. 28, p.64.

2 Gardner, GMH, Vol.I, p.50.

3 Poems, #28 st. 31, p.65.

The thirty-second stanza provides the closing framework of the ode. It reiterates the images of stanza four in a new sense (as well as repeating a rhyme and significant words):

> "I admire thee, master of the tides,
> Of the Yore-flood, of the year's fall;
> The recurb and the recovery of the gulf's sides,
> The girth of it and the wharf of it and the wall;
> Stanching, quenching ocean of motionable mind;
> Ground of being, granite of it: past all
> Grasp God, throned behind
> Death with a sovereignty that heeds but hides, bodes but abides."[1]

The water-image now dominates: Christ's grace is the tidal flood which continues until the year of time falls behind. The waist of the hourglass, which was the focus of dissolution, is now transfigured into "the gulf's sides" which are built up into "Ground of being." The sand has been forged and solidified into immovable "granite" through Christ's swelling and indwelling action. The unsteady seas "a-drift", the wavering will ("ocean of motionable mind"), have been checked in their flux of uncertainty and shut up firmly. The granite unites sand and water. Hopkins refers to at least two Biblical source-passages--"who hath shut up the sea with doors,"[2] and "That Christ may dwell in your hearts by faith; that ye, being rooted and grounded in love,"[3]--providing him with images of the solidified sea of granite and the "Ground of being" rooted in Christ. Christ's current of grace, the blood of the Redemption, clots the sand of the Fall ("Stanching") and stops the movement of falling-off ("quenching"). Hopkins calls imperatively to the reader to see through all things to God ("past all Grasp God"). This is the sacramental vision. God is enthroned behind Death--Death which comes by storm, this storm. His mastery, like the current of grace in the Sea of Galilee, can always be discovered watching and waiting, though hidden forever.

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[1] Ibid., st.32, p.66.

[2] Job 38:8-11.

[3] Ephesians 3:17-18.

The principal rhyme of the thirty-second stanza is repeated in the next, deepening the structural emphasis on a single complex framework. The underthought summarizes some important imagery:

> "With a mercy that outrides
> The all of water, an ark
> For the listener; for the lingerer with a love glides
> Lower than death and the dark;
> A vein for the visiting of the past-prayer, pent in prison,
> The-last-breath penitent spirits--the uttermost mark
> Our passion-plunged giant risen,
> The Christ of the Father compassionate, fetched in the storm of his strides."[1]

God's grace is a mercy that outlasts the waters of the sea of time. It is a refuge, even for the extreme cases. The farthest-gone in sin ("the uttermost") heed the Resurrection of Christ, such as criminals converted on their death-beds. These nearly lost souls are fetched from the brink of hell by the warlike "strides" of the Hero-Son of a merciful God ("The Harrowing of Hell"). However, "Yore-flood" of the previous stanza is the Deluge.[2] There^fore, the "mercy that outrides The all of water" is God calming and lessening the waves of His storm, as He calmed the Flood for Noah. God's grace is Noah's ark of refuge for whoever heeds, an eternal Love for the hesitant, a vein of salvation for the far-gone spirits. Imagery of the winged heart or the dove-soul is linked to this conception of God's mercy shown at the Flood.[3]

The last two stanzas exalt Christ, first with his two natures,[4] then with his three offices.[5] Storm-images of lightning and thunder, fire and bells, which has characterized another level of underthought in the ode,[6] recurs at the end. Hopkins asks the nun to intercede in heaven on behalf of a wayward England.

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1 Poems, #28 st.33, p.66.
2 Schoder, "Glossary," Immortal Diamond, p.201.
3 Cf. pages 70, 73-75, 126.
4 Cf. page 119.
5 Webber, op.cit., p.90.
6 Cf. pages 93-95.

The story of the shipwreck allegorizes the fall of Protestant Germany and is an example for Protestant England.

The Wreck of the Deutschland can only be fully appreciated through its complex network of imagery--a single fabric of contrasts and distinctions, antitheses and image-pairs. The sand-and-water underthought provides a framework, linking the first and second parts through stanzas four and thirty-two. This imagery indicates the Scotist importance of the Incarnation which feeds the individiaul well and which crystalizes the shiftless spirit. Man by the Fall is a mere handful of organic dust. But by the Redemption he is a well of life fortified and hardened into granite. On the Eucharistic plane of interpretation, Christ's dualism is separated into the human body (sand, the bread) and the divine blood (water, the wine). Into this framework, which opens out into the storm-narrative and closes back with enfolding walls at the end, the other aspects of underthought coordinate and harmonize with enriching associations--the lightning and thunder of the Deity, shipwreck and dragnet and harvest, the river of grace riding through time, God's might and mercy with attendant beast and bird symbolism.

V. A STUDY OF THREE SONNETS

a. The Windhover

The Windhover, written in 1877, is an important and complex Hopkins sonnet, composed in falling paeonic rhythm, sprung and outriding.[1] A study of the imagery of this polyphonic sonnet will show the importance of Christ in the poetry and the fusion of multiple metaphors into a unified (if pluralistic) whole. Hopkins served in a militant order whose founder, St. Ignatius of Loyola, was a Spanish knight. The chivalric imagery in the sonnet may be considered intrinisic to its thought-content.

The piece opens:

> "I caught this morning morning's minion, king-
> dom of daylight's dauphin, dapple-dawn-drawn Falcon."[2]

Hopkins's eye seizes the flying figure of the windhover (kestrel or falcon) at dawn. The bird is the half-spoilt darling of the dawn ("morning's minion"),[3] the heir-apparent of daylight's kingdom ("kingdom of daylight's dauphin"),[4] attracted to as well as etched against ("drawn") the light ("dapple-dawn").[5] This is the apparent meaning, except that the phrase "kingdom of daylight's dauphin" is a more precise philosophic concept. The sacramental view of the world sees Christ as uttering himself, outside Himself, in nature and in nature's creatures.[6] The falcon in the sonnet is, therefore, the royal realm ("kingdom") over which Christ rules as Prince of Light ("daylight's dauphin"). At the outset Christ is seen behind the splendour of the morning--the flood of red and gold

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1 Gardner, "Notes," Poems, p.228.
2 Poems, #35, p.73.
3 R.V. Schoder, "What does The Windhover Mean?" Immortal Diamond, p.287.
4 Ibid.
5 McLuhan, op.cit., p.22.
6 Cf. page 24.

light which awakens and becons the kestrel to action. The kestrel is the servant-messenger who startles Hopkins with "news of God."[1]

The first sense-break comes in the fifth line:

> "I caught this morning morning's minion, king-
> dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
> Of the rolling level underneath him steady air, and striding
> High there, how he rung upon the rein of a wimpling wing
> In his ecstasy!"[2]

The imagery is clearly chivalric and regal--"minion," "kingdom," "dauphin." The falcon "in his riding Of the rolling level" is a horse galloping on the training-ground. The field he treads is the air, so that the bird is a Pegasus "striding" haughtily high up in the sky. "Rung" is a technical term in falconry--"to rise spirally in flight, go about in rings or circles."[3] The bird is following the spiralling vertical of the baroque.[4] The entire phrase is "rung upon the rein"--a term from the French manège, which compares the sweeping curves of flight to the motion of a circling horse, at the end of a long rein from its trainer.[5] The spiralling kestrel is a horse circling the dawn (Christ) and He holds the reins of flight: He is the Knight training his hawk-horse or Pegasus. The bird's wing is the rein inward-pointing as it wheels higher and higher in ecstatic spirals. The word "wimpling" means both "beautifully curved and pleated quill over quill" (static sense), and "swinging, fluttering" (dynamic sense).[6]

Peters has indicated some homophonic connexions in the phrase "rung upon the rein." "Rein" in the context of chivalry and royalty evokes "reign."[7] So Christ holds the "reins" of rule as well as the "rein" of control: God the Son through the dawn of Light "reigns" over his "kingdom"--the bird. "Rung upon

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2 Unpublished MS. cited by Pick, op.cit., p.49.
3 Schoder, "Glossary," Immortal Diamond, p.203.
4 Cf. page 67.
5 Gardner, "Notes," Poems, p.228.
6 Ibid.
7 Peters, op.cit., p.105.

2 Poems, loc.cit.

the rein" also signifies ringing the bells on the reins of a royal charger.[1]

The Greek poets used the image of the horse's rein in various metaphors. In the Agamemnon Aeschylus employs the yoke-strap of necessity;[2] in the Prometheus, the will of Zeus is a bridle.[3] The eighth Pythian of Pindar contains the symbol of a captive bird, tied by a cord, which its master now tosses aloft for a brief flight, now with a swing of the hand pulls down to earth.[4] Hopkins had used the idea of a rein in his undergraduate poetry--the "tether" of a comet.[5] More pertinently, The Sea and the Skylark features the skein of song winding on and off a winch.[6]

The main thought in the first section, then, is that Christ controls the bird's flight; but He is an easy Master, for the bird is given a long fluttering rein: the falcon-Pegasus in training executes high circles in its joy, jangling and prancing on the air. It controls the element, riding the air down steady, rolling it past and underneath, levelling it off. The next image changes the underthought:

> "...then off, off forth on swing
> As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
> Rebuffed the big wind."[7]

"Forth on swing" is a flinging of the rein that makes the bird execute a new turn, as in Pindar's image mentioned above. The turn traced out in the air is a figure-eight--in the contours of a ribbon tied in a bow--sharply cut as if into ice by a skate.[8] The skate's heel on ice etches the precise movements of the bird.[9] The falcon throws defiance ("rebuffed") before its antagonist;[10] "the big wind" is the military opponent, an adverse pressure.

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1 Ibid.
2 Keith, op.cit., p.106.
3 Ibid., p.110.
4 Norwood, op.cit., pp.147-49.
5 Poems, #83, p.131.
6 Cf. page 65.
7 Poems, #36, p.73.
8 Schoder, "Windhover," Immortal Diamond, p.292.
9 McLuhan, op.cit., p.22.
10 Schoder, loc.cit.

