'The Victorian Aesthetic of Gerard Manley Hopkins'

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ABSTRACT

The Victorian Aesthetic of Gerard Manley Hopkins

This thesis comprises a study of the development of the aesthetic principles of Gerard Manley Hopkins. Part One includes an analysis of Hopkins's experiments with sonnet form in the light of his interest in science and mathematics. Part Two involves a study of Hopkins's published and unpublished undergraduate essays in an effort to elucidate the origins of the principle of Parallelism described in his essay "The Origin of Beauty" and attempts to define the implications that arose from Hopkins's choice of this aesthetic method for the criticism of literature and the arts. In Part Three an examination of Hopkins's musical life and interests is undertaken in order to ascertain whether these may have influenced the choice of a musical analogy to describe the operations of the principle of Parallelism, also in an attempt to prove that Hopkins's use of the principle of Parallelism was not confined to poetry alone. Part Four is a response to Donald Davie's criticism of Hopkins in his _Purity of Diction in English Verse_ in which Davie aligns Hopkins with the Aesthetic School, and demonstrates how Davie's attacks on Hopkins's style are misguided when Hopkins's aesthetic principles are taken into account. Part Five of this thesis is aimed at placing Hopkins with regard to his contemporaries and endeavours to show that Hopkins was very much a 'Victorian', not, as some have claimed, a 'Modern'.

In overall terms, the aim of this thesis is to demonstrate the importance of the principle of Parallelism within Hopkins's artistic life and to show how his adherence to this principle had a crucial effect on Hopkins's mature poetic style. In conclusion, it is

claimed that the origin of the principle of Parallelism lies substantially within Hopkins's Classical background and that accordingly Hopkins's debt to Ruskin has perhaps been overstated.

FOR BRIDIE

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INTRODUCTION

The idea of undertaking this thesis on Hopkins came to me initially some years ago while I was watching a performance of Schoenberg's 'Pierrot Lunaire'. As I listened to this strange, unearthly but rigidly-structured music I remembered that Hopkins had, in one of the songs that he had composed towards the end of his life, included a quarter-tone, some thirty years before Schoenberg's revolutionary abandonment of the traditional structures of key in Western music ushered in the atonal music which has been so emblematic of the modern consciousness. I knew that there had always been a debate about whether Hopkins was a 'Modern' or not and that this critical debate had been engendered, to a large extent, by the fact that modern poets seemed to find so much of value in Hopkins, whereas those contemporaries who knew his poetry found the undoubted beauties of some parts of his verse difficult to reconcile with the bewilderingly opaque qualities of others. I decided that I would like to find out exactly what Hopkins's aesthetic principles were, where they originated; how he developed them; what were their implications; how they related to the poetry and whether, indeed, Hopkins was a 'Victorian' poet, or a Modern manqué.

Despite the fact that there have recently been published two comprehensive and long-awaited biographies of Hopkins (by Robert Martin and Norman White) Hopkins still refuses to be defined by conventional approaches to the man, the life, the artist - and while these studies of Hopkins are very valuable in themselves, there is a sense that the full story is yet to be told. Hopkins suffers more than most from the biographical approach, substantially because very few nowadays can either sympathise or understand the motives of a man who gives up the possibility of a glittering career in the arts,

academia or public life, or indeed any area to which the talented young undergraduate might choose to apply himself, to join the ranks of a religious order noted for the severity of its discipline and the rigour of its principles. Hopkins once wrote to Robert Bridges after his friend had watched him taking part in a religious procession which had not been particularly memorable in its effect. 'It is long since such things had any significance for you', wrote Hopkins, obviously hurt by Bridges' belittlement, and continues:

> But what is strange and unpleasant is that you sometimes speak as if they had in reality none for me and you were only waiting with a certain disgust till I should be disgusted with myself enough to throw off the mask. You said something of the sort when we were last at Oxford together-in '79 it must have been. Yet I can hardly think you do not think I am in earnest. And let me say, to take no higher ground, that without earnestness there is nothing sound or beautiful in character and that a cynical vein much indulged coarsens everything in us. Not that you overindulge this vein in other matters: why then does it bulk out in that diseased and varicose way in this?
>
> (Letter to Bridges, 10th June, 1882)

One gains the impression that Hopkins's biographers share Bridges' scepticism and are only waiting for Hopkins to 'throw off the mask', to let slip in an unguarded moment that his commitment to his faith, to his Church, and to his Order is somehow skin-deep, one of the eccentric foibles of a man noted for his original, if impractical, turn of mind. Or, alternatively, that Hopkins's position in the Society of Jesus was the product of a youthful addiction to the aesthetic appeal of High-Church ritualism, taken to its logical extreme. And yet this flies in the face of all the evidence. It seems that only those who share Hopkins's faith can give a satisfactory

account of the poet's intentions and yet these are the very critics who are vulnerable to the charge of hagiolatry. What, then, is to be done?

Well, one thing that can be done is to separate the man from his music, as it were. Hopkins criticism has been much impeded by the intrusion of biographical detail into every area of the poet's art and, while one does not wish to go to the extremes which some latter-day critics prescribe with regard to the relationship between an author and a text, a better-balanced appreciation of Hopkins texts is certainly needed. The major considerations when criticising a text by Hopkins (particularly) must be: What was the poet trying to achieve; how did he seek to achieve it; and how well does the poetry meet his objectives?

In this thesis, I have addressed myself to these questions. It is my contention that the central principle that informed the aesthetic development of Hopkins the poet and critic is the principle of Parallelism he discovered in his undergraduate days at Oxford. This principle is, of course, well-known through the essay 'The Origin of Beauty' but I shall try to show that it is not merely incidental to Hopkins's poetic career but that it is a defining breakthrough and that Hopkins used it widely and consistently throughout his life. Part One of the thesis is an examination of Hopkins's experiments with the mathematical aspects of poetic form and his attempts to uncover the underlying structure of the sonnet form in particular. In Part Two of the thesis, I undertake a study of Hopkins's published and unpublished undergraduate essays in an effort to give a detailed account of Hopkins's discovery of, and adherence to, the principle of Parallelism, paying particular attention to the musical analogy that Hopkins adopts to describe the characteristics of his aesthetic theory. In Part Three, I consider Hopkins's musical life, both in an attempt to

uncover further information about the source of the principle of Parallelism and in order to demonstrate that Hopkins's use of Parallelism was not restricted to poetry alone. In Part Four, I address the critical implications of Donald Davie's assessment of Hopkins in his 'Hopkins as a Decadent Critic' from Purity of Diction in English Verse (1952) and try to show that Davie's portrayal of Hopkins as one of the Aesthetic School is misguided. Finally, in Part Five, I try to define Hopkins's relation to his contemporaries, particularly Ruskin, and try to show that although Ruskin was a powerful influence on Hopkins, the source of Hopkins's distinctive art lies in a principle which is original to himself, in a great degree, and owes more to Hopkins's Classical scholarship than to the cultural heritage of Romanticism.

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PART ONE

"If mathematics, measurements and the weighing of parts be taken out of any art, that which remains shall not be much" -Socrates

> "From Number One, which is scarcely seen, to twelve, the numbers rise either uprightly, or leaning a little to the right, rising a little, and are in cheerful daylight. From twenty to one hundred, the numbers are as if far away to my right, and seen as in another "reach" distant and indefinite. They appear to be returning to the left. Still further, and behind, scattered over a sort of vague landscape, are billions, trillions and the rest - all to the left; in blocks, not in lines. On the left of number one are a few minus numbers, and below it, swarms of fractions. The place where they appear is gloomy grass. Backgrounds of rooms and remembered open-air scenes appear in different parts of this picture or world."

This extract, on the subject of 'Spectral Numbers', is taken from Manley Hopkins's book, 'The Cardinal Numbers' (1887)[1] to which his eldest son Gerard made several contributions. It has been held up as evidence of the younger Hopkins's oddness or eccentricity - a charge which has dogged Hopkins criticism from the first publication of his poems in 1918. Robert Bridges prepared the way in his careful Preface to the First Edition where he warns of 'Oddity and Obscurity' and these characteristics have been discovered in Hopkins to a greater or lesser degree, often depending on the theological orientation of the critic, ever since. Even in these cooler, more ecumenical times, when the fact of Hopkins's religious vocation might seem to be less prejudicial to a fair and objective assessment of his achievement, one is still surprised to find a continuance of the assumption that Hopkins 'errs on the side of

oddness'[2] with regrettable regularity and that Hopkins's perceived singularity[3] as an individual man fatally flawed, or at least severely qualified, the success of his ability to communicate his ideas. If the history of Hopkins criticism has comprised hagiolatry on one side and suspicion or wilful incomprehension on the other, it has also included a gradual and growing realisation that Hopkins hits the mark far more often than he misses and that the critic should always be wary of falling for old prejudices when considering a Hopkins text. It is always dangerous to underestimate Hopkins and it is a matter to be regretted that all-too-often Hopkins's meanings have had to wait an unconscionable time for more positive, and less partial, exegeses.

The extract from 'The Cardinal Numbers' is a case in point. In his biography of Hopkins, 'Hopkins: a Literary Biography'(1992)[4] Norman White introduces the extract with the phrase 'neither father nor son appears to see anything extraordinary about the following passage, though the Saturday Review made fun of it', and then follows the passage. No attempt is made to analyse or explain the extract and therefore the implicit suggestion is that it _is_ merely 'extraordinary', an example of Hopkins in his most freakish mood, obscure and eccentric, a suitable target for raillery. P.N. Furbank, in his review of White's book,[5] picked up on the reference to 'The Cardinal Numbers' while discussing Hopkins's alleged 'eccentricity' and suggested that one could not really blame readers 'if they found themselves stumped by the Revd. G.M. Hopkins's contributions' though, to his credit, he avows the 'Eccentricity is often a matter of context or audience'. Too true, but neither critic attempts to engage with the text in order to tease out meaning or at least put it in a proper context and so the reader is left with the impression that there _is_ no meaning or that, if there is, it lies trapped within the arcane recesses of Hopkins's brilliant but recondite imagination.

If we approach this passage in a spirit of disinterested enquiry, however, we find that it begins to yield up its secrets. Firstly, we are told that the passage is concerned with 'Spectral Numbers', in other words, the 'mental visibility' of numbers. Hopkins is trying to describe how the imagination organises our understanding of numbers and gives us a portrait of his own cerebral landscape as an example. It is a portrait, Hopkins uses the words 'picture' and 'world' to describe the scene and refers to its 'landscape'. This most visual of poets is describing the composition of the picture he is holding in his imagination as he makes real his abstract understanding. The technique of 'Composition of Place'[6] that Hopkins learned as part of the Ignatian 'Spiritual Exercises" has obviously helped Hopkins in this regard and the landscape which he describes is full of appropriate detail. 'Number One' is 'scarcely seen' because it is the equivalent of self, we look out from self into the surrounding landscape in the same way as a consciousness perceives that which is not it. As Manley Hopkins explains:

> 'Number One, as applied to our own individuality, is to each the central point about and around which all things stand or revolve. In our mental optics the whole perspective converges on Self....'[7]

The phrase 'mental optics' confirms the kind of intellectual activity upon which the Hopkinses were engaged. The numbers up to twelve, figures from the clock face, are eminently visible but beyond that the numbers become vague and difficult to discriminate. Some landmarks, like one million, are however clearly seen and positioned and the 'vague landscape' is patched with numbers in 'blocks' like billions and millions, or strewn with individual figures like fractions which are seen low down on the left, near to the number one. The scene is lit both by natural and artificial light, interiors of

rooms interposing on the landscape along with remembered outdoor scenes (perhaps the Vale of Clywd, Ribblesdale or Hampstead Heath where Hopkins roamed as a child) and the quality of light ranging from bright ('cheerful daylight') on the right hand side to dim at the left fore ground ('gloomy grass'), minus numbers and fractions inhabiting the shadowy undergrowth below the Number One.

The combination of apparent structure or composition; the regular sequences of numbers; the ordered positioning of 'blocks' of numbers and landmarks, allied to the randomness of other scattered numerals and the irrational interpolation of interior scenes and extraneous memories give this pictorial representation of an otherwise-empty scene inhabited by the absurd and the incongruous all the compelling, super-lucid and vaguely disturbing qualities of a dream. Not for the first time, Hopkins gives us a glimpse of the future. What he offers us here is a Surrealist landscape.

Apart from the exertions of the imaginative faculties required by the Spiritual Exercises, Hopkins might also have recalled John Henry Newman's closely-argued 'Grammar of Assent' (1871) in which Newman discussed the difference between 'real' and 'notional' assent[8] and used as one of his examples the contrast between our real and notional understanding of numbers, specifically that we can give notional assent to the idea that a star is one billion miles from us but we have no <u>real</u> comprehension of what 'one billion' means. Similarly, we give notional assent to the idea of number but without real understanding. This understanding can only come about when the abstract idea of number is made real in the imagination, as Gerard Hopkins is attempting to do in his contributions to 'The Cardinal Numbers'. For Newman, the mind addressed to the notional contemplated its own images whereas the mind addressing itself to the real contemplated <u>things</u> in its own imagination, as Hopkins does here. Numbers, to

Hopkins, were real, not notional, and his fascination with their reality is expressed in many other areas of his life, apart from his father's book. The importance of numbers lay, for Hopkins, in their reality, they were not just signifiers but things in themselves and mathematical truth, in its absoluteness, retained for Hopkins an almost mystical ideality. 'There is, I am persuaded, a world of profound mathematics in this matter of music: indeed no-one could doubt that'[9] wrote Hopkins excitedly a few years before his death. Hopkins's growing interest in the composition of music in his later years was intensely stimulated by the discoveries he believed he had made on the scientific basis of music, the laws which he felt underpinned the science of composition. He regarded his own compositions as matrices:

> '......to touch a composition of this sort is like touching a house of cards: one piece pulls another down, so the alterations cost a great deal of trouble more.'[10]

and was convinced that his researches into the science of composition would eventually lay bare the mathematical core which, he surmised, supported all:

> 'I fumble a little at music, at counterpoint, of which in course of time I shall come to know something; for this, like every other study, after some drudgery yields up its secrets, which seem impenetrable at first'[11]

Hopkins was also ready to apply mathematical principles to the science of versifying. During his last years in Dublin, Hopkins decided to write a definitive treatment of the Dorian measure, revealing the mathematical basis of the rhythm:

> 'I have made what I think is a great discovery: it

> is a fundamental point; and I hope to publish something on it. It is shortly this. The Dorian rhythm, the most used of the lyric rhythms, arises from the Dorian measure or bar. The Dorian bar is originally a march step in three time executed in four steps to the bar. Out of this single combination of numbers, three and four, simple to state but a good deal more complicated than any rhythm we have, arose the structure of most of Pindar's Odes and most of the choral odes in the drama.'[12]

Hopkins then goes on to examine in detail the implications of his discovery, concluding with the observation that the Dorian rhythm came to have 'an infinite flexibility, of which the Greeks never seem to have tired' - flexibility being, of course, one of the principal advantages Hopkins found in the use of Sprung Rhythm. Apart from discovering the mathematical principles of Classical Greek verse, Hopkins was ready and able to develop and apply mathematical theories in creating his own poetry. The sonnet, for example, being a universally successful and resilient poetic form, offered a challenge to Hopkins. He needed to discover what were the scientific principles governing the construction of the sonnet in order to explain its longevity. Writing to R.W. Dixon in 1881 he described his conclusions in mathematical terms:

> 'The equation for the best sonnet is
>
> $$(4+4) + (3+3) = 2x4+2x3 = 2(4+3) = 2x7 =14$$
>
> This means several things - (A) that the sonnet is one of the works of art of which the equation or construction is unsymmetrical in the shape $x+y = a$, where x and y are unequal in some simple ratio, as 2:1, 3:2, 4:3: perhaps it would be better to say $mx + nx = a$ .... And I could show, if there were time, that it would be impracticable to have a ratio of the sort required with numbers higher than 4 or 3.

> Neither would 4:2 do, for it would return to 2:1, which is too simple. (B) It is divided symmetrically too in multiples of two, as all effects taking place in time tend to be, and all very regular musical composition is: this raises the 7 to 14. (C) It pairs off even or symmetrical numbers with symmetrical (the quatrains) and uneven or unsymmetrical with uneven (the tercets). And even the rhymes, did time allow, I could shew are founded on a principle of nature and cannot be altered without loss of effect. But when one goes so far as to run the rhymes of the octave into the sestet a downright prolapsus or hernia takes place and the sonnet is crippled for life'.[13]

In reducing the sonnet form to a mathematical equation, Hopkins is trying to account for its permanence as a poetic form by demonstrating that it is founded on a 'principle of nature' which governs it existence. This principle relies on the amalgamation, or at least the collocation, of odd and even, regular and irregular, in a dynamic relationship which is fixed, antagonistic and yet resistant to qualification.

Or is it? No scientific hypothesis can be accepted as true except on the basis of experimental evidence. Hopkins was an inveterate experimenter, each new form he attempted was stretched and tested almost to destruction (hence the 'prolapsus') and it is evident from the lines above that his investigations into the sonnet included experiments with rhyme schemes as well as rhythm, structure and proportion. Perhaps the most obvious and instructive examples of Hopkins's delight in experimentation are the aptly named 'Curtal' sonnets - 'Pied Beauty' (No.37); 'Peace' (No.51) and the unfinished 'Ashboughs' (No.149), though one would also wish to consider extended sonnets like 'Tom's Garland' (No.70) and 'That Nature is a Heraclitean Fire and the Comfort of the

Resurrection' (No.72), which are also experimental variations of the sonnet form. Before examining these poems in detail, however, it is worth looking at Hopkins's attachment to the sonnet form in a more general way.

If one considers Hopkins's poetic career as a whole, the development of his interest in the sonnet is plain to see. Included in the twenty-seven 'Early Poems', that is, poems from the years 1860 to 1875 printed in the Fourth Edition, we find five single sonnets and two sonnet-sequences, 'To Oxford' (No.12) and 'The Beginning of the End' (No.14). The proportion of poems which are sonnets in Hopkins's early poetry is therefore around 25% (or just over 33% if the sonnet-sequences are broken up). However, the remainder of Hopkins's oeuvre tells quite a different story. Of the forty-nine poems produced by Hopkins in the years between 1875 and his death in 1889, no fewer than thirty-five are sonnets, that is, approximately 70%. The seven fallow years that fell between Hopkins's entry into the Society of Jesus and the stupendous burst of creative activity that produced 'The Wreck of the Deutschland' had clearly included a reassessment of the importance of the sonnet form for Hopkins and it is fair to say that, from 1875 on, Hopkins was continually striving to perfect the sonnet as the principal vehicle of his poetic expression.

The early sonnets are the work of Hopkins the apprentice-poet, faithful imitations of the sonnet form bequeathed by Petrarch and adapted by Shakespeare and Milton. Hopkins works happily within both English and Italian formats but the absence of the Italianate 'volta' at the division between octave and sestet in 60% of the sonnets indicates a predisposition towards the Miltonic, rather than the Petrarchan tradition (Poems 12,16,19 include the 'volta'; 11,13,14,17 do not). What is indisputable, however, is that these poems fall well within the formal conventions of the Italian or English

sonnet in terms of rhyme, rhythm and structure. When Hopkins resumed his sonneteering, however, following the rejection of 'The Wreck of the Deutschland' for publication in the Jesuit periodical 'The Month' (1876), it was evident that he had decided to subject the sonnet form to the same stringent and searching examinations and experiments that had produced such startling results in his Ode. As Beethoven transformed the symphony without changing any of the basic elements of the symphonic form, so Hopkins struggled to lend the English sonnet a gravitas and splendour he felt was lacking. An astute critic, as always, Hopkins explained his reasoning to Dixon:

> 'The main reason why the sonnet has never been so effective in England as in Italy I believe to be this: it is not so long as the Italian sonnet; it is not long enough...'[14]

Using an analogy from his knowledge of architecture, Hopkins goes on to explain why the English sonnet is deficient in comparison to the Italian. If the Parthenon is the ideal structure in the Doric Order then its proportions must be perfect. However, it does not follow that these proportions will apply whatever the circumstances:

> 'But if a building be raised on a notably larger scale it will be found that these proportions for the columns and the rest are no longer satisfactory, so that one of two things - either the proportions must be changed or the Order abandoned'.

