California State University, Northridge

GERARD MANLEY HOPKINS

AND

THE ROMANTIC TRADITION

A thesis submitted in partial satisfaction of the requirements for the degree of Bachelor of Arts with Honors in English by Debra Ann MacComb

Received: Approved:

Chairman, Committee on Honors
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ABSTRACT

GERARD MANLEY HOPKINS
AND
THE ROMANTIC TRADITION
by
Debra Ann MacComb
Bachelor of Arts in English

In recent years, a good deal of scholarly effort has been devoted to the task of affixing a "proper" periodic label to the genius of Gerard Manley Hopkins. Though certainly a Victorian-by-birth, Hopkins' precocious poetic style is often associated with the modern school of poetry. The problem with such procrustean classification is the limitation imposed upon understanding; too often potentially enlightening elements are ignored because they do not correspond to the prevailing theory. In a brief statement which would seem to serve as fair warning to his critics, Hopkins notes...
the problems of such a practice: "The most inveterate fault of critics is the tendency to cramp and hedge in by rules the free movement of genius..." The purpose of this thesis, then, is to remove a few of the barriers inhibiting the full understanding of Hopkins' mature poetry and thought by noting its relationship to the work of the principle Romantic poets.

The similarity between Hopkins' youthful verse and that of John Keats is frequently noted—usually in a context which remarks the strictly Victorian propensity for Keatsian imitation rather than as indicative of a more permanent tendency. Though Hopkins' early poetry is clearly more imitative than original and lacks a genuine Romantic quality, this apprenticeship verse demonstrates his familiarity with Wordsworth, Coleridge, and Shelley, as well as with Keats.

Hopkins' most enduring and individual works emerged after his training in the Society of Jesus, a training that proved to be the galvanizing force behind his Romantic thought and poetic method. Through the guidance provided by the Ignatian Spiritual Exercises, Hopkins developed philosophical and poetic theories which closely parallel those of the Romantics.
Chapter 1

One of Hopkins' special delights...was the path from the Seminary to the College. After a shower, he would run and crouch down to gaze at the crushed quartz glittering as the sun came out again. "Ay, a strange young man," recalled an old lay brother of his. "crouching down to stare at some sand. A fair natural 'e seemed to us, that Mr. 'opkins."

Because great genius often defies simple classification, Gerard Manley Hopkins remains the "strange young man" of modern literary criticism, the nemesis of those critics and scholars who feel that talent, literary or otherwise, should fall into neat, conclusive, and "workable" categories. Though correctly a Victorian by birth, Hopkin's idiosyncratic syntax and innovative use of language have caused many to view him as a twentieth century poet born before his time. The supposed "conflict" between the fact of his birth during Victoria's reign and his precocious "modern" style has resulted in a situation in which the full implications of Hopkins' Romantic tendencies have been virtually ignored; yet in both his philosophical thought and poetic method, certain basic ideas and concerns characteristically associated with the Romantic movement are manifest.

Hopkins' attraction to the Romantic school is evident even in his early diaries and poetic efforts (1860-1867),
the diaries being full of minutely detailed observations of nature, while the diction, style, and themes of his early poetry bear the unmistakeable impress of a Keatsian influence. Yet these early writings exhibit little of the vitality and originality of Hopkins' mature work; the early years were spent in an apprenticeship, so to speak, to the Romantic masters while his own poetic style and vision developed. The year 1868 marks the turning point for Hopkins, for in that year he entered the Society of Jesus—an event which proved to be the most significant of his life, both for his thought and his poetic sensibility. The Jesuit influence proved to be the galvanizing force behind the emergence of Hopkins' mature and genuinely Romantic work; the Spiritual Exercises of St. Ignatius Loyola, which provide the guidelines for Jesuit life and work, cultivated the Romantic potential latent in Hopkins' early verse and writings, while leading him to a poetic method associated with that school.

Hopkins was born at Stratford, Essex, on 11 June 1844, the eldest child in a family of eight. The Hopkins family displayed diverse artistic and scholarly accomplishments; Gerard's father, Manley Hopkins, published a history of Hawaii, works on marine insurance, and a volume of poetry entitled Specilegium Poeticum; Catherine Hopkins, Gerard's mother, was of an intellectual bent, imparting to her son through her knowledge of German literature, history, and philosophy, a love for metaphysical speculation. Two of Hopkins' brot-
hers, Arthur and Everard, became artists, while his sisters exhibited talent in both music and drawing. Besides his scholarly abilities, the young Gerard proved to be a gifted artist and musician; one of his aunts, herself an accomplished musician and painter, coached Gerard in these arts, finding in her nephew an unusually promising pupil. Hopkins' love of music and painting proved to be lifelong; the journals and letters of his later years show that he never gave up composing melodies and songs, while these same documents contain many carefully finished drawings of landscapes, trees, flowers, clouds, and other manifestations of natural beauty.

Coexisting with his artistic talent and love of natural beauty was a strain of asceticism. Even as a child, Hopkins felt it necessary to demonstrate the power of his will over his senses, as if they were agents of potential chaos:

One day he informed his friends at Elgin House that, observing that nearly everyone consumed more liquids than was good for them, he would prove the correctness of his theory by abstaining from drinking anything whatever for a week.

And he carried out his resolution and could not be persuaded to desist until the period in question had gone by.

On another occasion, Gerard discovered that everyone ate too much salt at their meals, and passed a week without taking any, in the same manner. This latter experiment was not so trying as the other, but both required...severe self restraint.

While this was certainly a childish exhibition of mind over matter rather than a disciplined exercise in asceticism,
it is typical of the manner in which Hopkins sought to restrain himself. The dichotomy between aesthetic and ascetic elements continued through the time he entered the Jesuit order, and is well stated in this notebook entry of 23 January 1866:

For Lent. No pudding on Sundays. No tea except if to keep me awake and then without sugar. Meat only once a day. No verses in Passion Week or on Fridays. Not to sit in armchair except can work no other way. Ash Wednesday and Good Friday bread and water. Drops of rain hanging on rails etc seen with only the lower rim lighted like nails (of fingers). Screws of brooks and twines. Soft chalky look with more shadowy middles of the flakes of cloud on a night with a moon faint or concealed. Mealy clouds with not a brilliant moon. Blunt buds of the ash. Pencil buds of the beech. Lobes of the trees. Cups of the eyes. Gathering back lightly hinged eyelids. Bows of the eyelids. Pencil of eyelashes. Juices of the eyeball. Eyelids like leaves, petals, caps, tufted hats, handkerchiefs, sleeves, gloves. Juices of the sunrise. Joints and veins of the same. Vermillion look of the hand held against a candle with the darker parts as the middles of the fingers and especially the knuckles covered with ash.

The paradoxical juxtaposition of two such diverse elements in this notebook entry compactly reveals the conflict within Hopkins between his love of sensuous detail and his determined asceticism. This conflict characterizes much of his early verse and prose writing, and is especially evident in the comparison of his Highgate and Oxford verse.

The Highgate poems reveal the aesthetic elements of
Hopkins' nature, elements which closely parallel Keats' love of light and color images, the beauty of the past, and richly sensual detail. "The Escorial," dated Easter of 1860, was a school-prize poem written when Hopkins was only fifteen. The poem bears some resemblance to Keats' "The Eve of St. Agnes" in its use of Spenserian stanzas, archaic language, and compound epithets, but the most notable similarity between the two poems is the attention given to sumptuous color and detail. Hopkins' 

No finish'd proof was this of Gothic grace
With flowing tracery engemming rays
Of colour in high casements...

or

This was no classic temple order'd round
With massy pillars of the Doric mood
Broad fluted, nor with shafts acanthus-crown'd
That battled Gods for heaven; brilliant-hued,
With golden fillets and rich blazonry

is clearly imitative of Keats'

A casement high and triple-arch'd there was,
All garlanded with carven imag'ries
Of fruits, and flowers, and bunches of knot-grass,
And diomonded with panes of quaint device
Innumerable of stains and splendid dyes,
As are the tiger-moth's deep-damask'd wings;
And in the midst, 'mong thousand heraldries,
And twilight saints and dim emblazonings,
A shielded scutcheon blush'd with blood of queens and kings.

The thematic thrust of "The Escorial"--the ephemeral nature of beauty--is also Keatsian.
"A Vision of the Mermaids" is the most striking of the Highgate poems. It was composed in 1862, a year in which Hopkins was quite occupied in writing "numbers of descriptions of sunrises, sunsets, sunlight" with particular exactness. In this poem, Hopkins reflects the "deeply observant turn" he so admired in Keats, again fusing color-charged sensual elements with a theme which wistfully notes the transience of natural beauty. In "A Vision of the Mermaids," Hopkins describes a maze of changing hues as the sun sets upon the sea, emphasizing, as did Keats in "Endymion," the effect of such a vision upon the observer. Just as Endymion finds "...shaping visions all about my sight/Of colours, wings, and bursts of spangly light," "Keen glimpses of the inner firmament" and a spectacle of singing, sporting mermaids are evident as one stares into Hopkins' "crimson glare."

Particularly evident in this poem is Hopkins' use of archaic diction, lapidary adjectives (i.e., those adjectives used to convey the colors of precious stones or rare metals), and personification--devices especially associated with Keats and his nineteenth century imitators. Words such as "anon" or "cleped;" descriptions of "beryl lakes," "sapphire molten-blues," "bronzens locks," and "pearly mists;" and the personification of clouds with "petal'd lips" and "snowy lids" reveal how much Hopkins had to reject before the emotion-charged and highly individual descriptions "carrier-witted,"
"plush-capped," and "whirlwind-swivelled" of his first mature poem, "The Wreck of the Deutschland," could be employed.

Much later, Hopkins would write to Coventry Patmore criticizing Keats for the very things he had himself imitated in his youthful poetry:

It is impossible not to feel with weariness how his verse is at every turn abandoning itself to an unmanly and eneverating luxury. It appears he said something like "O for a life of impressions instead of thoughts"...he lived in mythology and fairyland the life of a dreamer.

Though he misunderstood the famous Keatsian phrase, he acknowledges in the same letter the more mature powers latent in Keats' work:

Nevertheless, I feel and see in him the beginnings of something opposite to this, of an interest in higher things, and of powerful and active thought...His mind had, it seems to me, the distinctly masculine powers in abundance, his character the manly virtues, but while he gave himself up to dreaming and self-indulgence, of course they were in abeyance. Nor do I mean that he would have turned to a life of virtue--only God can know that--but that his genius would have taken to an austerer utterence in art. Reason, what he did not want to live by, would have asserted itself presently and perhaps have been as much more powerful than that of his contemporaries as his sensibility or impressionableness by which he did want to live was keener and richer than theirs.14

Given this criticism of Keats, it is somewhat ironic to find that while at Oxford, Hopkins was quite attracted to
the Pre-Raphaelite movement, a school of painters and poets dedicated to an intellectualized hedonism and theory of beauty—a movement that came as the natural outgrowth of the Keatsian longing for a "life of Sensations rather than thoughts." The Pre-Raphaelites sought to recreate the aura of the Middle Ages through the imitation of its external features—a practice which led to the separation of art and religion. The guiding notion of this school was that lucid perception of an object could lead to knowledge of both real and ideal types; the realization of the ideal laws governing natural beauty would reveal corresponding artistic principles necessary for creative achievement. Such a doctrine would have obvious appeal for Hopkins' artistic sensibility; his diaries and sketches from this period are filled with observations of natural light and color, as if he was attempting to discover and develop aesthetic principles from his own perceptions:

Saw a curious thing on, I think, Oct. 1--A cloud hid the sun and its edges were so brilliant that the lustre prevented one seeing the outlines which swam in the light. Happening to look in the pond, I saw the cloud reflected and therefore with much diminution of light, of course, and the outlines of the lighted part of the cloud were distinct and touched here and there with spots of colours.

This passage is typical of his notebook entries of 1864 and 1865, demonstrating in his own writings that quality he found so appealing in the Pre-Raphaelites: the attempt to
represent "nature's self."\textsuperscript{19} This matter is more formally stated in an undergraduate essay written in 1864, entitled "On the Signs of Health and Decay in the Arts:"

Art differs in nature in presenting Truth; Nature presents only Beauty...Truth and Beauty then are the ends of Art: but when that is said it may be added that Truth itself is reducible probably to the head of Beauty.\textsuperscript{20}

Essentially restating Keats' dictum that "Beauty is truth, truth beauty," Hopkins moves to a Platonic idealism to give his theory of beauty order and precision:}\textsuperscript{21}

...deliberate beauty of the third head (that is beauty of finite things) if the principle is...comparison the enforcement of likeness and unlikeness, the establishment of relation, then it is plain that in some cases likeness may be enforced between things unduly differing, contrast made between things unduly near, relations established at wrong distances, and that in either case, in one or the other of the many forms of failure...pain will result: it is also plain that between these lies a golden mean at which comparison, contrast, the enforcement of likeness is just and pleasurable...this golden mean must be reached by intuition, and success in doing so is the production of beauty and is the power of genius.\textsuperscript{22}

Beauty is an absolute, and therefore holds and defines form in accordance with the ideal type, in which the idea of the whole is manifest. When found in the concrete world, beauty refers to the ideal beyond the corporeal form:

Beauty it may be is the meet of lines
Or the careful-spaced sequences of sound
These rather are the arc where beauty shines
The temper'd soil where only her flower
is found.\textsuperscript{23}

From the beauty of observed forms, Hopkins moves to its origin in idea, from the realm ("arc") of particular beauty to the ideal Beauty beneath the "temper'd soil." This realization of the ideal manifest in the concrete forms will later lead Hopkins to his theory of "inscape" and "instress," concepts found in the writings of the philosopher regarded as the "key" to Romanticism, Plotinus:\textsuperscript{24}

\ldots all ugliness comes from an insufficient mastery of form and reason, matter not yeilding at every point to formation in accordance with Idea. When idea enters in, it groups and arranges what, from a manifold of parts, is to become a unit; contention it transforms into collaboration, making the totality one coherent harmoniousness, because Idea is one and one as well must be the thing it informs.\textsuperscript{25}

This informing Idea which gathers divergent elements into harmony is recognizable as what would later be known as "instress;" while "inscape," in the words of Plotinus, is "the inner idea stamped upon outer material, unity manifest in diversity."\textsuperscript{26}

Hopkins' undergraduate essays express this concept, recognizing that beauty is manifest in the subordination of parts to the whole. Coleridge expounds a similar idea in his concept of "multaety in unity:"\textsuperscript{27}
The safest definition, then, of Beauty, as well as the oldest, is that of Pythagoras: THE REDUCTION OF THE MANY TO THE ONE.--or as finely expressed by the sublime disciple of Ammonius [i.e., Plotinus]... the following may be offered as both paraphrase and corollary. The sense of beauty subsists in simultaneous intuition of the relation of parts, each to each, and of all to a whole...28