Leonardo da Vinci[1] wrote long and detailed notes, with accompanying sketches, on birds and their flight. Whether or not Hopkins read Leonardo's Note-books, he observed his windhover with an exactitude similar to the Italian's scientific ornithology. Thus Leonardo writes:

> "If the bird which does not beat its wings should not wish to descend rapidly to a depth, then after a certain amount of slanting descent it will set itself to rise by a reflex movement and to revolve in a circle,..."[2]

For a simple cirular rise,

> "...they travel above the flight of the wind, and at the end of it (that is, the end of the flight) turn and face the direction of the wind, receiving its buffeting from beneath, and so finish the reverse movement against the wind."[3]

The rebuffing of the wind is explained by--

> "When the bird is driven by the wind it proceeds continually to descend by a slanting movement, and when it desires to rise to its former height it turns backwards and uses the impetus of the wind as a wedge."[4]

Hopkins's description of the bird's "bow-bend" is accurate: the falcon executes, with skilful instinct, descent, turn, and rise in the reverse direction, bundling "the big wind" as a wedge under its wings, so that it sails up into the wind, lifted by the pressure from beneath. At the moment of turning, the feathers flutter in the cross-draught ("hurl"), but they smooth out ("gliding") after the turn has been made. Hopkins, therefore, has seen the windhover circling high up in the sky suddenly swoop down (like a skate's heel bearing hard on the ice) to execute a rise into the wind ("Rebuffed the big wind"). Every feather strains in this dangerous turn, the whole bird splayed out in the form of a cross against the sky. The emblematic message which this active beauty imparts to the poet is Christ on the Cross, the Crucifixion and Passion; so the thought shifts.

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[1] The explanation of flight in this paragraph was kindly offered by Mr. A.S. Noad.

[2] The Notebooks of Leonardo da Vinci, arranged, rendered into English and introduced by Edward MacCurdy, Jonathan Cape, London, 1938, Vol.I, p.454.

[3] Ibid., p.455.

[4] Ibid., p.481.

The octave concludes with a transition from objectivity to subjectivity:

> "...the hurl and gliding
> Rebuffed the big wind. My heart in hiding
> Stirred for a bird,--the achieve of, the mastery of the thing."[1]

From the bird the poem shifts to the heart. Hopkins's heart is "in hiding" because it is enclosed in the cage of flesh and in the Jesuit seminary. There is a strong hint of timidity, that the Jesuit priest is hiding from Christ's challenge[2]--the challenge of greater activity, of a higher cross. The heart (home of the soul) is aroused by the sheer mastery of the bird's performance--the windhover now a Crucifixion-symbol. It is the control or discipline which is "the achieve" and "the mastery"--mastery of self. "The whole experience," says Schoder, "is one of being dared to higher levels of action."[3] The stress of Christ is felt through the hawk's flight--He who reigns over the kingdom of the bird's body. When Christ reigns in man, however, he does not hold "reins" from without, but controls from within, as in the image of the spring feeding a well.[4]

The sestet opens with a series of nouns:

> "Brute beauty and valour and act, oh, air, pride, plume, here
> Buckle!"[5]

The priest addresses the various features and qualities of the kestrel--natural or spontaneous beauty ("Brute beauty", belonging to a brute creature), courage ("valour"), self-mastered activity ("act"); then, repeating in the reverse order, with another emphasis--confidence ("air" or mien of the activity), exultation ("pride" in the courageous feats), emblem of beauty ("plume" of physical body). Hopkins thus calls for physical and mental stamina and aspiration, in terms of

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1 Poems, #36, p.73.
2 Schoder, "Windhover," Immortal Diamond, p.294.
3 Ibid., p.290.
4 Cf. page 122 et seqq.
5 Poems, loc.cit.

the windhover's flight. The whole tercet is--

> "Brute beauty and valour and act, oh, air, pride, plume, here
> Buckle! AND the fire that breaks from thee then, a billion
> Times told lovelier, more dangerous, O my chevalier!"[1]

The nouns of the first line sum up the meaning of the octave.[2] These qualities are to be "buckled" in the poet's heart ("here"). "Buckle" has a number of meanings: "to buckle within" (discipline); "to buckle to" (labour); "to buckle under" (sacrifice);[3] "to grapple, engage in close fight."[4] The first implies the buckling-on of "the whole armour of God"[5]--the constraint of Christ and the traditional gesture of the knight preparing for battle. The second meaning indicates the humble lot and the acting-out of Christ's message. The third meaning presents the crumpled flight of self-sacrifice.[6] The fourth infers that the struggle of the bird's qualities is to be re-enacted in the heart.[7] All these connotations function in the context.

The capitalized "AND" emphasizes the importance of what follows: if these faculties of the bird are "buckled" in the heart, then, as a consequence ("AND"), a fire will break from the hidden heart ("thee").[8] This fire is much more valuable and beautiful ("lovelier"), much "more dangerous", than the activity in the bird, because spiritual struggle, discipline, and sacrifice is more difficult than controlling the physical muscles.

In the language of military discipline, the buckler of defence shoots sparks from the attack of Satan, a fight of greater danger than the bird's physical training. In the language of labour, the heart is warmed more by the spirit's activity than by the flesh. In the language of sacrifice, the alter Christus (Hopkins) follows Christ to Calvary, a humble service greater than any

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1 Ibid.
2 Schoder, "Windhover," Immortal Diamond, p.298.
3 Gardner, GMH, Vol.I, p.182.
4 Schoder, "Glossary," Immortal Diamond, p.203.
5 Ephesians 6:11; cf. Romans 13:12.
6 Pick, op.cit., p.71.
7 Schoder, "Windhover," p.297.
8 Ibid., p.298.

natural achievement.[1] And finally, in the language of spiritual grappling, the struggle makes the soul glow with more splendour than inactive virtue. "Buckle" is the central or pivotal word of the sonnet. By its two meanings of discipline (St. Paul's armour) and grappling (spiritual struggle), it links back to the octave-underthought of chivalry and glorious achievement. By its two further meanings of labour and sacrifice, it prepares for the two images of the last lines--the plough (labour) and the dying fire (sacrifice).

"O my chevalier!" is addressed to Christ. He is the "dauphin" who reins the hawk from outside and reigns the heart from within. Christ is now within the realm or kingdom of Hopkins's soul and is addressed as being there.

Peters notices the fire-and-bells imagery of the first tercet: the breaking fire is the flash of sparks struck from the hoofs of the galloping horse; "tolled" is a homophone of "told" and implies the ringing of bells on the horse's reins.[2] The sequence is usual with Hopkins--the fire, followed by the tolling of bells.[3] The sound-underthought, hidden within word-play, is "fetched" out if it is considered that a bird braking in flight makes a sudden harsh sound, of wind through its feathers.[4] The ringing of bells, however, signifies death:[5] it is the sacrificial aspect that is emphasized.

The conclusion introduces the images of plough and dying fire:

> "No wonder of it: sheer plod makes plough down sillion
> Shine, and blue-bleak embers, ah my dear,
> Fall, gall themselves, and gash gold-vermilion."[6]

"No wonder of it" indicates that one should not be surprised that virtuous suffering bursts with glory.[7] The poet concludes his argument with two parables of the

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1 Pick, loc.cit.
2 Peters, op.cit., pp.105-6
3 Cf. pages 92-93.
4 An explanation given by Mr. Noad.
5 Cf. page 90.
6 Poems, #36, p.73.
7 Schoder, "Windhover," p.301.

heart. The first parable reveals that the daily humble plodding behind the plough turns up bright glistening earth--the homely ploughshare, not only shining itself, but imparting a sheen even to the soil.[1] "Sillion" means "a ridge of land between furrows dividing plots in the open-field system."[2]

Quarles's School of the Heart serves to offer the emblematic material necessary to clarify the metaphysical idea of the plough:

> "Mine heart's a field, thy cross a plough: be pleas'd
> Dear Spouse, to till it, till the mould be rais'd
> Fit for the feeding of thy word: then sow
> And if thou shine upon it, it will grow."[3]

> "But, Lord, thy blessed passion
> Is a plough of another fashion,
> Better than all the rest.
> Oh fasten me to that, and let the rest
> Of all my powers strive to draw it in,
> And leave no room for sin."[4]

Now it appears that the plough-image characterizes Christ's action in the heart. "Sheer plod" signifies the mere doing of one's duty deliberately. This service of humility causes the Cross ("plough") to till the field of the heart, so that the fire of Love shines on the heart's upturned ridge ("sillion"). It should be noted that "ah my dear" is borrowed from Herbert who used it to refer to Christ in the poem Love.

The second parable of the heart is the dying-fire image. There is a natural transition from the clods of soil to lumps of ash ("blue-bleak embers"). The coals blaze with sudden glory ("gold-vermilion") as they fall in the hearth.[5] Hopkins uses the hearth to image the heart's home in the Deutschland, referring to Christ as the hearth's fire of our heart's charity (the fire in the hearth

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1 McLuhan, op.cit., p.21.
2 Schoder, "Glossary," p.203.
3 Quarles, op.cit., p.318.
4 Ibid., p.320.
5 Schoder, "Windhover," p.302.

which warms the heart to charity).[1] Similarly, in The Windhover, the heart-image is the sacrifice of charity falling and flaming on the hearth. Empson sees the fire-metaphor as the beauty and pleasure inherent in self-torture.[2] Yet this is rather self-sacrifice with suffering and a higher aim. "Gash gold-vermilion" is the image of Christ's vermilion side on the Cross.[3] As ash-covered coals touched by a poker fall in flame,[4] so Christ's body spurted blood, it is implied, when pierced by a spear.[5] The entire poem has strong overtones of the Revelation passage where Christ rides a white horse at the Judgment, his vesture dipped in blood, his eyes flashing fire.[6] Specifically, the last image of fire reappears in military context in the octave of St. Alphonsus Rodriguez.[7] There it is an explicit blood-image. Both poems use the idea with a baroque opulence of colour and sensation. This blaze of spangled colour, red and gold, as it crashes inwardly at the end, reflects the outward dawn which opens the sonnet,[8] a morning of "dapple-dawn." Thus, Christ as Light or Fire (morning or sun) begins the poem, and Christ as Blood or Fire (cross-plough and hearth-fire) ends it--a framework of the Passion triumphant.

The octave concerns the outward achievement, then. The music of the billowing lines is a blend of b's and l's--a mixture of strength and beauty, of power and grace in the hawk[9]--quite unconsciously mirroring the two natures of Christ. While the octave is objective and deals with mortal beauty, the sestet is subjective--from a turning-point in the seventh line of the sonnet--and treats immortal beauty. The entire piece maintains and describes a precarious equilibrium or poise, which Hopkins himself managed to hold between

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1 Cf. page 95.
2 Empson, op.cit., p.226.
3 McLuhan, op.cit., p.25.
4 Ibid.
5 John 19:34.
6 Revelation 19:11-13.
7 Poems, #73, pp.112-3; cf. page 93.
8 Gardner, GMH, Vol.II, p.143.
9 Ibid.

his two vocations of poetry and priesthood for the greater part of his life.[1]

Images of royalty and chivalry--hawking, hunting, riding--contrast with the subsequent images of husbandry--plough and hearth: this dichotomy is an oblique reflexion of Christ's own duality, high-ness (the divine King) and low-ness (the Crucified, servant of men). There is a shift through the focal point of "Buckle" from military and knightly terms to homely emblematic ones. The antithesis in The Windhover is between the outer mastery of the kestrel and the inner mastery of Hopkins, the humble "heart in hiding." The connexion between the initial chivalric and the final emblematic underthoughts is made through Christ. The Christian knight is thus actually the heart where Christ indwells. The windhover is both beast and bird--hawk and horse, riding on a rein. The Cross-imagery was doubtless suggested to the poet by the picture of the bird as a splayed-out cross at the moment of buckling. The meaning of the sonnet, as stated in the dedication ("To Christ our Lord"), is Christ on the Cross imaged in the cross-like buckling bird and imitated by the heart of the poet. The dualism of the last tercet is bridged by a similar movement in each--downwards, as the ploughshare tilling the heart-field, as the poker piercing the heart-embers.