So, although the proportions of the parts of the English Sonnet are exactly the same as the Italian, yet the 'extrinsic measurements', the 'absolute quantity or size' is different and the English version is found to be less grand and substantial than the Italian. Hopkins explains why this is so:

'...For take any lines from an Italian sonnet, as
Non ha l'ottimo artista alcun concetto
Che un marmor solo in se non circonscriva.
Each line has two elisions and a heavy ending or 13 syllables, though only 10 or, if you like, 11 count in the scanning. An Italian heroic line then and consequently, a sonnet will be longer than in English in the proportion of 13:10, which is considerable. But this is not all: the syllables themselves are longer. We seldom have such a delay in the voice as is given to the syllable by doubled letter (as ottimo or concetto) or even by two or more consonants (as artista and circonscriva) of any sort, read as Italians read. Perhaps then the proportions are nearer 4:3 or 3:2. The English sonnet is then in comparison to the Italian short, light, tripping and trifling ... The above reasoning would shew that any metre (in the same rhythm) will be longer in Italian than in English.

I decided to conduct an experiment in order to test Hopkins's theories about the relative lengths of English and Italian sonnets. I chose three Italian sonnets at random, one from Petrarch, Ariosto and Tasso and a sonnet each, again at random, from Spenser, Shakespeare, Milton, Wordsworth and Keats. The poems are 'Ricordi D'Amore' (Petrarch); 'In Lode Della Sua Donna' (Ariosto); 'L'Amore Alla Sua Donna' (Tasso); 'Sonnet LXXVII, 'Was it a dreame, or did I see it plaine', (Spenser); Sonnet LXXIII, 'That time of yeare thou maist in me behold' (Shakespeare); 'Methought I saw my late espoused wife' (Milton); 'It is a beautous evening, calm and free', (Wordsworth) and 'O Solitude, if I must with thee dwell' (Keats). All of these poems are reproduced in Appendix A.

The first aspect I examined was the relative lengths of the poems when read aloud. I arranged for a public reading of the poems and timed each one as it was

declaimed. Each poem was read out three times and an average was then calculated from the timings. The results of this exercise seem to validate Hopkins's hypothesis. The Italian poems were significantly longer in performance than the English, so endorsing Hopkins's claim that the traditional English sonnet is a less grand and substantial animal than its Italian forebear. The timings were (in reverse order - this is a sort of 'Beauty' contest, I suppose) Wordsworth (38 seconds); Spenser (39 seconds); Keats (40 seconds); Shakespeare (42 seconds); Milton (43 seconds); Ariosto (46 seconds); Tasso (48 seconds) and the winner was Petrarch , with a grand total of 50 seconds. The average length in performance of the Italian sonnets was 48 seconds, whereas the English sonnets only averaged 40.4 seconds, (some 7.6 seconds shorter), meaning that the English version of the sonnet form is approximately 85% the length in performance when compared to the Italian. The ratio, in these terms, is not quite the 13/10 or 4/3 suggested by Hopkins but it is close to that, at 6/5 or 12/10.

Having established that there is a discrepancy between the English and Italian sonnet with regard to its extrinsic size, the next step is to investigate the source of this discrepancy. Hopkins suggests that the answer lies in the number of syllables used in the Italian sonnet, often aided by elisions between words which maintain the rhythmic balance of the pentameter line while cramming it full of syllabic matter. Accordingly, I examined the Italian sonnets to see if there were any great differences between their syllabic structure and the English. Again the results seem to bear out Hopkins's claims. Petrarch's sonnet comprises 112 words; amounting to 185 syllables; Ariosto's, 90 words and 184 syllables and Tasso's, 99 words and 182 syllables. The Italian sonnets all include an average of 13, (or slightly more) syllables per line, whereas the English adhere rigidly to the decasyllabic line. It seems, then, that Hopkins's

surmise about the relative sizes of Italian and English sonnets, that the ratio is 13/10, is based on sound mathematical principles, indeed that the suggested ratio is on the conservative side as there are other aspects of the Italian sonnet which would also serve to accentuate its size in relation to its English counterpart, pertaining mainly to the Italian language itself.

Hopkins points out that there are certain types of words in the Italian language which demand the kind of emphasis not found in English, (for example, words like 'ottimo', 'concetto', 'artista' and 'circonscriva') and that the delay incurred in pronouncing these words would lengthen any line of Italian poetry in a way which cannot be replicated in an English poem. There are plenty of examples in the three Italian poems of these kinds of words. In Petrarch's poem we find 'vedessi'; 'stessi'; 'impressi'; 'spessi; 'avessi; 'sprezzi' and 'angelletti' in the extremely long line:

'E gli angelletti e i pesci e i fiori e l'herba.'

In Ariosto's sonnet we find, similarly, words like 'petto'; 'bellezza'; 'mosso' and 'fosse' which require extended enunciation while in Tasso's poem we find 'rintuzzate'; 'fiamma'; 'rinnovando' and 'bellezze'. Given the presence of these types of words in the Italian sonnets, along with the 13-syllable, as opposed to the 10-syllable English line, surely the ratio of 13/10 is even rather generous to the English poets?

Although this might appear to be the case, there is no doubt that English poets have had many successes with the sonnet form in English and Hopkins accordingly has some suggestions about the ways in which they have coped with the limitations of writing sonnets in English decasyllabics.

'...the best sonnets shew various devices

successfully employed to make up for the short-coming. It may be done by the mere gravity of the thought, which compels a longer dwelling on the words, as in Wordsworth (who otherwise is somewhat light in his versification), e.g.

Earth has not anything to shew more fair - etc...

or by inversions and a periodic construction, which has something of the same effect: there is a good deal of this in Bridges's sonnets; or by breaks and pauses, as

Captain or colonel or knight-at-arms;

or by many monosyllables, as

Both them I serve and of their train am I:

this is common with τοὺς περὶ Swinburne; or by the weight of the syllables themselves, strong or circumflexed and so on ....'[15]

It is interesting that Hopkins should think Wordsworth 'light in his versification' as this concurs with the evidence of my investigation into the relative size and weight of English and Italian sonnets. Taking Hopkins's hints in order, I examined the English sonnets to see if we could find any examples of the kinds of devices suggested by Hopkins as ways of making the lighter English sonnet a more substantial beast.

Taking the Wordsworth sonnet first we find that Wordsworth does indeed employ devices of the type suggested by Hopkins. In the first line:

'It is a beauteous evening, calm and free'

we find we are compelled into 'dwelling on the words' not, in this case, because of the 'gravity of the thought', but because the word 'beauteous', a word which sounds as if it ought to be trisyllabic, sits uneasily in its disyllabic slot and forces the reader to pause and inwardly digest. The line reads more slowly, and more evocatively, because

the evening is distinctively 'beauteous' rather than, for example, more fluidly and consonantly, 'lovely'.

The subsequent lines offer more evidence of the type of 'devices' to which Hopkins refers:

> The Holy time is quiet as a Nun
> Breathless with adoration...

Here we have a combination of three of the features Hopkins suggests. The aptness of the simile provides the 'gravity of the thought' and the inverted rhythm of 'Breathless', trochaic as against the expected iambic, lends an emphatic power or 'weight' to the syllables which slows the impetus of the verse. Wordsworth also uses a 'periodic construction' in that his sentences are complex, in terms of Classical Rhetoric, and are divided into clauses with semi-colons and colons which again serve to slow the movement of the verse. Other effects of punctuation are also used, the dash and the exclamation mark:

> Listen! the mighty Being is awake
> And doth with his eternal motion make
> A sound like thunder - everlastingly.
> Dear Child! Dear Girl! - that walkest with me
> here....

which induce the reader to pause before continuing, making the verse more measured in tone and thereby more dignified than the lightness of the versification might allow. Apart from the comparative use of monosyllables (which I will consider below as a general observation) Wordsworth uses all of the techniques outlined by Hopkins as ways in which the English sonnet can compete with its more substantial Italian counterpart.

Again, in Spenser's poem, we find some of the

elements which Hopkins prescribes. The verse has a periodic construction, that is, it is comprised of complex sentences divided into clauses or cola; certain words are given a greater prominence, for example 'Prince' which is alliterated with 'pompous' and the word 'sweet', used twice, which is cleverly emphasised by a sophisticated mixture of alliteration and assonance:

> Exceedingly sweet, yet voyd of sinfull vice;
> That many sought, yet none could ever taste;
> Sweet fruit of pleasure, brought from Paradice
> By Love himselfe, and in his garden plaste.

The plethora of sibilants highlights the words 'sweet' but also 'sought' which occupies a similar position in the line to the first 'sweet' and attracts attention because of its sameness and difference. The division by commas in the middle of the lines gives the sense of a caesura and requires a pause in the reader which slows down the progress of the verse, a rhetorical device which is most attractive as well as effective in that it teases the reader with the riddle which is only answered in the closing couplet. Spenser also varies the rhythm at times in order to prevent the verse gliding past too smoothly, for example, in the opening line in which the iambic rhythm is not established immediately, but only in the second half of the line:

> 'Was it a dream, or did I see it plaine'

and later where the first two feet of a line become a Fourth Paeon, rather than a pair of iambic feet:

> Exceeding sweet, yet voyd of sinfull vice

The variety in rhythm, as well as providing an attractive counterpoint to the main iambic rhythm, also acts as a brake upon the flow of the verse and thereby lengthens the

sonnet as a whole. If there is any 'gravity of thought' in this poem it comes in the final couplet when the answer to the riddle (was it a dream?) is proffered. The words 'brest' and 'thoughts' and 'guests' are heavily stressed and, as a consequence, the sense of 'rallentando' which is such a characteristic feature of a final couplet is achieved with ease.

In Keats's poem we find a stark contrast between the octave which is replete with features such as dashes, colons and exclamation marks which serve to hinder the smooth flow of the verse through phrases which therefore extend the overall length of the sonnet, and the sestet which is unrestricted and free-flowing. The very first line of the poem:

> O Solitude! if I must with thee dwell

has to be read slowly, both because of the pause after the exclamation mark and the emphasis which must be placed on each of the last three words 'with thee dwell' it being impossible to treat them simply as part of the incipient iambic rhythm when the refusal of 'th' and 'dw' sounds to be yoked together means that equal stress must be placed on each word, negating the rising rhythm of the iambic pentameter which resumes in the next line. In the third line we find a caesura and a dash:

> Of murky buildings: climb with me the steep-
> Nature's observatory-

which again frees the reader to slow down the pace of the verse. In the sonnet as a whole, the complex rhetorical structure of the octave is in keeping with its more discursive tone whereas the simpler, rhythmically freer sestet is appropriate to the lighter and more personal note on which the poem ends.

It is when one comes to consider the sonnets by Shakespeare and Milton that one notices a significant difference in style. Neither Shakespeare nor Milton employ complex rhetorical structures in their sonnets, nor do they use to any great degree pauses such as colons, dashes or exclamation marks. Certainly, it could be argued that the similar themes of both poems lend them a dignified and solemn air but this is not enough on its own account for the fact that these poems have greater weight (and seemingly extrinsic length) that the sonnets by Wordsworth, Spenser and Keats. Shakespeare's sonnet is written in simple iambic pentameters, there are no interruptions to the rhythmic flow which proceeds from first to last line, there is no complex sentence construction and there are no 'breaks and pauses', apart from two full-stops, to hinder the progress of the verse. Similarly, in Milton's sonnet we find none of the devices mentioned by Hopkins and discovered in the other sonnets. The only part of Milton's poem that falls within the techniques so far discussed is in the lines:

> Her face was vail'd, yet to my fancied sight,
> Love, sweetness, goodness in her person shin'd

in which the iambic rhythm is disrupted so that the emphasis is placed on the trochaic 'Love, sweetness, goodness' which are the features that Milton wishes to stress with regard to his deceased wife. Apart from this one device, the poem is very similar to Shakespeare's both in structure and technique.

The one device mentioned by Hopkins for making English sonnet verse as substantial as Italian which I have not yet considered is, of course, the issue here. Hopkins tells Dixon that the most effective way to make the English sonnet longer is to compel a 'longer dwelling on the words' and one of the ways to achieve this is by the use of 'many monosyllables'. I have compared the

distribution of monosyllabic words throughout all eight poems and the results make interesting reading.

Starting with the English sonnets, we find that in Wordsworth's sonnet 68 out of the 101 words that comprise the poem are monosyllables, which is 67%. (All the English poems are, of course, 140 syllables long or thereabouts). The Wordsworth sonnet took 38 seconds to recite, it will be remembered. The Spenser sonnet, which took 39 seconds, is composed of 104 words, of which 76 are monosyllables, which is 73%. The Keats sonnet, taking 40 seconds to recite, is made up of 108 words, of which 84 are monosyllables, which amounts to 78%. The Shakespeare sonnet, which took 42 seconds to recite, includes 117 words, of which 104 are monosyllables, which makes 89% and finally the Milton sonnet, which took 43 seconds to recite, is made up of 119 words of which 101 are monosyllables, or 85 %. The comparison with the Italian sonnets is significant. Ariosto's sonnet, which took 46 seconds to read, has 90 words, and of those 90 words only 30 (33%) are monosyllables. Tasso's sonnet which took 48 seconds to read includes 99 words, of which 35 (35%) are monosyllables. In Petrarch's sonnet there are 112 words of which 50 are monosyllables (45%).

In conclusion then, we can say that the most effective way to increase the 'extrinsic' size of a sonnet is by using a large percentage of monosyllables. We can see this in the Italian poems but it is especially evident in the English sonnets. Shakespeare and Milton employ none of the other devices mentioned by Hopkins and used by Wordsworth, Spenser and Keats and yet their poems are significantly longer and weightier as a result of the greater number of monosyllables. Hopkins's hypothesis about the relative weakness of the English sonnet to the Italian and the reasons for that weakness is a convincing piece of criticism but even with the knowledge of the deficiency, the remedies supplied by Hopkins so far

outlined do not help the English sonnet achieve equality in terms of magnitude to the Italian, they merely preserve a perceived inferiority. Although Hopkins's description of the English sonnet as 'tripping and trifling' is perhaps overstating the case, there is no doubt that his premiss is correct and that the sonnet in English has suffered both from the restrictions imposed by a rigorous adherence to the formal conventions of the sonnet and from some of the limitations inherent in the English language when compared to Italian.

Although all this might appear to imply a final and damning relegation of the English sonnet to the second class, yet Hopkins recognised that deficiencies in absolute length might be supplied in other ways. The solution that Hopkins arrived at was the development of 'outrides', syllables which existed in a kind of metrical limbo, being included in the line without actually counting in the scanning, so that they provide the extra syllabic padding required to fill out the English sonnet, and at the same time contribute to the rhythmical and textural variety of a line without infringing the conventions of the sonnet form. If the Italian elisions meant that 13 syllables per line was the norm, why should that unfair advantage not be remedied through a technical device which allowed the English poet the opportunity to express himself with the same richness and sonority? Hopkins believed that his 'outriding' feet could 'more than equal the Italian elisions and make the whole sonnet rather longer, if anything, than the Italian...'[16] and they do indeed achieve the effect he sought in increasing the overall syllabic content of the poems in which he uses them whilst also enriching the texture and varying the rhythm. Hopkins first tentatively uses the outride in 'God's Grandeur', (No.31)[17] the first of the great ten sonnets written during the extremely productive Spring and Summer at St. Beuno's in 1877. The sonnet is written in 'standard rhythm counterpointed' meaning that the standard

iambic pentameter rhythm is at times disrupted by an opposing rhythm which provides an attractive 'counterpoint' to the prevailing movement of the verse, for example in the first line:

The world is charged with the grandeur of God

where the third and fourth feet comprise a pair of trochees or even a Third Paeon, rather than the anticipated pair of iambic feet and where the iambic rhythm, having been displaced temporarily, is only restored at the end of the line. We see this again later in the word 'Generations' which provides a counterpoint in the form of a pair of trochaic feet subsequently followed by a restoration of the dominant iambic rhythm in 'have trod, have trod, have trod.'

Apart from these effects of counterpointing, the sonnet is written in standard iambic pentameters, the conventional decasyllabics which according to Hopkins hampered the full development of the English sonnet - except in line three where we find twelve syllables, rather than ten:

It gathers to a greatness like the ooze of oil

This is the only line in the poem that is not decasyllabic and herein resides Hopkins's first use of the outriding foot. Hopkins usually pointed out where he had used an outride in his manuscripts by inserting a loop beneath the syllables which, while being 'fetched out', that is enunciated, would not be counted on the nominal scanning. Here, the syllables 'ness, like' are excluded from the scanning as an outriding foot so that there remain five iambic stresses in the line, even though there are a total of twelve syllables.

As Hopkins grew in confidence he was much more

prepared to use 'outrides', or 'hangers' as he sometimes called them, in his efforts to expand the English sonnet. It is evident that Hopkins was constantly experimenting with metrical theory and, in a sense, 'feeling his way', as he changed his ideas about the use of outriding feet at an early stage. Originally, outrides were to be used only with the counterpointed verse, not with sprung rhythm. Hopkins pointed out that there are no outrides, for example, in 'The Wreck of the Deutschland' which is written completely in Sprung Rhythm. Each metrical foot in the 'Deutschland' is of equal length in time, that is each foot is an 'isochronous unit' and is absolutely 'weighed and timed'[18] (as Hopkins wrote of another of his poems) whether it contains one extremely-heavily-stressed syllable or seven lightly-stressed. The use of extra syllables, even though they would not count in the overall scanning would be superfluous in such a situation, there would be no room for outrides in a poem written purely in sprung rhythm. However, Hopkins was already experimenting with the idea of 'mingling the two systems' and by the time he came to write his 'Author's Preface' (1883) for Bridges he was ready to admit the use of outrides in sprung rhythm. After the success of his tentative experiment in 'God's Grandeur' Hopkins was ready to be more ambitious and in 'The Windhover' we see, for the first time, the dramatic effects of Hopkins's metrical deliberations on the conventional sonnet form.

'The Windhover' is described by Hopkins as written in 'Falling Paeonic rhythm, sprung and outriding'. Herein lies the first shock. Hopkins has abandoned the regular decasyllabic line in favour of 'Falling Paeonic', a step which would have raised a chorus of disapproval from contemporary critics for whom the use of iambic or trochaic pentameters only was the orthodoxy in the writing of sonnets. It is a pity that Bridges, in destroying his side of the correspondence with Hopkins, deprived us an opportunity to gauge the initial reaction of a literate

Victorian contemporary to Hopkins's verse experiments. Hopkins, however, had his own, well-considered and documented reasons for his abandonment of the decasyllabic line and was taking this step in the full knowledge of his actions. The shackles of the regular decasyllabic had to be broken and his choice of Paeonic rhythm allowed him the freedom he needed in order to enlarge and strengthen the English Sonnet by removing the dead limit of ten syllables per line which so disadvantaged the English poet in comparison to his Italian counterpart. Of course, although the number of syllables per line could now be varied at will (from 9 to 16 in the case of 'The Windhover') this did not mean that the rhythmic structure of the poem was any less coherent, there were still five stresses per line whether it be in the long 16-syllable line:

> Of the rolling level underneath him steady air, and striding

with its extra emphasis on the syllables preceding the outrides (denoted by a nether loop), or the short 9 syllable:

> Since, and blue-bleak embers, ah my dear

Hopkins includes ten outrides in 'The Windhover' which add thirteen syllables to a format which has already been expanded by the use of Paeonic/Sprung rhythm. There are in fact 167 syllables included in the nominal scanning and added to the 13 syllables provided by the outrides the total of 180 syllables matches almost exactly the number found in the Italian sonnets examined above. Added to this, Hopkins tells us that the syllables preceding the outride should receive <u>extra</u> emphasis, denoted by doubled stress marks (as in the examples above) and these heavily stressed syllables, followed by a 'short pause' after the outride, would no doubt, in Hopkins's mind, provide an

English equivalent to the long delays found in Italian sonnets owing to doubled letters and other features ('ottimo', 'circonscriva' etc. - see above). Hopkins uses some of the other features he prescribes, in his letter to Dixon, in 'The Windhover'. His free use of colons, dashes and exclamation marks keep the verse as rigorously 'rung upon a rein' as the bird itself and the breaks and pauses hereby induced add to the overall length of the poem. The placing of verbs at the ends of sentences, as in:

> Brute beauty and valour and act, oh air, pride, plume here
> Buckle!

is a prime example of the rhetorical 'periodic construction' to which Hopkins also refers, adding extra emphasis to the final word and slowing the pace of the poem. Hopkins also uses a high percentage of monosyllables in the poem, out of 137 words 99 are monosyllables, which amounts to just over 72%. The time taken to recite 'The Windhover' easily exceeds any of the Italian sonnets at 55-60 seconds, or even longer if the performer takes full advantage of Hopkins's rhetorical roller-coaster. The final outcome of all this - the abandonment of the decasyllabic line; the employment of Paeonic rhythm; the use of outriding feet; periodic construction; breaks; pauses; emphasis and a high percentage of monosyllables - is that Hopkins manages to achieve his aim of making the English sonnet a grander, more imposing form. Here was real success for the poet at an early stage in his career - is it any wonder he should persist in his experiments, even in the face of hostility and incomprehension from his friends?