The similarity of these neo-Platonic ideas to concepts expressed in Hopkins' undergraduate essays is striking. For Hopkins, beauty was "almost synonomous with order, anywhere,"29 while all thought was perceived as an effort towards such order and unity:30

But why do we desire unity?...the ideal, the one, is our only means of recognizing successfully our being to ourselves, it unifies us...31

Yet while Hopkins realizes that "...the desire for unity is prior to that of difference," he goes on to note that

In Art we strive to realize not only unity, permanence of law, likeness, but also, with it, difference, variety, contrast: it is rhyme we like, not echo, and not unison, but harmony.32

Here Hopkins differs from the essentially Platonic ideas of Plotinus, who felt that a beautiful whole was composed of "parts...all alike."33 Because of Hopkins' profound ability to sense interior pattern, he is able to grasp elements of difference in unity, contrast in likeness, and perceive their beauty. In this way, Hopkins manifests the imaginative power
which Coleridge described:

"It reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness with difference, of the general with the concrete, the idea with the image, the individual with the representative, the sense of novelty and freshness with old and familiar objects; a more than usual state of emotion with more than usual order." 34

This freshness of perception and enthusiastic response which Coleridge describes is found throughout Hopkins' journals and correspondance, and is especially well stated in this letter to Alexander Baillie:

I have particular periods of admiration for particular things in Nature, for a certain time I am astonished at the beauty of a tree, shape, effect, etc. Then when the passion, so to speak, has subsided, it is consigned to my treasury of explored beauty and acknowledged with admiration and interest ever after, while something new takes its place in my enthusiasm. 35

Though Hopkins "acknowledges" nature with admiring and enthusiastic interest, this letter of July, 1863, demonstrates he had yet to realize a truly Romantic vision. The trees, shapes and effects he mentions are simply themselves; they offer no reciprocating exchange, they do not inform the subject of his own nature, they are not yet a part of a theophanous vision. While he is theoretically able to arrive at the concepts later to be known as "inscape" and "instress," Hopkins' actual observations lack the intuitive grasp of the
object's unique and innermost being. Instead, Hopkins seems primarily concerned with describing and comparing the external qualities of various phenomenon:

Note on green wheat. The difference in this green and that of long grass is that the first suggests silver, the latter azure. Former more opacity, body smoothness. It is the exact complement of carnation. Nearest to emerald of any green I know, the real emerald stone. It is lucent. Perhaps it has a chyroprase bloom. Both blue-greens.

Though this notebook entry offers a detailed summary of the grasses' external differences, the "informing," absolutely individual quality which differentiates the two is overlooked. This type of perception which Hopkins has yet to realize is described by Wordsworth in "The Prelude;"
roughly be called horizontals and those of the beech radiating but modified by droop and by a screw-set towards jutting points. But beyond this since the normal growth of the boughs is radiating and the leaves grow some way in there is of course a system of spoke-wise clubs of green-sleeve pieces. And since the end shoots curl and carry young and scanty leaf stars these clubs are tapered, and I have seen also the pieces in profile with chiseled outlines, the blocks thus made detached and lessening towards the end. However the star knot is the chief thing: It is whorled, worked round, a little and this is what keeps up the illusion of the tree: the leaves are rounded inwards and figure out ball-knots. Oaks differ much, and much turns on the breadth of the leaf, the narrower giving the crisped and starry and Catherine-wheel forms, the broader the flat-pieced mail-ed or shard-covered ones, in which it is possible to see composition in dips etc on wider bases than the single knot or cluster. But I shall study them further.

While the Oxford aesthetic movement was attractive to the artistic element of his nature, Hopkins could never divorce his creative talent from religious devotion. In rejecting the Pre-Raphaelite doctrine of beauty, Hopkins' inclination towards a strict mastering of the senses reasserted itself in the form of Christian asceticism. The poetry of this period is notable primarily for the manner in which the sensuousness of the Highgate verse is repressed and natural beauty, as worthy subject matter, is virtually ignored. The difficulty of such renunciation is evident in the fragment "A Voice From the World," in which Hopkins' sensitive awareness of nature's beauty occasionally surfaces:
Once it was scarce perceivèd Lent
For orience of the daffodil
Once, jostling, the bluebell sheaves
The peacock'd copse were known to fill...

I walk towards eve our walks again
When lily yellow is the West
Say, o'er it hangs a water cloud And ravelled into strings of rain. 40

Despite the presence of such scenes of beauty in the poem, the work's dominant note expresses a rejection of fervent response to natural beauties through an exercise in self-denial:

How shall I search, who never sought
How turn my passion pasture thought
To gentle manna and simple bread?

The poem "Heaven Haven" evokes the peace of the cloistered life, "out of the swing of the sea" and the storms of life. Reflecting Hopkins' ascetic turn, the poem expresses a desire to find some calm and unchanging aspect of nature, an aspect which, through the poem's epigraph, is indirectly equated with the peace one finds in Christ. The desire for stasis is reflected not only in the descriptions of an eternal spring, but in the poem's soft anapestic construction as well. The lines "And a few lilies blow" and "Where no storms come" seem to echo, in their stressed monosyllabic cadence, the bleak refrain of Keats' "La Belle Dame Sans Merci:" "And no birds sing."

The fragment "Confirmed beauty will not bear a stress" expresses a familiar theme lamenting the inevitable loss of
nature's beauty despite one's attempts to hold onto them:

Confirmed beauty will not bear a stress;
Bright hues long look'd at thin, dissolve,
and fly:
Who lies in the grass and pores upon the sky
Shall see the azure turn expressionless...

This same theme is treated in a much later poem, "The Leaden Echo and the Golden Echo," in which one must "Give beauty back...to God, beauty's self and beauty's giver." In order to retain the freshness of beauty's effect on the senses, Hopkins later realizes that the union of subject and object in the act of perception must be spiritualized—must somehow lead back to "beauty's self and beauty's giver," God. The early fragment differs significantly from the attitude expressed in "To what serves Mortal Beauty"—a masterpiece of Hopkins' later years. The mature poet recognizes that while nature's beauty must inevitably wither under the stress of time, it is not a loss to be lamented; the beauty of mortal things serves a vital function, for it"keeps warm/Men's wits to the things that are; what good is..."

"The Habit of Perfection" is another poetic expression of Hopkins' desire to have the senses safely cloistered away from the potentially chaotic influences of worldly phenomena. The first six stanzas are addressed to each of the organs of sense—the ears, lips, eyes, tongue, nostrils, and hands—in self-denying preparation for the spiritual life. Again, as in "The Voice from the World," Hopkins' love for the objects of nature finds its way into the fabric of the
of the poem even as he seeks to renounce them. Though he says to his eyes:

Be shellèd eyes, with double dark
And find the uncreated light:
This ruck and reel which you remark
Coils, keeps, and teases simple sight

and to his hands and feet:

0 feel-of-primrose hands, 0 feet
That want the yield of plushy sward
But you shall walk the golden street
And you unhouse and house the Lord, 45

one is struck more by the beauty he renounces than by the act of renunciation. Despite the elements of beauty in the poem, the contrast to the sensuality of the Highgate poems is so sharp, one might easily believe that Hopkins had adopted the very antithesis of Keats' phrase, "O for a life of Sensations rather than thoughts," for his creed. 46

The conflict within Hopkins between his love of sensual beauty and his fear of its ultimate effects, between his aesthetic and ascetic natures, was due to a misunderstanding of the religious role, as well as of the difference which exists between senses which are disciplined and those entirely withdrawn. As a Jesuit, Hopkins resolved this conflict as he assumed the dual, yet compatible, roles of priest and poet. Wedded to "the things that are," he moved to an understanding of his relationship to both God and the created universe, and assumed in his writings the qualities of a genuine Romantic poet.
Chapter 2

Religious man's desire to live in the sacred is in fact equivalent to his desire to take up his abode in objective reality, not to let himself be paralysed by the neverceasing relativity of purely subjective experiences, to live in a real and effective world, not an illusion.¹

In July of 1866, Hopkins' conversion to Catholicism occurred, a decision which "when it came...was all in a minute."² He was received into the Church in October of the same year, over the strenuous protests of his family and closest friends. The anguish Hopkins felt over his family's unfavorable reaction is revealed in a letter to John Henry Newman:

I have been up at Oxford just long enough to have heard from my father and mother in return for announcing my conversion. Their answers are terrible: I cannot read them twice. If you will pray for them just now I shall be deeply grateful.³

The pain suffered by Hopkins because of his family's "terrible" response plagued him all of his life. Much later, while teaching in the inhospitable Dublin, Hopkins' feelings of isolation would be compounded by those of detraction; he seemed separated from all he loved, not only geographically, but in faith as well:
To seem the stranger lies my lot, my life
Among strangers. Father and mother dear
Brothers and sisters are in Christ not near... 4

After his conversion, Hopkins spent a great deal of
time attempting to determine whether or not he had a priest-
ly calling. For nearly two years he weighed the possibility
carefully, until on 9 February 1868, he wrote to the poet
Robert Bridges of an impending decision:

...the uncertainty I am in about the
future is so very unpleasant and so
breaks my powers of applying to any­
thing that I am resolved to end it,
which I shall do by going into a re­
treat at Easter at the latest and de­
ciding whether I have a vocation to
the priesthood. 5

The exact date of Hopkins' decision to enter the priest-
hood is not known, but in May of 1868, Newman wrote to Hop-
kins congratulating him on his choice of vocation and enthusi-
astically commenting upon the aptness of the Jesuit order
for his friend. 6 On 7 September 1868, Hopkins entered Man-
resa House as a novice in the Society of Jesus. Here, with
the Ignatian Spiritual Exercises as a guide, Hopkins' integ­
ration of religious vocation and artistic sensibility would
be realized.

The Jesuit training is long and difficult, involving
extended periods of seclusion, constant prayer and meditation,
and absolute devotion to the spiritual life. 7 After the
first two years of such self-renouncing activity, the novice
takes his first vows and is allowed to pursue studies in literature, history, mathematics, philosophy, and the classics. A period of theological study follows this, after which the novice must again retire from the active life in order to devote himself to a second period of extended prayer and self-examination. During this final year, he is instructed in "the school of the heart," leading at last to the final vows in the Society of Jesus. Despite the strenuousness of the formative process, the Society produces dedicated disciples whose spiritual devotion fuses with the secular world:

...the Ignatian man is a sensuous man. Unlike other Christian disciples, he does not withdraw from the world, but rather plunges into it. He is overwhelmed by the beauty of things, not only because they are beautiful in themselves, but also because they are manifestations of God. His is a sacramental view of the world...the Ignatian man uses all things in so far as they lead him back to God...Because of this sacramental view, he sees all creation as a sign of, a message from, a beckoning to, the Divine. His desire is to live fully among the things God created, live among them for the greater glory, or God.

The Ignatian Spiritual Exercises outline a method for realizing just such a relationship to the world. Ignatius encourages the application of the subject's senses to the object of thought in order to recreate in the mind a vivid image or scene for contemplation. He urges one, in what is known as the "composition of place," "to see with the eyes of the imagination, see the persons...look, mark, and contem-
what they are saying...consider what they are doing...hear with the hearing what they are, or might be, talking about.10 The successful composition of place relies upon the full use of the senses in order to create a dramatic, concrete setting in which the meditation might develop. The vividness of the imaginatively recreated scene is found in Hopkins' own "Meditation on Hell," in which he instructs himself

...to see with the eyes of the imagination those huge flames...hear with the ears the wailings...smell with an imaginary smell the smoke, the brimstone, the dregs, the bilgewater of that pit, all that is foul and loathsome...touch and feel how those flames touch and are felt like burning by the souls...11

Upon the inward stage of the imagination, the exercitant explores the meditative scene and his relationship to it through the orderly operation of the associational faculties—the memory, understanding, and will.12 Such use of the imaginative process is integrally related to poetry:

Meditation points toward poetry, in its use of images, in its techniques of arousing the passionate affections of the will, in its suggestions that the ultimate reach of meditation is found in the advice of Paul to the Ephesians: "Be filled with the Spirit; speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord." A meditative poem, then, represents the convergence of the two arts upon a single object.13

Ignatius describes three steps in the contemplative ex-
exercise, the fusion of which produce an intense spiritual realization. Briefly, the three stages involved in the "composition of place" are, 1) a focusing of all thoughts in the recreation of scene in the imagination; 2) the full application of the senses in dramatizing the scene in the imaginative eye; and 3) an internalization of the imaginatively created events within the soul. This combination of the senses, intellect, and emotion provides a charged perception of nature that is similar in both process and product to the Wordsworthian concept of poetic composition:

...poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquility: the emotion is contemplated till, by a species of re-action, the tranquility disappears, and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood, successful composition generally begins.14

The "three powers"--memory, understanding, and will--are integrally related to the meditative process. Through the memory, the exercitant recalls the matter of meditation and, from its store of experiences, discovers the unifying thread of the meditation. In this process, the memory assumes an important relationship to the imagination; commenting upon the Spiritual Exercises, Hopkins writes:

Memory is a name for that faculty which towards present things is Simple Appre-
hension, and, when it is a question of
the concrete only...the faculty of Iden-
tification; towards past things is Memory
proper; and towards things imaginary is
Imagination.  

There is, then, a memory which retains impressions from
the past, and a memory whose task it is to represent objects,
real or imaginary. This concept parallels Plotinus' def-
inition of the same faculty:

...memory and its retentive powers pertain
to the imagination. Sensation culminates
in imagination and, when the sensation
is no longer, the culmination remains in
the Imagination.
Memory of sense objects, therefore,
pertains to the imagination.

The memory, as defined by both Hopkins and Plotinus, is
recognizable as the Coleridgean "understanding," a faculty
which is

directed to the concrete world, sub-
suming and proceeding from the impres-
sions the senses receive from the world
of phenomena.