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[1] Gardner, GMH, Vol.I, p.32.

b. Spelt from Sibyl's Leaves

Spelt from Sibyl's Leaves was most probably written in 1885, in the period of desolation in Ireland.[1] It is composed in sprung rhythm, with eight stresses to the line, and a rest in the first line.[2] However, this "longest sonnet ever made and no doubt the longest making" was not completed until 1866.[3] Hopkins took particular trouble to write Bridges not to read this poem (or any other of his) with the eye: poetry is written for performance and must be read aloud for the ear; this sonnet demands long rests and dwells on the rhyme and other marked syllables, and "is most carefully timed in tempo rubato."[4]

The title refers to the Cumaean Sibyl, Apollo's prophetess, who conducted Aeneas to Hell (Avernus) in the sixth book of Virgil's Aeneid.[5] This source-material for the long polyphonic sonnet is pagan, but Virgil's interpretation of the future was later taken up into and developed by Catholic eschatology.[6] Among the Jesuit rules for Professors of Rhetoric, the subject of the Sibyls is considered an acceptable topic for prelections.[7] Therefore, such a mythological backdrop need not surprise the reader, for this sonnet--as The Windhover--is really a parable of the heart. The word "Sibyl" means "will of God",[8] and God's oracle speaks through the heart and warns it of the future. Therefore, the title means that the sonnet is an interpretation of the soul's future.

The sonnet opens with a Miltonic music--the solemn processional which describes evening:

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1 Gardner, "Notes," Poems, p.343.
2 Ibid.
3 Letters to Bridges, p.245.
4 Ibid., p.246.
5 Gardner, GMH, Vol.II, p.310.
6 Ibid.
7 St. Ignatius and the Ratio Studiorum, edited by Edward A. Fitzpatrick, McGraw-Hill Book Company Inc., New York, 1933, p.215.
8 Gardner, GMH, Vol.II, loc.cit.

"Earnest, earthless, equal, attuneable, vaulty, voluminous,..
stupendous
Evening strains to be time's vast, womb-of-all, home-of-all, hearse-
of-all night."[1]

The first four epithets describe evening in its tame aspect--quietly solemn ("earnest"), heavenly or unearthly ("earthless"), level and smooth ("equal"--the even- in even-ing),[2] harmonious ("attuneable"). These are all agreeable and loving epithets in the gathering darkness. The next three adjectives depict an antithetical vastness--threateningly huge ("vaulty"), in bulky folds or in the coils of a snake ("voluminous"), gaping (the hollow of a long rest), and prodigious ("stupendous"). The growth of evening into night is no simple flux, but an immense stretch or tension ("strains"). Night itself is an all-engrossing symbol of birth ("womb-of-all"), life ("home-of-all") and death ("hearse-of-all").[3] This pre-Christian and atavistic image is Virgilian; R.W. Cruttwell writes:

> "In the last analysis, therefore, the Aeneid's symbolism implies the reincarnational equivalence of the entombment of Dardanus' Troy for eventual resurrection to an enwombment of Romulus' Rome for eventual birth; this Trojan-Roman tomb-womb equivalence, poetically symbolized by Virgil both explicitly under the figure of an Earth-equivalent Elysium which spiritually manifests the Earth-hidden secrets of Aeneas' Dardan-Romulean destiny and implicitly under the Hearth-equivalent hut-urn which materially manifests the Hearth-hidden secrets of Aeneas' Dardan-Romulean destiny, belonging properly to the Hearth-equivalent Earth herself as that All-Mother and the First of Gods who is at once the universal tomb of the past and the universal womb of the future, and whose fertility symbol amongst the early Latin makers of hut-urns for earth burial was a sow with young."[4]

In Hopkins's sonnet, therefore, evening strains to be the All-Mother, embracing birth, life and death. Time is an immense reservoir of eternity, as usual with Hopkins.[5] The current flowing through it is Christ's Incarnation and attendant grace; here the All-Mother, subsequently to be raised to the Virgin-image, implicitly holds that river of salvation within her. The Orphic theogonies are

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1 Poems, #62, p.104.
2 Gardner, GMH, Vol.II, p.312.
3 Ibid., p.313.
4 Robert W. Crutwell, Virgil's Mind at Work, "An analysis of the Symbolism of the Aeneid," Basil Blackwell, Oxford, 1946, pp.169-70
5 Cf. pages 54-55, 124-26.

evoked--Time, Chaos, Night, the World-egg, the birth of the universe from Night and Darkness.[1]

In Christian symbolism, the role of the Sibyl of Cumae is to announce the Nativity; she is represented by the manger-symbol.[2] Underlying this Hopkins sonnet are not only the threats of death and torture, but hints of a kindlier future, subordinated, however, to the present terror. Virgil's fourth Eclogue was commonly taken to foretell the future Golden Age when the Virgin returns. The All-Mother evening-becoming-night is a stupendous tomb-womb in the poem; she is the Virgin promising the birth of a mighty Child.

The first two lines protray the loving-awesome All-Mother. The next two lines are devoted to her lights:

> "Her fond yellow hornlight wound to the west, her wild hollow hoarlight hung to the height
> Waste; her earliest stars, earl-stars, stars principal, overbend us, Fire-featuring heaven."[3]

"Hornlight" is the moon. Although some interpretations call it evening-glow as of light through a lantern, or dying sunset,[4] the designation of moon is necessary for the symbolic level of Christian underthought to be elucidated. The moon winds to the west, low on the horizon, moving with the inexorable march of time.[5] "Hoarlight" signifies the Northern Lights hanging like vestments up to the wasting reaches of space-time. The parallelism of the first two lines is thus repeated: the tame aspect of evening is her "fond yellow" crescent-moon; the wild aspect is her "wild hollow" cosmic play of electric sweeps, those Northern Lights which gave the poet-priest a witness to eternal time and filled

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1 Raymond V. Schoder, "Spelt from Sibyl's Leaves," Thought, Vol.XIX, No.75 (Dec. 1944), p.642.
2 Webber, op.cit., p.37
3 Poems, #62, p.104
4 Schoder, "Glossary," Immortal Diamond, p.208.
5 Gardner, GMH, Vol.II, p.313.

him "with delightful fear."[1] There is thus a similar dichotomy in the first line and the third. Loving and awesome qualities are juxtaposed. "Her fond yellow hornlight wound to the west" (spoken with open mouth) is in a major key; "her wild hollow hoarlight hung to the height Waste" (spoken with awe) is in a minor.[2] The parallel diction and modulated music intensify the essential antithesis.

The third group of words describes starlight. There are not many stars gleaming, only the 'earliest," the "principal" ones. "Earl" means not only "noble, chief", but also, in the original sense, "quick, active, keen." "Earl" provides the positive proof of a rich substratum of Judgment-imagery. It signifies chieftain, nobleman; the context strongly suggests that these earls are twelve in number--the twelve Apostles, who are stars forming the crown on the head of the Virgin as she appears in Revelation.[3] The crown of stars is denoted by "Fire-featuring heaven"--shaping a feature or visible sign on the face of heaven.

The underthought from Revelation 12 is fulfilled:

> "And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars:
> "And she being with child cried, travailing in birth, and pained to be delivered."[4]

The All-Mother evening is thus straining in childbirth; that is why she is "wild." She is "vaulty" with her tomb-womb--the "hollow" clothed in the Northern Lights, which signify the Sun she bears. She is the Virgin or Mother of God "clothed with the sun" (Northern Lights shining as vestments from the Sun-Child contained within her). The crescent-moon ("hornlight") is "under her feet" (low on the horizon). She wears a crown of the twelve Apostle-Stars. Hopkins has indicated the Virgin Mary by a series of cryptic and evocative kennings.

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1 Cf. page 54.
2 Stonier, op.cit., p.49
3 Revelation 12.
4 Revelation 12:1-2.

The All-Mother Mary is represented by evening labouring to become all-embracing night, summing up all life in time's eternity (the Father). Her symbol is the crescent-moon, because her glory is borrowed from the Sun of Righteousness--a reflected light.[1] In the first quatrain of his Sibyl sonnet Hopkins has transmuted Virgil's evening-mother into the Virgin--with a duality reflected from her Son. Her qualities are the terrible stretching and straining in birth-death of the tomb-womb, and the fond harmony of a Mother carrying the Lamb to sit at Judgment. She is clothed in her symbols.

There comes a transition as the poet looks from the wonders of the sky (in terms of the second coming of the Virgin, to Judgment) to the earth:

> "For earth her being has unbound, her dapple is at an end, astray or aswarm, all throughther, in throngs; self in self steepèd and pashed--quite
> Disremembering, dismembering, all now."[2]

With the unusual aspects of Judgment parading through the heavens, it is a natural shift to consider the earth's disintegration on the Last Day. It is Hopkins's last day of his senses, for with the gathering gloom he can no longer distinguish the dappled inscapes of the world. The Aeneid contains a similar passage in the sixth book, of night stripping objects of colour.[3] In the lines quoted above, Hopkins says that the meaning of individual features and variegated forms in nature has been lost,[4] swallowed up in a uniformity of darkness. Hopkins's Scotist insight is violently destroyed as Babylon is destroyed--for the trumpet of Judgment has sounded in the winding horn of the moon.[5] Earth is knit together in opposites which constitute her very being, now "unbound" by night.

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1 Webber, op.cit., p.181.
2 Poems, #62, p.104
3 Gardner, GMH, Vol.II, p.311
4 Ibid., p.314.
5 Ibid., p.313; Gardner notes that "wound" is auditory as well as visual. He also remarks the suggestion of "luminous" in "voluminous" (p.312).

Pied beauty (earth's "dapple") is over and done with ("at an end"). The opposites are scattered ("astray or aswarm"), confusedly ("all throughther"). Everything in the world disintegrates, losing all individual meaning. Each "self" is so violently penetrated with bitter taste of itself ("steeped") without God the Light, and hurled into the hell of self-torment ("pashed"), that the "self" is made to forget everything ("Disremembering"--Irish for forgetting)[1] and is pulled apart by tortures ("dismembering").