Hopkins continued his drive towards perfecting the English sonnet in 'Hurrahing in Harvest'. This poem, written in 'Sprung and outriding rhythm' has a similar technical structure to 'The Windhover' although there are

some slight but significant differences in style. The logical progression and syntactical structure of 'Hurrahing in Harvest' is more straightforward whereas Hopkins's experiments with 'wordpainting' in 'The Windhover' do much to enrich the complex texture of the verse in that poem. For example, in the lines:

> .... his riding
> Of the rolling level underneath him steady air

where by a subtle and imaginative rearrangement of the syntax (hyperbaton) the falcon is depicted as hovering, maintaining a keen, ultra-sensitive balance, manipulating each shift or change of direction of the wind with faultless panache. Or in the lines:

> As a skate's heel sweeps smooth on a bow-bend: the
> hurl and
> gliding
> rebuffed the big wind

where the swooping, careering flight of the hawk is graphically illustrated both in sound and sense. Hopkins was a great admirer of wordpainting:

> '... wordpainting is in our age a real mastery'[19]

(perhaps he also had in the back of his mind the 'mystery' of the medieval craftsman) and the success he had in 'The Windhover' tempted him into trying elsewhere. There is wordpainting through hyperbaton in 'Hurrahing in Harvest', but only towards the end of the poem so it does not interfere with the intellectual progression of the argument through the sonnet. Although the verbal texture of the poem is not as rich and Hopkins uses fewer dramatic stops and pauses in 'Hurrahing in Harvest' yet deficiencies in length are supplied in equally effective ways. For example, Hopkins, while continuing to use dashes, exclamation marks and other pauses, makes greater

use of compound words like 'wind-walks'; 'silk-sack'; 'wilful-wavier'; 'meal-drift'; 'world-wielding' and the compound adjective that caused so much puzzlement and consternation for so many years until its application to the beautiful evanescent purple lustre one sometimes glimpses in the eyes of horses was pointed out -'very-violet-sweet'. Hopkins uses the phrase 'knight-at-arms' in his letter to Dixon as an example of the kind of construction that may be used to enforce a pause and a 'dwelling on the words' by the reader. In 'Hurrahing in Harvest' there are no fewer than six of these constructions and they play their important part in forcing the reader to modulate the pace of the verse, thereby lengthening the sonnet as a whole. We have seen, too, how important emphasis is for Hopkins, both in controlling the pace of the verse and in providing the rhetorical flourish which is so much a part of his style, and so vital in his attempt to rescue the English sonnet from the literary doldrums where, in the mid-Victorian age, he perceived it to languish. Emphasis in poetry can be achieved in a variety of ways but one of the most effective is, of course, through 'apt alliteration's artful aid' as Pope put it. Hopkins uses a tremendous amount of alliteration in his poetry but, as always, the aesthetic pleasure that it brings when sensitively used is matched by the practical purpose in Hopkins of emphasising words and thereby controlling the pace of the verse as a good orator manipulates an audience through carefully-orchestrated delivery. If one considers the first quatrain of 'Hurrahing in Harvest', one can see the extent of Hopkins's reliance on the 'artful aid' of alliteration:

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

The emphasis which the reader is forced to place on the large number of alliterated words in this quatrain (some eighteen, plus assonantal effects too) ensures that the reader's progress is slow and measured, even while we appreciate and feel the rising emotion and excitement of the poet.

The opening line is, of course, one of Hopkins's most celebrated. The phrase 'barbarous in beauty' possesses the kind of vivid, almost enigmatic, quality that one finds in great poetry and would certainly fit Hopkins's criterion for 'gravity of the thought' as a means to making the reader dwell in the words of a poem. Why is 'barbarous', such an unexpected word, so appropriate here? Most commentators have noted the fact that wheat is 'bearded' and this would account for the description and certainly this would seem to be a reasonable surmise for the provenance of the image but it does not fully explain its suggestiveness. I feel that much of the evocative power in this image lies in the antithesis between barbarism and beauty, and in the original sense, <u>Greek</u> beauty. The word 'barbaros' derives from the Greek 'Barbarous', meaning non-Greek, or more specifically, non-Greek speaking or incomprehensible. By linking 'barbarous' and 'beauty' together Hopkins is consciously making an aesthetic judgement and criticism which goes beyond the poem and addresses itself to the inherent paradoxes of an English poet writing in English about the English countryside while working within and from a non-English Greek and Latin 'foreign' Classical tradition. While the 'bearded' element of 'barbarous' (derived presumably from the Latin 'barbatus' - bearded) certainly fits the physical description of the heads of grain, I feel the impression Hopkins wants to convey is the sense of ruggedness and wildness of appearance of unshaven stubble, rather than the smooth, cultivated beards of the Stoic philosophers, for example. This

interpretation means that the 'bearded' grain, which is smooth and silky, is not really relevant to the image, or at least not significantly so, for the qualities that Hopkins is trying to describe inhere in the bristly, crackly shagginess of the stalks of wheat and, of course, the untidy patches of scratchy stubble which remain on the surrounding areas following the harvest. We can understand, then, the sensual attributes of the scene, the phenomenological accidents, but wherein lies the 'foreign, strange or unintelligible' in this common English agrarian tableau? As I indicated above, 'barbarism' and 'beauty' are antitheses, on the one hand one has the non-Greek barbarian, rude, uncivilised, unkempt - and on the other refined, enlightened beauty, the 'sweetness and light' (in Matthew Arnold's phrase) of Greek civilisation. In describing the 'stooks', or sheaves of wheat, as both barbarous <u>and</u> beautiful, and linking the two qualities alliteratively, Hopkins is able to transfer elements from both aspects across the antithetical divide so that the 'barbarous' becomes, to an extent, beautiful and beautiful, to an extent barbarous. The 'stooks' (how foreign and ugly the Saxon word would have seemed to the Greeks and Romans), then, lose their apparent unattractiveness and become objects of beauty - rugged, outdoor beauty however, not the effete, over-refined glasshouse kind swooned over by generations of aesthetes but the hardy, egregious, fresh air, lakes and mountains kind which has for so long seemed such a prominent feature of the English psyche.[20] The obverse to this, is, of course, that our definitions of beauty change too, beauty may be found in 'barbarous' England, as well as Athens, and it may reside in a common word or a common scene, as well as in the workshop of Praxiteles or in the 'surge and thunder of the Odyssey' (in Andrew Lang's famous phrase).[21]

Of course, one looks back to Wordsworth in this regard and the maxims of the Preface to the 'Lyrical

Ballads', (which Hopkins examines and criticises in his undergraduate essay on 'Poetic Diction')[22] where Wordsworth states that significance may be found in the 'incidents of common life' or in 'low and rustic life... because in that situation our elementary feelings exist in a state of greater simplicity and consequently may be more accurately contemplated and forcibly communicated.'[23] The strength and simplicity of Hopkins's exaltation is amply expressed in one of the most vibrant and unrestrained of his sonnets.

There are a good number of examples in Hopkins of the discovery of beauty in an unfashionable or unexpected quarter. Many Victorians might, for example, have found it difficult to associate beauty with weeds:

> Nothing is so beautiful as Spring -
> When weeds, in wheels, shoot long and lovely and lush
> ('Spring')

or boggy marshland:

> Wiry heathpacks, flitchers of fern
> And the beadbonny ash that sits over the burn...
> O let them be left, wildness and wet
> Long live the weeds and the wilderness yet.
> ('Inversnaid')

but Hopkins, as well as stretching the proportions of the English sonnet, also wanted to develop and enhance the sensibilities of his readers by pushing back the boundaries of the poetical to include the whole of nature and mankind, not only the serene and beautiful but also the ugly and commonplace for, like the 'stooks' in 'Hurrahing in Harvest' the ugly, commonplace and unpoetical are 'barbarous', they speak an incomprehensible language to the devotee of the classically true and beautiful and remain forever 'foreign, strange and

unintelligible' until the language is learned and understood and the true character of the 'barbarism' is known and appreciated. The task of the poet, in Hopkins's eyes, would be to translate the incoherence of the 'barbarous' into accents we can understand, to fetch beauty from the core of the unbeautiful, whether it be from the primitive profusion of an English meadow or ditch or the ungainly, but delightfully distinctive and resolutely un-Classical 'stooks'. In 'Pied Beauty', of course, we find a celebration of the irregular and egregiously unpoetic (cows, trout, toolkits) the point of which is to challenge our notions of the beautiful by pointing out that beauty inheres not solely within a delimited conventional framework of ideas and images but abides equally without that framework (the pattern on a cow's hide is like a sky streaked with clouds, the freckles on a trout are the same colour as roses, at once confirming conventional imagery - blue skies and flowers - and extending it - cows and fish). Beauty may also be found in the characteristic richness and diversity of the English language, in the distinctiveness and particularity of its vocabulary as well as in the logical and architectonic cadences of Greek and Latin. The unexpected beauty is 'barbarous', it does not speak for itself, it needs the poet to act as envoy.

'Hurrahing in Harvest', then, although simpler in texture than 'The Windhover', uses the same devices for lengthening the sonnet which Hopkins recommends to Dixon. Alliteration gives emphasis and enables Hopkins to rigorously control the pace at which the poem is delivered. This may be seen most clearly in the lines:

> I walk, I lift up, I lift up heart, eyes
> Down all that glory in the heavens to glean our Saviour

where the repetition of the 'I' sounds (cleverly

replicated in 'eyes'), along with the steady monosyllabic tread of the verse, builds up a stepping rhythmic climax which is then suddenly dissipated in a joyous, tumbling profusion of consonants, as if Hopkins had reached the crest of a hill and then started running down the other side in his elation. Here too, though, the alliterative link between 'glory' and 'glean' gives a structure to the line so that even moments of high emotion and excitement are not allowed to escape the controlling intelligence of the poet. Hopkins also uses a rhetorical structure in some of his lines, for example:

> These things, these things were here and but the beholder
> Wanting...

where the relegation of the participle to the end of the phrase, and the beginning of the next line, places a great deal of stress upon it and achieves two effects for Hopkins simultaneously - firstly inducing the pause in rhythm that comes with the construction of the phrase and thereby lengthening the poem and adding to its weight; and secondly, forcing the reader to dwell on the words 'Wanting' and thereby suggesting an ambiguity in the semantic meaning of the word; 'Wanting' in the sense that when the beholder is not there he is the only thing missing from the scene, and 'wanting' in the sense of yearning for something, the soul that yearns for God when it is apart from Him.

Hopkins employs wordpainting in the final line of the sonnet when the rearranged syntax dramatically evokes a sense of lurching upward into flight as the heart 'rears wings bolder and bolder':

> And hurls for him, O half hurls earth for him off under his feet.

The vertiginious swell that is produced in the imagination by the fleeting syllables at the end of the line has been cleverly prepared in the two outrides that Hopkins has inserted. The outrides fall under the two 'for him's, meaning that extra-heavy stress falls on 'hurls for him' and then 'earth for him' so that the contrast between the heavily-stressed and-emphasised words and the lightly-stressed is as great as possible, resulting in an 'accelerando' towards the end of the line which mimics the effect of taking flight. To use an analogy from archery (a workable one for Hopkins in general, I believe)[24] Hopkins draws back the bow string hard once, then again, before letting fly with a rapid sequence of syllables, the last of which, 'feet', being placed underneath the body of the line, induces an astonishing sensation of toppling forward as the rush towards the end of the poem is impelled on the reader by Hopkins's clever manipulation of the verse. It is the perfect close to a bravura performance by Hopkins and further confirmation of the rightness of his principles.

All in all, Hopkins uses 124 words in 'Hurrahing in Harvest', comprising 158 syllables which count in the scanning, added to which are ten outrides providing 13 syllables (exactly as in 'The Windhover') making a total of 171 syllables for the poem as a whole, which is slightly fewer than 'The Windhover' or the Italian sonnets. The number of monosyllables is 89, which is 72% (again exactly as in 'The Windhover') and although the poem is slighter than 'The Windhover' or the Italian sonnets in one way, yet its extrinsic size is as great and the time required for performance of the poem amounts to 50-55 seconds, which is easily as long as the Petrarchan sonnet, so once again Hopkins achieves his aim to create an English sonnet with a fuller, more robust character than had hitherto existed.

As Hopkins grew more confident following the success

of his experiments on the morphology of the English sonnet, so he began to toy with proportionalities by augmenting one effect and decreasing another, to see what the outcome might be on the poems. In 'The Caged Skylark', for example, which is in 'Falling Paeonic rhythm, sprung and outriding', Hopkins cut by half the number of outrides he had been using, employing only five, while keeping the number of words, syllables and monosyllables to the levels held in the previous poems. Hopkins uses some compound words like 'day-labouring-out', 'sweet-fowl song-fowl' and 'meadow-down' but he uses few exclamation marks and colons, as befits the more subdued tone of the poem. The result is that this poem is significantly shorter in recital than 'The Windhover' or 'Hurrahing in Harvest' at 47 seconds (which is still, nonetheless, almost equal to the average recital time for the Italian sonnets). In 'Duns Scotus' Oxford', Hopkins tries a different tack, this time he retains the number of outrides, even slightly increasing their number to twelve, and decreases the number of monosyllabic words to only 66 out of 112 words, or 58%, much lower than any of his poems so far considered. Interestingly enough, however, this poem actually takes around 50 seconds to recite partially because of Hopkins's free use of compound words, for example the famous description of Oxford as:

> Cuckoo-echoing, bell-swarmed, lark charmed,
> rook-racked
>   river-rounded;
> The dapple-eared lily below thee...

and also because of the tightly-packed alliterative and assonantal lines such as:

> Thou hast a base and brickish skirt there, sours
> That neighbour-nature thy grey beauty is grounded
> Best in; graceless growth, thou hast confounded
> Rural rural keeping - folk, flocks and flowers.

or:

> Of realty the rarest-reined unraveller; a not
> Rivalled insight, be rival Italy or Greece

where the reader finds that only distinct and careful enunciation in a measured, even pace, will do justice to the vocabulary. It is impossible to rush through 'folk, flocks and flowers' without getting in a tangle. It seems then, that the variety of effects available to Hopkins were many and various and that a judicious use of any combination or permutation would bring about the desired expansion in the extrinsic size of a sonnet.

We have seen, then, how Hopkins's interest in the absolute mathematical shape of the sonnet form and his perceptive criticism of the English version in comparison to the Italian model, led him to experiment with the proportions of the English sonnet, increasing the size of the standard decasyllabic line through the application of rhythms hitherto unused in this capacity and, through a variety of expedients, lengthening the English sonnet until it matched the Italian in size and substance. Of course Hopkins realised that other courses were available to him which might be equally effective. The most apparent, though it brings its own difficulties, is through the use of alexandrine lines, rather than pentameters. Although this is not the Italian practice and therefore in a sense contravenes the conventional rules of the Petrarchan sonnet, it was the norm in French sonnets and would mostly solve the problem with regard to length by providing syllabic equivalence between English and Italian sonnets. The principal difficulty with the alexandrine line in English is the lack of flexibility and variety that it allows and there are actually very few alexandrine sonnets in the English language because of this. Hopkins himself admitted that the metre is 'very tedious' unless broken by extra-metrical effects.

Nonetheless, 'Henry Purcell' was Hopkins's next step. Where many poets would have found the Alexandrine format daunting, Hopkins tackles the challenge with relish and was able, through a combination of imagination and ingenuity, to avoid all the obvious pitfalls that lay in wait for him. The use of outrides, (seventeen in all) gave him the freedom to vary the location of the natural division that occurs in the middle of the regular six-foot line and he seems to revel in the space that is allowed him in the alexandrine. An interesting development here is the appearance of the 'hurried foot', where a group of syllables are rushed through quickly so that the overall rhythmic balance of a line is maintained. The one example that occurs in 'Henry Purcell' is:

> If a wuthering of his palmy snow-pinions scatter a colossal
> smile

and is denoted by an upper loop. Hopkins, apart from the exigencies of balancing the rhythm of the line, is also trying a little wordpainting again here (perhaps the phrase 'killing two birds with one stone' is not exactly apposite in this context but Hopkins is inveterate in this regard). If one vocalises the hurried foot as is intended by Hopkins the sound echoes the sense in that one can detect an aural equivalent to the sound of a bird rapidly beating its wings as it takes to the air. The same phenomenon, but in reverse, occurs in Hopkins's poem 'Peace', where the 'wild wooddove', after elusively flying round Hopkins's 'boughs' eventually settles down on a branch amid a flutter of plumage, which is evoked in the rapid iambic rhythm at the end of the second line:

> When will you ever, Peace, wild wooddove, shy wings shut
> Your round me roaming end, and under be my boughs?
>
> 'Peace'

...'and under be my boughs' mimicking the slight rocking motion of the wooddove as it settles down to sit. 'Henry Purcell', as we might expect, was Hopkins's longest sonnet yet. The poem takes a full minute in recitation and is consistent with earlier sonnets in its use of pauses, rests, periodic construction, emphasis, compound words and the proportion of monosyllables, which is 74%. 'Felix Randal', written a year later than 'Henry Purcell', in 1880, was Hopkins's next great exercise in the art of the alexandrine sonnet. Again Hopkins copes admirably with the format and achieves a simplicity and directness of address which is both poignant and affecting. There are some 15 outrides in the poem and two examples of 'hurried feet', though as there are two extant MS for this poem (A and B) this is not definitive. Hopkins cleverly sidesteps the tedious propensities of the alexandrine in his occasional use of enjambement or 'rove-over lines', for example:

> Sickness broke him. Impatient, he cursed at first, but mended
> Being anointed and all; though a heavenlier heart began some
> Months earlier, since I had our sweet reprieve and ransom
> Tendered to him.
> 'Felix Randal'

As usual, Hopkins never needs one reason to do something when three will do. Here, the use of 'rove-over' lines serves several purposes. Firstly, as already indicated, it provides variety in the alexandrine line by helping to vary the division of the lines. Secondly, enjambement lends a poem the sort of organic unity, the 'strain of address' which Hopkins prizes so much[25]. Thirdly, in this case, the rhetorical device of periodic construction which we have seen Hopkins use in many of his poems here serves to emphasise an important word. The location of the word

'Tendered' as at the beginning of the eighth line is a deliberate ploy by Hopkins. The word is heavily emphasised because it is a resolution of the clause form the previous line:

> "...since I had our sweet reprieve and ransom
> Tendered..."

The stress on the word 'Tendered' brings into relief the semantic meaning of the word and we are forced to acknowledge the significance of the action, that Hopkins is administering the sacrament of Holy Communion to a dying man. Apart from the meaning of the verb, to tender, in its prime sense - to give, present or offer - as in to give, present or offer communion to the communicant, there are subsidiary resonances which are also echoed in the word. The rare transitive verb 'to tender', derived from the 13th Century old French 'tendre' and the Latin 'tener', 'delicate' means 'to treat tenderly'. Certainly, one feels that this aspect of the word is present here, Hopkins is administering the sacrament with tenderness towards Felix and with reverence towards the sanctified host. A further meaning, however, is implicit in that the noun 'tender' means someone who 'attends' (15th Century variant of 'attender'), as Hopkins is attending to the needs of the mortally-ill man. We see, then, that Hopkins's use of enjambement in this context is extremely effective in that all these several objectives - variety, unity and emphasis - are signally achieved. 'Felix Randal', comprising 150 words of which 108, or 72%, are monosyllables is slightly lighter than 'Henry Purcell' but, at just under a minute of recitation, it meets the criteria for Hopkins's overall project and is yet another validation of his experimentation with the sonnet form, as well as a tribute to his imagination and ability.

In 'Spelt from Sibyl's Leaves' Hopkins expands the sonnet to its furthest extent, using no fewer than eight

feet to the line. This gargantuan sonnet, the 'longest sonnet ever written'[26] according to Hopkins, is a product more of the thematic material involved in it than Hopkins's desire to extend the limits of the sonnet form beyond even that which he had already achieved in his alexandrine sonnets. The eschatological theme of the poem is most vividly expressed in the gradual, laboured, inexorable tread of the verse as if the world were turning 'on its dark side' (to use the first line from Michael Tippett's wartime oratorio, 'A Child of Our Time'[27], the opening bars capture the sense of sinister menace and imminent tragedy that pervaded Hopkins's bleak portrait of the end times in 'Spelt from Sibyl's Leaves', the difference being, of course, that for Tippett there exists the possibility of renewal, whereas for the damned in Hopkins's theological universe there remains only a world where:

> .... thoughts
> against thoughts in groans grind.)