Coleridge's understanding, like the faculty of memory de-
scribed by Hopkins, is involved in retaining and subjectively
categorizing sensory experience. Wordsworth, too, des-
cribed the workings of the memory:

even then I felt
Gleams like the flashing of a shield; the earth
And common face of Nature spake to me
Rememberable things; sometimes, 'tis true,
By chance collisions and quaint accidents
...yet not in vain or profitless
If haply they impressed
Collateral objects and appearances
Albeit lifeless then, and doomed to sleep
Until maturer seasons called them forth
To impregnate and elevate the mind.19

Hopkins introduces a second dimension to the concept of memory—an element influenced by his scholarly interest in the Platonic philosophers. Rightly perceived, the world of corporeal objects bespeaks an interior world of ideas—ideas which are pre-existent and, therefore, preconscious. The ideal types manifest in corporeal nature are potentially recoverable through a preconscious memory of such types.20 For Hopkins, physical science demonstrated this concept of memory in the instinctual behavior of bees. The symmetry of the hexagonal structure found in the honeycomb is universally repeated, indicating a sense which passes beyond pure mechanics to an instinct which is like "the specific songs of cuckoo or thrush."21 This instinctual sense is found in human kind as well, as demonstrated in the poem "Spring and Fall:"

Margaret, are you grieving
Over Goldengrove unleaving?
Leaves, like the things of man, you
With your fresh thoughts can care for, can you?
Ah! as the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you will weep and know why.
Now no matter child, the name:
Sorrow's springs are the same.
Nor mouth had, nor mind, expressed
What heart heard of, ghost guessed:
It is the blight man was born for,
It is Margaret you mourn for.22
Margaret, still a child, has an imperfect understanding of the ephemeral state of all things, yet she weeps over the falling of autumn leaves ("Goldengrove unleaving"). The beauty of the golden leaves is no consolation for the intuitive realization of death for herself as well as for the season. The child will weep and know why," just as Shelley's Alastor intuits knowledge from the emanations of nature:

By solemn vision, and bright silver dream,
His infancy was nurtured. Every sight
And sound from the vast earth and ambient air
Sent to his heart its choicest impulses... he felt
And knew.  

Coleridge expressed a similar, undefinable feeling of possessing a universally present knowledge which, for him, had no temporal referent:

In looking at objects of Nature while I am thinking, as at moon dim-gleaming through the dewy window pane, I seem rather to be seeking, as it were asking for, a symbolical language for something within me that already and forever exists, than observing anything new. Even when the latter is the case, yet still I have always an obscure feeling as if that new phenomena were the dim awakening of a forgotten or hidden truth of my inner nature.

The second of the three meditative powers is the understanding, which is the analytical discerning of relationships between the individual and the object of meditation:

The understanding... is the faculty for
grasping not the fact but the meaning of a thing...this faculty not identifies but verifies; takes the measure of things; brings word of them, is called...reason.  

The understanding, or reason, is precisely the faculty Coleridge terms "Reason," or forma formans. 26 As Walter Jackson Bate explains, the Coleridgean Reason was conceived of as providing "a direct insight into those universal and transcendant forms in and through which the concrete process of nature works or fulfills itself." 27

Finally, there is the will; stimulated by the associations of the self and the meditative object, the exercitant is led by the will to an intuitive realization that culminates the meditation:

By the will here is meant not so much the practical will as the faculty of fruition, by which we enjoy or dislike, etc., to which all intellectual affections belong. 28

This "faculty of fruition" is a unifying power 29 which leads from sensation to intuition, bypassing the discursive reasoning. This is the proper realization of the Keatsian phrase, "O, for a life of Sensations rather than thoughts," and is a restatement of the Romantic concept of the sympathetic imagination. Discursive, or "consequentive," reasoning tends to be piecemeal and disunified, representing merely the external relationships between objects. The imagination, on the other hand, is intuitive and immediate in grasping
the reality of an object; imagination enters the life within the object, identifies with it, and presents it as a single, unified particular. The "faculty of fruition" is a "completing power" which coalesces what memory and understanding provide; it is that "reconciling and mediatory power," the agent of "intuitive perception of hidden analogies of things."

Meditiative poetry, because it relies upon the fusion of the memory, understanding, and will, expresses unique or individual insights and usually ends in a hymn of praise. Found in much of Hopkins' later poetry, this fusion and offering of praise indicates the effect the Ignatian Exercises had upon his vision. In the mature verse, there is almost always a notion of transcendent spirituality expressed, a movement made from the phenomenal to the noumenal realm. In this poetry, a fuller understanding of the metaphysical and theological implications of spiritual goals is present.

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 trade, 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.

In "Nondum," a poem of Hopkins' Oxford days, there is no perception of the relationship between God and nature; in-
deed, the poem's epigraph states, "Verily, Thou art a God that hidest Thyself." The awful beauty found in nature seems dissociated from an eternal realm:

We see the glories of the earth  
But not the hand that wrought them all:  
Night to a myriad worlds gives birth  
Yet like a lighted empty hall  
Where stands no host at door or hearth  
Vacant creation's lamps appal.  

The attitude expressed in this early poem is a consequence of the "pseudo-asceticism" affected by Hopkins through which he attempted to cast off the influences of the senses and live what he conceived of as a spiritual life. The Ignatian Exercises, with their focus upon the senses as a way to spirituality, allowed a revitalization of Hopkins' vision of nature. In "Pied Beauty," particular instances of transient, physical beauty lead to an intuitive realization of a universal, immutable beauty in God. The beauty of created things, which lead to exalted Beauty, is not itself worshipped; rather, worship is directed through these natural entities to God, whose being they symbolize:

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 slendor  
and wonder  
His beauty must be instressed, stressed.  

These lines from "The Wreck of the Deutschland," Hopkins' first mature poem and creative effort after seven years
of elected silence in the Society, demonstrates that a sacramental vision of nature had been achieved, allowing him to see 'God in all things, and all things in God.' Natural beauty has become a means for realizing a spiritual principle, for as Ignatius writes:

The other things on the face of the earth were created for man's sake, and in order to aid him in the prosecution of the end for which he was created.

This "proper use of creatures" is the final vindication Hopkins needed for his sensual appreciation of beauty. Journal entries of 1870 and 1874 demonstrate his newfound awareness of nature's sacramental dimension, and provide significant contrast to the purely descriptive apprehension of beauty which characterized his early notebooks:

I do not think that I have ever seen anything as beautiful as the bluebell I have been looking at. I know the beauty of our Lord by it.

We went over to Ugbrooke at Lord Clifford's invitation...The day was fine, the park is beautiful...As we drove home the stars came out thick: I leant back to look at them and my heart opening more than usual praised our Lord, to and in whom all that beauty comes home.

Though Hopkins was able to confidently state, "It is certain that in nature outward beauty is proof of inward beauty, outward good of inward good," he still felt as if material beauty held potential danger for his spiritual well-be-
ing. Because his vocation was of a double nature—both priestly and poetic, Hopkins feared his artistic love of beauty would overbalance its spiritual dimension and become self-glorifying rather than a means to glorify God. In a letter to Robert Bridges he states this fear:

I think that no one can admire the beauty of the body more than I do...But this kind of beauty is dangerous. Then comes the beauty of the mind...this is greater than the beauty of the body and not to call dangerous.\(^{46}\)

Worldly beauty, while potentially a spiritualizing agent, may also assume a decadent role. Realizing this hazard, Ignatius formulates a principle of indifference towards natural manifestation of beauty even as he urges the "proper use of creatures" as a method of understanding the divine.\(^{48}\) This principle of indifference, while allowing the individual to admire sensuous beauty, insures against an overwhelming attraction to and relationship with temporal, created things. Beauty is to assume a symbolic function in acting as a "short hand hieroglyphic of truth,"\(^{49}\) the "mediatrix between...nature and man,"\(^{50}\) and therefore between man and God. The realization of this mediating function of beauty is expressed by Wordsworth in "The Excursion:")

For the man
Who in this spirit communes with the Forms Of Nature, who with understanding heart Both knows and loves such objects as excite No morbid passions, disquietude,
No vengeance, and no hatred—needs must feel
The joy of the pure principle of love
So deeply, that, unsatisfied with aught
Less pure and exquisite, he cannot choose
But seek for objects of a kindred love
In fellow natures and a kindred joy.
Accordingly, he by degrees perceives
His feelings of aversion softened down,
A holy tenderness pervades his frame
His sanity of reason not impaired,
Say rather, all his thoughts now flowing clear,
From a clear fountain flowing, he looks around
And seeks for good; and finds the good he seeks.51

Just as Wordsworth notes that the beauteous "forms of nature" ultimately serve the good, Hopkins similarly finds that, properly understood, beauty leads back to a spiritual good--grace:

To what serves mortal beauty—dangerous does
set danc-
ning blood—the O-seal—that-so feature, flung
prouder form
Than Purcell tune lets tread to? See:it does
this:keeps warm
Men's wits to the things that are; what good
means—where a glance
Master more may than gaze, gaze out of countenance.
Those lovely lads once, wet-fresh windfalls of
war's storm,
How then should Gregory, a father, have gleaned
else from swarm-
'd Rome? But God to a nation dealt that day's
dear chance.
To man, that needs would worship block or bar-
ren stone,
Our law says: Love what are love's worthiest,
were all known;
World's loveliest—men's selves. Self flashes
off frame and face.
What do then? how meet beauty? Merely meet it;
own
Home at heart, heaven's sweet gift, then leave,
let that alone.
Yea, wish that though, wish all, God's better
beauty, grace.52
Hopkins, noting the "dangerous" potential residing in mortal beauty, advises that one merely "meet it," properly utilize the experience to further one's moral development, and then "let that alone." By coming to terms with beauty in this manner, man may realize an insight into the nature of God, as well as the spark of divinity in his own nature. Beauty, correctly understood, allows man to retain the sense of an objective reality, of the "things that are," as well as "what good means." Within the poem, Hopkins refers to just such an example of how physical beauty acts as an impetus toward a spiritual good; sometime around the year 600, Pope Gregory walked through the streets of Rome and saw a group of young prisoners from Britain. Struck by their golden haired, blue-eyed beauty, he quipped "Non Angli sed angeli" (Not Angles but angels). The tender admiration aroused in Gregory resulted in the dispatch of Christian missionaries, led by St. Augustine, to the British Isles. Hopkins intimates that had it not been for the lads' physical beauty, the far more valuable beauty of English souls would have been lost.
Chapter 3

God's utterence of himself is God the Word, outside himself is this world. This world then is word, expression, news of God. Therefore its end, its purport, its meaning is God and its life or work to name or praise him.  

Once one's relationship to beauty has been successfully determined and mastered, it becomes man's duty to name and glorify the source of that beauty. Since each created thing is a version of Christ's all-encompassing nature and derives its being from the was it uniquely expresses that nature, all things point to God by simply being themselves:

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;
Each mortal thing does one thing and the same:
Deals out that being indoors each one dwells;
Selves--goes itself; myself it speaks and spells;
Crying What I do is me: for that I came.

I say more: the just man justices;
Keeps grace: that keeps all his goings graces;
Acts in God's eye what in God's eye he is-- Christ. For Christ plays in ten thousand places,
Lovely in limbs, and lovely in eyes not his To the Father through the feature of men's faces.

By fulfilling its distinctive nature, any object or be-
ing gives glory to God; yet while all creation does "one
thing and the same," only man, acting in his distinctly hu-
man capacity, is able to "keep grace." He is the only cre-
ature who may "give beauty back" to his creator:

Why did God create?—Not for sport, not
for nothing. He meant the world to give
him praise, reverence, and service! to
give him glory. The creation does praise
God, does reflect honor on him, and yet
the praises fall short...The sun and the
stars shining glorify God. They stand
where he placed them, they move where he
bid them. 'The heavens declare the glory
of God.' They glorify God, but they do
not know it. The birds sing to him, the
thunder speaks of his terror, the lion is
like his strength, the sea is like his
greatness, the honey is like his sweet-
ness; they are something like him, they
make him known, they tell of him, they
give him glory, but they do not know they
do, they do not know him, they never can,
they are brute things that only think of
food or think of nothing. This then is
poor praise, faint reverence, slight ser-
vice, dull glory.
But AMIDST THEM ALL IS MAN...Man was cre-
ated. Like the rest of them to praise,
reverence, and serve God; to give him glory.
But man can know God, Can mean to give him
 glory. This then was why he was made, to
give God glory and to mean to give it; to
praise God freely, willingly to reverence
him, gladly to serve him. Man was made to
give, and mean to give, God glory. 3

Man, as the supreme statement of God's nature, must
consciously give glory to his creator through the very prin-
ciple by which he comes to realize him: beauty. In the poem
"The Leaden Echo and The Golden Echo," Hopkins states that
man must "Give beauty back...to God" for it is "all a pur-
 chase,...all...a prize." 4 Beauty may be returned for the
glory and praise of God through the consciously loving efforts of "prayer, patience, alms, and vows." This loving response, born out of the realization that the ephemeral beauty of nature cannot totally sustain the spiritual element of his being, prepares man for a reconciliation with God:

But there are beauties more lofty than this, imperceptible to the sense...To perceive them we must go higher, leaving sensation behind on its own low level.

Hopkins' idea that, through the realization of a spiritual principle of love, created beauty may lead back to God, parallels the neo-Platonic concept of emanation from and return to a spiritual absolute. The dialectical process manifests itself in a circuitus spiritualis, or a powerful current of love. This love is a cohesive and sustaining natural energy which flows ceaselessly from the Creator and, passing through successive levels of remoter being, circles back to its source. Plotinus describes this dialectical process in his doctrine of the soul's return to the "One," similarly expressing the principle that in the end is the beginning. The Plotinian "One" is the source of all, "the starting point and universal goal." Hopkins expresses this very notion in a poetic fragment, written about 1885:

Thee, God, I come from, to Thee I go,
All day long I like a fountain flow
From Thy hand out...
The first stage in the spirit's return to the One involves a separation from the "here below." Just as Hopkins is wary of investing too much emotion into the appreciation of natural beauty itself, so Plotinus warns against becoming submerged in the intelligible realm:

Let him who can arise, withdraw into himself, forego all that is known to the eyes, turn aside forever from the bodily beauty that was once his joy. He must not hanker after the graceful shapes that appear in bodies, but know them for copies, for traceries, for shadows, and hasten away towards that which they bespeak.

In order to "hasten away" from the intelligible realm, the soul must separate from its reasoning element by drawing inward—a process which is the second stage of the dialectic. For Plotinus, man was essentially intellect, and the closest approximation of the Intelligence of the One. By withdrawing into the soul's intelligence (as distinguished from the reasoning faculty of the mind), man draws closer to the state in which a reunion with the One may be achieved. This concept of withdrawal into the soul's self is characteristically Christian; the human soul comes to know God through the purgation of all external considerations in a return to the simplicity and purity of its interior. Authentic knowledge of one's self is intimately linked with true knowledge of God; the soul, when cleansed of all extraneous elements, can know only itself and, in itself, God.