Although Hopkins interprets his feelings in the language of Biblical Judgment and of the Dark Night of the Senses (and Soul), there is little reason to consider this a mystical vision, for it is all a well-calculated and well-timed fugue of mathematical precision and complexity. His spiritual desolation, as he illustrates it in this Sibyl sonnet, is considered an absence of Light; that is the idea that returns through the many skeins of underthought. The image of earth being destroyed appears in a note written a dozen years before in his Journal:

> "In fact being unwell I was quite downcast: nature in all her parcels and faculties gaped and fell apart fatiscebat, like a clod cleaving and holding only by strings of root."[2]

From this passage it can be seen that the initiating emotion is pathological, rather than spiritual.

Similarly to The Windhover, the Christian message of an objective wonder in the world is transferred to the inner soul (the heart) and interpreted as a parable there. The transition from the outer to the inner reality occurs at the same point in both sonnets--the later part of the seventh line, towards the end of the octave. The octave of Sibyl's Leaves ends on this shift of thought:

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[1] Ibid., p.313.

[2] Note-books, p.182.

The Revelation underthought is carried through in the dragon: he is the great red dragon cast out from heaven,[1] and seen etched against the Light, with seven heads, ten horns, seven crowns, like beaks threatening the Virgin. This imagery, while subordinate, indicates the menace and sharp dichotomy of what follows. The dread gasp of "black, Ever so black on it" reveals the evil as recognized by the soul--the evil Satan in silhouette. The dragon-boughs with beak-leaves, therefore, stand out in relief-pattern as Satan may sharply be distinguished from God, as black from white, and wrong from right--which opposites are to follow.

The compressed imagery in the single word "damask" is interesting. It means not only the etched effect of a surface pattern, but contains a particular reference to black on steel-white. It conceals, in addition, a red colour like that of the damask rose. Thus the line "boughs dragonish damask the...light" obliquely suggests, with uncanny accuracy, the figure of Satan seen at night after his fall--a red dragon whose redness is only known to exist in the Light, not seen in the darkness preceding Judgment.

Another Hopkins sonnet, which seems to be a first sketch of the theme traced out to a fuller extent in Sibyl's Leaves,[2] is extant, but incomplete: it clarifies the meaning of the central lines under examination:

> "The times are nightfall, look, their light grows less;
> The times are winter, watch, a world undone:
> They waste, they wither worse; they as they run
> Or bring more or more blazon man's distress.
> And I not help. Nor word now of success:
> All is from wreck, here, there, to rescue one--
> Work which to see scarce so much as begun
> Makes welcome death, does dear forgetfulness.

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[1] Revelation 12:3-17.

[2] Gardner, "Notes," Poems, p.260.

"Or what is else? There is your world within.
There rid the dragons, root out there the sin,
Your will is law in that small commonweal..."[1]

This fragment of a sonnet indicates many ideas which lie in the underthought of the Sibyl poem. The first quatrain has been discussed.[2] Here Hopkins is keeping the last watch before Judgment, and says that he must discipline himself by driving out the dragons of sin. Therefore, in Sibyl's Leaves, the leaves of the Sibyl are in the grotto of Hopkins's heart; they are read by the will of God as sin ("dragonish"), sharply contrasting to his virtuous light. The light is "bleak" to indicate his desolation, in his own wilderness--parallel to the wilderness to which the Virgin escaped.[3] The light is also made "smooth" by the "tool" of the Passion--the plough-cross tilling the heart-field and making it shine like ridges of light, seen in the "plough down sillion Shine" of The Windhover.[4] These light-ridges in the heart are the subjective correspondence to the Northern Lights in the objective heavens.

The sonnet, constructed in a series of antitheses and dualisms, ends with a stark dichotomy:

"Our tale, O our oracle! Let life, waned, ah let life wind
Off her once skeined stained veined variety upon, all on two spools;
part, pen, pack
Now her all in two flocks, two folds--black, white; right, wrong;
reckon but, reck but, mind
But these two; ware of a world where but these two tell, each off the
other; of a rack
Where, selfwrung, selfstrung, sheathe- and shelterless, thoughts
against thoughts in groans grind."[5]

In the Aeneid, in the sixth book followed here, the path leading from life into death is twofold--diverging to Elysium or Tartarus, and the sounds of the cruelly-tortured under the lefthand cliff are heard by Aeneas. In this sestet

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1 Poems, #112, p.165.
2 Cf. page 53.
3 Revelation 12:14.
4 Cf. page 142.
5 Poems, #62, p.105.

the same general pattern is followed. There is the division of life's various throng after death into twos and the tortures of the damned. The oracle has revealed to Hopkins, in enigmatic language through the beak-leaved boughs of his rough sins, that Satan (Evil) is in his heart and must be sharply distinguished from the smooth Christian virtues. Now the poet's intellect, which must perform the decisive separation of good from evil, replies to his will (the Sibyl who reads the message of the God). He addresses her as "Our tale, O our oracle!" She has told him the eternal story of Good and Evil which are forever opposed; however, her language has been oracular. She has warned him of the Judgment, shown him the twofold path. Now his intellect replies in clearer terms, agreeing that he must heed the oracle (God's will) in his heart, or otherwise his punishment will be total and eternal separation from the Light--unremitting torment of contemplating his own sins ("thoughts against thoughts").[1] The juxtaposition in "black, white; right, wrong" (deliberate chiasmus) indicates that the problem is not an easy one--with clashing and opposing tendencies: this is the chiasmus of a man, however just, trying to distinguish and choose between good and evil.[2] Yet the Jesuit poet considers that he must allow ("let") his dappled life to wind off her once-glorious variety:[3] he must no longer struggle against darkness of mind and soul, but understand and accept it as an implicit promise of a coming dawn.[4] This subdued hope is the hope of Christ's Nativity--heralded by the Cumaean Sibyl.

Life which has waned (like the moon) must wind (like the moon) to the west--the future. It must also wind as a skein of two threads on to two spools. Life is a variety, a tangle of two-coloured ("stained") veins, which must be

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[1] Gardner, GMH, Vol.II, p.315. [2] Ibid., p.314.
[3] Schoder, "Spelt from Sibyl's Leaves," Thought, op.cit., p.637.
[4] Ibid., p.645.

unwound ("unbound" as the earth's dappled inscapes) and reeled into Heaven or Hell. The thread of life is a familiar classical concept; yet, instead of a simple snipping by Atropos (the Fate who cuts), there must be a division made by Themis (Justice who weighs good against bad). Hopkins says that he must consider or count over ("reckon"),[1] regard or be aware of ("reck"),[2] and pay strict attention to ("mind") only ("but") these two groups. He must beware and be aware of ("Ware") this elementary, but difficult, dichotomy, in a world where they alone are marked or counted off into two military camps ("tell off"--a military term,[3] an apt use for a Jesuit made highly conscious of the two armies, of Christ and of Lucifer).

Hopkins interprets his decisive judgment of the intellect in Last Judgment language, as he initially responded to the unusual evening sights as the coming of the Virgin. The underthought of Judgment is heard in the words:

> Now her all in two flocks, two folds--black, white; right, wrong."[4] "...part, pen, pack

He must sort the sheep from the goats, just as Christ the Lamb will judge the flocks of the world.[5] He must separate friends and relatives ("part"), enclose in two stalls ("pen"), divide into two crowds ("pack"), all of life itself. The flocks or folds are the future choices that he will meet--the contrasts which he must learn to distinguish as black (not only a colour, but also sin and evil--the Devil)[6] from white (besides the colour, purity and light--the Virgin).[7] In the language of Revelation, this means that the entire sonnet is constructed on a dichotomy between Satan and Mary--between the threatening dragon and the Virgin pregnant with the Son of Light--both principles being in Hopkins's heart. The

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1 Schoder, "Glossary," Immortal Diamond, p.208.
2 Ibid., p.209.
3 Ibid.
4 Poems, #62, p.105.
5 Matthew 25:31-46.
6 Webber, op.cit., p.359.
7 Ibid., p.387.

same struggle has been noticed in his Andromeda, where the Anti-Christ threatens the Church,[1] an objectification of the subjective conflict between Satan and Mary seen in the Sibyl sonnet.

The agony and fright in Sibyl's Leaves are caused by a certain fear of not being able to distinguish between good and evil. In the evening or night, colours and causes are almost indistinguishable. When, in his desolation, Hopkins is without the divine Light, then he bitterly torments himself by trying to discover the minute differences and the subtle shades of each new decision or action. The torture is all the more intense when he realizes that unless he decides, by exercising free will for the right (and how can he know black from white in his Night?), then he will certainly suffer on Hell's rack. Here he will finally be twisted or sounded on himself ("selfwrung" or -rung), stretched taut by himself ("selfstrung"). His thoughts of his own sins thrust back upon him will wring and string him on the rack of his own fibre. Without a sheath for the blades of his suffering ("sheatheless"), without a shelter to hide from the whirlwind's blast ("shelterless"), his thoughts will grind in groans against each other in naked unbearable encounter.

Andrew Marvell's Upon Appleton House contains a passage of the twofold way deriving from the Aeneid, but closer to Hopkins, in that it uses the figurative stringing of torture and the thread of life:

> "Here in the Morning tye my Chain,
> Where the two Woods have made a Lane;
> While, like a Guard on either side,
> The Trees before their Lord divide;
> This, like a long and equal Thread,
> Betwixt two Labyrinths does lead.
> But, where the Floods did lately drown,
> There at the Ev'ning stake me down."[2]

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[1] Cf. page 79.

[2] Poems of Marvell, p.78.

The sonnet has a structure similar to The Windhover in balance of form--an octave of objective "stress", a sestet (beginning at the end of the octave) of subjective "instress". Both are parables of the heart. However, the Sibyl poem has a tripartite division--the physical being (the senses), the spiritual (the will of the soul) and the mental (the intellect).

Gardner makes some remarks on the style of this sonnet, with its clotted consonants and harsh staccato--a brusque emphasis.[1] It demands a chorus of several voices as in the Greek.[2] The fugue gathers to a splendid cumulative rhythm,[3] wherein the trochees finally predominate.[4] The clashes of intense grind cause stresses to be placed on normally unstressed syllables: this is a direction for performance--as in

"...sélf ín sélf stéepèd ănd pășhed--quíte..."

and

"...thóughts ăgáinst thóughts ín gróans grínd."

The three essential divisions are marked off by the music: "wound" signifies the winding-up of the horned moon heralding the Virgin; "round" signifies the whispered advice of the Sibyl-heart; "wind" signifies the tension of the present efforts of the intellect when the senses have "waned".