So intensely powerful and evocative is this poem that it is easy to lose the sense of its shape, it seems to loom with such monumental presence in the imagination that one forgets entirely that this poem is actually a sonnet, composed within the classical tradition, apart from the extreme length of the verse lines. In fact, 'Spelt from Sibyl's Leaves' takes nearly 1½ minutes to recite and is composed of 172 words, which is only 8 more than the alexandrine 'Henry Purcell' (which only takes one minute to recite). The poem is set in sprung rhythm, without any outrides, so Hopkins abandons his 'extra-metrical' effects for his poem yet still manages to extend the length of the poem in recitation in order to enhance the grave and sombre theme which is too severe for any but the most solemn and restrained progress in the verse. Hopkins achieves this through the use of a variety of compound words, for example:

womb-of-all, home of all,
hearse-of-all night

also through the use of 'Cynghanedd', the Welsh poetic scheme of alliterative and assonantal rhyme or 'chime' that Hopkins adapted from his Welsh studies during his days in St. Beuno's:

Her fond yellow hornlight wound to the west, her wild
hollow hornlight hung to the height
Waste....

- the complex effects of rhyme and chiming sounds requiring continued emphasis and therefore a measured tread from the reader - and, finally, Hopkins manages to slow down the pace of the verse by the use of a high percentage of monosyllables, some 81% in all, by far the highest percentage used in a poem by Hopkins so far considered and close to the levels used by Milton and Shakespeare in the sonnets examined above.

Hopkins's success in 'Spelt for Sibyl's Leaves', apart from the fantastic, nightmarish quality of the imagery:

Only the beakleaved boughs dragonish damask the tool-
smooth bleak light...

and the sustained tone of menace and fearful trepidation that imbues the poem, lies in the containment of all this within the restrictive parameters of the sonnet form. Of course the eight-foot lines are longer than the Italian schema and if one compares the actual sizes syllable-by-syllable one finds that 'Spelt from Sibyl's Leaves' is 37% longer than the Petrarch sonnet 'Ricordi D'Amore' but then the point is no longer how big Hopkins can make the English sonnet in comparison to the Italian, in a sense Hopkins had proved already that it was more

than possible to equal the Italian poets for weightiness and 'gravitas', what Hopkins does in 'Spelt from Sibyl's Leaves' is to measure the sonnet form against itself, to see if it is capable of bearing the weight of a 'Dies Irae', a theme that one might more readily expect to find in a elegiac ode, rather than within the slim proportions of a sonnet. Hopkins is helped in his efforts by ignoring another of the conventions of the Italian sonnet, the 'volta' (although there are, of course, precedents for this in his early poems). There is no 'turn' in the thought, no new development in the sestet, the poem is single in its argument from first to last, the steady rhythmic progression building to a chilling climax which is so redolent and grimly prophetic of Hopkins's own personal Hell, expressed with such appalling clarity in 'I wake and feel the fell of dark':

> 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.
> Self yeast 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.

Hopkins has reached the end in his efforts to test the indestructibility and permanence of the sonnet paradigm in 'Spelt from Sibyl's Leaves'. After this 'tour de force' he reverts to writing sonnets in pentameters and alexandrines or breaking free altogether of the restrictions of the 14-line rubric. Hopkins had recognised that the conventional form could not be expanded any further than he does in 'Spelt from Sybil's Leaves'. As it is, this poem, like 'Hamlet', seems to be trying to become something other than it is as it is read or performed, perhaps a symptom of the strains endured by the sonnet format under this kind of intense pressure. It is a striking embodiment of Hopkins's ideal, the creative

antagonism of form and content and stands as one of his greatest achievements.

Hopkins wrote to Bridges in 1887 asking him for information about codas:

> "Next please tell me correctly how to make codas to sonnets, with the most approved order of rhymes and so on. And do not say that I know and that I can find for myself and that there is one in Milton (that is not enough)... a sonnet is hot on the anvil and wants a coda. It is the only time I have felt forced to exceed the beaten bounds."[28]

Hopkins exceeds 'the beaten bounds' in his caudated sonnet 'Tom's Garland: upon the unemployed'. The 14 line sonnet can no longer contain the material Hopkins wishes to organise within a sonnet form so the 'coda' is employed in order to make room for the extraneous matter. The 'Sonnetto Caudato' produced by Milton (his only sonnet <u>not</u> in 14 lines) is 'On the New Forces of Conscience under the Long Parliament' in which Milton bitterly attacks the restrictions on freedom of thought imposed by Presbyterians following the abolition of Episcopacy in 1643. Milton used the coda to his sonnet as a kind of 'sting in the tail' in which he ironically points out that the new church leaders were behaving in the same authoritarian manner as their predecessors, the bishops:

> They would force our consciences that Christ set free
>
> 'On the New Forces of Conscience'

Although the Italians used the caudated sonnet as a vehicle for humour, Milton used it for a serious satirical purpose, although perhaps Milton was too closely involved in the controversy for it to have an entirely successful

outcome. Hopkins, too, had a serious, though not satirical, purpose. In 'Tom's Garland', Hopkins is writing a social commentary poem, it is a political poem and is, in that sense, almost unique, (although there are other references to Hopkins's political views, in 'To Seem the Stranger Lies my Lot' for example). However, in 'Tom's Garland' Hopkins sets out his fairly conventional Hobbesean views on the natural hierarchies that exist within society. Tom might only be a labourer, he might not have wealth, but he is healthy, carefree and cheerful, he has no heavy responsibilities to bear and as long as he has a bed to sleep in and food on his table he is not going to be troubled by thoughts about 'the Commonweal', that is, politics and society:

> ... lustily his low lot I feel
> That ne'er need hunger, Tom; Tom seldom sick,
> Seldomer heartsore; that treads though, prickproof, thick
> Thousands of thorns, thoughts/swings through. Commonweal
> Little I reck ho! lacklevel in, if all had bread...
>
> 'Tom's Garland'

Hopkins needs the full first fourteen lines of the sonnet to convince us of the reality of Tom as a flesh-and-blood navvy and even then that which emerges from the rather self-conscious piling up of artificial characteristics is a rather wooden figure spouting conveniently reassuring platitudes about the lack of political ambition of the lower classes as long as they had a modicum of benefit from their position in the social hierarchy ('conveniently reassuring' to a thoroughly-alarmed middle-class which had seen riots over unemployment that year (1887) in Trafalgar Square). Hopkins works hard at his less-than-completely convincing portrait and is forced to exceed the 'beaten bounds' by attaching a coda, actually two codas, in which the serious political point is made, namely that if

unemployment casts out workers from their homes and deprives them of the means to feed themselves so that they lose that 'ease' that is the prerogative of the lower classes then they are in the worst of all possible worlds, in that they share the putative unpleasant aspects of the lives of the governing classes (anxiety, fear for the future) while sharing in none of the material benefits, not even those afforded to the working poor. They possess neither the 'rare gold' of the illustrious (the 'gold garland' of success) nor the 'bold steel' of the working classes, (Tom's Garland, represented by the steel hobnails on his boots) and are excluded completely from a share in the 'world's weal'. It is not surprising that resentment ('Hangdog dull') soon turns to anger and the unemployed wreak vengeance on the society that has excluded them:

> This, by Despair, bred Hangdog dull; by Rage,
> Manwolf, worse; and their packs infest the age.

The coda in the caudated sonnet has been compared to a 'Parthian shot', a final attempt to ram home a point, which, in its presence outside the boundaries of the conventional fourteen lines, appears all the more emphatic in its conscious breach of the etiquette. Hopkins uses the device skilfully, the contrast between the jocular, rumbustuous rollick of the sonnet proper and the reasoned and serious tone of the codas is clearly apparent and an effective modulation of the argument. The two points that Hopkins makes in the codas, that the unemployed are allowed no share in the society they inhabit, and that it is not unlikely that their eventual response would be anger and violence, are all-the-more explicit in coming immediately after the swinging, carefree rhythms of 'Tom Heart-at-ease, Tom navvy'. Although Hopkins uses the codas effectively, (he called it 'an immense resource to have'[29]) it must be acknowledged that the sonnet as a whole is not a success, mainly because of the clogged syntax which makes it very difficult to construe and which

is inappropriate in a poem of this kind, on public affairs and social issues, where clarity is vital; and in his portrait of Tom which is more in the line of pastiche than realism. Though the poem is written in common rhythm, Hopkins includes six hurried feet which, at various points, serve to keep the metre within the normal restrictions of a pentameter line.

Although 'Tom's Garland' is not a success, as Hopkins half-admitted, 'It is plain that I must go no further on this road'[30], Hopkins obviously benefitted from the experience as he demonstrates in the next poem in which he attempts the use of codas which is 'That Nature is a Heraclitean fire and the Comfort of the Resurrection'. In this sonnet in alexandrines Hopkins uses three codas in which the argument of the first fourteen lines, concerning the tragic implications for mankind of the Heraclitean philosophical premiss that Nature is continually undergoing a Protean transformation within a range of basic elements, whereas human life is composed of an 'awful brevity', to use Walter Pater's words[31], ending finally and eternally in death - is confuted by Hopkins's assertion of the Resurrection as the ultimate guarantee of the absolute infinite reality and preciousness of man's spiritual self. The image of the 'immortal diamond' as a metaphor for the soul, precious and eternal, springs from the list of physical and moral decrepitude that proceeds it:

> ... Flesh fade, and mortal trash
> Fall to the residuary worm; world's wildfire, leave but ash...
> ..This Jack, joke, poor potsherd, patch, matchwood, immortal diamond,
> Is immortal diamond.
> 'Heraclitean Fire'.

in the same way as the salvation of the Resurrection

springs, in the coda, from the melancholy pessimism that is described in the sonnet proper:

> Million-fueled, nature's bonfire burns on
> But quench her bonniest, dearest to her, her clearest-selved spark
> 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, disseveral, a star, death blots black out;
> Nor mark
>   is any of him at all so stark
> But vastness blurs and times beats level. Enough! the Resurrection,
> A heart's-clarion!....
>
> 'Heraclitean Fire'

'That Nature is a Heraclitean Fire and the Comfort of the Resurrection' differs substantially from 'Tom's Garland' in its use of the coda in that the earlier poem's extension beyond the 14 lines only serves to prolong the general thrust of the poem, there is no really new material offered in the coda, it is a continuation of the same theme under a new guise and in a different tone, whereas in 'Heraclitean Fire' the codas bring a dramatic new direction to the poem which affords it the sense of verve and dynamism which is so sorely lacking in 'Tom's Garland'. The leap from the blank despair of:

> death blots black out

(the emphatic alliteration stamping the life from the 'manshape', nature's 'clearest-selved spark')
and the levelling of all individual distinction that death brings (reminiscent of 'Spelt from Sibyl's Leaves')

> ... nor mark
> Is any of him at all so stark
> But vastness blurs and time beats level.

to the joyous 'heart's-clarion' of the Resurrection is the kind of dramatic transformation that one finds in Christian theology, art and more specifically, in the liturgy of the Mass where the reverence and pathos of the burial of the dead Christ is immediately succeeded by the joyful miracle of the Resurrection:

> passus et sepultus est
> Et resurrexit...
> ... et ascendit in caeli

Many artists, particularly composers, have found the possibilities inherent in the transformation from death into life, from darkness into light, from the grave to the heights, very fruitful in terms of their particular art because the sharp contrast in tone lends a sense of drama which grips the imagination. One looks especially, I suppose, to the Masses of the early Baroque era for the kind of violent and extreme 'espressivo' emotion that might accompany such a text but one might also find a similar concentration on darkness and light, sorrow and gladness in Beethoven's 'Mass in C', where the lines:

> passus et sepultus est

are conveyed in plangent, muted tones which are suddenly, and violently, interrupted by the alarm-call from the solo bass voice:

> Et resurrexit...

which is then taken up by the other voices, ending with the sopranos high on:

... ascendit in caeli.

The movement from earth to heaven is sudden and miraculous, naive and medieval and the startling 'Enough!' in Hopkins's poem is a similarly rousing trumpet-blast that announces that the former tragic Weltschmerz is no more to be endured. Hopkins observes the 'volta' in this sonnet; at the beginning of the sestet man appears in his joyless situation after the wild exuberance of nature's 'bonfire' has been described in the octave. However, the 'volta' supplied at the first coda is more extravagant and compelling and the movement of thought through the poem from the end of the sonnet proper is strictly controlled and logical. Hopkins adds on the codas in such a way that they seem to be an organic part of the poem, not an extraneous appendage, as is always the danger with this kind of device. As it is, the progression of thought through the poem is cleverly managed and follows its own inherent design. In the octave and sestet, the movement is from the world (Nature's bonfire), to man (and his tragic condition) to the blank universe (whose empty spaces evoke such Pascalian dread). In the codas, however, the movement is in reverse - from Heaven, (where sits the resurrected Christ at the right hand of the Father), to the world, (where mortality, chaos and mutability are admirably symbolised in terms of shipwreck, the 'foundering deck' representing the buffets and uncertainties of fate as well as impending death through drowning in an 'unfathomable ... enormous dark') and man, or one man - Hopkins - whose poor, withered frame, a 'scaffold of score brittle bones'[32], 'This Jack, poor potsherd, patch, matchwood' yet contains the 'immortal diamond' that is his immortal soul.

Hopkins described 'Heraclitean Fire' as a sonnet in sprung rhythm, with many outrides and hurried feet and including two codas (though there are in fact three). There are eighteen outrides used along with six hurried feet and this contributes to the enormous length

of the poem in recitation; it takes one minute and forty seconds to recite, which makes it precisely twice as long as the Petrarch sonnet considered above. There are 221 words in the poem, 85 of which are in the codas, and the percentage of monosyllables used in the poem is 68%, which is below average for Hopkins. However the use of compound words like 'cloud-puffball', 'million-fueled' and 'heart's-clarion' help to slow the pace of the poem as well as the frequent use of exclamation marks and alliteration.

This is surely one of Hopkins's most successful poems and he displays a confidence with the caudated sonnet form which is impressive, given that it was only his second attempt at it. In a quite remarkable way, this late poem by Hopkins sums up many of the themes that recurred in his poetry and letters throughout his life. His fascination with the myriad phenomena of nature and the particular and distinctive vocabulary he developed to describe those phenomena; his delight in the physical - Hopkins is one of the English language's most physical poets, the sheer pleasure he took in the contemplation of either human 'kinetic and muscular' activity or the exuberances of nature is endemic in Hopkins:

> Delightfully the bright wind boisterous ropes,
> wrestles, beats
> earth bare
> Of yestertempest's creases...
> 'Heraclitean Fire'

the fragility of man's hold on his existence and the terrifying vastness of the universe he occupies; the strange and priceless beauty of the unique, summed up in its human context in the wonderful ambivalence of the phrase:

> Manshape, that shone
> Sheer off, disseveral, a star

where 'disseveral' contains both man's distinctiveness and his isolation, his exalted rank in nature and his separation from it, like a 'star', beautiful to behold but surrounded by the vast emptiness of the universe; the Classical Greek inheritance of the Christian world, Hopkins's transmutation of Greek thought into Catholic orthodoxy; and lastly, the moral courage of humility, the rewards of the humble, inconspicuous life of the devoted and pious, whether it be soldier ('The Bugler's First Communion'), Saint (St. Alphonsus Rodriguez') or scholar (Hopkins - 'This Jack, joke, poor potsherd, patch, matchwood, immortal diamond'). Like the tall nun in 'The Wreck of the Deutschland', the 'blue bleak embers' of obscure and 'hidden' lives mask the richness and rarity of inner sanctity and beauty which 'gash gold-vermilion' ('The Windhover') when revealed to the world.

The final device which we will consider in Hopkins's experimental endeavours to extend sonnet length is his use of 'burden' lines in the poem 'Harry Ploughman'. Before we look at these, it is worth noting that Hopkins includes many of his previously-devised techniques in this poem and in a letter to Bridges he affirms that:

> 'the rhythm of this sonnet, which is altogether for recital, not for perusal (as by nature verse should be) is very highly studied'[34]

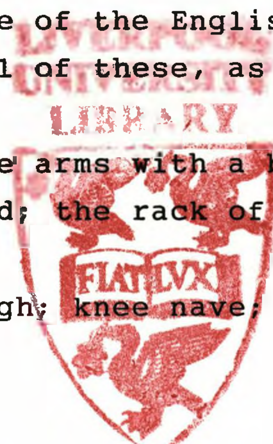
Indeed, in MS A Hopkins uses no fewer than seven different marks to indicate the correct delivery of the sonnet for the performer. Apart from outrides and hurried feet and marks showing where the metrical stress must fall, Hopkins also includes musical-style notation: [symbol] for a pause on a syllable (not necessarily carrying the metrical stress); a circumflex or quiver to extend one syllable to nearly two; [symbol] to indicate a slur, tying two syllables into the time

of one; and a chevron placed over a word which indicates an extra strong stress on a word already carrying a metric stress. The 'burden' lines which Hopkins uses in his poem 'might be recited by a chorus' and Hopkins tells us that the reason for their employment is because of the 'very heavily loaded sprung rhythm'35. Indeed the burden lines do act as a kind of safety-valve, relieving, at various important points in the poem, the pressure that the intensely artificial and highly-wrought verse builds up in this, one of Hopkins's most self-conscious and least successful sonnets. The burden lines also in places act as agents of complicity, requiring the reader to conspire in praise over the physical beauties of Hopkins's portrait of Harry:

> See his wind-lilylocks-laced

This portrait _is_ a portrait, Hopkins tells Bridges that there is no 'afterthought', that the poem's success rests on 'the 'vivid picture' of a ploughman'36, if that is not evoked the poem fails. It does fail, perhaps because Hopkins's enthusiasm is too warm and personal, focusing on detail to the exclusion of perspective, he needs to be more detached and objective in order to render his subject in a more-easily assimilable fashion. As it is, Day Lewis's criticism of the poem, that it gives only a 'fly's eye view ... a series of blinding close-ups'37 is perceptive and apt and perhaps it can be said that Hopkins's doubts over the success of 'Harry Ploughman', as well as 'Tom's Garland', written at the same time, were justified. The construction of the sonnet contains many of the features already seen in Hopkins's deliberate attempts to increase the size of the English sonnet - outrides, pauses (a great deal of these, as in):

> Hard us hurdle arms with a broth of goldish flue
> Breathed round; the rack of ribs; the scooped flank;
> lank
> Rope-over thigh; knee nave; and barrelled shank...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dashes (some eight of these); compound words (such as 'sinew-service', 'wind-lilylocks-laced', 'With-a-fountain's shining-shotfurls'); alliteration extensively used and a high percentage of monosyllables (79%). Accordingly, the recital time for 'Harry Ploughman' is around 70 seconds, which is some 40% longer than the longest of the Italian poems.

We have seen, then, how Hopkins rose to the challenge of the longer Italian sonnet with aplomb and developed a wide range of effective strategies in his efforts to produce sonnets in English which were equal in length, and thereby weight, to the Italian. His development of outrides; his use of emphasis through alliteration; the insertion of finely-balanced breaks and pauses; the occasional grand phrase; periodic construction; his use of alexandrines; a high proportion of monosyllables, mixed in varying proportions and with the zeal of an empiricist, resulted in a plethora of sonnets which each, in different ways, represented both a response to the needs of the English sonnet and a new development of that form. If not all of the sonnets were of the highest quality, yet many were, and there is no doubting that Hopkins showed himself up to the task of single-handedly transforming a tradition that he believed had started to become moribund. It is not surprising that Hopkins's readiness to approach poetry in such an adventurous, yet rigorously mathematical and intellectual spirit, should have found such admirers and allies in the poets and critics of the modern age, even when his friends and contemporaries were so mystified by his 'scandalous experiments'[38]. Although Hopkins is sometimes accused of 'emotionalism', those who 'ascended Parnassus through the dry gullies of the intellect'[39] recognised a fellow spirit in Hopkins and the critical acclaim which grew from the publication of the Second Edition of the poems in 1930 and the subsequent publication of Hopkins's letters, is due

in no small way to Hopkins's formal and severe adherence to 'scientific' principles in the matter of poetry. Hopkins's work alone inspired the Moderns in its precision and verve rather than the timid and insipid versifying, the vague emotions, vaguely expressed, in the poems of a large number of his contemporaries who subsequently were held in such low critical esteem (though highly prized and admired in Hopkins's day). So profound did Hopkins's modernity seem that one critic was moved to write that the only connection that Hopkins had with the 19th Century was that 'for forty-four years he breathed in it.'[40]

Although Hopkins earned his spurs through his successful expansion of the English sonnet to match the Italian let us not forget that the prime motive in Hopkins's experiments with the sonnet form was not chauvinistic but scientific. The discrepancy between the English and Italian sonnets was a good pretext for his experiments but it was not the informing principle, which was a desire to test the sonnet, to analyse its component parts in order to establish what was the basic underlying mathematical structure that ensured its coherence as an aesthetic form supported by a 'principle of nature'. This meant that although expanding the size of the sonnet while still adhering to the formal shape was one way of examining the structure, and quite a good way of testing its capacity and potential, reducing the extrinsic size would similarly produce useful information about the underlying nature of this poetic specimen. Accordingly, Hopkins set about reducing the size of sonnets while still maintaining the mathematical balance between the inner elements. It will be recalled that for Hopkins the true mathematical structure of the sonnet lay in the ratio 4:3 and that this unsymmetrical construction made the sonnet a kind of universal and permanent aesthetic entity which perfectly fulfilled the dynamically coherent and yet inter- antagonistic laws of its existence. The analogy

with the irregularity of natural growth and yet the regularity of forms and species in nature is obvious and the Ruskin of Modern Painters is in evidence here, it seems, yet the specific reference to the sonnet as a mathematical model of excellence is a Hopkinsian development and the experiments and discoveries he made on the basis of his hypotheses are uniquely his.