This concept of a universal Intelligence, or mind, of
which all are a part is frequently expressed by the poets of the Romantic school:

And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused
Whose dwelling is the light of setting suns,
And the round ocean, and the living air,
And the blue sky, and in the mind of Man:
A motion and spirit, that impels
All thinking things, all objects of all thought
And rolls through all things.

Wordsworth's "presence" is the equivalent of the undifferentiated One; it bears an integral relationship to all things--animate and inanimate--and is the impelling force behind them as well.

Though Keats did not develop a systematic philosophy regarding the principle of a universal force underlying nature, he did in several instances articulate the concept of an anterior realm behind the face of the sensual world:

Wherein lies happiness? In that which becks
Our ready minds to fellowship divine,
A fellowship with essence; till we shine
Full alchemized, and free of space. Behold
The clear region of heaven.

True happiness lies in the separation from the concerns of the "here below," or, in Keatsian terms, this "vale of soul-making." In the unification of man's intellect ("our ready minds") with the One (the divine "essence") through natural beauty (that which "becks" the mind), one may realize his best and happiest self in the spiritual realm--may "shine
full alchemized."

The sympathetic response of Keats' "ready minds" leading to the unification of the intellect and the universal spirit was a part of Coleridge's experience as well:

...I have always the obscure feeling as if...new phenomena were the dim awakening of a forgotten or hidden truth of my inner nature...
My mind feels as if it ached to behold and know something great—something one and indivisible...16

For Coleridge, man's greatest achievement was to experience the familial participation in that something "one and indivisible:"

To the sublime of man
Our noontide Majesty, to know ourselves
Parts and proportions of the wondrous whole!
This fraternizes man...But 'tis God
Diffuse through all, that doth make all one whole.17

In a much earlier poem, Coleridge characterized the same concept in this way:

And what if all of animated nature
Be but organic harps divers'ly framed
That tremble into thought as over them sweeps
Plastic and vast, one intellectual breeze,
At once the soul of each, and God of all?18

This image of an "intellectual breeze" as the universal source of being and animating power had strong appeal for Shelley:

There is a Power by which we are sur-
rounded, like the atmosphere in which
some motionless lyre is suspended, which
visits with its silent breath our silent
cords at will.\textsuperscript{19}

In "Mont Blanc," Shelley again describes this Power in
an attempt to discern the source of one's intuitive knowledge
of such a force or being. As a power both immanent and tran-
scendent in the world and the consciousness of man, to it
alone is ascribed complete reality:

The everlasting universe of things
Flows through the mind, and rolls its rapid waves,
Now dark--now glittering--now reflecting gloom--
The source of human thought its tribute brings
Of waters--with a sound but half its own.\textsuperscript{20}

In the elegy, "Adonais," Shelley recounts the success-
ful reunification of intellect and Intelligence, of the indi-
vidual soul and the universal One:

Thou can't not soar where he is sitting now--
Dust to the Dust! But the pure spirit shall
flow
Back to the burning fountain whence it came,
A portion of the Eternal, which must glow
Through time and change
He is made one with Nature...
He is a presence to be felt and known...
He is a portion of the loveliness
Which once he made more lovely: he doth bear
His part, while the Spirit's plastic stress
Sweeps through the dull dense world, compelling
there
All new successions to the forms they wear;
Torturing th' unwilling dross that checks its
flight
To its own likeness, as each mass may bear;
And bursting in its beauty and its might
From trees and beasts and men into the Heaven's
light.\textsuperscript{21}
Shelly's "Spirit," which interfuses the world and stirs all things into activity, may be equated with the Hopkinsian "spirit"—the Trinity, which likewise animates and reveals the power and beauty of each created thing:

And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward,
springs—
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.22

The spirit of God is both immanent and transcendent, dwelling "under the world's splendor and wonder"23 (that is, as the source underlying created beauty), as well as being a "mystery" "past telling of tongue."24 He is the Word which "heaven and earth are word of, worded by:"

Neither do I deny that God is so deeply present to everything...that it would be impossible for him but for his infinity not to be identified with them, or, from the other side, impossible but for his infinity so to be present in them. This is oddly expressed, I see; I mean/ a being so intimately present as God is to other things would be identified with them if it were not for God's infinity or were it not for God's infinity he could not be so intimately present to things.25

This recognition of God's immanent relationship to physical nature is a reflection of the Scotist doctrine of univocal being. Duns Scotus, a medieval philosopher whose thought became an important source of support for Hopkins' own theor-
ies, disagreed with the Thomistic concept of being. Aquinas held that being was of analogous predication—that creator and creature are only partly alike. Each thing possesses a material and created equivalent of the immaterial and uncreated attributes of God, and as such, represent only a particular facet of the divine rather than the whole of God. In the Thomistic view, when one says "God is" and "the creature is," there exists the significant difference of absolute and contingent meanings; in the two predications, the connotation of the same word is radically altered. Conversely, Scotus suggested that created material things participate in the being of their creator, acting as reflections of the whole of God rather than merely aspects of him. The Scotist concept of univocal being holds that the primary object of the intellect is being, and that whatever differences exist between the finite and infinite realms exist conceptually in the mind of man rather that actually in Creation—the mind of God. Even the fundamental perfections of being, such as goodness and wisdom, are predicated univocally of all being. Hopkins' agreement with this doctrine is evident in the following passage, in which he notes the integral relationship between his being and that of Christ:

"...all is done through Christ, Christ's spirit; so far as it is action, correspondence, on the creature's it is actio salutaris; so far as it is looked at in lisse quieto it is Christ in his member on the other side, his member in Christ on the other. It is as if a man said:
That is Christ playing at me and me playing at Christ, only that it is no play but truth; that is Christ being me and me being Christ.27

In the poem "As kingfishers catch fire," Hopkins again expresses this idea:

...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.

Shelley also develops the idea of univocal being, similarly expressing the Scotist distinction between man's perception of his being and the universally defined reality of his state:

...the existence of distinct individual minds...is likewise found to be a delusion. The words I, you, they, are not signs of any actual difference subsisting between the assemblage of thoughts [thus] indicated, but merely marks employed to denote the different modifications of the one mind.28

Hopkins expands upon this concept of the "one mind," giving it a more personal dimension:

Now this applies to the universal mind or being too; it will have its inset and outsetting; only that the outsetting includes all things, with all of which it is in some way, by turns, in a series, or however it is, identified.

But is it a last alternative possible that, neither my body nor the faculties or functions of my soul exist of themselves, there should be one thing in the soul or mind, and if compounded or selfed up with these; which does? a most spiritual mind or soul is said to
be of the body; so that my mind would be one selving or pitch of a great universal mind, working in other minds too, besides mine, and even in all other things.29

While the intellect is one with the Intelligence--being univocally predicated--and is drawn to the One, the dialectic cannot be completed by relying upon knowledge alone.30 The introspection which leads ultimately to the One is a "circling"31 of thought, a drawing inward, bringing the soul to the point of utmost simplicity. This movement towards such simplicity is necessary in order to merge with the One, for it is

...present only to those who are prepared and are able to receive it, to enter into harmony with it, grasp and touch it by virtue of their likeness to it, by virtue of that inner power similar and stemming from the One when it is in that state in which it was when it originated from the One. Thus will the One be "seen" as far as it can become an object of contemplation...32

Plotinus goes on to describe the reunion with the One in much the same manner that the Romantics will characterize their intuitive realization of the universal spirit:

...all discourse of reason left behind established now in its own beauty, the contemplative is suddenly swept away by the wave of the Intelligence beneath and carried on high and sees, never knowing how; vision floods the eyes with light, but it is not the light that shows some other thing; the light is itself the vision...33
This vision of light, coined the "Romantic Moment" by M.H. Abrams, is "that intersection of eternity with time," in which an experience, object, or event suddenly blazes into significance through its revelation of the universal realm beyond. Wordsworth noted these "attendant gleams/Of soul illumination," as well as "spots of time" "scattered everywhere;" Shelley recalled those "best and happiest moments" which arose "unforeseen" and seemed "the interpenetration of a diviner nature than our own;" Keats described "shaping visions" which were composed of "bursts of spangly light." Coleridge writes of

moments awful
Now in thy inner light, and now abroad,
When thy power streamed from thee and thy soul received
The light reflected as light bestowed.

Hopkins too participates in the "romantic moment," experiencing the same sort of illumined vision as he intuits the presence of the divine. In "The Windhover," he ecstatically notes the "fire that breaks" from the magnificent bird of prey as he comes to a sacramentalized realization of the event's significance. His vision spiritualized, Hopkins witnesses a world "charged with the grandeur of God" which "flames out, like shining from shook foil."

Both Hopkins and the Romantics agree that the source of these "shining" moments of intuition is love:

All things are therefore 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.\textsuperscript{42}

Love provides the basis for apprehending the harmony between
man and nature, between nature and the universal; as Shelley
states, "Love is the bond and the sanction which connects
not only man with man, but with everything which exists:"\textsuperscript{43}

Love is like understanding, that grows bright
Gazing on many truths; tis like thy light
Imagination! which from earth and sky
And from the depths of human fantasy
As from a thousand prisms and mirrors fills
The universe with glorious beams.\textsuperscript{44}

For Keats, love is "the chief intensity," an "orbed
drop of light" whose

...influences
Thrown into our eyes genders a novel sense
At which we start and fret; til in the end
Melting into its radiance, we blend
Mingle, and so become a part of it.\textsuperscript{45}

Wordsworth describes love's expedient effects, which fac-
ilitate the confluence of mind and nature, leading man to an
Edenic vision:\textsuperscript{46}

Paradise, and groves
Elysian, Fortunate fields--like those of old
Sought in the Atlantic main--why should they be
A history only of departed things,
Or a mere fiction of what never was?
For the discerning intellect of man,
When wedded to this goodly universe
In love and holy passion, shall find these
A simple produce of the common day.\textsuperscript{47}

In "Hurrahing in Harvest," Hopkins expresses an analogous
concept. Perception of this "goodly universe," when attended
by love, leads through the simple objects of "the common day" to a spiritual intuition of the divine—an intuition that is, in itself, almost paradisical:

> Summer ends now; now, barbarous in beauty, the stooks rise
> Around; up above, what wind-walks! what lovely behavior
> Of silk-sack clouds! has wilder, wilful-wavier Meal-drift moulded ever and melted across skies?

> I walk, I lift up, I lift up heart, eyes,
> Down all that glory in the heavens to glean our Savior;
> And, eyes, heart, what looks, what lips yet gave you a Rapturous love's greeting of realer, of rounder replies?

> And the azurous hung hills are his world-wielding shoulder Majestic—as a stallion stalwart, very-violet-sweet!—
> 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, 0 half hurls earth for him off under his feet. 48

This poem reasserts the Ignatian theme of allowing created beauty to lead to the realization of beauty on a higher plane, a spiritual intuition of God, "beauty's self." Attracted by the harvested fields and the "lovely behavior" of the clouds, the speaker looks to find Christ in this natural display of beauty. Just as an earthly paradise is available to those whose minds are "wedded" to nature in "love and holy passion," so Hopkins notes that "heaven's gleanings"—Christ—were always present in nature, but lacked the proper perceiver for their appreciation. When these two—God in nature
and the receptive human heart—"once meet," the result is an ecstatic vision which virtually hurls one off his feet.

This ecstasy, literally a standing outside of the self, is achieved through the unifying principle of love, and is the final step in the dialectical return to the One. In both Platonic and Christian doctrines, love is the power which completes the circle and facilitates the soul's reunion with its source. In a statement which seems almost to echo Hopkins' "Thee, God, I come from, to Thee I go," Wordsworth observes,

From love...here
Do we begin and end, all grandeur comes
All truth and beauty from pervading love,
That gone, we are as the dust. 49
There is one notable dead tree...the inscape markedly holding its most simple and beautiful oneness up from the ground through a graceful swerve below (I think) the spring of the branches up to the tops of the timber.  

The pre-eminent Romantic concern for grasping the life within the object of perception focused the attention of the poets, painters, and philosophers upon the eye and its relationship to that object. Such attention to the act and meaning of seeing led naturally to a revolution in perception which served to make common objects seem new and different. This freshness of perception and abiding concern for discerning an object's unique nature was shared by Hopkins: "He [Hopkins] had a keen eye for peculiarities in nature, and hunted for the right word to express them, and invented one if he could not find one..." The terms "inscape" and "instress" were first used in an 1868 essay on Parmenides:

But indeed I have often felt when I have been in this mood and felt the depth of an instress or how fast an inscape holds a thing that nothing is as pregnant and straightforward as a simple yes and is.  

Inscape, a word presumably coined by Hopkins from 'landscape,' is the internally unified complex of individuating characteristics found in a particular object. The degree to
which these characteristics are unified and the manner by
which they become evident is the basis of each object's beau-
ty and uniqueness:

One day when the bluebells were in bloom
I wrote the following.../The bluebell's/incape is mixed of strength and grace,
like an ash tree. The head is strongly
drawn over backwards and arched down like
a cutwater drawing of itself back from
the line of the keel. The lines of the
bells strike and overlie this, rayed but
not symmetrically, some lie parallel.
They look steely against the paper, the
shades lying between the bells and be-
hind the cockled petal-ends and nursing
up the precision of their distinctness,
the petal-ends themselves being delicately
lit. Then there is the straightness
of the trumpets in the bells softened
by the slight entasis and by the square
splay of the mouth. One bell, the low-
est, some way detached and carried on
a longer footstalk, touched out with the
tips of the petals an oval/not like the
rest of the plane perpendicular to the
axis of the bell but a little ailt,
and so with the square-in-rounding turns
of the petals. 6

The excellence of such highly organized inner form may
lead not only to the perception of an object's individual
essence, but to an insight into the "universal harmony."7

First saw the Northern Lights. My eye
was caught by beams of light and dark
very much like the crown of horny rays
the sun makes behind a cloud. At first
I thought of silvery cloud until I saw
that these were more luminous and did
not dim the clearness of the stars in
the Bear. They rose slightly radiating
thrown out from the earth line. Then
I saw the soft pulse of light one after
another rise and pass upwards arched
in shape but waveringly and with the
arch broken. They seemed to float, not
following the warp of the sphere as falling stars look to do but free though concentrical with it. 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 dated to the day of judgement was like a new witness to God and filled me with a delightful fear.