Such an investigation as this is justified in length and detail by Hopkins's own words: "I have just completed but not finished the longest sonnet ever made and no doubt the longest making."[5] He had spent at least a year over it, and perhaps continued to polish its accurate philosophic content afterwards. This conscious intellectual effort makes all his effects calculated, not passively inspired. Detailed analysis is required for such complex and valuable work.

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1 Gardner, GMH, Vol.II, p.315.
2 Ibid.
3 Ibid., p.130.
4 Ibid., p.109.
5 Letters to Bridges, p.245.

c. That Nature is a Heraclitean Fire and of the comfort of the Resurrection

In 1888, several years after his experiment in Sibyl's Leaves, Hopkins wrote his Heraclitean Fire sonnet with a longer and more elaborate form. For sheer bulk and a similar detailed exegetic method they are comparable.[1] However, the elaborate inner patterns of the fugal form, variegated and inscaped with pied assonances, which are to be found in the Sibyl sonnet, do not appear with the same musical emphasis in the Heraclitean Fire. Also, the argument is quite different and the air not as highly charged with grind, the dread pain of antithesis. The formal structure is more elaborately planned in outline, less strictly engraved within. It contains three codas, with an extra burden-line at the end--a total of twenty alexandrines, three trimeters and one dimeter.[2] It is composed in sprung rhythm with many outrides and hurried feet,[3] so that the effect is more spontaneous and sweeping than the deliberate pounding and pausing of Sibyl's Leaves.

In this Fire sonnet Hopkins pays tribute as preacher, philosopher and poet to the early Greek thinkers, but shows that Christian ontology is not enslaved to Hellenic thought:[4] he completes their world-picture with a tremendous optimism--the Resurrection. He wrote Bridges that he distilled the Greek thought into his poem:

> "...but the liquor of distillation did not taste very Greek, did it? The effect of studying masterpieces is to make me admire and do otherwise."[5]

The refining of Hopkins's singularity, however, is apparent here only in his

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1 Gardner, GMH, Vol.I, p.106.
2 Ibid., p.107.
3 Ibid.
4 Ibid., p.163.
5 Letters to Bridges, p.291.

diction, syntax and general method--not in the thought, which is both Greek and Christian. His treatment of the hylozoist philosophers of the Ionian school does not belittle them, but recognizes their significance by reforging their ideas and completing them in a respectful fashion.

From Parmenides Hopkins borrows the concept of the four elements, and the principle that mixture underlies the world-order.[1] He also uses the theory that the goddess Truth is situated between two concentric rings--the ring of Fire and the ring of Night.[2] There is the mixture of light and dark in the world and in man--a bifurcation of being.[3] All these ideas, with the basic Being and Not-Being,[4] appear in the Hopkins sonnet.

However, it is to Heraclitus, named in the title, that the reader must look for the larger portion of the source-material. Heraclitus described the universe as a hostile clash of opposing forces.[5] His dominant insight is the inter-transformation of these opposites.[6] The basic doctrine chosen is that of Fire--that order is reversible.[7] Fire (Zeus's thunderbolt) has the power of governing of steering the world.[8] The destructive forces of War and Strife are emphasized, because Heraclitus is more interested in the process of Passing Away than that of Becoming.[9] The interlocking "harmony" pulls slowly in the direction of Fire.[10] This gradual movement is compared to the flowing of a river.[11] Yet, above the oscillation, is a uniting idea--the Logos, the orderly process of change which makes the world intelligible.[12] It is the Hidden Harmony, the Law of Opposites,

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1 Jaeger, op.cit., p.104.
2 Ibid.
3 Ibid.
4 Ibid., p.100.
5 Ibid., p.118.
6 Ibid., p.122.
7 Ibid., p.123.
8 Ibid., p.126.
9 Freeman, op.cit., p.109.
10 Ibid., p.113.
11 Ibid., p.114.
12 Ibid., p.117.

existence through Strife.[1] Heraclitus explains the soul as an exhalation of Fire: its genesis follows an upward path, while the body is produced on the downward path towards moisture which is death.[2] The genesis of the human creature is a replica of that of the Cosmos: the soul's flow towards Fire is likened to the flowing of a river.[3] With these general theories in mind, it will be shown that the sonnet proper reproduces Heraclitus and Parmenides, but in a Christian light.

The first two lines describe stormclouds in the sky:

> "Cloud-puffball, torn tufts, tossed pillows flaunt forth, then chevy on an air-
> built thoroughfare: heaven-roysterers, in gay-gangs they throng; they glitter in marches."[4]

The clouds are puffed up and tossed out over the horizon with torn banners like an army. They wave ostentatiously ("flaunt")[5] as they gallop out to the field. They scamper and ride in a chase ("chevy")[6] on the road of the sky ("on an air-built thoroughfare"). They are royal revellers ("roisterers" spelt with kingly stress on "roy"), uproarious companions jostling and crowding ("in gay-gangs"). "Gang" is not only a crowd of people, but a way of walking, in the old sense: the clouds are strutting proudly and gaily. Their equipment glitters against the sun as they march. The diction evokes the panoply of French chivalry--similar to the Windhover octave.[7] This imagery of the battle-field is a direct transposition of the Heraclitean system of War. In 1871 Hopkins writes in his Journal:

> "Before a N.E. wind great bars or rafters of cloud all the morning and in a manner all the day marching across the sky in regular rank and with equal spaces between. They seem prism-shaped, flat-bottomed and banked up to a ridge: their make is like tufty snow in coats."[8]

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1 Ibid., p.120.
2 Ibid., p.125.
3 Ibid.
4 Poems, #72, p.111.
5 Schoder, "Glossary," p.113.
6 Ibid.; Gardner, GMH, Vol.I, p.130.
7 Cf. page 136.
8 Note-books, p.145.

Hopkins may also have remembered the sixth Pythian ode of Pindar, where the Greek poet refers to "the merciless armies of the crying cloud."[1] Hopkins's clouds are noisy troops ("heaven-roysterers, in gay-gangs"). They are thundering.

Battle-imagery continues in the next two lines:

> "Down roughcast, down dazzling whitewash, wherever an elm arches,
> Shivelights and shadowtackle in long lashes lace, lance, and pair."[2]

The storm-clouds, after a warning thunder (however mock and gay), begin to display their warring instinct in earnest. The rain ("whitewash") is a shaggy missile ("roughcast") thrown to earth ("Down") in the war of the elements: it is a brilliant ("dazzling") thrust from the soldier-virtuosi. The storm releases its rain wherever a high tree ("wherever an elm arches") invites itself (through its very prominence) to be struck. Around such a tree the splintered threads of electricity ("Shivelights")[3] and their tangled ropes of rain ("shadowtackle"--half a mist) lace together in battle-play. It is a duel of forces, now advancing, now flourishing and thrusting, now at odds in a "draw". The battle appears to be a series of fencing-matches between paired opponents ("in long lashes lace, lance, and pair").

The first quatrain concerns, therefore, the turning of clouds into battling opponents hurling rain and lightning at each other down to earth. The storm combines the elements of air, water and fire, and is evidence of Strife. The second quatrain deals with the wind (air) fighting earth:

> "Delightfully the bright wind boisterous ropes, wrestles, beats earth
> bare
> Of yestertempest's creases; in pool and rut peel parches
> Squandering ooze to squeezed dough, crust, dust; stanches, starches
> Squandroned masks and manmarks treadmire toil there
> Footfretted in it."[4]

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[1] The Odes of Pindar, translated by Richard Lattimore, University of Chicago Press, Chicago, Illinois, 1947, p.74.

[2] Poems, #72, p.111.

[3] Schoder, "Glossary," p.213.

[4] Poems, loc.cit.

The storm has passed and air, by a war of the elements, has burst into its opposite--water. The battle continues, however, with the same elation and noise ("delightfully", "boisterous"), when the wind ("bright" with Fire as the clouds had a "glitter") sweeps over the wet landscape. The air now applies force to remove signs of the struggle, warring against the earth in order to reconvert the water to air (cloud). The wind comes armed with its tackle or ropes to wrestle, not to conduct a formal battle with the armoured display of a thundercloud. The verb "beats" carries two connotations--"to strike" and "to win a fight."[1] The wrinkled folds ("creases") belonging to the past storm ("yestertempest") are beaten flat. "Rut peel" may be a compound word; the manuscript is uncertain.[2] However, to suit this discussion, the words will be considered as apart: the subject governing "parches" is the wind; its object, "peel", so that "the bright wind" governs three principal clauses in succession (wrestling earth, parching peel, starching manmarks). The wind, then dries up ("parches") the rind or surface ("peel") of both water and earth in a mixture ("in pool and rut"). When the peel is hot and dry, it bursts, uncovering a watery mud under its rind. This earth-rain mixture is dissipated by the wind into kneaded, hardened, or powdered pieces of elements ("Squandering ooze to squeezed dough, crust, dust").

"Peel" not only contains the word "rind" but also the homophonic "peal". There is a concealed underthought, wherein the wanton wind strips off the surface of the earth and quenches its bell-like noises: the fire-and-bells sequence, where the wind dries up the water and squeezes the breath or laughter from the soil.

At the end of the octave man is mentioned for the first time: he presses his marks on the muddy ground ("manmarks"). These are left by cavalry or troops

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[1] Peters, op.cit., p.161.

[2] Gardner, "Notes," Poems, p.251.

("Squadroned")--with a grotesque implicatiom of death-masks under the helmets of war ("masks"). Farm-labourers likewise leave tracks ("treadmire toil"). The footprints are worked into the soil like wrinkled patterns tormenting the earth ("Footfretted in it"). The wind stiffens these temporary relics of man's impermanence ("stanches, starches").

Medieval and military imagery (from "thoroughfare" to Squadroned") dominates the octave, epitomizing and glorifying the principal of War or Strife. Yet, on another level of the underthought, there is a closer unity--God speaking to Job (Hopkins) from the whirlwind. Biblical images of God's creative and battling power appear implicitly towards the end of the octave of the sonnet, imparting a suggestion of the single One behind all this flux. The passage from Job is famous:

> "Where is the way where light dwelleth? and as for darkness, where is the place thereof, That thou shouldst take it to the bound thereof, and that thou shouldst know the paths to the house thereof?... Hast thou entered into the treasures of the snow? or hast thou seen the treasures of the hail, Which I have reserved against the time of trouble, against the day of battle and war? By what way is the light parted, which scattereth the east wind upon the earth? ... Hath the rain a father? or who hath begotten the drops of dew?... Canst thou lift up thy voice to the clouds, that abundance of waters may cover thee? Canst thou send lightnings, that they may go and say unto thee, Here we are?... Who can number the clouds in wisdom? or who can stay the bottles of heaven, When the dust groweth into hardness, and the clods cleave fast together?"[1]

The entire passage in Job takes examples of natural flux in the elements, with emphasis on storm, lightning, hardened dust, in order to ask who is behind, "under the world's splendour and wonder."[2] Hopkins does not include the question in his sonnet, although it is implicit; his ending is more vigorous and impressive for omitting any reference to a spiritual unity until the close.