The sonnets that Hopkins reduced in extrinsic size are three: 'Pied Beauty', 'Peace' and the unfinished 'Ashboughs'. Hopkins gave the name 'Curtal' sonnets to these poems, it is supposed because the word 'curtal' means an animal whose tail has been 'docked', so that it is implied that the poem is a reduced version of the large animal - the full 14-line sonnet. However, this is not to say that the sonnet is merely shorter, but that it has been reduced in size while still maintaining the crucial mathematical relationship between its parts, that is the ratio of 4:3 is kept between the octave and sestet and, to all intents and purposes, all other factors remain the same.

Although the generally-accepted explanation why Hopkins chose the word 'curtal' for his short sonnets has been that the poems can be compared to an animal with a docked tail, reduced in size while still maintaining their relative proportions, there are other definitions of the word which also bear examination. Hopkins never enlightens us to why he chose the name so we are forced to speculate on its provenance. In the OED, there are several entries under the word 'curtal', apart from such an animal. Any of them, interestingly enough, would have fitted, in some way, Hopkins's intention. Apart from 'an animal whose tail has been cut short' derived from the French 'courtault' and Latin 'curtus' ('cut short', 'mutilated') there are also these definitions:

a. (Of friars) wearing a short frock;

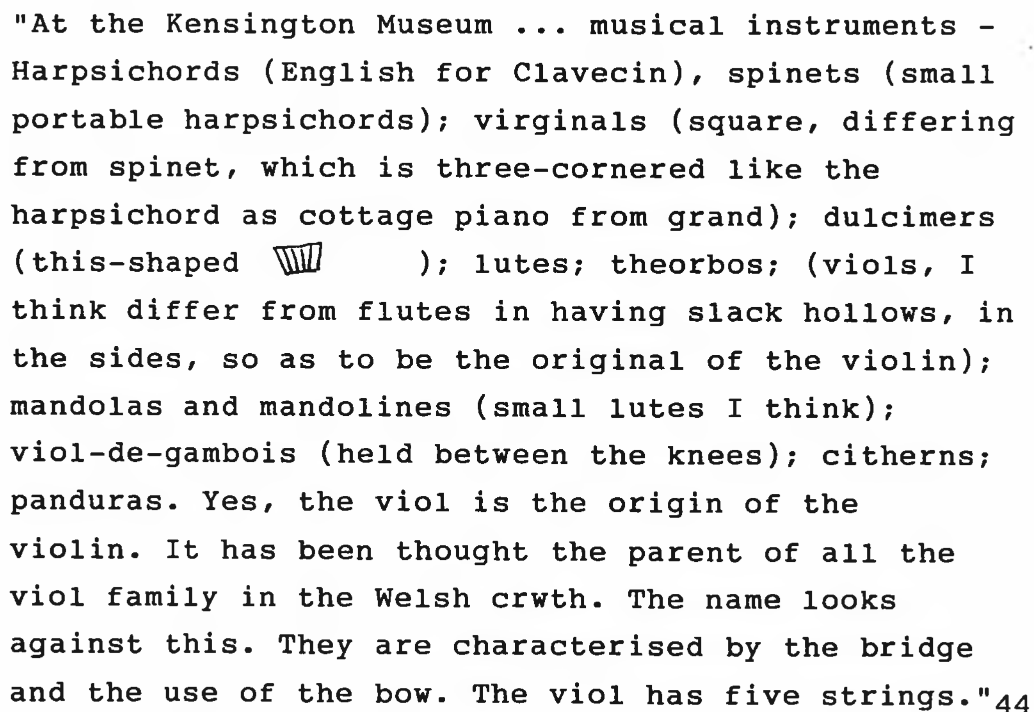
b. A short-barrelled cannon, English warship armament of the 1500's;

c. Italian 'Fagotto', German 'Dulzian', Renaissance predecessor of the bassoon.

Given Hopkins's religious vocation, the idea that the 'curtal' sonnet should be named after a shortened gown worn by a religious order is attractive and might have appealed to Hopkins if only because of its associations. The other two definitions would also have seemed appropriate to Hopkins in that they both apply to areas in which Hopkins had some interest and expertise. According to the Encyclopaedia Brittanica[41], the 'curtal' cannon was an important feature of the armament carried by an English man-of-war of the early 16th Century, each fighting ship carrying four or five curtals, capable of hurling an iron ball of about 50 pounds, known as a 'ship killer'. As the son of a father who was closely involved in maritime affairs, and as a student of military history with a strong interest in English military enterprises it is very likely that Hopkins was perfectly aware when he chose the name 'curtal' for the sonnets that the implication of its association with naval cannon with a barrel of reduced length was there. The idea of a sonnet as a cannon, a device of relatively small proportions but exhibiting a power which is inherent in its design and capable of effects out of all proportion to its size, ties in with Hopkins's predispositions. If the sonnet is to be compared to a full-sized naval cannon then its smaller counterpart would be a 'curtal' sonnet.

The final definition, the Renaissance predecessor of the bassoon, the 'curtal', was a smaller version of the more powerful 'shawm', a family of loud double-reeded instruments which was popular during the Renaissance and Baroque periods, ('the loudest of instruments, excepting only the trumpet', according to the musical scholar Marin Mersenne (1588-1648)). The power of the shawm (some were

up to nine feet long) made it eminently suitable for performance outdoors where it could consort with other powerful instruments such as trombones. The smaller and gentler curtal was first mentioned in 1540 and its bass (the double curtal) soon became a most important instrument during the Baroque period, where it often provided a bass to scores for higher strings. Where those Renaissance wind-instruments that could not adapt to the requirements for outdoor music soon disappeared, the curtal and shawm survived long into the Baroque era[42] Again, it is probable that Hopkins would have been aware of the curtal as an ancient musical instrument. Hopkins himself was interested in the development of musical instruments through the ages. There is evidence in his Journals that he had read Francois Joseph Fétis's well-known Instruments de Musique and he displays a fairly comprehensive knowledge when he records his attendance at an exhibition of period instruments at the South Kensington Museum in 1873 [43]. Hopkins here points out that he felt that the viol as an instrument is probably not descended from the crwth:



> "At the Kensington Museum ... musical instruments - Harpsichords (English for Clavecin), spinets (small portable harpsichords); virginals (square, differing from spinet, which is three-cornered like the harpsichord as cottage piano from grand); dulcimers (this-shaped   ); lutes; theorbos; (viols, I think differ from flutes in having slack hollows, in the sides, so as to be the original of the violin); mandolas and mandolines (small lutes I think); viol-de-gambois (held between the knees); citherns; panduras. Yes, the viol is the origin of the violin. It has been thought the parent of all the viol family in the Welsh crwth. The name looks against this. They are characterised by the bridge and the use of the bow. The viol has five strings."[44]

The significance of these speculations is that it proves that Hopkins had shown a more-than-passing interest in the names and origins of musical instruments, as the idea that the Welsh crwth might be the parent of the violin family had been floated in Chappell's Popular Music of the Olden Time[45], which is a comprehensive collection of English songs, ballads and dance tunes 'Illustrative of the National Music of England', published in London in 1859. In this voluminous work, Chappell discusses whether the violin is in fact descended from the viol or whether it derived from the Anglo Saxon 'fithele' or 'fiddle'. Chappell reproduces a 10th Century Anglo-Saxon manuscript held in the British Museum in which a fithele is being played, like a violin, with a bow. Although continentals had tried to deny that the violin had developed from this instrument, Chappell uses as evidence a quote from 'Venantius', writing in AD 566-570, who refers to the British 'Chrotta', which became eventually the Anglo-Saxon 'crutin' or the Welsh 'crwth', meaning 'instrument' and it was this instrument, looking like a 'very long and narrow-framed Spanish guitar', which was, 'in all probability', a precursor to the fithele or fiddle. The fact that Hopkins knew about the disputed origin of the violin indicated that he had read Chappell and was aware of the arguments on either side. Chappell refers to the curtal ('a short sort of bassoon') so Hopkins, given his interest in music and musical instruments of the Baroque period (which began as a young boy, the Hopkins family had in their possession an old song book full of 16th or 17th Century tunes and it is recorded that Gerard himself knew and sung them with a 'clear,sweet voice') would have been aware that a 'curtal' was a type of musical instrument and, given this knowledge, would surely have realised this when he first named his experimentally-reduced sonnets as 'curtal sonnets' in his 'Author's Preface'[46] of 1883. Given all these manifestations of the word 'curtal', it seems likely, then, that Hopkins was bearing all in mind when he

wrote the sonnets and was using the word consciously with all these definitions implicit in the meaning. Whatever the reasons behind Hopkins's naming of his scaled-down sonnets as 'Curtal', the question is: did he achieve his aim in the project of successfully reducing the overall size of the sonnet without destroying the delicate balance of the form? In 'Pied Beauty' Hopkins reduced the sonnet to three-quarter size, changing the conventional eight-line octave and six-line sestet to six lines and four and a half lines respectively. As Hopkins points out in his 'Author's Preface':

> "Nos.13 and 22 (now 37 and 51) are Curtal-Sonnets, that is they are constructed in proportions resembling those of the sonnet proper, namely 6+4 instead of 8+6, with however a half line tailpiece (so that the equation is rather 12/2 + 9/2 = 21/2 = 10½)."

We see here that Hopkins has not just decided to recklessly interfere with the proportions of the sonnet but has carefully transposed those fixed proportions mathematically before attempting to meet the requirements of the 10½-line sonnet. The outcome is a slender poem which is markedly different in its appeal while retaining the overall shape of the sonnet structure. 'Pied Beauty' is written in Sprung Paeonic rhythm but presents no real difficulties for the reader in terms of scansion, syntax, imagery, vocabulary or any of the other aspects of Hopkins's poetry which can, a times, defeat the most well-disposed reader. This poem is simple, fresh and lyrical, the progress of thought through the poem is clearly-expressed and easily-construed and the theme, that one should praise God for the multiplicitous richness and variety of nature, that it is in:

> All things counter, original, spare, strange

that we find the miraculous phenomenon of the individual, a concept which is, of course, mirrored in the poem which is itself 'counter, original, spare, strange' in being the only curtal-sonnet in existence, an individual like the species, in being a sonnet, but unlike and original in being outwith (or perhaps 'inwith') the conventional parameters of the sonnet form. The reduction in size means that it is not possible to fully develop intellectual argument through the poem so there is no 'volta', no 'turn' in the argument as is so common in 14-line sonnets between the octave and sestet. In 'Pied Beauty', there is no hiatus, the thematic line of the poem is continuous from beginning to end without any modulation or new material being offered to help develop the argument. This is not to say that there is nothing challenging about the poem, apart from its unusual length (or lack of it). For example, many contemporaries of Hopkins might have wondered what exactly was so glorious about:

> All trades, their gear and tackle and trim

and might not have seen, so clearly as Hopkins did, the dehumanising effect of mechanisation on the human psyche and the fascinating richness of a cultural heritage which was fast becoming extinct in the burgeoning and seemingly unstoppable economic growth of mid-Victorian England. In an age when persons generally did what was expected of them, what was customary, rather than expressing themselves freely as individuals, however eccentric that might seem to others, to express sentiments such as these in 'Pied Beauty' was a challenge to the social mores of the day, when conformity, not confusion, was the ideal.

As this poem is intended to be short, Hopkins had no need of those techniques he employed in making his sonnets longer, and consequently he does not employ them to any great degree. There are few interruptions to the flow of

the verse, the sprung rhythm is apparent, but not obtrusive, and there are comparatively few pauses like exclamation marks or colons to hinder the smooth running of the lines. After the initial 'Benedicite' of the opening line, which is highlighted by the sprung rhythm, the alliteration and the pause at the end of the line, the lines flow equably without any undue disturbance until line 9:

> With swift, slow; sweet, sour; adazzle, dim;

where Hopkins wants, firstly, to draw attention to these sensual attributes as aspects of God and his multiplicity of being in the world and in nature and, secondly, to slow the poem down with a 'rallentando' before the final hymn of praise is sung:

> He fathers-forth whose beauty is past change:
> Praise Him.

It is worth noticing, however, the rhetorical structure of the final four and a half lines where a dramatic tension is built up in the long list of individual aspects of God before we finally begin to approach the essence of God himself in his doing:

> He fathers-forth...

and his being:

> ... whose beauty is past change
> Praise him.

The final paradox about God is that all the vast and radiant multiplicity of nature, all the myriad aspects of Being are derived from the <u>one</u> source, which is God. God is the resolution of the old philosophical problem of the Many and the One in that the beauty of the sublunary

world, 'Beauty that must die' in Keats's words, beauty that must change, presupposes a beauty that does not change. God's beauty is perfect, though his creation is dappled, stippled, brinded, fickle and freckled. One is reminded of Shelley's famous lines:

> The One remains, the many change and pass;
> Heaven's light forever shines, Earth's shadows fly
> Life, like a dome of many-coloured glass,
> Stains the white radiance of eternity...
>
> 'Adonais'

Hopkins cleverly builds up the tension in the final lines of the sonnet by presenting a long list of attributes; then slowing down the pace of the verse through the 'rallentando' effect in line nine, then resolving the suspended grammar with 'He fathers-forth' so that the final half-line is not perceived as lacking in any sense but the final, logical, period and resolution of the previous uncertainty. 'Praise Him' is taut and elliptical because no more can be said. It is a finely-managed climax to the sonnet and is proof of the deceptive nature of this apparently simple lyrical poem.

Hopkins's development of the Curtal Sonnet has provoked a mixed reception from critics, on the whole. Some, like, W.H. Gardner, found the Curtal Sonnet a 'charming form' and a 'perfect medium for the expression of a lyrical impulse which is intellectually too slight to fill up the normal sonnet-mould'[48] whereas others have disputed Hopkins's claims for the poems, pointing out alleged inconsistencies in the structure of the half-line at the end of the poem or even wondering what it is all for:

> " ....Hopkins tried to compress the form without changing the mathematical relationship of the octave

and the sestet; in this case it produced a beautiful poem without convincingly demonstrating the necessity of such a form."[49]

The 'necessity', for Hopkins, for 'such a form', was to prove that the mathematical structure of the sonnet was its basic principle and the secret of its success. If the Curtal Sonnets had proved disastrous then Hopkins would have had to look elsewhere for the reasons for the sonnet's resilience and longevity as a poetic medium, as it was, the admitted success of the experiment proved to Hopkins that the principle of construction which supported the sonnet was scientific and mathematical and that by using the formula in different circumstances one could achieve comparable results. The importance for this for Hopkins lay in the confirmation that some 'scientific basis for aesthetical criticism' was possible and that therefore art was not merely a matter of taste as some contemporary critics would have had it, but had objective and empirically-proveable characteristics which were beyond dispute. All of Hopkins's experiments with the sonnet form, whether expanding or contracting its size; changing the metres; using outrides, codas, burden lines and the wide variety of other technical effects used by the poet, although apparently challenging the sonnet form, were in fact aimed at defining it more clearly by locating both its strengths and its limitations. The mathematics were crucial to Hopkins, once he had established the reality of the numbers involved then all things were possible.

Hopkins's next attempt at a Curtal Sonnet came some two years later when he was preparing to leave Oxford prior to going to work in Lancashire. It is evident that Hopkins's state of mind was not easy as he contemplated another move from a post where he had not achieved conspicuous success and this uncertainty is reflected in 'Peace' where the 'arborified' Hopkins waits in vain for

the elusive 'wild wooddove', Peace, to settle on his boughs. The Alexandrine lines that Hopkins uses in this poem allow him more space than within 'Pied Beauty' and present him with the opportunity to make a little more of the argument than in the earlier poem. While 'Pied Beauty' is a single expression of a strong lyrical impulse, Hopkins finds within 'Peace' the room to provide a sort of 'volta' where the initial emotional outpouring is rationalised and subsumed within a more formal religious framework, doctrine taking the place of desolation. Hopkins's portrayal of the weary, enervated spirit is evocative and compelling:

> When will you ever, Peace, wild wooddove, shy wings shut
> your round me roaming end, and under be my boughs
> When,when, Peace, will you, Peace?
>
> 'Peace'

The repetition of 'when' in the third line emphasises the weariness of mind of the poet as though, exhausted, he is pleading for a straight answer, without any ambiguity or excuses. The wordpainting in the second line,considered above, cleverly evokes the sense of helplessness that the poet feels as the bird swings round him without ever actually alighting on his boughs and thereby bringing relief from the turmoil he is feeling. Hopkins goes on to admit that at times peace does seem to descend on him but even here he finds a source of frustration because that 'piecemeal' peace soon dissipates, leaving him tantalised. Hopkins then poses the question:

> O surely, reaving peace, my Lord should leave in lieu
> Some good!

but the stock answer that Hopkins provides does not really dispel the sense of hopelessness and weariness that he

describes in the first part of the poem. The 'volta' provides new material, 'Patience', and Hopkins ably develops the idea of a fledgling bird which eventually 'plumes', or grows in strength and beauty until it becomes fully-fledged 'Peace'. However, the answer is too-suddenly apparent, it does not emerge from the intellectual integrity of an argument but is thrust in by the poet as a kind of hasty resolution of the difficulties he is experiencing, and like all such hasty resolutions, it does not persuade. It would have been more convincing, and a better finish to the poem, if Hopkins had abjured the temptation to rationalise his pain and ended the poem with something like the final line of one of his most successful sonnets, 'Thou art indeed just, Lord, if I contend' (No. 74)

> Mine, O thou lord of life, send my roots rain.

It seems that Hopkins, in using the greater length afforded by alexandrines, has fallen between two stools in this poem. The poem is too long for the lyrical impulse to be sustained and too short for the intellectual argument to be properly developed. Where the shorter 'Pied Beauty' is the perfect size for the simple expression of a strongly-felt surge of emotion and the standard sonnet is the perfect vehicle for the process of theme, development and recapitulation (in musical terms), in 'Peace' the development and recapitulation are tacked on in an unseemly rush and the end result is to vitiate the promising potential of the opening lines. It is worth comparing 'Peace' with the unfinished 'Ashboughs' (No. 149), which is also in alexandrines and is the only other extant Curtal Sonnet, so that it may be determined whether the faults in 'Peace' lie in the form of the poem, or its content.

'Ashboughs', it has to be admitted, is quite different in tone to 'Peace' and is more akin to 'Pied

Beauty'. Hopkins,in this poem, is celebrating the beauty of nature as expressed in the way that the branches of trees 'break in the sky', or are seen in high relief against the backdrop of the heavens. Hopkins chooses Ashes for particular attention and it may be that although this poem was written in 1885 it is possible Hopkins was recalling his enthusiasm for this tree described over twenty years earlier, when he was an undergraduate at Oxford:

> "I am sketching (in pencil chiefly) a good deal ... There are the most deliciously graceful Giottesque ashes (should one say ashs?) here. I do not mean Giottesque though, Peruginesque, Fra-Angelical(!), in Raphael's early manner. I think I have told you that I have particular periods of admiration for particular things in nature ... The present fury is the ash and perhaps barley and two shapes of growth in leaves and one in tree boughs and also a conformation of fine-weather cloud."[51]

Hopkins describes how the branches appear either 'furled fast' against a December sky or, in Spring, how the 'clammyish lashtender combs' appear to 'nestle' against the heavens. Although there is a separation between the first and second parts of the poems (the octave and the sestet in a full sonnet, now a sestet and an elongated quatrain) this is purely typographical, there is no 'volta', the sense of the poem continues through the division. Spring gives way to Summer and the joyous theme continues as Hopkins describes the branches playfully tapping the sky, like fingers against a drum:

> They touch heaven, tabour on it; how their talons sweep
> The smouldering enormous winter welkin
>
> 'Ashboughs'

The pleasured portrayal of the beauties of the summer brings us to the last lines of the poem where the poet offers us an apt and charming interpretation of the scene, drawn from Greek mythology. The trees are reaching out from the sky like the hands of 'old earth' reaching for her lover, the sky, by whom she bore all the works of creation. It is a polished and fitting conclusion and does not in any way compromise the mood of the poem or the integrity of the thought within it, unlike the contrived and ill-fitting ending in 'Peace':

> May
> Mells blue and snowhite through them, a fringe and fray
> Of greenery: it is old earth's groping towards the steep
> Heaven whom she childs us by.
>
> 'Ashboughs'

As in 'Pied Beauty' where the dazzling array of nature's myriad forms and qualities are only tied together in the last line of the poem in God's creative act - 'He fathers-forth', so in 'Ashboughs' the imaginative description of the earth's 'groping' towards Heaven is left to the end of the poem as a kind of metaphorical flourish which brings the sonnet to a close. Although 'Ashboughs' is not strictly-speaking a completed poem as the final draft was never made and there are two extant versions (I have referred to A, which seems to me to be the more impressive), there is no doubting the success of this Curtal Sonnet in which the modulation of thought and feeling is achieved with grace and clarity, as in 'Pied Beauty'. The difficulties arising from 'Peace' do not flow from the inherent structure of the Curtal Sonnet, which proves itself admirably fitted, in two out of the three occasions that Hopkins uses it, to the expression of a lyrical impulse which is too slight for the grander proportions of a full sonnet - but in the placement of the

'volta', the act of turning away from the lyrical expression of a particular response to one's circumstances in order to draw some metaphorical significance from it. By placing this feature at the very end of 'Pied Beauty' and 'Ashboughs' Hopkins 'crowns' the poems, whereas in 'Peace', the premature introduction of the intellectual operations of the search for significance by the poet spoils the balance of the poem, the structure is not capable of bearing this kind of weight, the proper place for which is within the ampler proportions of the full sonnet.