Hopkins' theory of inscape clashed, however, with the Thomistic notion of individuation. Aquinas held that, in the relation of an individual to its species, "matter" individuates while "form" is generic. Individuality is not due to the unique and intrinsic unity of pattern within the matter, but is explained by the matter's reception of form; it is the difference between imitation and self-revelation, between impress from without and expression from within. Once again, Hopkins found support for his theory in the philosophy of Duns Scotus. Scotus maintained that individuality was formally determined, that there exists a haecceitas, or thisness, as well as a generic quidditas, or whatness. Three formalities could be distinguished in an object: the generic, the specific, and the individual—each with its own reality within the object. Just as specific form arises from the generic by the addition of a specific difference, so the individual form is distinguished from the specific by the addition of an individuating difference. This final determination is Scotus' haecceitas, the final objective modification which makes a thing exactly itself and no other:
The reality of the individual /i.e., that something that makes the individual unique/ can never be understood as a new form, but rather the ultimate reality of the form.\textsuperscript{12}

Hopkins' theory of inscape is based on just such a concept of being's intrinsic individuality, advancing the notion that each object possesses a reality which is uniquely its own.

In the Hopkinsian credo, the idea of "pitch" bears an important relationship to Scotus' theory of individuation;\textsuperscript{13} it acts as the dynamic principle which propels each thing to the fullest realization of its inscape. Metaphorically related to its musical namesake, pitch may also be understood in the comparative sense as the achievement of individual degree on the tonal scale of being.\textsuperscript{14} In Hopkins' journal entries, both the dynamic and relative qualities of an individuating characteristic are delineated:

The chestnuts down by St. Josephs were a beautiful sight: each spike had its own pitch, yet each followed its place in the sweep with a deeper and deeper swoop. When the wind tossed them they plunged and crossed one another without losing their inscape.\textsuperscript{15}

'The young lambs bound/As to the tabor's sound.' They toss and toss: it is as if it were the earth that flung them, not themselves. It is the pitch of graceful agility when we think that.\textsuperscript{16}

The perception of an inscape is expressed in terms of instress by Hopkins; instress is the principle by which one actualizes, perceives, or otherwise brings into being an inscape.\textsuperscript{17}
Placing "instress" by the side of "inscape" we note that the instress will strike the poet as the force that holds the inscape together; it is for him the power that ever actualizes the inscape. Further, we observe that in the act of perception the inscape is known first and in this grasp of the inscape is felt the stress of being behind it, is felt its instress. I speak of "feeling" the instress and I do so for good reason. Inscape, being the sensitive manifestation of a being's individuality, is perceived by the senses; but instress, though given in the perception of inscape, is not directly perceived by the senses, because it is not a primary sensible quality of a thing. Hence it follows that while inscape can be described, however imperfectly, in terms of sense-impressions, instress cannot, but must be interpreted in terms of its impression on the soul, in terms, that is, of affects of the soul. We can now understand why and how it is that "instress" in Hopkins' writings stands for two distinct and separate things, related to each other as cause and effect; as cause, instress refers for Hopkins to that core of being or inherent energy which is the actuality of the object; as effect, instress stands for the specifically individual impression the object makes on man.18

Scotus is once again helpful in understanding Hopkins' theory of instress; his concept of a 'first act' as the initial step in acquiring knowledge is similar to the way in which instress points to the reality of an inscape. Scotus' 'first act' is an intuitive response, the intelligence and senses simultaneously acting to grasp the immediate reality of an individual object.19 This comingling of mind (which is non-material and knows only form), and sense' (which is material and knows only the concrete), is the only way in
which to realize the haecceitas, which is proper to neither
realm alone—but to both. Instress is akin to this "un-
conscious knowing," for it too springs from the union of
intellect and sensation. Instress gathers together a thing's
essential characteristics and focuses the mind, through the
senses, upon this inscape; in Wordsworthian terms, it is
that "deep power" by which "we see into the life of things:"

Ground sheeted with taut tattered
streaks of crisp gritty snow. Green-
white tufts of long bleached grass
like the heads of hair or the crowns
of heads of hair, each a whorl of slen-
der curves, one tuft taking up another—
however these I might have noticed any
day. I saw the inscape freshly, as if
my eye were still growing, though with
a companion the eye and ear are for
the most part shut and instress cannot
come.

The theories of instress and inscape were at least par-
tially a result of Hopkins' preoccupation with Greek texts,
particularly with the concept of a "prior unitive wholeness"
of ideas, as found in the Platonic and Eleatic schools.
Inscape, as revelatory of the divine, and instress, as the
manifestation of God's will through creation, are both in-
dicative of a Christianized notion of the One as the "inform-
ing power" behind nature—the power which creates a harmon-
ious unity of chaotic potentialities. Wordsworth voices
this idea in "The Prelude:"

the immortal spirit grows
Like harmony in music; there is a dark
Inscrutable workmanship which reconciles
Discordant elements, makes them cling together
In one society.26

Hopkins' emphasis upon this "reconciling" of elements, upon the unified organization of intrinsic characteristics, is analogous to Plotinus' concept of beauty and the way in which the mind receives it:

When the mind perceives the form intertwining itself through the concrete, and conquering the material reality opposed to it; then perceiving the dominating form, visibly emerging, the mind--collecting together the diverse materials into a harmonized union--bestows this form it has perceived back on the object--a form quite in keeping with the character of this inner principle (actually there) in the object.27

For Hopkins and the Romantics, importance rested not only in what they observed, but in the manner by which they perceived it. Great attention was devoted to the mind's confluence with sensory objects:

The further in anything, as in a work of art, the organization is carried out, the deeper form penetrates...the more capacity for receiving that synthesis of...impressions which gives us the unity with the prepossession conveyed by it. The mind has two kinds of energy, a transitional kind, when one thought or sensation follows another, which is to reason, whether actively as in deliberation or criticism, or passively, so to call it, as in reading, etc; (ii) an abiding kind for which I can remember no name, in which the mind is taken up by, dwells upon, enjoys, a single thought: we may call it contemplation, but it includes pleasures...28
The object in which form is deeply integrated is "beautiful" because of its organization, and is most easily received by the mind.

Clearly, it /beauty/ is something detected at first glance, something that the soul--remembering--names, recognizes, gives welcome to, and, in a way, fuses with.29

Knowledge of such a being is a "presence felt,"30 an intuitive realization, and is prior to cognizant acknowledgement of the object's beauty. It is analogous to the person who is so deeply absorbed in his reading that he is unaware of the process of reading. As Coleridge says, "The sense of beauty subsists in simultaneous intuition of the relation of parts...exciting an immediate and absolute complacency, without intervenence, therefore, of any interest, sensual or intellectual."31 The subject-object barrier eliminated, the mind refrains from reasoning, evaluating, or judging, and is simply aware. It is this state of suspended rationality that was of such interest to Hopkins and the Romantics:

While with an eye made quiet by the power
Of harmony, and the deep power of joy
We see into the life of things.32

In order to realize the intensity of an object's most interior selfhood, one had to reach this harmonious state and allow the mind to spontaneously grasp, interact, and identify with its object:

...at once it struck me, what quality went
to form a Man of Achievement especially in Literature & which Shakespeare possessed so enormously--I mean Negative Capability.  

Keats' "negative capability"--the ability to negate one's own ego interests in order to free the mind for unhhampered perception, is characteristically a Romantic concept. Wordsworth expressed it as a "wise passiveness," Coleridge as the ability to "send ourselves out of ourselves, to think ourselves into the Thoughts and Feelings of Beings in circumstances wholly and strangely different from our own." While in such a state, there occurs a "greeting of spirit" in which the essential natures of the mind and the object meet in a reciprocative encounter:

We receive but what we give
And in our lives alone does nature live.

The act of perception, then, was considered active participation in the life within the object whose being the mind passively receives:

...and of all that we behold
From this green earth; of all the mighty world
Of the eye and ear--both what they half create
And what perceive.

Shelley echoes this concept in "Mont Blanc:"

My own, my own human mind, which passively
Now renders and receives fast influencings
Holding an unremitting interchange
With the clear universe of things around.

Hopkins, too, voices this concept of an active-passive
participation of subject with object in the statement that beauty "has one term or part/Beyond and one within the looker's eye."40 Objects cast out "fast influencings," or particles of light or sound, which may be received by the subject's senses; the more attuned one's senses are, the more intense is the realization of the object:41

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, 0 half hurls earth for him off under his feet.42

Impressions are received by the "all accepting fixed eye," while objects are "measured outward from my breast."43 The Hopkinsian concept of measuring outward from the core of his being is an important one for it implies a central referent within the subject, and is analogous to the principle which allows a "greeting of spirit." This central referent is the point from which we "send ourselves out of ourselves." As Shelley states, "each is at once the centre and the circumference; the point to which all is referred, and the line in which all things are contained."44 Hopkins likewise notes the self's referential core as an element of informed perception:

Part of this world of objects, this object world, is also a part of the very self in question, as in a man's case his own body, which each man not only feels and acts with but also feels and acts on. If the centre of reference spoken of has concentric cir-
cles round it, one of these, the innermost, let's say, is its own, is of it, the rest are to it only. Within a certain bounding line all will still be self, outside it, nothing: with it, self begins on one side and ends from the other. I look through my eye and the window and the air; the eye is my eye and of me and me; the windowpane is my windowpane, but not of me nor me. A self then will consist of a centre and a surrounding area or circumference, of a point of reference and a belonging field, the latter set out... from the former; of the two elements, we may call the inset and outsetting, or display. 45

The manner by which one bridges the "outsetting" field of the self to join subject and object is explained in the concept of "stress." Stress is the impelling power behind being which acts as a "bridge... between us and things;" it serves to "carry the mind over" 46 to the realization of an object's true being:

The sight of water in the well as clear as glass, greenish like beryl or aquamarine, trembling at the surface with the force of the springs, and the shaping of the five foils of the well quite drew and held my eyes to it... The strong unfailing flow of water... took hold of my mind with wonder at the bounty of God... the sensible thing so naturally and gracefully uttering the spiritual reason of its being... even now the stress and buoyancy and abundance of the water is before my eyes. 47
Chapter 5

It will always be possible to find differences, marked differences, between original minds; it will be necessarily so. So the species in nature are essentially distinct, nevertheless they are grouped into genera: they have one form in common; mounted on that they have a form that differences them.

Along with his distinctly Romantic attention to the "life within" the objects of nature, Hopkins exhibited a corresponding fascination with human individuality, or, in Hopkinsian terms, one's "selfbeing." Though he was in accord with the Scotist notion of being's univocal predication, Hopkins felt that the mark of each man's self was even more distinctive than the other inscapes found in nature:

...when 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.  
...nothing else in nature comes near this unmistakable pitch, distinctiveness, and selving, this selfbeing of my own. Nothing explains or resembles it, except so far as this: that other men to themselves have this same feeling.

Man, created of God's nature as were the other creatures, is yet a being of "finer or higher pitch and determination." The integral element which differentiates man from all other
creatures is the freedom of his will. For Hopkins, will is the soul's energy for acting an idea into actuality, a power which is rooted in the emotion as well as in the higher feelings of intention. Man possesses the ability, in his freedom, to distinguish between desire and choice in the exercise of either the elective or affective will. Hopkins distinguishes three kinds of freedom associated with the will: the freedom of pitch, play, and field.

This is the natural order of the three: freedom of pitch, that is self-determination, is the chooser himself and his choosing faculty; freedom of play is in the execution; freedom of field is in the object, in the field of choice.

Thus, freedom of pitch is choice, for it is choice when in English we say 'because I choose,' which means no more than (and with precision does mean) I instress my will to do so and so... And no freedom is more perfect.

The will, in its freedom and ability to choose to act an idea into actuality, is the agent of potential individuality. As a result of making formative choices, man achieves his highest pitch and thereby fulfills his inscape, or "mould." This realization of one's own distinctiveness provides a link between the finite and the infinite and, as such, is the responsibility of each human being. Plotinus develops a similar concept as he describes the individual soul's descent from the One into the "here below:"
...for each thing must unfold, seedlike, from indivisible principle into visible effect. Principle continues unaltered in its proper place; what unfolds from it is the product of the inexpressible power which resides in it...It must proceed continuously until all things...within the limits of possibility have come forth.  

This "unfolding" to the "limits of possibility" is what Coleridge meant when he observed, "Each thing that lives has its moment of self-exposition;" it is the product of the in-stressed will, and lies within the individual:

It is the self then that supplies the determination, the difference, but the nature supplies the exercise, and in these two things freedom consists...I have before used the terms freedom of pitch and freedom of play...the two together express moral freedom. 

The poem "As kingfishers catch fire" demonstrates the distinctiveness of man's selfbeing on the scale of created nature. While all degrees of nature reach out to utter their selfhood in willed activity (kingfishers flash and "catch fire" as they swoop to feed on dragonflies in a moment of exchanged flame; stones "ring"out while bells "fling out broad" the essence of their beings), man is particularly pitched, for he is involved in the activity of both the elective and affective will. Man, like all of creation, makes his inner being known in a moment of characteristic behavior; he too cries "what I do is me." Yet man also does "more": "the just man justices; keeps grace." In the voluntary exercise of his will, man acts the abstract concepts of justice and grace in-
to being and, in doing so, finds a degree of perfection in his approximation of Christ's nature.11

In the poems "St. Alphonsus Rodriguez" and "Duns Scotus' Oxford," Hopkins focuses upon the self-willed activity of two men which served to make them highly individual and noteworthy. Alphonsus Rodriguez was a Jesuit laybrother at the College of Palma in Majorca whose duties as a hall porter were faithfully fulfilled for some forty years; later cannonized for his selfless obedience, St Alphonsus left a number of commentaries on the Ignatian tracts of obedience. The sonnet for St. Alphonsus begins with a statement of the concept of willing an idea into being through effective action: "Honor is flashed off exploit."12 Two types of honorable activity are portrayed in the poem; the swift, heroic actions of the magnanimous spirits, as typified by Christ and the other martyrs; and the slow, drawn out battles which are waged on a personal scale. The glorious efforts of the martyrs are most easily understood, for they are more readily perceived; yet the inner struggles that marked the life of St. Alphonsus are just as heroic--only the space in which they were fought may be considered small in scale. Hopkins compares the glory inherent in both types of exploit to the manner in which God is manifest in nature; just as God "hews mountains and continents" as well as "veins violets and tall trees," the martyr and the obedient servant both give glory to their creator. St. Alphonsus' seemingly uneventful life was really a career of conquest; by willing to follow his duties in the Society,
he only seemed to merely "watch the door."

Duns Scotus, the "Subtle Doctor," was considered by Hopkins as the one among all men "who most sways my spirits to peace." Scotus left Oxford in 1301 for Paris with a "not rivalled insight" into the nature of the Immaculate Conception. His insight into the mystery had no rival in either the vast theosophical learning of classical Greece or the neo-Platonic doctrines of Renaissance Italy.