The sestet opens to consider the earth-inhabitant who has bothered the

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[1] Job 38:19-20, 22-24, 28, 34-35, 37-38.
[2] Poems, #28 st.5, p.57.

soil with his armies and ploughs:

> "Million-fuelèd, nature's bonfire burns on.
> But quench her bonniest, dearest to her, her clearest-selvèd spark
> Man, how fast his firedint, his mark on mind, is gone!"[1]

Nature is a "bonfire" consuming even man in its holocaust.[2] It is a pluralistic law of endless Fire ("Million-fuelèd"). Man is nature's "bonniest" (pun from "bonfire") and "dearest", her most individualized and brightest creature ("clearest-selvèd"). Man is a mere "spark" in the Fire, a bit of carbon dust winging up the air. "Yet man is born unto trouble, as the sparks flie upward,"[3] is the Job-underthought. Man soon loses his vital heat and dies--travelling from Fire to Night. The impression of his fiery soul ("firedint"--flavour of medieval battle) and of his mind as well ("mark of mind") pricks the memory for a fleeting instant before it greets the darkness. The Heraclitean law of change applies to man's life as well as to nature and her elements. Hopkins is a Job lamenting the brief span allotted to "Man that is born of a woman."[4] This is the Fall.

Man's spirit ("firedint") and his immortality with fellow-men ("his mark on mind") are both overwhelmed by oceanic darkness:

> "Both are in an unfathomable, all is in an enormous dark
> Drowned."[5]

Death swallows up the fire-spark of man in its gulf. The water-metaphor, prompted by "quench" two lines before, mirrors the Heraclitean downward path, towards moisture which is death. Water-imagery pervades the sonnet.

Then the poet bursts out with an eloquent cry:

> "O pity and indignation! Manshape, that shone
> Sheer off, disseveral, a star, death blots black out; nor mark
> Is any of him at all so stark
> But vastness blurs and time beats level."[6]

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1 Poems, #72, p.112.
2 Pick, op.cit., p.154.
3 Job 5:7.
4 Job 14:1.
5 Poems, loc.cit.
6 Ibid.

The physical form of man ("Manshape") that shone in the bonfire of nature flies off at a tangent or vertical from the wood ("sheer off"), severed apart in loneliness and individuality ("disseveral"). Man is "a star"--a meteor-flash sheered away to the Fall. The fire-spark and meteor-flash convey the same idea in two images: the fleeting instant of life, the brief human span, belongs to man because of the Fall, original sin.

Not only the physical being, but the mental impression and any other mark he may leave behind in addition (as footprints), cannot be stubborn enough to remain out of the levelling uniformity of time ("time beats level") and the cloudiness of space ("vastness blurs"). The feeling of being lost in space-time is similar to the picture in Sibyl's Leaves, where evening strains to engulf the world in her vaulty tomb-womb, where earth is scattered into meaningless uniformity.[1]

The idea of Fire and Night is borrowed from Parmenides, who finds the world a mixture of light and darkness.[2] The Existent is limited and bears an affinity to light.[3] Hopkins describes, therefore, man's finite existence to be like a spark or star engulfed in the circle of Night. Yet, the underthought of Job enters the lines as well, through the idea of "death blots black out": Death is "A land of darkness, as darkness itself; and of the shadow of death, without any order, and where the light is darkness."[4]

The poet has paraded the elements in endless flux between air, water, earth and fire; has explained War to be nature's law--Fire; has considered man a light-particle consumed by Night, linked to the transience of the world. The

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1 Cf. pages 149-50.
2 Jaeger, op.cit., p.104; Pindar's chiaroscuro is a similar vein of light and dark.
3 Jaeger, op.cit., p.108.
4 Job 10:22.

Job-underthought which has been a running current, half-hidden under the Greek upper-layers, now bursts from its spring and joins the message of Christian optimism which concludes the poem. It is the Resurrection which forms the turning-point:

> "Enough! the Resurrection,
> A heart's-clarion! Away grief's gasping, joyless days, dejection.
> Across my foundering deck shone
> A beacon, an eternal beam. Flesh fade, and mortal trash
> Fall to the residuary worm; world's wildfire, leave but ash:
> In a flash, at a trumpet crash,
> I am all at once what Christ is, since he was what I am, and
> This Jack, joke, poor potsherd, patch, matchwood, immortal diamond,
> Is immortal diamond."[1]

As Hopkins cries out in his affliction to Christ, so Job had cried:

> "For I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though after my skin worms destroy this body, yet in my flesh shall I see God."[2]

To the Christian and Catholic, the story of Job is fulfilled in the Pauline Epistles, so that Corinthians supplies the core of Hopkins's optimism:

> "Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall all be changed. For this corruptible must put on incorruption, and this mortal must put on immortality."[3]

> "But we all with open face beholding as in a glass the glory of the Lord, are changed into the same image from glory to glory even as the spirit of the Lord."[4]

The Resurrection is announced as a waking trumpet to the soul, "the last trump" ("A heart's-clarion"). Then Hopkins's Job-like days of trial and affliction ("grief's gasping, joyless days, dejection") vanish: the poet cries, "Away with you."

The ship of the flesh--a familiar symbol in the baroque emblem-books[5]--is

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2 Poems, #72, p.112.
3 I Corinthians 15: 51-53.
5 E.g., Quarles, op.cit., p.127.

2 Job 19: 25-26.
4 II Corinthians 3:18.

in heavy seas ("foundering deck"), sinking into the "unfathomable" and the "enormous dark." But the beacon of God--eternally strong in contrast to the transient meteor-flash and fire-spark--stands out through the gloom as the ship goes down, the flesh sinking on the downward path of death into water (Heraclitean concept). Christ is the Light, "an eternal beam" of hope for immortality. While in the Rhone Valley in 1868, before he entered the Jesuit Order, Hopkins noted:

> "They enclose the head of the cross in a triangle...very commonly: it looks like a beacon at sea."[1]

This passage explains the presence of "beacon" in the Resurrection picture: it denotes Christ on the Cross shining His beam across the seas of life. He is the "landmark, seamark, or soul's star."[2]

Let the beautiful fire of the body return to pale dust ("Flesh fade"), says the poet; let the transient body ("mortal"), being but worthless waste ("trash"), become the lot of the worm ("Fall to the residuary worm"). Let the consuming nature of fire only leave ashes. The worm here is the worm of Job: "though after my skin worms destroy this body, yet in my flesh shall I see God." "Wildfire" is a word with several functional meanings: as "Greek fire" it is highly inflammable material (the dangerous beauty of the body); as erysipelas, it stands for diseases and plagues of the body; a minor connotation refers to a thunderless lightning. The first two meanings suggest the violent ravages of the body, consuming flesh, leaving it but worthless dust. "World's wildfire" is the image of Job's bodily afflictions, the plague of boils and other diseases.[3] For his diction, however, Hopkins may have recalled "The world's base trash" in an Emblem of Quarles, contained in a context of baptism by holy fire.[4]

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1 Note-books, p.107.

2 Poems, #119, p.170; cf. pages 111-12.

3 It may be noted in passing that Hopkins suffered severely from physical weakness during his life, through a condition of piles, which was not completely cured by an operation (Note-books, p.172).

4 Quarles, op.cit., p.94

"In a moment, in the twinkling of an eye, at the last trump" of First Corinthians is described by Hopkins in the line, "In a flash, at a trumpet crash." Gardner has noticed the fusion of "-sh" sounds in "Flesh, trash, ash," suddenly and miraculously transformed into "flash" and "crash" of the Resurrection.[1] It is a functional dichotomy between "World's wildfire" and the "eternal beam" of Christ.

"I am all at once what Christ is, since he was what I am" is the Hopkins line mirroring "changed into the same image from glory to glory" in Second Corinthians. With buoyant optimism, the poet realizes that his life is a refining fire of purgation, that man will be snatched from the conflagration to emerge, all conflicts resolved, as a new being.[2]

In the penultimate line, "Jack" means a common fellow and also the hard-working practical man;[3] "patch" is a paltry fellow or fool--the makeshift repair, fallen man;[4] "potsherd", continuing the archaic diction, is a broken piece of earthenware (Biblical). These older words combine with the more modern "joke" and "matchwood" to be transmuted into the clear gem of "immortal diamond." Peters remarks on the progression "Jack, joke, poor potsherd" and notices the half-conscious working-out of poetic imagery:

> "Here again we can see the poet at work: 'Jack' suggested through assonance 'joke', but his mind searching for words expressive of man's abject state combined 'joke' and 'Job', the type of man in deepest misery. But Job irresistibly called up the potsherd with which he scraped his wounds and thus the poet identifies himself with this worthless piece of pottery."[5]

The reading of Job in the underthought is perfectly valid: it is witnessed throughout the sonnet, particularly explicit in the closing portion. There is also in Job a possible source for "immortal diamond" in the jewel-studded passage, "Surely there is a vein for the silver, and a place for gold where they fine it."[6]

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1 Gardner, GMH, Vol.II, pp.397-8.
2 Pick, op.cit., p.155.
3 Gardner, GMH, Vol.I, p.119.
4 Ibid., p.130.
5 Peters, op.cit., p.167.
6 Job 28:1 et seqq.

The diamond in Christian symbolism is chosen among the jewels to represent joy and purity:[1] "immortal diamond" has this exact signification in the context. The Job-imagery of this Fire sonnet is implicit in the octave ("Hath the rain a father") and in the sestet ("A land of darkness"), but made explicit in the caudated section.