If we compare the relative sizes of the Curtal sonnets, we find that Hopkins manages to maintain the required proportions whether he uses pentameters or alexandrines. The ratio of three-quarter size is strictly accurate in 'Pied Beauty', for example, if we compare the number of words used in the Curtal sonnet with the number used in a full sonnet. I averaged out the number of words and syllables used in the English and Italian sonnets considered above (by Petrarch, Ariosto, Tasso, Spenser, Shakespeare, Milton, Keats and Wordsworth) and matched them against the number of words and syllables used in 'Pied Beauty'. The number of words in 'Pied Beauty' is 74 and the average number in the Italian poems is exactly 100, which makes 'Pied beauty' 74% the size of the Italian sonnets, exactly as it should be. The average number of words in the English sonnets is 110 (more evidence of the rightness of Hopkins's assertions about the greater number of monosyllabic words used in English sonnets) which means that 'Pied Beauty' is only 67% the size of these sonnets in terms of the number of words used but if one compares the number of syllables used one finds, pleasingly enough, that 'Pied Beauty' is <u>exactly</u> 75% the size of the English sonnets (105 syllables as against 140) whereas it is only 57% the size of the longer Italian sonnets in these terms. Again, with the alexandrine Curtal sonnets we find a similar story. 'Peace', at 109 words long is 73% the

size of the alexandrine sonnet 'Felix Randal' and with 127 syllables is exactly 75% of the 168 syllables one would expect to find in a standard alexandrine English sonnet. 'Ashboughs' at 102 words and 136 syllables is 68% the length of 'Felix Randal' in terms of words and 81% the length of a standard alexandrine sonnet in English. The conclusion one can draw from these comparisons shows that 'Peace' is closer to the intended three-quarter size of the Curtal sonnet and that therefore the problems that arise are not due to the poem being longer than the pentameter version (as in 'Pied Beauty') because 'Ashboughs' is proportionately larger, therefore the faults do not lie in the construction of the poem, in its mathematical structure, but in the arrangement of elements within the poem, and specifically the placement of the 'volta'.

Several critics have wondered why Hopkins did not write more Curtal Sonnets and it is indeed a pity that he did not produce more examples of this 'interesting and successful experiment'.[52] Perhaps the reason was because it was an experiment, that Hopkins was not trying to develop a new form of the sonnet but rather attempting to confirm the status of the old by laying bare its inherent mathematical structure, which is equally as redoubtable whether the sonnet is enlarged to the mammoth proportions of 'Spelt from Sibyl's Leaves' or reduced to the miniature size of a Curtal Sonnet like 'Pied Beauty'. Throughout all Hopkins's experiments with the sonnet form, whether in the expansion of extrinsic size he achieved through the use of outrides, varied metre and the host of other metrical effects discussed above, or in the effects achieved within the reduced proportions of the Curtal Sonnet, the one constant principle that did not change was Hopkins's conviction that the sonnet's power lay in its mathematical structure and that that structure was not simple and regular but a complex blend of the regular with the irregular, making the sonnet 'one of those works of art of which the equation or construction is unsymmetrical.'[53]

The fact that the construction of the sonnet was 'unsymmetrical' would be of particular significance to Hopkins in that it confirmed the aesthetic principles which he developed as a young man and to which (I would suggest) he was to hold firm throughout his life. These principles required that any important work of art depended upon the elements of composition emerging from 'an enforcement of likeness with unlikeness'[54], a conflict between regularity and irregularity, the creative violence of which would engender art of organic unity and power. These general principles are evident in Hopkins's analysis of the mathematical structure which underpins the construction of the sonnet.[55] The 'regular' quatrains are yoked together with 'irregular' tercets and the resulting dynamic tension lends the sonnet a dissonant coherence that imitates the existential 'selving' of a trembling, living thing. Hopkins would have been excited to discover that his aesthetic principles were once more being vindicated and by rendering them in specifically mathematical terms he accords them the status of a scientifically-establishable truth. The mathematical ratio of four to three is the fundamental and absolute basis on which the sonnet form is founded and this therefore represents the kind of universal aesthetic principle in which Hopkins invested so much importance. The relation between the regular and irregular elements of the sonnet form would always be conditioned by the unsymmetrical ratio of four to three and therefore the sonnet form had an absolute mathematical structure, founded on the relation of regularity with irregularity, which guaranteed its integrity within the aesthetic formula applied by Hopkins. What was this aesthetic formula and whence did it originate?

When Hopkins described his undergraduate days at Oxford as 'the very buttons of (his) existence'[56] he was not merely indulging in fond reminiscences of his halycon

days as one of Oxford's finest and most promising scholars, but giving an earnest and literal appraisal of the influences which were to have such a dramatic and far-reaching effect on the poet and priest. Hopkins entered Balliol a wide-eyed ingenu: sensitive and intelligent but largely uncritical of (and untested in) his moderate, middle-class assumptions about life, art, literature and religion. By the time he left Balliol he had abandoned his Church in favour of the 'cold limbo'[57] of the Roman Catholic Church; abandoned also the 'dangerous attractions' of worldly beauty he might have encountered should he have persevered in his painterly ambitions; reinvented Keats and the medieval school, anticipating Buchanan's strictures on the 'Fleshly School of Poetry'[58] and developed a coherent and practical set of aesthetic principles which he was to apply unfailingly throughout his life. The change was dramatic and final, the position Hopkins had adopted by the time he had left Balliol remained essentially consistent from then on and indeed the more he applied these principles the stronger his conviction became that they were true. The professor's discovery of the true mathematical and numerical principles which governed the construction of Dorian rhythm and his analysis of the structure of the sonnet provided further evidence which supported the aesthetic principles established by the undergraduate. It is to Balliol, then, that we need to look in order to discover the first-flowering of Hopkins's artistic credo.

PART TWO

'Plato thought Nature but a spume that plays
Upon a ghostly paradigm of things'

W.B. Yeats, 'Among Schoolchildren'

It is in Hopkins's 1864 Essay for Robert Stewart, the Master Of Balliol, 'On the Signs of Health and Decay in the Arts'[1], that we first encounter a statement of aesthetic principles. Hopkins begins by defining his terms, stating that the health or otherwise of art may best be determined by how well it attains its 'lawful objects' and that these are 'Truth and Beauty' (the Keatsian dialectic gives something of the flavour of the times). While Nature presents only Beauty, Art also presents Truth and it is the success of Art in doing just this that is the true measure of its health or decadence. Hopkins is careful to explain that truth may also be found without the realms of art:

> "...a prose account may be more literally true than a poetic, and unconscious expression, the utterances of passion, and other things, may have more beauty than much found among works of art..."[2]

but that art consistently aims at Truth and Beauty, making them 'not incidental but final'. At this point it might be worth looking at one particular word used here by Hopkins, a word which held particular significance for him, as it does here for us, as this is one of the first recorded instances of Hopkins's use of it. The word is 'utterances' and it is appropriate that Hopkins uses it alongside the phrases 'unconscious expression' and 'passion' because this is the sense it continued to have for Hopkins throughout his life. To 'utter' something for Hopkins meant to speak absolute truth from the depths of one's being, to 'selve' oneself in language and the words 'uttered' thence are therefore both 'True' and 'Beautiful' in that they are an unconscious revelation of distinctive form or 'inscape', unclouded by deliberation or conscious effort. Probably the most instructive example of Hopkins's use of the word is in the epigraph to Hopkins's tribute to his favourite composer, 'Henry Purcell':

> The poet wishes well to the divine genius of Purcell and praises him that, whereas other musicians have given utterance to the moods of man's mind, he has, beyond that, uttered in notes the very make and species of man as created both in him and in all men generally.[3]

We find, at the end of 'Henry Purcell', a metaphorical equivalent to the process of 'utterance' as Hopkins describes the 'quaint moonmarks', that is the characteristic markings that may be observed in the plumage of a 'great stormfowl' as it extends its wings in preparation for flight and then ascends with a:

> Wuthering of his palmy snow-pinions

Purcell's music, for Hopkins, 'utters' that which is at the core of man's being, not the superficial and external aspects of humanity which musicians of inferior ability had tried to imitate, particularly in Purcell's period - the Baroque - but the deep and unchanging reality of the human soul. One may find other examples of the word 'utter' in Hopkins, always connected with a sense of the mystical oracular expression of deep, human truths, for example in Hopkins's comment on Tennyson:

> "..his gift of utterance is truly golden"[4]

or in 'The Wreck of the Deutschland' where Hopkins's 'heart' (symbolic of truth in Hopkins's imagery) forces tears from the poet as he contemplates the fate of the nuns:

> Ah, touched in your bower of bone,
> Are you! turned for an exquisite smart,
> Have you! make words break from me here all alone
> Do you! mother of being in me, heart.
> O unteachably after evil, but uttering truth...[5]

the truthfulness of feeling that tears testify is expressed in the word 'uttering' and wherever Hopkins uses this verb (and there are many examples) it is in this sense of the unconscious expression of a profound human intuition.

Whether Art achieves an equivalent to this kind of Truth and Beauty is the nub, for the whole purpose of Art is to aspire towards it: 'Truth and Beauty then are the ends of Art'. Hopkins then goes on to say that Truth itself could probably be reduced to the head of Beauty, in other words that truth will always be beautiful whereas beauty does not necessarily need to be truthful. The criterion lies in our 'sense of the beautiful' and Hopkins believes that this sense springs from the action of 'comparison, the apprehension of the presence of more than one thing' and that this process of comparison is inseparable from thought. It is easy to see how this formula fits in with arts such as painting, in which the rendition of a subject exists simultaneously in the mind with the memory of a similar impression and the sensation of pleasure produced lies in the distance between the two impressions, also in poetry, it is easy to see how this fits in with the process of metaphor where the likeness and unlikeness of two things exist simultaneously in the imagination.

Hopkins has developed a method for measuring the aesthetic parameters of a particular work of art. Interestingly, he compares its features to the science of mathematics in that he is about the business of dimensions and measurement and the terms he uses are as scientific as he can make them, eschewing any form or hint of the vague or indefinable:

> "We may perhaps make four degrees or dimensions of it, of which each, as in mathematics, exists and is implied in the dimensions above it; these will be

> those drawn from the comparison (i) of existence with non-existence, of the conception of a thing with the former absence of the conception;- this is an inseparable accident of all thought; (ii) of a thing with itself so as to see in it the continuance of law, in which is implied the comparison of continuance of law with non-continuance; instances of this kind are a straight line or circle; (iii) of two or more things together, so as to include the principles of Dualism, Plurality, Repetition, Parallelism, and Variety, Contrast, Antithesis; (iv) of finite with infinite things, which can only be done by suggestion; this is the ἀρχή of the Suggestive, the Picturesque and the Sublime."[6]

The elements listed here are crucial to our understanding of the assumptions and premisses from which Hopkins developed his own particular aesthetic. It is in his development of these ideas that Hopkins was to arrive at an artistic method which he was to employ for the rest of his life, not just in poetry but in other arts too. It is worth paying close attention to the statement of principles for we will be able to discern in it many of the logical consequences that flowed from these deliberations later on.

Hopkins tried to make his framework (inkeeping with his mathematical analogy), as objective and clear as possible, refusing to allow notions which are vague or esoteric to creep in. The first dimension is self-evident. The first comparison that will be made of a work of art lies in its existence, as opposed to its previous non-existence. We compare the fact of an art object's presence with the knowledge of its prior non-being. Once its presence is recognised, the next step is to analyse the characteristic features of the object. The first feature of importance is the presence of form within the object, the discernible patterns of

coherence which stand apart, and can be compared to those elements which do not so conform, so that a straight line or a circle show a 'continuance of law' in that their initial characteristic being is continued in a formal, regular way. We compare the initial impetus with the subsequent continuance of that impetus and find a pattern in that the random is held at bay and the 'law' or identifiable characteristic features are played out in an extended way.

The first two elements in the list of criteria are chiefly concerned with the inner composition of the art object, the perception of regularity in its being, whereas the last two widen the remit to include the discontinuous along with the continuous and the irregular, along with the regular. The comparisons become more complex in that there are elements of difference as well as sameness but it is determinedly within the gap between the like and unlike that Beauty resides. We compare the likeness and unlikeness of a work of art with the memory of that which it purports to represent and the pleasure we feel is a direct consequence of the relationship between the thing remembered and the thing portrayed. Truth here is an aspect of Realism and the Beauty that is perceived is a concomitant of the experience of the relation and the separation between the apparent and the real. The final comparison is subtler still, in that the realm of the particular is widened to include the universal. The particular characteristics of an artwork are compared to universal or metaphysical ideals and a relation is established between them in which, again, both sameness and difference are felt, this time through the power of suggestion which moves the mind from the particular aspects of an artwork, to the general and universal features of existence.

Art is concerned primarily with the last two of the four criteria but the pleasure that one finds in Truth

resides mainly within the third criterion under what Hopkins calls, the 'principle of parallelism'. Under this principle, the mind makes a comparison between the thing represented in the artwork and the memory of the real in the imagination. This comparison is 'not sensuous but purely intellectual' and the pleasure that one derives from the comparison is in the closeness of the parallel between that represented and that remembered. One is reminded here of T.S. Eliot's famous distinction between the 'man who suffers and the mind which creates'[7] where the best poets are those who are 'impersonal' and maintain a separation between feeling and thought, acting merely as a 'receptacle' or medium through which new poetic compounds can be discovered. Here Hopkins avers that the process of criticism is likewise cerebral, that the intellect, not feelings, are the defining factor and that the conscious comparison between the 'true thing' and its representation is parallelistic, an uncovering of differences and similarities which is an objective and impersonal critical act. The relationship between art and critic is complex, however, in that the parallelism is not 'intrinsic' to a work of art but 'extrinsic', in other words, the act of conscious comparison is 'implied in the spectator' and not inherent in the art work itself. While a work of art may contain the 'deliberate beauty' of composition, form, melody etc. the principle of Parallelism requires an active participation from the critic and while some artworks are capable of inducing such mental effects in the beholder, others are not, and indeed, are not intended to do so. It is possible to produce art which does not contain Truth, but which nevertheless is beautiful. Some forms of 'lower' arts such as making 'arabesques' and 'diapers' require only that the forms be beautiful in themselves without any external reference to other forms and shapes existing in the world. These works of art are of inferior status because they appeal only to the senses, not to the intellect, or at least they do not induce within the intellect any

significant imaginative activity, there is no metaphorical process of transference between the perception of the object and other memories or experiences - there is purely the sensual appreciation of the object in itself. Higher forms of art do involve 'Truth', however, as well as 'Beauty', in that the intellect is required to perform some 'wider act' within itself, in other words an act of comparison, relating the thing perceived to some other thing through 'the establishment of relation'. 'Relation' is given on the basis of 'the enforcement of likeness with unlikeness', things sharing some qualities while differing in others. One can detect the drift of Hopkins's thought here. In painting, for example, the almost-photographic realism of Millais would be a perfect example of Parallelism in that it contains elements of 'deliberate' beauty, (one thinks for example of the composition of a painting like 'Ophelia' with Pre-Raphaelite attention to realistic details exquisitely rendered) and yet the Parallelism exists also in that the mind is exercised on the symbolism included in the painting as well as being ambivalently aware of its relation to Shakespeare's play, the fact that it is at once glaringly realistic and yet an artificial representation. In literature, the process of metaphor fits easily into the parallelistic schema, the 'enforcement of likeness and unlikeness' emerging from a metaphorical 'transference' in which two things are placed in relation to one another in order to emphasise their likeness in some aspects, while their unlikeness in others continues to inhere. It is plain that Hopkins was examining all branches of the arts in order to validate his hypothesis on the 'establishment of relation', the'enforcement of likeness and unlikeness'. In January 1865 Hopkins wrote to his friend Baillie:

> "... but can you tell me what in music answers to realism in painting? The other arts seem to depend on truth (no: Truth) as well as beauty. What then answers to, I mean what is, Truth in music? Blow me

> an answer from thy wreathed horn. Is not Wagner something to do with it?"[8]

Hopkins had obviously heard of the theoretical background that underpinned Wagner's rejection of 'absolute' music and his struggle to create a new form of art in which poetry, drama and music were fused and guessed (correctly) that Wagner's efforts were aimed at the communication of profound human Truth through music allied to poetry and myth:

> "My primary aim is to compel the public to focus its attention to dramatic action so closely that it is never for a moment lost sight of: all this musical elaboration must be experienced simply as the presentation of this action."[9]

Certainly the development of the Symphonic Poem by Liszt and others and the rise of programme music which was contemporaneous with Hopkins's enquiry (Sterndale-Bennett, (1816-1875), one of Hopkins's favourite composers, had produced a programmatic fantasy-overture, 'Paradise and the Peri' in 1862)[10] would have led Hopkins to believe that music, like all the other arts, could be analysed in terms of its 'relation' to other things and was not hermetic and 'absolute'.

The principle of 'relation' having been accepted as a pre-requisite element in any serious artistic endeavour, the next step is to test the quality of that relation and to analyse its characteristics. For example, it is perfectly possible for a relation to be set at a false distance: the effort required to establish a relation between two things which are unlike in too many respects, either in number or degree, might be so great as to lead to the grotesque or extravagant whereas the relation between two things alike in many respects would be bland and uninteresting. There had to be some kind of

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can discern Hopkins's Pre-Raphaelite preconceptions in his development of the theme. 'Truth', in art, is to be found in 'Realism' and 'deliberate Beauty' in 'Idealism'. Hopkins's admiration for the glaring, almost painfully-lucid realism of Millais is well-documented:

> "...his school...represented in the greatest perfection by him, passing through stage after stage, is at last arriving at Nature's self."[11]

and one only has to think of the critical acclaim that greeted Millais' successes at the Academy to understand Hopkins's enthusiasm for 'the greatest English painter, one of the greatest in the world'[12]. Hopkins liked Millais' 'Eve of St Agnes' 'intensely'[13] and would have felt a similar attraction to 'Ophelia', with its gloriously profuse and vividly-lifelike portrayal of the innocent beauty of the natural setting decked out in poignant contrast to the gorgeous melancholy of the dying girl, or again the masterly execution, ('execution' was all to Hopkins in painting) of paintings like 'The Black Brunswicker' or 'The Order of Release' in which the egregious sentimentality of the subjects is somehow qualified by the unblinking clarity with which it is rendered. On the other hand, Hopkins might look to the thematic realism of painters such as Frederick Walker, another favourite, and find 'a world of beauty',[14] seeing in his portrayals of the humble and common workman an idealisation of the real which he himself was to include in his poetry (one thinks of Harry Ploughman, Felix Randal or the 'Jessie and Jack' of 'The Candle Indoors', for example). Walker had an 'exquisite' sense of beauty and his ability to express the masculine strength of the day-labourer engaged on the most menial of tasks was the focus of that skill, a skill Hopkins greatly admired despite the criticisms of Ruskin that Walker's subjects looked too idealised and classically Greek to be English

and appeared but 'galvanised Elgin'. In painting, then, Hopkins could discern that 'Truth' and 'Beauty', Realism and Idealism, were the twin criteria by which to judge art and that these criteria applied whether the subject of a painting was princess or pauper, social document or medieval dream.