Scotus was further "Of reality the rarest-veined unraveller." The word "realty" possibly has a dual meaning in this context; it may simply be understood as "reality"—which is certainly one meaning. But it may also refer to the created things in the sense of "real-estate," or corporeal matter; as the unraveller of 'realty,' Hopkins would consider the inscapes of "folk, flocks, flowers," the "weeds and waters" of Oxford falling under Scotus' insightful eye.

In the poem "Henry Purcell," a man's self-willed, self-actualizing activity is again scrutinized in an attempt to realize an individual's distinctive mould, or inscape. The being of this particular individual holds a special interest for Hopkins since Purcell was both an artist and his favorite musician. Hopkins praises his genius because beyond giving"utterance to the moods of man's mind," Purcell had"uttered in notes the very make and species of man as created both in him and in all men generally." Within Purcell, Hopkins finds so "arch-especial a spirit" because the "rehearsal of own," the "forged feature," or the inscape of his being, is
fully realized in his music that: "throngs the ear." The rehearsal of self refers to the "sakes" of Purcell's musical genius which are as distinctive as the marks upon the plumage of a seabird. Hopkins understands the word "sake" in much the same way Coleridge defined the meaning of "symbol."\textsuperscript{16}

Sake is a word I find convenient to use: I did not know when I did so first that it is common in German, in the form of sach. It is the sake of "for the sake of," forsake, namesake, keepsake. I mean by it the being a thing has outside itself, as a voice by its echo, a face by its reflection, a body by its shadow, a man by his name, fame, or memory, and also that the thing by virtue of which especially it has this being abroad, and that is something distinctive, marked, specifically or individually speaking, as for voice and echo clearness; for a reflected image light, brightness; for a shadow-casting body bulk; for a man of genius, great achievement, amiability, and so on. In this case it is, as the sonnet says, distinctive quality of genius.\textsuperscript{17}

Purcell's genius is represented in a simile as a "great stormfowl" walking upon the "thunder-purple seabeach;" just as the musician's art reveals his inner self, so the seabird's soaring in the stormy air reveals an array of distictively marked feathers--his "sakes." Again, the "especial spirit" is only evident when acted into existence, when displayed in a moment of characteristic activity; the bird, when merely walking on the beach, does not reflect the "colossal smile" of his inscape until he assumes his most revelatory place in the sky:
It is as when a bird thinking only of soaring spreads his wings: a beholder may happen then to have his attention drawn by the act to the plumage displayed.18

Purcell similarly draws attention to his interior spirit through an unselfconscious act of the will:

...as the seabird opening his wings with a whiff of the wing in your face means the whirr of the motion, but also unaware gives you a whiff of knowledge about his plumage, the markings of which stamps his species, that he does not mean, so Purcell, seemingly intent only on the thought or feeling he is to express or call out, incidentally lets you remark on the individualising marks of his own genius.19

When Purcell "spreads his wings" in the expression of self through his artistry, "meaning motion fans fresh our wits with wonder."

As seen in the sonnet "Henry Purcell," Hopkins, like the Romantic poets, was especially interested in the nature of the artist. An artist, so distinctive and his will so highly pitched, seems almost a species to himself;20 because of the intensity of his being, his art bears the stamp of its creator's unique inscape and self-unity.21 Hopkins, in contemplating the nature of Purcell or some other artist, would certainly have agreed with these lines of Wordsworth's:

Possessions have I that are solely mine
Something within...
I would impart, I would spread it wide
Immortal in the world which is to come.22
It is the role of the artist to "spread wide" his distinctive self-being through a creative act, to present his inward nature and the working of the passions in their most retired recesses:

But men of genius are said to create a painting, a poem, a tale, a tune, a policy; not indeed the colours and the canvas, not the words or the notes, but the design, the character, the air, the plan. How then? from themselves, from their own minds.25

The highly pitched mind and spirit of the artist is what makes his creation distinctive, and it is this distinctiveness that is so important in art:

But as air, melody is what strikes me most of all in music and design in painting, so design, pattern, or what I am in the habit of calling 'inscape' is what I above all aim at in poetry.24

The artist attempts to represent the inscape, or the 'real self,' of a thing in his work, imitating that which is the essential nature of the object and conceiving the manner in which that nature is best displayed:

The artist must imitate that which is within the thing, that which is active through form and figure.25

They and only they can acquire the philosophic imagination, the sacred power of self-intuition who within themselves can interpret and understand the symbol ... They know and feel that the potential works in them even as the actual works on them.26
That which the artist is attracted by and seeks to imitate within an object is its unified and patterned inner form. It is the interior unity of this object that makes it worthy of such attention, that makes it "beautiful." The artist bears a special relationship to beauty, not only in his recreation of it, but in his ability to perceive it:

Such emotion all beauty must induce—an astonishment, a delicious wonderment, a longing, a love, a trembling that is all delight. It may be felt for things you see, and indeed the soul does feel it.27 All souls, we can say, feel it, but souls that are apt for love feel it especially. It is the same here as with bodily beauty. All perceive it. Not all are stung sharply by it. Only they whom we call lovers are.28

Those souls which are "apt for love" are the artists'; they are more highly attuned to the inscapes of nature, character, and emotion because of the intensity of their own selfhood. Hopkins states that "the way men judge in particular is determined by his own inscape;"29 the artist's inscape allows him to judge things with a keener, more sensitive eye than other men, for he differs, not in kind, but in degree from them:

What is a poet?...He is a man speaking to men: a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind; a man...who rejoices more than other men in the spirit of life that is in him; delighting to contemp-
late similar volitions and passions as manifested in the goings-on of the universe... 30

Hopkins also makes this Wordswornhtian distinction between the artist and other men as one of degree rather than kind in his statement:

Stepped into a barn of ours, a great shadowy barn, where the hay had been stacked on either side, and looking at the great rudely arched timberframes... I thought how sadly beauty of inscapes was unknown and buried away from the simple people and yet how near at hand it was if they had eyes to see it and it could be called out everywhere again. 31

Having considered the Wordsworthian question 'what is a poet,' it is appropriate to turn to the answer and implications of Keats' question, 'where is the poet:'

Where's the poet? show him, show him Muses nine! that I might know him! 'Tis the man who with a man Is an equal, be he a King Or poorest of the beggar clan Or any other wondrous thing, A man may be 'twixt ape and Plato; 'Tis the man with a bird Wren or eagle, finds his way to All its instincts; he hath heard The Lion's roaring, and can tell What his horny throat expresseth, And to him the tiger's yell Come articulate and presseth On his ear like a mother tongue. 32

In this poem, Keats observes the sympathetic nature of the artist's imagination, his ability to negate his own ego in order to fully enter into the soul of his subject. This
"negative capability" allows the poet to actively participate in the "life within:"

...if a Sparrow come before my window
I take part in its existence and pick about the Gravel.33

The identification of imagination with its object involves, to a certain degree, the disappearance of the sense of "I" and "not I:" imagination stands before the object and feels "I am like that."34 In his poetry and journal entries, Hopkins relates just such a sense of indentification—sympathetic responses so complete he actually feels the experience of his object:

The ashtree growing in the corner of the garden was felled. It was lopped first:
I heard the sound and looking out and seeing it maimed there came at that moment a great pang and I wished to die and not see the inscapes of the world destroyed anymore.35

This sympathetic intuition of "objective" experience is demonstrated in what is perhaps Hopkins' most famous poem, "The Windhover:"

I caught this morning morning's minion, kingdom 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! then off forth on a swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird,—the achieve of, the mastery
of the thing!

Brute beauty and valor 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?

No wonder of it: shée plód makes plough
down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermillion.36

Out walking, the speaker observes the majestic flight of
a windhover, a sight so compelling that it is not registered
in terms of "I saw," but in the dynamic "I caught"—suggest-
ing vividly the integration of the experience into his being.
As the magnificent bird changes his flight pattern from ef-
fortless glide into downward swoop, the heart of the speak-
er—which has already identified itself with its object (the
heart "stirred for a bird")—is drawn into an ecstatic real-
ization of the "mastery of the thing." Such identification
was especially significant for Hopkins; his sacramentalized
vision allowed him to intuit the divine through nature and,
in identification with an object of that sacramental realm,
realize the spirit of God. Hopkins' identification with
the windhover leads him to a realization of Christ; the seem-
ingly sacrificial act of "buckling" midflight into a fiery
dive resembles Christ's sacrifice on the cross. The analogy
between the two makes the windhover's action "a billion times
told lovelier."

In the sympathetic intuition of an object, the poet's
self becomes annihilated, yet the power of his intelligence remains intact. Sympathetic intuition and identification consists of past experiences interwoven with the present apprehension; as W.J. Bate points out, the richer the poet's store of experiences, the greater his capacity for realizing the being of his subject:

In successful sympathetic identification, whether directed to a moral or aesthetic end, the necessary qualifications, on one hand, of instinctive sensibility and imaginative fervor, and, on the other, of extensive acquaintance with human nature, are not to be viewed as separate in their use; they together comprise a single intuition, immediate and inevitable in its procedure, but none the less sagacious and informed.

The imaginative act of recreation, based upon the "informed" intuitive sense, achieves an intensity in which extraneous elements fall away; as Keats put it, "The excellence of every art is its intensity, capable of making all disagreeables evaporate from their close relationship with Beauty and Truth." Keats then amplifies this statement, saying, "With a great poet the sense of beauty overcomes every other consideration, or rather obliterates all consideration." The poet's sense of beauty is so full that it not only "overcomes" all other considerations, but obliterates the act of consideration—the "consequentive" process of reasoning which both Keats and Hopkins objected to. This is the apprehension of beauty Coleridge described as "without interpenetration of any interest, sensual or intellectual." In the
creative insight, the complete character of the object swells into meaning and is beautiful because of its vitality, significance, and fidelity to reality. Hopkins exquisitely details the flight of a falcon, captures its essence, and conveys its power, because he has "caught" the intensity of its inscape and incorporated it into his own special self.
To have genius is to live in the universal, to know no self but that which is reflected not only from the faces of all around us, our fellow creatures, but reflected from the very surface of the waters and sands of the desert. A man of genius finds reflex to himself, were it only in the mystery of being.\(^1\)

In this passage, Coleridge provides the quintessential summation of the Romantic concept of individual genius--that person endowed with not only creative elán, but with an abounding vitality as well. The freshness with which such an individual perceives all manifestations of nature springs from his sense of wonder at the world around him and declares itself in the being of his art.\(^2\) The man of genius, blest with such a lively and integrative mind, is therefore said to possess the "modifying Power in that highest sense of the word...in which is a dim Analogue of Creation."\(^3\)

Yet to "have genius" is also to live precariously perched between ecstasy and desolation, between the spirit of inspiration and a sullen muse:

This sea which bares her bosom to the moon
The winds that will be howling at all hours
And are up gathered now like sleeping flowers
For this, for everything, we are out of tune;
It moves us not.\(^4\)

Dejection, that "utter loss of hope itself/And things
to hope for,"⁵ was as much a part of the Romantic experience as were the "bursts of spangly light" Keats described. Wordsworth, Coleridge, Shelley, and Keats all experienced some form of dejection, and all attempted to give voice to those feelings of lost hope. In each case, these feelings stemmed from a loss of creative sensibility or, as with Keats, the self-depreciatory conviction of having created nothing worthy of lasting consideration.

Wordsworth attributed the loss of his creativity to the effects time works upon the imaginative faculty, the most debilitating of which deadens one's sense of the world's freshness and wonder:

I have submitted to a new control:  
A power is gone, which nothing can restore,  
A deep distress hath humanized my Soul.⁶

The "humanized" soul--the reduced and coarsened sensibility of the poet--can see "only by glimpses now" what was once so fully a part of his vision. Yet the future is even more bleak, for "when age comes on," the poet "may scarcely see at all."⁷

The Youth, who daily farther from the east  
Must travel, still is Nature's Priest,  
And by the vision splendid  
Is on his way attended;  
At length the Man perceives it die away,  
And fade into the light of common day.

The youthful insights, once lost, may never be regained:

What though the radience which was once so bright
Be now forever taken from my sight
Though nothing can bring back the hour
Of splendor in the grass, of glory
in the flower...  

Coleridge's "Dejection: An Ode" memorializes the complete loss of the mind's reciprocating power, leaving the poet with a "death-in-life" conviction that the imagination will never be restored. In a letter written a year before the famous ode, Coleridge describes the nature of his loss:

The Poet is dead in me—my imagination...
lies like a Cold Snuff on the circular Rim of a Brass Candlestick, without even a stink of Tallow to remind you it was once clothed & mitred with Flame. That is past by!—I was once a volume of Gold Leaf, rising and riding on every breath of Fancy—But I have beaten myself back into weight & density, & now I sink in quick silver, yea, squat and square on the earth amid the hurricane, that makes Oaks and Straws join in one Dance, fifty yards high in the Element.

In the opening of the 'Dejection Ode,' the poet reveals the loss of any "natural outlet" for his grief; all channels of emotional interchange with the natural surroundings are cut off, for he meets "with how blank an eye:"

...those thin clouds above, in flakes and bars
That give away their motion to the stars,
Those stars, that glide behind them, or between,
Now sparkling, now bedimmed, but always seen:
Yon crescent Moon, as fixed as if it grew
In its own cloudless, starless lake of blue;
I see them all so excellently fair,
I see, not feel, how beautiful they are.

The failure of Coleridge's "genial spirits," his"shaping
spirit of Imagination," is as permanent as the loss Wordsworth described, for

Though I should gaze forever
On that green light that lingers in the west:
I may not hope from outward forms to win
The passion and the life, whose fountains
are within. 12

"The Triumph of Life" takes the form of a dream vision in which Shelley relates the education of the poet. The title of the poem ironically comments upon the bleak course of human history, opening with a general's triumphant procession into a city followed by his prisoners of war. It proceeds to a crisis in which the tragedy of the human condition is revealed and compared to the poet's vision:

I became aware
Of whence those forms proceeded which thus stained
The track in which we moved. After a brief space
From every form slowly waned;
From every firmest limb and fairest face
The strength and freshness fell like dust and left
The action and shape without the grace
Of Life. 13

The poet's triumphant perception of the world's beauties dies before the "day is old," long before the course of his life is lived out.

Hopkins, too, experienced this chilling loss of poetic sensibility, of the "fine delight that fathers thought." 14 The ecstatic vision celebrated in "The Windhover," "Pied Beau-
"Hurrhahing in Harvest" is followed by a period of relative joylessness and poetic silence. During this period of enfeebled creative impulse, Hopkins detailed his dejection in a manner similar to that which characterized the Romantic poets. His sense of wonder in the world gone, he feels, as did Wordsworth and Coleridge, that inspiration in its youthful intensity can never return:

The fine delight that fathers thought; the strong
Spur, live and lancing like a blowpipe flame,
Breathes once and, quenched faster than it came,
Leaves yet the mind a mother of immortal song.