It is interesting to note that Handel in his Messiah had used many of these same Biblical passages (especially the familiar "I know that my redeemer liveth," and "Behold, I shew you a mystery..."), which Hopkins appears to have admired and employed also. This is important because the sonnet was written in the summer of 1888--a year when the priest was particularly enthusiastic about Handel's music, for his letters frequently mention him in glowing terms.[2]

The story of the Heraclitean Fire is that of the Fall of Man and the Redemption of Man through Christ, told in the language of the early Greek philosophers. But the unity of the poem relies on the Job-underthought, which in the last lines, fuses to the Pauline vision. The appearance of Christ on the sea-beacon (Cross) is similar to His appearance in the Deutschland riding the storm.[3] The Windhover concludes with a similar evocation--the Crucifixion, the martyr's blood and the crown of gold.[4] Hopkins preached that the greatest event was the Crucifixion and man's Redemption.[5]

Structurally the Fire sonnet may be related to the Sibyl sonnet because of a tripartite argument. In Sibyl's Leaves three faculties of the poet observe and speak--his senses perceiving the Virgin night-fall as the emblem of the Last Judgment, his soul's will reading Satan in his heart etched against the Light,

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1 Webber, op.cit., p.372.
2 Letters to Bridges, pp.280-81, 290; Correspondence with Dixon, p.137.
3 Cf. page 131.
4 Gardner, GMH, Vol.I, p.184; cf..page 143.
5 Pick, op.cit., p.83.

his rational intellect replying with its self-torment and the stark dichotomy between the saved and the damned. The Heraclitean Fire likewise falls into three parts--the octave presenting a Heraclitean War-Flux and the whirlwind of God, the sestet reverting to Parmenides's Fire and Night and the despair of Job, the caudated portion fulfilling the Biblical underthought with Resurrection-optimism.

The running theme centres on the fire-image--"glitter," "dazzling," "Shivelights," "bright," "bonfire," "spark," "firedint," "star," "beacon" and "eternal beam," "World's wildfire," "flash" and "immortal diamond." The latter half of the poem is concerned with organic decay, and specifically with carbon, the central element of organic life. Nature is frankly a bonfire of wood, man but a spark in the fire or a star. The flesh itself is a ship, a "deck" of wood. All these carbonaceous materials are summed up in "patch, matchwood." Immediately the magic transformation follows with scientific precision, into that hardest and purest "immortal diamond"--as if man's carbon body had, in an instant, been forged in the holy fire of the Redemption and stepped forth a pure hard crystal of love and joy.

Thus Hopkins completes the Greek picture with a Christian hope--the trumpet of Resurrection, the Cross beaming across the troubled waters, and the carbon body's matchwood in the sea (forsaking the plagues of the world) being caught up into the Eternal Fire, crystallized into immortality.

VI. CONCLUSIONS

In reviewing some of the principal images in Hopkins's poetry the all-importance of his religion and of his priesthood has been emphasized. It becomes increasingly apparent that the Bible, the Spiritual Exercises and readings in Scotus provided Hopkins with most of his thought-material, philosophic and poetic. This is to be expected from his profession. Yet one cannot praise the poetry critically for its moral or spiritual outlook as one can appraise the poet's self-denying life. The aesthetic value must be judged without ethical or religious prejudice. Here, the ever-alert and ever-original mind of Hopkins imparts artistic value to his small volume of finished verse.

In 1864 he defined inspiration as "a mood of great, abnormal in fact, mental acuteness."[1] In 1888 he wrote:

> The effect of studying masterpieces is to make me admire and do otherwise. So it must be on every original artist to some degree, on me to a marked degree."[2]

These two principles of penetrating insight (or individualizing inscape) and of wise originality (which has learned the rules and the tradition) guided his Muse in his productive years as a Jesuit poet. He never forgot his Victorian condition. It was that part of him which extolled the "gentleman",[3] even though he declined claims to that title.[4] The "gentleman" was defined in terms of Christ, as "chastity of mind", infinite humility and charity.[5] While a thorough Victorian, and an insular Englishman, he could define the disease of his time: on the moral plane, it was industrialism;[6] in poetry, it was the echo--"schools" of poetry.[7] Hopkins's rule for language was "the current language heightened."[8]

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1 Further Letters, p.69.
2 Letters to Bridges, p.291.
3 Ibid., pp.174-76.
4 Ibid., pp.129, 131, 139.
5 Ibid., pp.174-76.
6 Ibid., p.110.
7 Correspondence with Dixon, pp.21, 98-99, 101.
8 Letters to Bridges, p.89.

Besides penetration, originality, and modernity, he required another artistic principle:

> "This leads me to say that a kind of touchstone of the highest or most living art is seriousness; not gravity but the being in earnest with your subject--reality."[1]

This last rule was learned early through particular nature and his natural Victorian earnestness, intensified through Scotus, ever-present to him in the example of the Greeks.

Yet, with all his singleness of purpose and spirit, Hopkins has an essential dualism habitually manifesting itself in the structure and imagery of his poetry. The outlook of Keats who mingled joy and melancholy may have had something to do with his early manifestations of this cast of mind. After his Jesuit synthesis, one part of him could see universal joy, baroque ecstasy, with Franciscan love for all men and creatures; yet another self, like Diogenes and Hamlet, saw a world of folly and vice, of sadness, with man corrupt.[2] He united an Hebraic strictness of conscience and an Hellenic spontaneity of consciousness:[3] this moral struggle of opposites was never calm, but always at war, even though relieved on the rational level by Scotist analogies.

His vein of headstrong activity meant a defiant return to older traditions in the English language and literature. It meant fighting against the stream with braced words.[4] In complete opposition to Swinburne whose baroque ecstasies were showers of sequins,[5] unrelated hops from one alliteration to another, Hopkins made each word a living microcosm[6] within the pluralistic (Scotist) unity of a poem. Discipline, however, dominated his originality; sincerity guided his sense

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[1] Letters to Bridges, p.225.

[2] Gardner, GMH, Vol.II, pp.240-41.

[3] Ibid., p.32.

[4] G.W. Stonier, "Books in General," The New Statesman and Nation, Vol.IX, No.205 (New Series) (Jan.26, 1935), p.108.

[5] Ibid.

[6] Ibid.

of values rather than his love for the strange and bizarre.[1] Dapple and dichotomy are the very basic structure from which his artistic Muse took shape--two-winged but with a single flight. More of an open-eyed scholastic than a mystic, Hopkins united the philosopher with the poet.[2] Through all his life, however, the dual strain of individuality and of discipline remained an opposition between the untrammelled personality and the higher free will devoted to salvation.[3]

Hopkins's unimpeded personality, in such poems as Harry Ploughman and Epithalamion, is not pathological.[4] The former poem achieves a pluralistic oneness, though purposely written in a violent, muscular style.[5] The latter remains a fragment, allegorical, an excursion into the by-paths of beauty. It is a characteristic of such incomplete poems that through them the poet-priest was able to save his poetic personality from self-immolation:[6] sudden divagation from the strain of the vertical into the quiet by-paths of natural beauty is a feature of some of his lesser poetry (of lesser tension), as Inversnaid and Ash-boughs.[7] But through his Jesuit vocation and his Scotism, he directed and dedicated his emotions to God. Gardner remarks that psycho-analytical study is only a partial truth.[8] Hopkins's abiding consciousness of sin need not have a sexual origin.[9] The intensely bright illumination of the divine Light would be sufficient to reveal, isolate, and condemn the tiniest motes: a Jesuit's self-inspection, self-criticism and humility are encouraged through the Spiritual Exercises in the retreats he makes all his life. The highly refined intensity, integrity and self-torment of such an individual (often an eccentric) as Hopkins cannot be known to any outsider--outside Hopkins's extreme "taste of self."[10]

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1 Ryan, op.cit., pp.124-27.
2 Pick, op.cit., p.38.
3 Gardner, GMH, Vol.I, pp.2-3.
4 Ibid., p.33.
5 Cf. pages 31-33.
6 Gardner, GMH, Vol.II, p.320.
7 Ibid.
8 Ibid., p.291.
9 Ibid.
10 Note-books, p.309.

The problem of his desolation, its endless vortex--

"...not live this tormenting mind
With this tormenting mind tormenting yet"--1

cannot be known to a century that has not known God, for Hopkins was "the just man of declared faith."[2] The symptoms of recovery from this exhausting trial of Job may be seen in that choruses of the Echoes--an intellectual reconciliation,[3] in Harry Ploughman--a strong recoil from frustration,[4] and in the Heraclitean Fire--the climax of recovery.[5] With the last-named poem Hopkins alter Job becomes Hopkins alter Christus.

It is "grind" rather than mystical relish and ecstasy which is typical of Hopkins's martyr-imagery. In Carrion Comfort, it is a wrestling-match of ropes,[6] not a love-lacing of cords,[7] which pictures the violent attack of a mastering Christ. Here the bitter conflict between "Love as getting" and "Love as giving"[8] is imaged in terms of a bestial nightmare, rather than in terms of a mystical dream-vision of twining love.

The pull and fright lead to a lonely exhaustion, not the unitive illumination of the mystics, not the union of the soul to Christ the Bridgegroom. Hopkins's mind in this respect is very different from Patmore's--Patmore who is preoccupied with the bridal relationship of the individual spirit to God. In his poetry the Jesuit shows his Scotist bent to individuation to such a degree, that the Thomist submergence of self in God is only a possibility, never an actuality. His emphasis on the value of the individual intensifies his desolation and loneliness; he is not so much of a scholastic that he can exalt the intellect

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1 Poems, #71, p.110.
2 Gardner, GMH, Vol.II, p.330.
3 Ibid., p.319.
4 Ibid., p.357.
5 Ibid., p.360.
6 Cf. pages 65-66, 77-78.
7 Cf. page 62.
8 Gardner, op.cit., p.333.

above all else: rather, like Kierkegaard,[1] he despises Hegel's "bottomless pit"[2] and is left to fight with the weight of sin which he bears alone--the souring of self-taste apart from God. He has, therefore, says Collins, a certain affinity with Kierkegaard and Jaspers.[3] Yet, it is perhaps more important to recognize his Scotist mind--forever "at pitch" and inscaped with an individuality which he feared was rebelliousness--for the Church of Rome, Christendom, and its authority, the discipline of his Society and of his own mind, all informed him that his self-will (eccentricity) was hubris against the established hierarchy. Hopkins could never be absorbed into the Deity, lost in contemplation; he was too much himself and too much with the world of particulars. He desired to be an alter Christus who becomes more himself as he imitates Christ.[4]

Hopkins's narrow range, the limitation of experience,[5] may have confined his poetic genius, but it also intensified, fulfilled and finally liberated him from many of the pitfalls of his Victorian contemporaries. Hopkins's emphasis is not on scope, but on intensity of vision. In this regard he inverts Arnold's thesis in Resignation--"Not deep the poet sees, but wide."[6] Like Aeschylus Hopkins insists on the violent inner passions in his poetry, bearing the mark of direct experience.[7] T.S. Eliot has observed this limitation of the devotional poet, and has drawn a parallel between Hopkins and George Meredith--"the minor poet nearest contemporary to him, and most like him."[8] Eliot has compared them as English nature poets, with similar technical tricks, Hopkins having the advantage of greater agility and closer contact with reality.[9]

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1 Collins, op.cit., p.83.
2 Letters to Bridges, p.31; e.g., cf. page 116.
3 Collins, op.cit., p.104.
4 Cf. page 37.
5 Leavis, "Metaphysical Isolation," GMH by Kenyon Critics, p.129.
6 Inspiration, to Hopkins, is "abnormal acuteness" (Further Letters, p.69).
7 Stanford, Aeschylus, p.130.
8 Eliot, op.cit., p.40.
9 Ibid.