So far, much of what Hopkins has to say on aesthetics in his essay seems unexceptionable and would probably not cause a great deal of difficulty or arouse much opposition from any reasonably well-disposed critic. If the premiss is that art is lacking a definitive set of aesthetic foundations, commanding widespread acceptance and based on demonstrably-valid principles then the proposal of Truth and Beauty as starting points seems a reasonable, well-considered and well-tried formula. Certainly, Hopkins's reading of Ruskin's Modern Painters, Elements of Drawing and Seven Lamps of Architecture would have suggested starting from these. In The Seven Lamps of Architecture, the Lamps of Truth and Beauty are vital in the architect's search for the masterbuilder's equivalent of the Holy Grail. Both Truth and Beauty reside within the laws of organic growth found in Nature:

> "All beauty is founded on the laws of natural forms"[15]

The task of the artist, then, is to discern the operations of these natural laws and to use them as aesthetic templates for the creation of original works of art. Again, the first basic doctrine of Modern Painters is that art involves absolute fidelity to Nature:

> "Every alteration in the features of Nature has its origin either in powerless indolence or blind audacity"[16]

so that artist who strays from the underpinning, fundamental realities of Nature's truth and Beauty is vain, self-regarding and in error.

It is the next step which Hopkins makes in his argument which is the most original and thought-provoking. 'Proportion', being the 'source or the seat' of Beauty, then the 'character' of the beauty expressed in a work of art depends entirely on the nature of the proportions found, and for Hopkins the dual aspect of Truth and Beauty is reconfigured in the dialectic of 'interval' and 'continuance', of the 'parallelistic' and 'continuous' or, more convincingly, 'intervallary' and 'chromatic' beauty. Hopkins goes on to explain what he means by those terms:

> "The beauty of an infinite curve is chromatic, of a system of curves parallelistic; of deepening colour or of passing from one colour to another chromatic, or of collocation of colours intervallary; of the change of note on the string of a violin or in a strain of wind chromatic, of that on the keys of a piano intervallary."[17]

All works of art are composed of a combination of these two features, the chromatic or continuous with the intervallary or parallelistic and the character of any particular work of art depends purely on the ratio of chromatic to parallelistic. For example, the ordered, rational structures of Classical Greek architecture are, of course, intervallary and therefore their beauty is necessarily parallelistic, whereas the beauty of Gothic architecture lies in its refusal to be ordered, its sprawling particularity and lack of rigorous conformity to a system of regularity. Within both of these traditions, however, are found their contrasting elements - particularity within the ordered Classical style and structure within the disordered rambling Gothic - but the

predominance of parallelism in the Classical paradigm and chromaticism within the Gothic lends each tradition its own particular character. The beauty of each lies within the 'relation' between their intervallary and chromatic elements. The distinction between the chromatic and the parallelistic does not only apply to architecture, however, and Hopkins goes on to apply it to the prose styles of Newman and Carlyle, describing them as chromatic and parallelistic respectively. The drama is also compared to lyrical poetry and found to be more chromatic, presumably because it is a more suggestive medium and works gradually on the imagination over a longer period of time, whereas lyrical poetry would tend to be more emphatic in its expression.

At this point, Hopkins's original essay finished and is initialled in red by Robert Stewart, the Master of Balliol, showing that he had read Hopkins's essay, set as one of the weekly essays that undergraduates of Balliol had to write for the Master (a tradition which continues even today). However, apparently it was felt that the essay had created a good impression because Hopkins continues beneath the initials, presumably deciding to carry on with the essay he had begun rather than begin a new one the following week. Hopkins resumed by repeating his contention that criticism of art must be objective and 'scientific':

> "Some such grounds as these must be supposed for Art criticism: the subject is as yet little worked out for all trustworthy results; but whatever the beginnings made for this desired scientific criticism, they must be carefully and by reason arrived at."[18]

There is an interesting development following on from this sentence. Hopkins originally wrote '...by reasoning arrived at, <u>not</u> <u>we may think as some critics</u>

wish, by critical intuitions.' but subsequently crossed out the underlined section, placing a full stop after 'at'. This is significant because it shows Hopkins in opposition to a particular aesthetic viewpoint, the relativist position so eloquently propounded and popularised by the man who was soon to become a tutor to Hopkins: Walter Pater. Hopkins was, of course, already aware of the presence of the gifted young Fellow of Brasenose College and helped with his friend, Samuel Brooke to organise a society, the 'Hexameron', as a response to the 'infidel'[19] speculations made by Pater at 'The Old Mortality Society' where he had advocated that Beauty alone should be the standard by which to judge morality. Hopkins's insistence on an objective, scientific criticism was in contradiction to Pater's subjectivism and his emphasis on individual aesthetic appreciation of sensations encountered during the 'awful brevity' of one's existence. Hopkins was seeking, and believed he had found, a method of criticism which could be shared and applied objectively, rather than the subjective, essentially elitist and inward-looking philosophy of aesthetics espoused to such telling effect by Pater in The Renaissance. It would be interesting to know the reason why Hopkins crossed out his reference to those critics who operate by 'critical intuitions' rather than objective science and whether this referred to Pater but there is no other clue in the manuscripts to help us in this regard.

Hopkins continues his essay by analysing examples of 'archaic art' to see whether the criteria of Truth and Beauty are met. It seems that in ancient Egyptian and Assyrian art, 'incapability' in the artists produced beauty but not truth, in that the artists had not developed a technique for rendering Nature truthfully through perspective, for example. However, if realism was 'little-indulged' then they did at least have a 'clear conception' of the possibilities of art:

> "...using its own language and appealing to a critical body of its own state of civilisation to accept and allow its conventionalities"[20]

- the kind of shared assumptions about art that Hopkins is looking to establish in his own aesthetic speculations could be found in embryo in primitive societies like the Egyptian and Assyrian. Moving on to Greek civilisation and the Middle Ages, Hopkins traces the development of the 'coexistence of realism with a broad conventionalism' where for example, trees may be rendered in a conventional way, that is in a way which is designed to express general 'treeness' rather than a particular tree. It is, of course, worthy of note that Hopkins here picks up on a theme which was to become more and more important to him in later years, especially with his discovery of Duns Scotus and the subsequent emphasis on the philosophical notion of 'Haeceitas'. In modern, or 'late' art the conventional gives way to the truthful and a different balance between Truth and Beauty is struck:

> "In late art (that is, Art in which subordination of parts has been reached and established) trees are represented not typically but with the irregularity of Nature, the outlines is a rough furry touch, mass is given and projection or solidity, but without truth of detail."[21]

One detects here the kind of criticism of the generalising tendencies of eighteenth-century English Painting that led to the Pre-Raphaelite attack on Sir 'Sloshua' Reynolds and indeed Hopkins goes on to describe how 'late' art can degenerate into 'mere touch, trick and mannerism' which

> "...gives no piece of careful realism produced at the expense of conventionalism in non-essentials, but conventionalises its subject as a whole by a general carelessness of treatment..."[22]

This is precisely the criticism levelled at English painting by the Pre-Raphaelite school in their emphasis on detail and fidelity to Nature and Hopkins goes on to use the example of the revolutionary Brotherhood's controversial attacks on the old conventionalisms as a way of explaining how a perceived excellence can in fact mask decadence and how that decadence can only be removed by being swept away by a newer, more vibrant aesthetic:

> "Under the pretence of a realism which keeps all things in the due mutual proportions of nature, realism is undermined; details are subordinated, neglected, falsified, till all is true and all is untrue. Perfection is dangerous because it is deceptive. Art slips back while bearing, in its distribution of tone, or harmony, the look of a high civilisation towards barbarism. Recovery must be by a breaking up, a violence, such as was the Pre-Raphaelite school."[23]

Although Hopkins does not develop any further in this essay the earlier points he made about securing a set of scientific principles by which one could objectively criticise works of art, yet he does refer obliquely to those criteria he initially set forth at the end of the essay when he draws final conclusions about the way to judge health and decadence in art:

> "The arts present things to us in certain modes which in the highest shape we call idealism, in the lower, conventionalism. The character of these idealisms is the best guide to the health of any age of Art, but to develop these characters is a work requiring the instancing of many examples. One example however, may be given of the truth of this criterion: it is this, the love of the picturesque, the suggestive, when developed to the exclusion of the purely beautiful is a sure sign of decay and

> weakness: it is found in the melancholy epigrams of the Greek anthologies, in the landscapes of Claude, and most remarkably in the novels and poetry of the United States."[24]

It will be recalled that the paradigm Hopkins constructs at the beginning of the essay involves Truth and Beauty which are to be found in Realism and Idealism. Realism presents Truth (though this is in itself a complex matter as the truth that Sir Joshua Reynolds thought he was presenting was not recognised as such by the Pre-Raphaelites et al), and Idealism presents Beauty and it is in the character of an age's Idealisms that one can discern the health or otherwise of that period's art. Although Hopkins does not present much evidence for this, he does vouchsafe one statement which is significant in the light of his former pronouncements. Any age which has an overwhelming preference for the 'picturesque' or 'suggestive' is a decadent age and Hopkins cites some examples as justification of his claim. The word 'suggestive' is significant because Hopkins uses it interchangeably with 'chromatic' at times which would seem to indicate than an over-emphasis on the chromatic aspects of art, to the detriment of the parallelistic, is a symptom of decadence, in other words too much suggestion and not enough statement, too much Newman and not enough Carlyle, too much drama and not enough poetry, too much realism and not enough idealism is a recipe for weakness and decay. The Pre-Raphaelites may have been right in their emphasis on the fine, detailed rendition of Nature as it really is, not as convention decreed, but they needed to have in mind the Ideal, as well as the Real, if they were to preside over a dynamic and thriving period of art and not a moribund one.

In 'On the Signs of Health and Decay in the Arts', we see Hopkins setting out some basic criteria by which to make objective assessments on art. His principle of

'parallelism' is useful and shows potential but he fails to develop it to any great extent within the essay, preferring instead to wander into a comparative investigation of styles through the ages. However, the points Hopkins makes at the beginning of the essay about Realism, Idealism, Truth and Beauty; the principles of 'Dualism, Plurality, Repetition, Parallelism and Variety, Contrast, Antithesis'; the 'enforcement of likeness with unlikeness' and the importance of a scientific sense of 'proportion' are all crucial to the developing aesthetic of the young undergraduate and they continually resurface in the essays and notes, eventually becoming a coherent system upon which Hopkins based the experimental adventures of the mature poet.

In Hopkins's essay 'The Origin of our Moral Ideas', written for Walter Pater, we find Hopkins taking on Utilitarian philosophy and trying to demonstrate that logic is an insufficient basis for morality because 'in morals the logic may be perfect but the action not follow'[25] and that the 'essence of right and wrong lies in our consciousness of the contradiction between them' therefore the anomalous outcomes that seem to flow from Utilitarian principles where the morality of an action can really only be judged 'a posteriori' cannot be countenanced because:

> "It is plain that we require not only that a good deed should please our after judgement but that it should have pleased its subject in the same light, and as it falls from this so it falls from pure morality."[26]

Morality cannot be deduced scientifically, it depends too much on the common consent of 'popular feeling', therefore morality is not a science, but an art, sharing certain artistic characteristics. 'All thought is

an effort at unity' but whereas science is undertaken analytically, art and morality are pursued synthetically and they strive towards an ideal in which their characteristic features are revealed. In morality, unity is all:

> "...in morality consistency is the highest excellence."[27]

but in art we may prefer variety to consistency:

> "In art we strive to realise not only unity, permanence of law, likeness but also with it difference, variety: it is rhyme we like, not echo and not unison but harmony."[28]

Here we see Hopkins introducing the ideas of Parallelism discussed in his earlier essay 'On Health and Decay in the Arts'. Although Hopkins does not actually use the words 'parallelism', 'chromatic' or 'intervallary' yet the basic premiss that what art is composed of is a mixture of likeness and unlikeness is implied in its contrast with morality which needs to be wholly consistent throughout. The argument itself does not need the distinction Hopkins makes between art and morality, which share the idealism that is Hopkins's central point, but it is evident that Hopkins is trying out his aesthetic theories on Pater, perhaps as a way of presenting his credentials as a student of aesthetics as well as moral philosophy. Interestingly, Hopkins seems to have been aware that the Christian stance of his philosophising, with its emphasis on 'the ideal, the one', as our only way of 'recognising our being to ourselves', might provoke Pater and he ends the essay on a defensive note:

> "If this be thought mysticism further explanation may be given."[29]

It is in the essay 'Poetic Diction'[30] that Hopkins develops his ideas on 'parallelism' in a more extended way. In discussing Wordsworth's pronouncements on Poetic Diction, Hopkins makes a clear distinction between poetry and prose, insisting that the structure of verse 'necessitate(s) and engender(s) a difference in diction and in thought'. The characteristic of poetry which distinguishes it from prose is to present 'vividness of idea' and the underlying nature can be discovered by a close analysis of the structure of verse. Hopkins begins with a sweeping statement:

> "The artificial part of poetry, perhaps we shall be right to say all artifice, reduces itself to the principle of parallelism."[31]

There are two kinds of parallelism, that where the 'opposition is clearly marked' and that where it is 'transitional rather or chromatic'. The former, which is of course intervallary (though Hopkins does not use the word in this essay) is found in the 'structure' of the verse -rhythm, metre, alliteration, assonance and rhyme - where fixed patterns of repetition are established and provide a strong but flexible framework upon which a poem is constructed. As well as the structure of the verse, intervallary parallelism is associated with its imagery, the employment of metaphor and simile being an operation of intervallary parallelism in that the comparison of two unlike things for the purposes of metaphorical transference is an abrupt, and therefore intervallary, act. The second kind of parallelism - the chromatic- is associated with finer elements such as tone, gradation, perhaps 'chiaroscuro' is the best word Hopkins chooses to describe the subtler characteristics of light and shade one find in transitional parallelism. The use of parallelism in poetry, the structural, verbal, metaphorical patterns of recurrence and difference, the enforcement of likeness with unlikeness and the play of

chromatic against intervallary, leads to a markedness in expression which sets poetry apart from prose in that its effect upon the mind is heightened, more resonantly emphatic and more powerfully suggestive to the imagination.

Hopkins has the opportunity to elaborate on his theories in this essay and he does so both by giving us further examples of the uses of parallelism in poetry and also the possible sources of the 'principle of parallelism'. Hopkins tells us that we may find parallelism in 'Hebrew poetry and the antiphons of Church music up to the intricacy of Greek or Italian or English verse.'[32] It is interesting that he should include a musical source in this list for the obvious link between the principle of parallelism and musical theory is apparent but Hopkins does not choose yet to forge it, although he does describe chromatic parallelism as a form of 'expression (as the word is used in music)', meaning the communication of emotion through non-verbal means.

Hopkins finally makes the connection in his Platonic Dialogue 'On the Origin of Beauty'[34] dated 12th may, 1865, written probably for Walter Pater. The 'Professor of Aesthetics' is discussing the use of 'comparison' in poetry:

> "Then there are practically only these two types of comparison in poetry, comparison for likeness' sake, to which belong metaphor, simile and things of that kind, and comparison for unlikeness' sake, to which belong antithesis, contrast and so on. Now there is a convenient word which gives us the common principle for both these kinds of comparison - Parallelism. Hebrew poetry, you know, is structurally only distinguished from prose by its being paired off in parallelisms, subdivided of course often into lower parallelisms. This is

well-known, but the important part played by parallelism of expression in our poetry is not so well-known: I think it will surprise anyone when first pointed out. At present it will be enough to remember that it is the cause of metaphor, simile and antithesis, to see that it is anything but unimportant. Parallelism then, that term being now understood, we put under the head of diatonic beauty; under that of chromatic beauty come emphasis, expression (in the sense it has in Music), tone, intensity, climax and so on. When I say emphasis and intensity I am speaking incorrectly in strictness, for they may be given abruptly of course, so as to come under the other head; but terminology in this baby science is defective: perhaps tone or expression best gives the field of chromatic beauty."

"But is not that rather begging the question,' said Hanbury, 'to speak of diatonic <u>beauty</u> and chromatic <u>beauty</u>?"

"I will in future", said the Professor, "speak of <u>diatonism</u> and <u>chromatism</u>, if you will pardon the words. Talking of the latter, it is hard from the nature of the thing to lay one's finger on examples; but I think you will feel it plays an important part in art."[35]

Hopkins has borrowed phrases from his earlier essays (for example his reference to 'expression' in music) and included them in 'The Origin of Beauty' which is his most comprehensive and definitive statement of aesthetic principles. Hopkins calls the aesthetic framework outlined by the Professor 'a baby science' and of course this is a significant phrase because it is intended to <u>be</u> a science, an objective method for evaluating works of art by analysis of structural and other elements which are 'parallelistic' and 'chromatic'. Apart from the scientific aspects, the most important feature of this paragraph is

the link Hopkins finally makes between his theories on intervallary and chromatic aspects of a work of art and musical theory. Between the writing of 'Poetic Diction' and 'The Origin of Beauty' Hopkins had realised that when he wrote 'intervallary', meaning 'abrupt', and 'chromatic' meaning 'continuous', he could render the same intellectual paradigm through the musical analogy of diatonic and chromatic scales.

Hopkins sets his Platonic Dialogue in Oxford during the Long Vacation and it is the fortuitous meeting of the 'Professor of Aesthetics' with an Oxford scholar, John Hanbury, and an artist, Middleton (who, it transpires, has come to Oxford to paint frescos in the debating hall of the Union and who therefore may be identified with the Pre-Raphaelites Rossetti, Morris, Burne-Jones et al who did just that in 1857, some years before) that sets the scene for a long discussion on the subject of Beauty. Hanbury is troubled, for he sees no way out of the ancient maxim, 'De gustibus non est disputandum' and he would dearly love to have some 'ascertainable laws' and a 'logical standpoint'[36] for his subjective ideas on the beautiful. The problem is that 'common-sense' criticism does not seem to be sufficient in matters of beauty and that the few aesthetic guidelines that exist are 'not scientific and easily disputed'. Therefore 'criticism in matters of taste has no weight at all' as there is no objective basis on which to distinguish between what is 'bad' and what is 'beautiful'.

The Professor of Aesthetics takes up the challenge and proceeds, using 'Socratic method', in a step-by-step analysis of the problem. Using a chestnut fan as what would nowadays be called a 'visual aid', the Professor establishes the first certainty in the quest for a definition of the laws of Beauty, namely that we find true beauty, neither in regularity nor irregularity but in a combination of the two aspects of form. The chestnut fan

has both regularity and irregularity within its shape but this seeming inconsistency is in fact governed by the 'laws' of its construction. Beauty then is not, as could be assumed, to be found in perfect regularity but in the interplay of the regular with the irregular, conditioned by the law of an object's phenomenal being:

> "Then the beauty of the oak and the chestnut fan and the sky is a mixture of likeness and difference or agreement and disagreement or consistency and variety or symmetry and change."
> "It seems so, yes."
> "And if we did not feel the likeness we should not think them so beautiful, or if we did not feel the difference we should not think them so beautiful. The beauty we find is from the comparison we make of the things with themselves, seeing their likeness and difference, is it not?"[37]

The arrangement of regular and irregular in Nature is not random, there is an underpinning law which may or may not be discernible but is certainly there. In the chestnut fan the apparent irregularity of sizes of the leaves in comparison to one another is in fact governed by a 'law':

> "Then the leaves are pretty much alike but not of the same size. You would not have them of the same size, I am sure, thus again preferring contrast to agreement. And one sees that, although differing, they differ by a law, diminishing as they do towards the stalk; and this I presume is more beautiful than if they differed irregularly, so that the contrast of regularity with variety is once more preferred to agreement, the agreement it would be in this case of entire irregularity. Is it not so?"[38]

Having shown that Beauty in nature inheres in the complex relationship between regular and irregular features within objects, supported by laws of form which guarantee the apparently paradoxical integrity of those objects, Hopkins moves us on to Art, and specifically painting, in order to examine whether the same laws might apply there. The Professor of Aesthetics demonstrates that the principle of 'composition', which is fundamental to painting, is in fact a further vindication of his theory about the presence of contrast and variety, regularity with irregularity, in objects which are beautiful. Supposing that there are two 'masses' in a painting, each 'supporting' the other within the composition then wherein does the beauty of the picture lie? It does not lie in either of the particular masses but in the 'relation' between them, in the total composition of the painting as a whole, and in order to perceive that beauty the critic must compare the likenesses and unlikenesses which exist between the two masses and within the composition of the painting:

> "And to perceive the likeness and difference of things, or their relation, we must compare them, must we not?"
> "Yes."
> "Beauty therefore is a relation, and the apprehension of it a comparison. The sense of beauty is a comparison, is it not?"
> "So it would appear".39

The Professor of Aesthetics is careful never to stray from the path of objective, syllogistical demonstration, even acting at one point as the foil to the more lyrical impulses of Hanbury when discussing the power of poetic expression compared to prose. Aesthetics is a science, not an art, to the Professor and understanding it is a question of learning method, not of acquiring esoteric knowledge. The dialogue is scattered with

references to mathematics as the Professor tries to demonstrate the scientific basis of his aesthetic theories. For example, the shape of a fully-grown oak is described in mathematical terms:

> "Now have you ever noticed that when the oak has grown to its full stature uninfluenced, the outlines of its head is drawn by a long curve. I should think it would be that of a parabola, which, if you look at the tree from a little way off, is of almost mathematical correctness?"[40]

Hanbury admits that the beauty of the chestnut fan may be a 'geometrical sort of thing' but he is adamant that the 'higher forms of beauty' contain that which is beyond the prosaic, matter-of-fact analyses of the Professor, that in beauty of this nature there is 'something mystical'. Hanbury quotes from Wordsworth's poem 'To the Cuckoo' and challenges the Professor to explain its suggestive power in terms of 'plain, broad daylight'. The Professor is amused and correctly surmises that Hanbury is fully expecting him to 'murder to dissect'[41] (in Wordsworth's own phrase):

> "A mathematical thing, measured by compasses, that is what you think I should make of it, do you not?"[42]

Later in the dialogue, the discussion returns to the subject of poetry and Hanbury once again is fired by the Professor's apparent reluctance to worship the Muse of Poetry in the Temple of Art. The Professor's response is to give a satirical description of the kinds of things that people like Hanbury might say of the Professor on his treatment of poetry as an object for cold analysis, rather than a source of the highest human feelings expressed in the language of the heart:

> "... that I am not to vex the Poet's mind with my shallow wit, for I cannot fathom it, and that the divine faculty is not to be degraded to the microscope and the dissecting knife, and that whenever a flower expands and dedicates its beauty to the sun there, there is poetry, and that I am a Positivist (as I do not object to be called in a way), and that I am a fingering slave and would peep and botanise upon my mother's grave..."