Nine months she then, nay years, nine years she long
Within her wears, bears, cares, and combs the same,
The widow of an insight lost she lives...

Hopkins employs the metaphor of giving birth to describe the poetic process—a process engendered by joyous insight. Stripped of his mind's procreative power, Hopkins realizes his poetic offspring will be weak, lacking that "sweet fire" so important to both life and poetry. Hopkins would seem to agree with Coleridge's assessment that

Joy...is the spirit and the power
Which, wedding Nature to us, gives in dower
A new Earth and a new Heaven.15

That joy lacking, Hopkins experiences a "winter world that scarcely breathes that bliss," or fires him with even "one rapture of an inspiration." The power of delight lost, "the roll, the rise. the carol, the creation" that was char-
acteristic of his earlier verse too is gone; instead, Hopkins sees his work as little more than sadly "lagging lines."

Feeling removed from the once delightful things of nature, Hopkins underwent a period of intense desolation, for to be separated from these things was to be separated from their Creator whose being they were word of. In a letter to his lifelong friend, Alexander Baillie, Hopkins writes of his despondency:

I think this is from a literary point of view (not a moral) the worst letter I ever wrote to you, and it shall not run much longer. You will wonder why I have been so long at it. The melancholy I have all my life been subject to has become of late years not indeed more intense in its fits but rather more distributed, constant, and crippling. One, the lightest but a very inconvenient form of it, is daily anxiety about work to be done, which makes me break off or never finish all that lies outside that work. It is useless to write more on this; when I am at worst, though my judgement is never affected, my state of mind is like madness. I see no ground for thinking I shall ever get over it or ever succeed in doing anything that is not forced on me to do of any consequence.16

The sources of Hopkins' melancholy were several; he was never of a robust constitution, and his later years saw a decline of health and strength as his duties in the Society grew more demanding. Even while in Liverpool he was not fully well; he wrote to Bridges in 1880 of a fit of "diarrhoea and vomiting brought on by...heat and long hours in the confessional."17 In January of 1884, Hopkins was elected to a fellowship at the Royal University of Ireland in Dublin, where
his duties were to consist of teaching Latin and Greek as well as preparing and grading examinations. While he apparently enjoyed teaching, he obviously disliked the drudgery of his duties as an examiner. His conscientiousness made grading all the more difficult; he often agonized over awarding even a fraction of a point when weighing the merits of an exam answer. For five years Hopkins applied himself to his duties as a teacher and examiner, describing the torment of the examination process in this way:

My examinations are over till the next attack of the Plague...I cannot tell when in such health and spirits as on my return to Cadwalader and all of his goats but 331 accounts of the First Punic War with trimmings, have sweated me down nearer my lees and usual alluvial low water, mudflats, groans, despair, and yearnings.

The tedious duty of reading and marking exams further taxed his health; the letters of this period often refer to the weakness of his physical condition or the weariness of his mind. During this period of almost constant reading, Hopkins began to experience problems with his eyes as well; he mentions to Bridges that he was "in danger of permanently injuring" his eyes. The condition grew more acute, Hopkins attributing it to "gout:" "The eyes are almost out of my head...to bed, to bed; my eyes are almost bleeding...The feeling is like soap or lemons."

The anguish of ill health, uncongenial surroundings, and the tedium of his daily duties were all factors contributing
to Hopkins' Dublin desolation. He seemed also to have succumbed to the frustrations of the misunderstood and unappreciated artist. Robert Bridges, the most consistent recipient of Hopkins' poems, never fully understood his friend's method or genius; he felt that "The Wreck of the Deutschland" was obscure and formidable, required several lengthy explanations of the Purcell sonnet, and felt the poem for Alphonse Rodriguez was "cheeky" and confused. If Hopkins found it difficult to accept the Month's conservative reaction to his poetry (it rejected both "The Wreck of the Deutschland" and "The Loss of the Eurydice"), it must have been doubly difficult for him to understand the unsympathetic comments of the person who made up the majority of his audience.

Though he never questions the validity of his own idiosyncratic style, Hopkins does berate himself for a lack of control and balance, and despairs over his want of inspiration:

It is years that I have had no inspiration of longer yet than makes a sonnet, except only that fortnight in Wales: it is what, far more than direct want of time, I find most against poetry and production in the life I lead. Unhappily I cannot produce anything at all, not only the luxuries like poetry, but duties almost of my position...All impulse fails me: I can give myself no sufficient reason for going on. Nothing comes: I am a eunuch--but it is for the kingdom of heaven's sake.

Hopkins' artistic impotence was matched by a spiritual aridity in which he questioned the very purpose of his life. In his Dublin retreat notes, he again uses the eunuch meta-
phor to describe his spiritual desolation:

I was continuing this train of thought this evening when I began to enter on that course of loathing and hopelessness I have so often felt before, which made me fear madness... What is my wretched life? Five wasted years almost have passed in Ireland. I am ashamed of the little I have done, of my waste of time ... but what is life without aim, without spur, without help? All my undertakings miscarry: I am like a straining eunuch. 28

These were the conditions which shaped Hopkins' desolation between the years 1884 and 1889; it was during this period he wrote the so-called "terrible sonnets"--seven sonnets which forcefully capture the inscape of the poet's tortured heart and mind. It was to these poems he referred when he wrote to Bridges in 1885:

I shall shortly have some sonnets to send you, five or more. Four of these came like inspirations unbidden and against my will. And in the life I lead now, which is one of a continually jaded and harassed mind, if in any leisure I try to do anything I make no way--nor in my work, alas!--but so it must be. 29

Hopkins' sufferings during his years in Dublin are often attributed to what St. John of the Cross termed the "Dark Night of the Senses" and the "Dark Night of the Soul." 30 These two "nights," so called because the soul is deprived of its normal channels in attaining to God--its source of light--represent the final stage in a series of stages that must be passed in approaching reunion with God. 31 Both
"nights" involve spiritual aridity, desolation, and trials of faith, for they are a result of the soul's attempt to divorce itself from the life of the senses, will, and reason—from all which stands in the way of the final union of the soul and its creator. The similarity to Plotinus' doctrine of the soul's return to the One is striking; it too involves the denial of all powers belonging to the "here below" in order to simplify the soul and prepare for the reunion.

While it is perhaps questionable whether or not Hopkins experienced these "nights" in the authentic mystical sense, his final poems and prose writings indicate he underwent a period of darkness akin to it:

I wake and feel the fell of dark, not day.  
What hours, 0 what black hours we have spent  
This night! what sights you, heart, saw; ways you went!  
And more must, in yet longer light's delay.  

With witness I speak this. But where I say  
Hours I mean years, mean life. And my lament  
Is cries countless, cries like dead letters sent  
To dearest him that lives alas! away.  

The blackness and terror of a seemingly unending night had been foreshadowed in an earlier poem "Spelt From Sibyl's Leaves," in which Hopkins described a night which "whelms, whelms, and will end us."  

The darkness recounted—God's disappearance as the source of spiritual comfort—is the greatest torture the soul can experience; the nightmarish quality of such an occurrence would serve to make the night seem "years" or a "life." The idea of an absent God is re-
inforced by the image of cries like countless "dead letters" sent to a beloved who has left no forwarding address. It is "dearest him" who must re-establish communication. The frustration at God's absence from one's being leads to a bitterly intense self-awareness:

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.

Left utterly to himself, the speaker is forced to the consciousness of his own bitter taste—bitter because his being lacks the spiritual support provided by God. Earlier, Hopkins had commented upon the distinctive taste of his self-being in which a favorable comparison was drawn to the pungent qualities of camphor and walnutleaf. Now, however, the taste is bitter—is "gall," "heartburn," a souring "selfyeast."

Hopkins writes,

I have and every other has...pleasures, pains, merits, guilt, shame, dangers, fortunes, fates: we are not chargeable for one another. But these things and above all my shame, my guilt, my fate, are the very things in feeling, in tasting, which nothing in the world can match.35

Indeed for Hopkins, the taste of his own being was similar in kind to the other "sweating selves," but certainly perceived as "worse."
The agony of the poet's desolation is restated in another of the "terrible sonnets:"

No worst, there is none. Pitched past pitch of grief
More pangs will, schooled at forepangs, wilder wring.
Comforter, where, where is your comforting? 36

Here the speaker has touched bottom; like the string of a violin pulled too taut, he is "pitched past" the capacity for harmonious sound of felicitous feelings. "Pitch," it must be remembered, was the Hopkinsian term for the active expression of an inscape; the pitching of the speaker, then, strains the entire being, hurling him beyond grief. Without the aid of the "Comforter," the speaker, in his desolation, again turns inward to sound the depths of his interior:

O the mind, mind has mountains; cliffs of fall Frightful, sheer, no-man-fathomed. Hold them cheap May who ne'er hung there.

Without God's grace, the mind is no longer a refuge; it is rather a mountain of sheer walls and treacherous heights which threatens to send the spirit plummeting to despair. The image presented is analogous to one which Wordsworth employed in describing the awful potential of the mind:

Not chaos, nor
The darkest pit of lowest Erebos,
Nor aught of blinder vacancy, scooped out
By the help of dreams--can breed such fear and awe
As fall upon us often when we look
Into our Minds, into the Mind of Man. 37
Hopkins' poem concludes with an offer of paltry comfort: "all/Life death does end and each day dies with sleep." For the downcast spirit, comfort lies in the absence of pain and doubt in the transition to an unself-conscious state that is like sleep or death.

In "Carrion Comfort," the speaker demonstrates the resolve not to abandon himself to despair:

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. I can;
Can something, hope, wish day come, not choose not to be.

Defying the temptation to sink into despair, which is to "choose not to be," the speaker wills to live that "my chaff might fly; my grain lie sheer and clear." Hopkins has used this harvest-in-adversity image before: in "The Wreck of the Deutschland," he asks, "is the shipwreck then a harvest, does tempest carry grain for thee?" In his retreat notes, Hopkins writes of just such a winnower in Christ:

"Christ" baptises with breath and fire, as wheat is winnowed in the wind and sun and uses a fan that thoroughly and forever parts the wheat from the chaff...
The grain is either scooped into this or thrown in by another, then tossed out against the wind, and this vehement action St. John compares to his own repeated "dousing" or affusion. The separation it makes is very visible too: the grain lies heaped on one side, the chaff blows away the other; after that nothing is more combustible than the
chaff, and yet the fire he /Christ/ calls unquenchable."40

The ordeal of separating the grain from the chaff is full of meaning, the speaker realizing that meaning only when his own will submits fully to the process of the arduous task. The nonessential concerns have been burned away, the principle self remaining "sheer and clear" and more intimately a part of God.

The sonnets "Patience" and "My own heart let me more have pity on" relate the spirit's recovery from desolation through willed acts of perseverance and faith. Ignatius writes that "One who is in desolation must strive to persevere in patience, which is contrary to the vexations that have come upon him. He should consider, also, that consolation will soon return, and strive diligently against desolation."41 For Hopkins, patience was a "hard thing," not only to acquire, but to pray for when one is so full of anguish over the spirit's aridity:

Patience, hard thing! the hard thing but to pray,
But bid for, Patience is! Patience who asks
Wants war, wants wounds; weary his times,
his tasks;
*   *   *   *   *   *   *
We hear our hearts grate upon themselves:
it kills
To bruise them dearer. Yet the rebellious wills
Of us we do bid God bend to him even so.42

Realizing that one cannot force away interior dejection, Hopkins resigns himself to wait for God's renewal of his spir-
I cast for comfort I can no more get
By groping round my comfortless, than blind
Eyes in a dark can day or thirst can find
Thirst's all-in-all in all a world of wet.

Soul, self, come, poor Jackself, I do advise
You, jaded, let be; call off thought awhile
Elsewhere; leave comfort root-room; let joy size
At God knows when to God knows what;43

Though Hopkins resolved to patience and acknowledged
"Thou art indeed just Lord," he still questions "why must/
Disappointment all I endeavor end?"45 The opening quatrain
of the poem is an effective translation of Chapter 12 of Jer-
emia--the just man's bewildered concern over his own failure
while the wicked seem to prosper:

Thou indeed, 0 Lord, art just, If I plead
with thee, but yet I will speak what is
just to thee: why doth the way of the wick-
ed prosper: why is it well with all them
that transgress, and do wicked? Thou hast
planted them, and they have taken root:
they prosper and bring forth fruit: thou
art near in their mouths, and far from
their reins. And thou, 0 Lord, hast known
me, thou hast seen me, and proved my heart
with thee."46

In Hopkins' poem, the same images of fruitful vegetation
serve as contrast to the speaker's sterile condition:

See, banks and brakes
Now leav'd how thick! laced 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.

Surrounded by the first signs of spring--by the green fields and nesting birds--the poet feels his ineptitude keenly; even the wind cannot stir his emotion. In "Work Without Hope," Coleridge utilizes the same contrast between the busy workings of nature and his own impotent spirit:

All nature seems at work. Slugs leave their lair,  
The bees are stirring--birds are on the wing  
And Winter slumbering in the open air  
Wears on his smiling face a dream of Spring!  
And I the while, the sole unbusy thing,  
Not honey make, not pair, nor build, nor sing.  