The story of Hopkins's poetry has been emphasized as the story of an individualist and the problem of the male ego: this leads to the pertinent comparison with Whitman, and to the nineteenth-century preoccupation with such Romantic "personalities" and "characters". Hopkins admits his close affinity to Whitman's mind, "more like my own than any other man's living."[1] Yet he is carefu to distinguish his instressed Sprung Rhythm from Whitman's "savage style."[2] The architecture and orderliness of his religion is reflected deep into Hopkins's verse; without this bulwark, his self-assertiveness might have become the egomani of a Browning or a Whitman.[3] He is to be further distinguished from other Victorian poets by a certain chastity of mind (not naïveté) and the strength to resist glib emotional generalization.[4] His was the honest fire purged on a holy anvil, not that frigidity, insincerity, or untruth to human nature which he deplored--"the air and spirit of a man bouncing up from table with his mouth full of bread and cheese and saying that he meant to stand no blasted nonsense."[5] Such reactionary emotionalism is never part of his verse: he is saved from the masculine tyranny which makes writing "all a kind of munch."[6] His poetry is rathe as Dixon concisely expressed it in the language of Ezekial,[7] the "terrible crysta a fineness, refined, finite.

A further distinguishing feature in Hopkins is his intellect--Aristotelian in painstaking analysis, truly Greek in education. This penchant for the subtle distinctions of argument, which leads him to comment on St. Ignatius's Spiritual Exercises from the standpoint of a Scotist,[9] "damasks" his sharp mind against those of his brother-Victorians and eventually associates him with the

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1 Letters to Bridges, p.155.
2 Ibid., p.157.
3 Cf. page 107.
4 Gardner, GMH, Vol.II, p.376.
5 Correspondence with Dixon, p.74
6 Ibid.
7 Ezekial 1:22.
8 Correspondence with Dixon, p.80.
9 Note-books, pp.309-51.

"Metaphysicals" of the seventeenth century.

Abbott writes:

> "If there need be any comparison with another poet, it should be with Donne. Hopkins is the kind of poet Donne might have become had he been born in 1844. Points of dissimilarity between the two are of course clamant. In temper they are generally poles apart. Yet if the native sensuousness of Hopkins be equated to the arrogant sensualism of the love poems, is there not kinship in their mental strife, restless curiosity, candour, complexity, and struggle towards asceticism, and resemblance in the startling newness of their work with its individual vigour of utterance and density of texture? They have the same contempt for means that have lost vitality. Donne's rejection of the decadent Petrarchan formula is paralleled by the way in which Hopkins turns his back on the sweets of Tennyson and the blind-alley of Pre-Raphaelite medievalism. Both are philosophers and both are pioneers."[1]

Both Donne and Hopkins united erudition, introspective intelligence and emotional heat, with an imaginative intensity sufficient to fuse these ingredients.[2] Donne has been called "the slowest mover in English literature,"[3] but Hopkins in Sibyl's Leaves moves even slower. Yet there are fundamental differences: Donne has the wider range of ideas, more often fanciful or "fantastic" in expression, while Hopkins is somewhat less "cerebral", more disturbed and troubled.[4]

Quarles and the emblem-books and the baroque are further links to the seventeenth century. However, there is no need to assume that Hopkins derived his metaphysical ideas and symbols from Quarles specifically; the emblem-books contained material commonly used in the seventeenth century. It is significant that the emblem-book is a particular symptom and epitome of the baroque.[5]

Herbert, Hopkins's "strongest tie to the English Church"[6] before conversio had a great influence, continuing into his Jesuit years. The bitter-sweet of faith, the rebellion and chastisement, the paradoxes of religion, domestic and

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1 Abbott, Letters to Bridges, p.xliii.
2 Warren, Rage for Order, p.34.
3 Richards, op.cit., p.47.
4 Gardner, GMH, Vol.II, p.375.
5 Watkin, op.cit., p.123.
6 Lahey, op.cit., p.19.

homely imagery, all these in Herbert were a lasting influence with Hopkins.[1] Further comparisons are the intricate stanza patterns, love for music and for mathematical order.[2]

The "metaphysical" manner, with its unexpected relationships, searching microscopic eye, highly-developed tactile sense, bold conceits and defiant idiom, reappears after two centuries in the poetry of Hopkins. Thus, however Victorian Hopkins may be, he is actually a Counter-Reformationist and perhaps may be called a "neo-baroque" poet.

Among the recent poets Rilke is most like him, in rich verbal music, texture, rhythm, the piercing senses.[4] While Hopkins aspires on the vertical of El Greco, and realizes that painter's tortuous movement within a narrow framework, yet his vision cannot be called "mystical." The winding tuftiness of Van Gogh captures the meaning of Hopkins's "inscape", yet the Dutchman's pagan sun-worship is very different from the high dedication of St. Francis and of St. Ignatius, the English Jesuit's associations.[5] Such provocative comparisons as these may blur rather than clarify Hopkins's essential substance.

"Man was created to praise." This is the spring of Hopkins's life and work.[5] Still, in addition to this, Hopkins knew that "The male quality is the creative gift,"[6] and he used it ad majorem Dei gloriam. Through his imagery Hopkins constantly manifests the sincerity of purpose in his life. The Wreck of the Deutschland, his longest and perhaps greatest single poem, not only relates a narrative of physical and spiritual storm, but also reveals a complex texture of metaphors and symbols which are all linked to the Incarnation and

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1 Gardner, GMH, Vol.I, pp.171-72.
2 Warren, Rage for Order, pp.29-30.
3 Gardner, op.cit., pp.189-92.
4 Ibid., pp.271-72.
5 House, "Notes," Note-books, p.416.
6 Correspondence with Dixon, p.133.

The Passion--to Christ who dominates the world as a river of grace, calling men to Judgment and redeeming them with His blood. The Windhover and Sibyl's Leaves are parables of the heart: both sonnets unfold great spiritual depths--the achievement and sacrifice of Christ, the war between Satan and Mary. The Heraclitean Fire conceals a running underthought of despair epitomized in Job until Christ on the sea-beacon flashes the Resurrection message. In every poem Hopkins wrote as a Jesuit, the devotion to Christ guides the subject, theme and associated ideas and images.

His perpetual dappled view of the world saw Christ lighting up the inscapes. When Christ was absent "in yet longer light's delay,"[1] earth's pied beauty became "unbound".[2] But when Christ dwelt in the heart, the heart could see Christ in the world:

> "These things, these things were here and but the beholder
> Wanting; which two when they once meet,
> The heart rears wings bold and bolder
> And hurls for him, O half hurls earth for him off under his feet."[3]

Christ was the Soldier, the Leader of the Christian army of the Church Militant, so that the poet-priest's own rebellious or clashing instincts were constantly imaged in terms of war:

> "Patience who asks
> Wants war, wants wounds; weary his times, his tasks;
> To do without, take tosses, and obey....
> We hear our hearts grate on themselves: it kills
> To bruise them dearer. Yet the rebellious wills
> Of us we do bid God bend to him even so."[4]

The heart and the "single eye" hear and see the waters of the Redemption, the river of grace flooding the world, Christ on the Cross side-pierced: it is this vision that "outrides" the conclusions to the Deutschland, Windhover and the Fire sonnet. Ingrained into Hopkins's poetry is the Scotist emphasis on the Incarnation-

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1 Poems, #69, p.109.
2 Ibid., #62, p.109.
3 Ibid., #38, p.75.
4 Ibid., #70, p.110.

the two natures of Christ, the mystery of "lightning and love."[1] Dichotomies cut through his mind and his work: antithesis, choice between two alternatives, dapple, poise or weighing decision, grind of opposites, twofold beauty of earth and heaven, the eternal separation between the temporal and the eternal.

Single evocative words--"plumes", "Buckle", "damasks", "ride", "ring" (wring)--carry multiple associations and are pivotal or central word-images. They epitomize Hopkins as a particularist with an Hellenic curiosity for the basic fact. His senses are all "on edge" with nature--a trembling touch, a penetrating eye, a sensitive tongue, a "rinsed" ear. With these physical faculties he communicates "news of God" to his reader. This "news" is interpreted in terms of juice, blood, water and wetness--the rich fecundity of Mary and the grace of Christ; in terms of the bird-soul and winged heart, dragon and horse, in terms of the many Christian symbols which throb with significance to him; in terms of the love-sinuosity or martyr-agony of rope; in terms of the active God activating nature with dynamic sparks of beauty, fire and the sound of bells ringing back to Christ. Organic nature decays, falls away to the first dust of the Fall. But fluctual transience is greated as witness to the eternal One behind the many. Time is the Sea of Galilee, all pulled to one stress--Christ's Incarnation as the Jordan of grace lending "a current to the whole", springing from the tomb-womb of the Blessed Virgin straining to embrace all life, threading time with His inexhaustible current. The Father is the creative Intellect, the "Utterer." The Son is the Idea or Word uttered in the Intellect and supplying our time-space world with meaning and significance. The Spirit or Holy Ghost is the breath of Love uttering from Father and Son. Christ's blood threads the mortal world with immortal salvation and mercy: He is a divine Principle necessitated in the Deity, for the Word would have become Incarnate even if man had not fallen (Scotism).

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[1] Poems, #28 st.9, p.58.

Christ sustains the individual as a spring feeds a well, thickening and hardening the spirit until by death and holy fire man is made a jewel to adorn Paradise.

Commenting on "The Contemplation to Obtain Love," Hopkins wrote:

> "Suppose God showed us in a vision the whole world enclosed first in a drop of water, allowing everything to be seen in its native colours; then the same in a drop of Christ's blood, by which everything whatever was turned to scarlet, keeping nevertheless mounted in the scarlet it own colour."[1]

The second vision belonged to him as to no other English poet--the Incarnation, the Passion, the Redemption of Man, the grace that floods the world--Light, Fire, the Word on the tongue of a bell, the Illumination of the inscape, the richness and dapple of spring, the sharp dichotomy of selves, "The roll, the rise, the carol, the creation."[2] The sharp insight separates, distinguishes, individualizes, in man; but "man himself was created for Christ as Christ's created nature for God."[3] Hopkins as a Jesuit is the poet of Christ as no other poet of the English tradition has ever been.

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1 Unpublished MS. cited by Pick, op.cit., pp.44-45.
2 Poems, #75, p.114.
3 Note-books, p.344.

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