Work without Hope draws nectar in a sieve  
And Hope without object cannot live.47

While not experiencing the absolute dryness of spirit which Hopkins and Coleridge describe, Keats felt as if he too was "time's eunuch."48 In a letter to Fanny Brawne he wrote, "...I have left no immortal work behind--nothing to make my friends proud of my memory." Yet he adds, "...if I had had the time I would have made myself remember'd."49 Hopkins held out a similar faith in the future; in the final line of "Thou art indeed just, Lord," an appeal is made for relief, for growth, for vivifying inspiration: "Mine, O lord of life, send my roots rain." Implicit in such an appeal is the confidence that with such relief, his former vision, ability, and happiness will, in some way, return:

There is happiness, hope, the anticipation of happiness hereafter: it is better than
happiness, but it is not happiness now.
It is as if one were dazzled by a spark
or a star in the dark, seeing it but not
seeing by it...50

One poem written during this period indicates that Hopk-
kins' plea for rain-like inspiration was answered. "That
Nature is a Heraclitean Fire and the Comfort of the Resur-
rection" does not display the taut and severely chastened
qualities of the other poems of 1885-1889; it opens with a
vivid composition of place as the speaker wanders through
the open countryside after a storm. Perceptively aware of
his cloud-dappled surroundings, the speaker's imagination
fires to the realization that the kaleidoscopic effects of
nature are akin to the Heraclitean flux:

Cloud-puffball, torn tufts, tossed pillows
flaunt forth, then chevy on an air--
built throughfare: heaven-roysterers, in gay-gangs
they throng; they glitter in marches.
Down roughcast, down dazzling whitewash, wherever
an elm arches
Shivelights and shadowtackle in long lashes lace,
lance, and pair.
Delightfully the bright wind boisterous ropes,
wrestles, beats earth bare
Of yestertempest's creases; in a pool and rutpeel
parches
Squandering ooze to squeezed dough, crust, dust;
stanches, starches
Squadroned masks and manmarks treadmire toil there
Footfretted in it. Million-fueled, nature's
bonfire burns on.51

The beauty of nature depends upon the dynamic process
of decay and regeneration, of the old forms giving way to
the new. Fanned by the "boisterous" wind, "yestertempest's"
stormclouds diffuse into "puffball" formations, "torn tufts,"
and finally into fragments as tiny as the feathers from a rent pillow; the "ooze" of mud dries into "dough, crust" and "dust." This process seems to continue for its own sake, "million-fueled" by its own members. Even man is caught in this indifferent cycle, for even he, nature's "bonniest, dearest to her, clearest-selved spark," is part of the fiery flux. Man's most individuating marks are "quenched" as well; the "firedint" of his genius and exploits is also consumed:

Man, how fast his firedint, his mark on mind,
is gone!
Both are in an unfathomable, all is in an enormous dark
Drowned. O pity and indignation! Manshape, that shone
Sheer off, diseveral, a star, death blots black out; nor mark
Is any of him at all so stark
But vastness blurs and time beats level.

Hopkins has progressed from expressions of joy in his natural surroundings back into a vision of man's impermanence and insignificance. Despite his worthy nature, man seemingly has no more intrinsic value than the Heraclitean elements--earth, water, wind, and fire--of which he is composed. Yet, mid-line Hopkins breaks into this train of thought and triumphantly cries out his realization that this fire is a purifying one from which man emerges a new being:

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 wild-fire
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.

The poet's spirit revives with the joyous realization
that, because of the "incredible condescension"\textsuperscript{52} of the Incarnation and Resurrection, there abides within each of the self's identities a quality which is imperishable and infinitely valuable. Always a part of his being, that indwelling quality is raised, purified, and finally made recognizable as "immortal diamond."

Although this poem recaptures the poet's exuberant apprehension of nature and reproduces the unique syntactical buoyancy of his earlier work, "That Nature is a Heraclitean Fire and the Comfort of the Resurrection" does not demonstrate the true restoration of Hopkins' intense and instantaneous intuition of the Divine through the objects of nature. In the earlier poems, the grandeur of God "flames" out to reach him, blue thrush's eggs "look little low heavens," a bird's song "strikes like lightnings"\textsuperscript{53} in his ear to speak of the Creator; at the instant of perception, the poet's heart would "rear wings bold and bolder," and hurl him off his feet in a theophanous intuition.

In "That Nature is a Heraclitean Fire," the realization of the Resurrection's glory does not stem specifically from Hopkins observation of nature; rather, it is the outcome of
the sobering thought that man seems to have no more intrinsic worth than do the clouds in "yestertempest's" sky. The interjection "Enough!" supports this notion; it is the response of one who will not again allow himself to fall prey to the ravages of desolation, it is a reflex born of the experience during the "Dark Night of the Soul."

While Hopkins is pulling away from a theophanous perception of nature, he is approaching a more internalized, self-originating realization of God. It is vital to recall that the two "nights" described by St. John of the Cross are preparatory for just such an internalization. As Plotinus says, "Let he who can arise, withdraw into himself, forego all that is known to the eyes" for "there are beauties more lofty."
The lesson of "how meet beauty" fully internalized, Hopkins moves toward the realization of "God's better beauty, grace," toward a reunion with the "all-in-one." His deathbed utterance is perhaps indicative of this triumph and final joy: "I am so happy; I am so happy; I am so happy."54
Notes to the Text

Abstract

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Chapter One

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Journals, p.72.

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Ibid, p.387. Hopkins contrasts Keats' ability with that of the Lake Poets who were "faithful, but not rich observers of nature," and the members of the Byronic school who had a "barbarous eye for nature." /The Correspondence of Gerard Manley Hopkins and Richard Watson Dixon, ed. Claude Colleeer

14 *Further Letters*, p. 386.
15 Pick, p. 8.
18 *Journals*, p. 48.
20 *Journals*, p. 74.
21 Downes, p. 27.
22 *Journals*, p. 75.
23 Poems, no. 102, p. 143.
29 *Journals*, p. 139.
Chapter Two

2  Further Letters, p.17.
3  Ibid., p.19.
6  "I am both surprised and glad at your news...I think it is the very thing for you...Don't call the Jesuit discipline hard, it will bring you to heaven. The Benedictines would
not have suited you." Further Letters, p.408.

7 Pick, p.24.
8 Ibid.
9 Downes, p.74-75.
10 Ignatius Loyola, cited in Pick, p.82.
11 Hopkins, The Sermons and Devotional Writings of Gerard
University Press, 1959--hereafter referred to as Sermons)
12 Louis Martz, The Poetry of Meditation: A Study of the
English Religious Literature of the Seventeenth Century (New
13 Ibid., p.xxiii.
14 Wordsworth, "The Preface to the Second Edition of the
W.J.B. Owen and Jane W. Smyser, 2 vols. (London: Oxford Uni­
versity Press, 1974) vol.1, p. 149.
15 Sermons, p.174.
16 Christopher Devlin, ed. note to Sermons, p.298.
17 Plotinus, trans, O'Brien, p.157-158.
18 Walter Jackson Bate, Coleridge (New York: The Macmil­
lan Co.,1968;rpt.1974) p.158
19 Wordsworth, "The Prelude," The Poetical Works, p.501-
502.
20 Heuser, p.80.
21 Letters to Bridges, p.281.
22 Poems, no.55, p.88.
16-17.
24 Coleridge, "Aminia Poetae," Select Poetry and Prose
of Samuel Taylor Coleridge, ed. Stephen Potter (London: The
Nonesuch Press) p.175.
27 Bate, Coleridge, p.158.
28 Sermons, p.174.
29 Devlin, ed. note to Sermons, p.116-117.
31 Coleridge, cited in Bate, Coleridge, p.158.
34 Martz, p.324.
35 Downes, p.76.
36 Poems, no.37, p.69.
37 Ibid., no.23, p.32.
38 Pick, p. 51.
39 Poems, no.28, p.51.
41 Loyola, cited in Downes, p.83.
42 Downes, p.59-60.
43 Journals, p.199.
45 Further Letters p.306.
Chapter Three

1. Sermons, p.129.
2. Poems, no.57, p.90.
3. Sermons, p.239.
4. Poems, no.32, p.66.
5. Ibid.
10. Plotinus, trans. O'Brien, p.120.
11. Ibid, p.41
12. Ibid.
13. Ibid.
14. Ibid.
17 Coleridge, "Philosophers and Bards," cited in Abrams, 
Natural Supernaturalism, p.266.
19 Shelley, "Essay on Christianity," The Works of Percy
(New York: Gordian Press, 1965) vol.6, p.231.
22 Poems, no. 31, p.66.
23 Ibid., no.28, p.51.
24 Ibid.
25 Sermons, p.128.
26 J. Hillis Miller, "The Univocal Chiming," Hopkins: A 
Collection of Critical Essays, ed. Geoffrey Hartman (New Jer-
27 Sermons, p.154.
29 Sermons, p.125.
32 Ibid., p.79.
33 Ibid.
34 Abrams, Natural Supernaturalism, p.385.
35 Ibid.
37 Ibid.
38 Shelley, "A Defense of Poetry," The Works of Shelley, 
vol.7, p.136.
39 Keats, Endymion," Poetical Works, p.69.
Chapter Four

1  Journals, p.215.
2  Abrams, Natural Supernaturalism, p.411.
4  Journals, p.127.
6  Journals, p.99.
7  W.H. Gardner, 'Introduction' to Poems, p.xxi.
8  Journals, p.200. Hopkins' "delightful fear" in the theo-
     phanous grasp of an object's inscape bears a strong resem-
     blance to Wordsworth's distinction between the beautiful and
     the sublime:
        Tumult and peace, the darkness and the light
        Were all workings of one mind, the features
Of the same face, blossoms upon one tree,
Characters of the great Apocalypse,
The types and symbols of Eternity,
Of first and last, and midst, and without end.
(The Prelude, Bk. V--1815 version)

For Wordsworth, the beautiful was small in scale, orderly, tranquil, and associated with a feeling of love. The sublime was of vaster scale, suggestive of infinity and, in its tumultuous nature, evocative of the ambivalent feelings of admiration and terror. M.H. Abrams states, "William Wordsworth demonstrated a continuing interest in the antithetical relationship between the beautiful and the sublime--inheriting the timehonored tradition of finding theological and moral meanings in the landscape." (Natural Supernaturalism, p.102.)

While this relationship is not actually antithetical for Hopkins, he certainly expresses feelings of fear and wonderment at the workings of nature:

The comet--I have seen it at bedtime in the West, with head to the ground, white, a soft well-shaped tail, not big: I felt a certain awe and instress, a feeling of strangeness, fright...and of threatening. (Journals, p.249.)

In "The Wreck of the Deutschland," God is present to the speaker in both his fearsome and loving aspects through the manifestations of nature:

Surf, snow, river and earth
Gnashed: but thou art above, thou Orion of light;
Thy unchannelling 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.

(Poems, no.28)

9 Downes, p.36.
11 Ibid.
13 Hopkins asks, "Is not this pitch or whatever we call it then the same as Scotus' 'ecceitas/sic'? Sermons, p.151.

14 Heuser, p.64.

15 Journals, p.199.

16 Ibid, p.206.

17 Downes, p.28.


19 Coogan, p.70.

20 Ibid.

21 Heuser, p.32.


23 Journals, p.228.


28 Sermons, p.125-126.


30 Ibid.


34 Wordsworth, "Expostulation and Reply," The Poetical
"Mould" is the human equivalent of inscape, actualized or completed through the formative choices made by the will. Hopkins uses both terms to describe man's innermost self-being.
The influence of Scotus' defense of the doctrine of the Immaculate Conception is obliquely referred to in a sermon delivered by Hopkins on December 5, 1879: "It is a comfort to think that the greatest of the divines and doctors of the Church who have spoken and written in favor of this truth came from England; between 500 and 600 years ago he was sent to Paris to dispute in its favor...[this wise and happy man by his answers broke the objections brought against him as Samson broke the thongs and withies with which his enemies had tried to bind him. Sermons, p.45.

For Coleridge, a symbol..."always partakes of the reality which it renders intelligible; and while it enunciates the whole, abides itself as a living part in that unity of which it is the representative." Coleridge, "Statesman's Manual," Complete Works, vol.1, p.437.

In a letter to Coventry Patmore, Hopkins stated that the true artist is "...like a species in nature...and can never recur." Further Letters, p.370.

Plotinus states that "seeing beauty of this sort of justice, temperance, etc. is done only with the eyes of the soul. And seeing thus, one undergoes a joy, a wonder, and a distress more deep than any other because here one touches truth." Cited by O'Brien, p.37-38. The eye of the soul is analogous to Keats' imaginative power which "seizes" beauty and equates it with truth. Hopkins also realizes this intuitive equation in his perception of inscape; the glimpses they provide him of the infinite are so intense, he is able to respond in no other way but with a straightforward "yes," assenting to the truth their beings speak.


Journals, p.129.


Journals, p.230.

Poems, no. 36, p.69.

The concept of annihilation of the egotistical self has a positive, creative connotation. In the seventeenth century, it referred to the soul's withdrawal from self-interest as it moved towards the re-unification with the Divine. Martz, p.528.

Bate, Negative Capability (Cambridge: Harvard University Press, 1939) p.44

Bate, From Classic to Romantic, p.137.

Keats, Letters, p.192.

Ibid, p.194.
Chapter Six

In March of 1885, Hopkins wrote to Bridges, "I am in a low way of health, indeed I always am..." (Letters to Bridges, p.208); in May of the same year he wrote, "I must write something, though not so much as I have to say. The long delay was due to work, worry, and languishment of body and mind." (Ibid, p.216). By August of the next year his health and spirits had declined further; to Cannon Dixon he wrote, "It is not possible for me to do anything unless a sonnet, and that rarely, in poetry with a fagged mind and a continual anxiety..." (Letters to Dixon, p.139.). In the same year and frame of mind, he wrote to Baillie, "It is doubtful, so very doubtful, that I shall be able to pursue any study except the needs of the day (and those not enough) at all. I have tried and failed so often and my strength serves me less." (Further Letters, p.275-276.)

22 Letters to Bridges, p.236.
23 Ibid.
24 This is not to imply that Bridges was insensitive to Hopkins' talent, for he painstakingly preserved his friend's poems. For almost thirty years Bridges waited for the appropriate time to publish the "lov'd legacy" left by Hopkins.
25 The sonnet "To R.B." indicates this to some degree; though it outlines Hopkins' loss of exuberant inspiration, it also captures the weariness and defeat of a poet whose work was misunderstood by every member of his small audience. No longer able to energetically explain and defend his work, Hopkins offers, "with some sighs," his "explanation" in this sonnet of 1885.
26 "No doubt my poetry errs on the side of oddness. I hope in time to have a more balanced and Miltonic style. But as air, melody, is what strikes me most of all in music and design in painting, so design, pattern, or what I am in the habit of calling 'inscape' is what I above all aim at in poetry. Now it is the virtue of design, pattern, or inscape to be distinctive and it is the vice of distinctiveness to become queer. This vice I cannot have escaped." Letters
Keats' desolation was of a different nature, brought on by the knowledge that he would die at a very young age—before, he thought, he had written anything "immortal." His sense of wonder at the beauty around him was never impaired, however. Shortly before his death he wrote to James Rice, "How astonishingly does the chance of leaving this world impress a sense of its natural beauties upon us...I muse with..."
the greatest affection on every flower I have known since my infancy—their shapes and colors are as new to me as if I had just created them with a superhuman fancy." Letters, vol. 2, p. 260.

49 Ibid, p. 263.

50 Sermons, p. 262.

51 Poems, no. 72, p. 105.

52 Further Letters, p. 9.

53 Poems, no. 33, p. 67.

54 Hopkins, cited in Pick, p. 155.
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