The Professor's debunking of Hanbury's overly-emotional approach to poetry and his admission that he would not object to being called a Positivist is confirmation that he (and by implication Hopkins) is interested only in the scientific aspects of poetry, not the sentimental. That which is vague, nebulous and recondite has no place in the Professor's aesthetic which is rigorously empirical in its outlook. What the Professor is providing is, of course, that 'scientific basis of aesthetical criticism' that was so 'absolutely needed' in Hopkins's essay 'On the Health and Decay of the Arts'. The proper predisposition of the critic is to be objective and analytical, cool and calm, and to eschew the overblown and sententious hyperbole that was such an unfortunate feature of some contemporary Victorian criticism.[44] In a sense, Hopkins's essay is a criticism of Victorian sensibilities with regard to art and Hopkins offers, through the Professor, a programme for renewal: in place of 'genius', geometry; in place of loveliness, logic; in place of metaphysics, mathematics and in place of sentiment-science.

Having, in true Socratic fashion, cleared away the deadwood and detritus of contemporary assumptions about the nature of Art, the Professor has to offer something in its place and accordingly we see the construction of an aesthetic system through the essay which is based on

Hopkins's own principle of 'Parallelism'. Beginning with simple shapes, the Professor builds upon the aesthetic foundations laid at the beginning of the dialogue concerning the need for irregularity along with regularity in a work of art, and leads the discussion towards the principle which Hopkins wants to demonstrate. Using the circle and triangle as an example, the Professor shows that these must be made by either continuous or non-continuous lines - the circle by a continuous line, the triangle by three non-continuous lines. More complex figures, like arabesques, may be composed of both continuous and non-continuous lines but the principle is that all figures 'must be composed of continuous or non-continuous lines or of both.' From geometrical forms the Professor moves on to colours and makes the same point, namely that colours must either blend into one another or be placed in flat contrast 'without transition'. Again, the principle of continuity and non-continuity is emphasised as of central importance in the visual arts. However, the Professor then moves away from the world of visual arts and into music where the same principle of continuity and non-continuity is applied once more:

> "And of music I may say the same. Sounds must either pass from note to note, as wind does in a cranny or as may be done with the string of a violin, or notes may follow each other without transition as on the piano."[45]

Having given these telling examples of the soundness of his argument, the Professor is now ready to make a generalisation:

> "...You can allow, whatever theory is true about beauty, and whatever importance you attach to the fact, much or little, that it <u>is</u> a fact, namely that any change in things, any difference between part

and part, must be either transitional or abrupt."[46]

Hopkins is now ready to reveal to us the analogy he has arrived at which gathers in all the elements so far mooted in his search for a definitive scientific basis for aesthetical criticism. The analogy is musical: beauty which is continuous, flowing, transitional is 'chromatic', as in the chromatic scale which on the piano includes all twelve notes between the octaves; and beauty which is abrupt, distinctive and non-continuous is 'diatonic', as in the diatonic scale which leaves out those notes in an octave which are not part of the major/minor scale. The 'diatonic' has replaced 'intervallary' in Hopkins's aesthetic as the authentic musical term and the ambivalence of 'chromatic' which refers specifically to colour as well as its musical definition is now resolved finally in its musical setting.

The importance of this analogy in understanding Hopkins's creative life as a poet is profound. The notions implicit in the musical analogy of chromatic and diatonic beauty informed, I would argue, every decision which Hopkins later took over the final shape of his poetic style and is a crucial element in the aesthetic development of the mature artist. This may seem a grand claim for Hopkins's undergraduate essay but the fact that these principles seem to have been applied to Hopkins's musical compositions as well as his poetry indicates that he was using his aesthetic formula consistently from then on, in whatever medium he was working.

The advantage of the musical analogy for Hopkins is that it allows him to play both regularity and irregularity against each other within an aesthetic framework. While the chromatic scale is subtle, sinuous and suggestive, the diatonic is strong, absolute and abrupt. The chromatic scale, in its indefinable sense of key suggests the amorphousness of emotions and feelings,

while the logical and rigid structure of the diatonic scale represents the operations of rational, conscious thought. It is within the 'relation' of these two aspects of form that 'Beauty' lies hidden for Hopkins and for the remainder of his life as an artist Hopkins constantly sought ways to employ his aesthetic theories on the materials he was working with, whether it be ode or sonnet, canon or fugue. Within a poem, the use of metaphor, simile and antithesis, being the abrupt 'enforcing of likeness and unlikeness' is diatonic, as well as the use of other structural effects like rhythm, rhyme and metre, (though within these 'diatonic' structures we may find the complementary elements of chromaticism that are pre-requisites for Beauty). Rhythm itself involves a combination of likeness and unlikeness in that the repetition of the same sequence of accentuation (likeness) is contrasted with the variety of syllables used within a line, which contributes 'unlikeness'. Metre, it is easy to see, is a natural extension of this principle. Rhyme is of particular significance and the Professor makes much of its possibilities. Rhyme shows, in its operation, the proportional conjunction of agreement with disagreement, the 'enforcement of likeness with unlikeness' that is the necessary condition for the manifestation of beauty. Rhyme is particularly apposite to the Professor's argument because it in fact serves a double function within a stanza. Apart from being in itself an example of 'the enforcement of likeness with unlikeness', the strongly marked position of rhyme within a stanza makes it a referential point for the purposes of comparison and so it also plays a 'diatonic' role in contrast to the remaining non-rhyming words in the stanza which are therefore implicitly chromatic. Middleton, the artist, picks up on the Professor's point and makes the logical deduction:

> "In fact it seems to me rhyme is the acme of your principle. All beauty may by a metaphor be called rhyme, may it not?"

> "Indeed", said the Professor,"when explanation is added, I have not thought of any way so compendious of putting my principle. Thank you for it."47

The likeness and differences that exist within rhyme make it a paradigm of the aesthetic theory that Hopkins is espousing through the Professor and also its significant position within a stanza gives it an added structural importance to the composition of a poem. All things rhyme with each other in some way and it is the poet's task to demonstrate how apparently disparate things might be shown to be like through the offices of metaphor which is, by extension, ultimately a form of rhyme. Beauty, then, is found in rhyme, in its widest sense, in that rhyme is the perfect aesthetic expression of the Principle of Parallelism that Hopkins is trying to elucidate in 'The Origin of Beauty'. Hopkins describes the manifestation of Beauty in similar terms in his unfinished drama 'Floris in Italy' (written contemporaneously with the Platonic Dialogue):

> Beauty it may be is the meet of lines
> Or careful-spaced sequences of sound
> These rather are the arc where beauty shines
> The temper'd soil where only her flower is
> found.48

We see here some of the examples used in 'The Origin of Beauty' as means of demonstrating the principles by which Beauty might be recognised in a work of art. The 'meet of lines' of course refers to the geometrical shapes that Hopkins includes in the Dialogue as studies in continuity and non-continuity (triangle, circle, arabesque) as well as the discussion of 'composition' in painting. The 'careful-spaced sequences of sound' refer both to music, where melody, harmony and rhythm are arranged in a composition; and poetry where rhythm, rhyme, metre, assonance, alliteration and a variety of other

sound-effects are carefully organised within the structure of the poem. Beauty, however, does not inhere in any of these things individually but in the 'relation' that they have with each other, therefore Beauty 'shines' from within the 'arc' that is created by the juxtaposition of all these elements together within an artistic whole. The 'flower' of beauty is rare and will only appear within soil which has been 'temper'd'. It is interesting that Hopkins should have chosen this particular word in this context. The word 'temper'd' has a variety of definitions and connotations which are worth pursuing. Firstly, and most likely the sense which Hopkins mainly intended, is the definition from the verb 'to temper' meaning to 'make more temperate, acceptable or suitable by adding something else' in other words to make the soil suitable for beauty by mixing it with other compounds designed to promote the required growth. The Old English word 'temprian' means 'to mingle' and certainly the sense of preparing soil by mixing it with other nutrients is evident here, as well as the definition of 'temper' as a rare word for 'adapt', again with the sense of 'preparation' included in the word. One can appreciate how one might describe poetry as 'tempered soil' in that the poet, acting as a kind of green-fingered cultivator of the delicate blooms of poesy, 'prepares' or 'tempers' a poem by mixing all the appropriate elements - rhyme, rhythm, metre, imagery - together so that beauty might grow within its bounds. Included in this interpretation, however, is the idea of the poet as artificer, the poet interferes with the natural order of things in order to promote the growth of the rare and delicate flower. In that sense, the poet 'adapts' nature, he 'enforces' a change (as he 'enforces' likeness with unlikeness) and therefore beauty is not merely derived from nature as a naturally-occuring phenomenon but is also artificially created, the Aphrodite to the poet's Pygmalion, the likeness and unlikeness becoming Beauty herself.

If one accepts these senses of the word 'temper'd', there are of course others and one in particular which may be significant. 'Tempered' also has a musical definition which derives from the system of 'equal temperament' used with keyboard instruments. 'Equal temperament' involves the adjustment of frequency differences between notes on a keyboard instrument in order to allow modulation to other keys. The 'pure' interval between notes is adjusted in order to make modulation possible and therefore the 'tempering' is, in its wider etymological sense, 'tampering' with nature in order to achieve artificial ends. Of course, Johann Sebastian Bach promoted the idea of 'Equal Temperament' in his 'Well-Tempered Clavier' (1722) and given the musical life of the Hopkins family, which was actively pursued, it seems unlikely that Hopkins would not be aware of the accessory meaning of 'tempered' and that he had some notion of the idea of tempering in the sense of 'adjusting' or 'adapting' or 'tampering with' the natural state of the soil in the lines for 'Floris in Italy' in order to promote the appearance of the rare flower, Beauty.

The case for Parallelism having been established as a sine qua non with respect to Beauty, the essay takes a specifically literary turn when the Professor is asked to demonstrate the distinction between Poetry and Prose. This theme has already been touched on by Hanbury but it is the central issue which dominates the last quarter of the essay and it gives the Professor the chance to parade further examples of Parallelism 'in situ', as it were. The main distinction between verse and prose is that verse employs a 'continuous structural parallelism' whereas prose does not. In other words, the presence of parallelistic structural features of verse such as rhyme, rhythm, metre, alliteration, assonance and others, are the criteria which distinguish verse from prose, whether the parallelisms are simple, as in the Psalms, or complex as in 'the intricate structures of Greek or Italian or

English verse', (this latter phrase, taken from the earlier 'Health and Decay' essay, demonstrates the continuity of Hopkins's thought on the subject). Hanbury is prepared to accept this but still is loth to believe that this is the only difference between sturdy prose and sublime poetry, that the presence of a 'continuous artificial structure' is the only delimiting feature when poetry has shown itself to be the source of the 'highest literary efforts' and the 'deepest pathos and sublimity and passion and any other kind of beauty'. The Professor's answer is disarmingly simple. He admits what Hanbury says about the literary eminence of poetry over prose and assures him that he had only been given a 'scientific definition' of poetry, but then goes on to affirm that the technical demands of parallelistic elements in poetry call forth the greatest efforts and achievements from the 'resources of genius' and that therefore the explanation for poetry's superiority to prose does ultimately lie in its parallelistic structure. The Professor then triumphantly manages to seem to be agreeing with Hanbury while simultaneously proving his own point about the principle of Parallelism in the criticism and perception of Beauty. Middleton agrees with the Professor, the inherent difficulties of trying to work within a parallelistic medium draw forth the sublimest achievements from the greatest minds while defeating those of inferior abilities:

> "Greatness is measured by the powerful action of mind under what we look on as difficulties"[49]

The ascent of Parnassus is an arduous one, even for the greatest minds, and those who are not able to contend with the rigorous technical demands merely 'perish in its gullies fluttering 'excelsior' flags'.[50]

The importance of 'relation' within a work of art, 'relation' which is parallelistic in character, is

emphasised when Middleton makes some observations on the use of poetic tags or quotations which were sometimes found subjoined to paintings depicting a literary subject 'in the Academy' (such paintings were of course very popular with the English public, much to the disgust of cosmopolitan painters like Whistler who poured scorn on the 'islanders' and their 'stories').[51] It seemed to Middleton that such quotations, often extracted from within longer poems, had a 'curious' effect and that they lost from being separated from the artistic whole that was the original poem. The Professor takes up the point that Middleton deduces from this, (namely that one can discern an aesthetic unity within a work of art which is destroyed by altering the proportions or extracting elements from it, so that in art the whole is greater than the parts), and applies it to the sonnet. The Professor observes that sonnets should end (or 'may very effectively end') with a 'vigorous emphasis' which is the natural dénouement to the preceding impetus which has been gathering momentum through the poem. Shakespeare did this through his use of rhyming couplets and, significantly, Wordsworth is seen as rather remiss in this regard, ending the sonnets 'too casually', (we remember, of course, Hopkins's later opinion that Wordsworth was 'somewhat light' in his versification).[52]

This proves to the Professor that the sonnet is thereby evidence for his contention on the 'relative character of beauty' - not that one's perception of beauty is relative, but that there exists 'relation' within a work of art, relation of the parts to each other in a parallelistic sense, the 'arc' through which Beauty may shine. The poem has then an organic unity and the 'curious effect' felt by Middleton stems from the disruption of that unity. As we have already seen exemplified in Classical and Gothic architecture, the character of a work of art depends entirely on the proportions of its chromatic and diatonic elements and the relation that exists between those elements. In this respect the sonnet is, for Hopkins and

the Professor, a prime opportunity to demonstrate the Parallelistic principle in a compact and effective setting and the Professor's convincing exegesis is evidence of the confidence the undergraduate felt in the strength of his aesthetic theories.

'The Origin of Beauty' is a seminal work. In this wide-ranging essay, Hopkins defines many of the preconceptions that were to dominate his later artistic achievements and which were to contribute to the eventual total complex of style that became so characteristically Hopkinsian. Many of the original features of Hopkins's developed aesthetic can be directly traced to the ruminations to be found within the pages of Platonic Dialogue. Let us consider, for example, Hopkins's use of Sprung Rhythm:

> "Why do I employ Sprung Rhythm at all? Because it is the nearest to the rhythm of prose, that is the native and natural rhythm of speech, the least forced, the most rhetorical and emphatic of all possible rhythms, combining, as it seems to me, opposite and, one would have thought, incompatible excellences, markedness of rhythm - that is rhythm's self - and naturalness of expression..."[53]

This is all, of course, true. But Sprung Rhythm also allowed Hopkins all the flexibility he needed in order to achieve the necessary 'inscape' in his poetry, that complicated matrix of sound, sense and texture that we recognise as definitively and uniquely expressive of Hopkins's subtle and calculating imagination. It is also true, though Hopkins doesn't here belabour Bridges with the technical background, that Sprung Rhythm is a perfect example of the Principle of Parallelism outlined in 'The Origin of Beauty', some twelve years earlier. If Sprung Rhythm, as Hopkins confirmed to Dixon the following year, consists in:

> "scanning by accents or stresses alone, without any account of the number of syllables, so that a foot may be one strong syllable or it may be many light and one strong..."[54]

then one can immediately imagine the parallelistic structure of such verse. The 'diatonic' syllables would hold the stress and the unstressed syllables would play a 'chromatic' role, inhabiting the spaces between stressed syllables in irregular number and thereby playing unlikeness against likeness, the unlikeness of the irregularity in number of chromatic syllables against the diatonic structure of the rhythm, and against each other in the 'irregular' content of each 'regular' foot. For example, in the lines:

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

These lines, which are composed in Sprung Rhythm, demonstrate some of the vagaries of a scansion where the feet, though regular, may vary from one stressed monosyllable to a four-syllabled paeon or (as found in 'The Wreck of the Deutschland') even longer. In these lines we find variety underpinned by regularity which is the determining mode of the parallelistic principle. The first line contains only nine syllables, five of which are stressed and the feet contain no more than two syllables each, thus:

> Glóry̆/ bé tŏ/ Gód fŏr/ dáppl̆ed/ thíngs

whereas in the second line we find that there are no fewer than twelve syllables and that the feet vary from monosyllabic to paeonic:

> For skies of/ couple-/ colour as a/ brinded/ cow

where the foot containing 'colour as a' is four syllables long. This line could almost be read as an iambic hexameter but Hopkins tells us the rhythm is sprung and indeed the sprung scansion is perfectly logical and exactly matches the third line in the poem, thus:

> For rose-moles/ all in / stipple upon/ trout
> that/ swim

'stipple upon' being a paeonic foot in exactly the same position as in the previous line. In the first three lines of the poem, then, we find an 'enforcement of likeness with unlikeness' in that the regular five-foot lines contain a varying number of syllables and the metric feet themselves vary in the number of syllables they contain, from one to four. The succeeding lines bring further parallelistic innovations. Line four brings us back to the nine-syllable, five-foot line, as in line one, (regularising the structure, following the twelve-syllable lines) but, in contrast to the opening line of the poem we find in line four a completely new scansion, providing further variety within the five-foot line:

> Fresh-firecoal chestnut-falls; finches' wings

scans as though it is an iambic pentameter with a syllable missing (perhaps accounted for in the pause at the semi-colon) or it could be scanned thus:

> Fresh-firecoal/ chestnut/ falls;/ finches'/ wings

where there is heavy stress on the monosyllabic 'falls' and 'wings' - this would be inkeeping with the scansion of the previous lines which is eminently sprung. Whichever scansion is correct, one of the important aspects of Sprung Rhythm is that it is 'abrupt', and we see in this line the 'abrupt' rhymical collision of the stressed syllables, 'falls' and 'finches', which is the hall-mark of rhythm which is sprung. The adjacent positioning of two stressed syllables in this fashion provides the 'diatonic' element of rhythmical 'shock' that shakes the reader out of the dreamy complacency induced by flowing chromatic undulations. The alliteration in this line, apart from showing where the stresses should fall, which is one of its primary functions in poetry written in Sprung Rhythm, also provides a diatonic structure around which the chromatic assonances are played. The parallelistic structure of this line is easily discerned but the fifth line too has a structure which fits the principle. The line contains eleven syllables and a wide range of metric feet including monosyllabic, trochaic and dactylic so may truly be called 'Logaoedic', although this term may be applied to most lines written in Sprung Rhythm, which normally requires a variety of metric feet in order to suit its purposes. Here we find, once again, a parallelism which asserts itself within the construction of the line, likenesses and unlikenesses enforced together through the rhythm patterns laid down and through the use of alliteration and assonance which provide diatonic and chromatic highlights. The sixth line:

And/ all/ trades,/ their/ gear and/ tackle and/ trim

as well as including a variety of feet within its ten syllables (monosyllabic, trochaic and dactylic) also includes an 'abrupt' juxtaposition of stressed syllables (all trades) which as well as being a characteristic of rhythm which is sprung, provides, as we saw in line four, a 'jolt' whereby the reader is forced to acknowledge the

underlying rhythmical structure by being faced with a hiatus. Hopkins gives examples from Milton, Shakespeare and others to justify his use of sprung rhythm:

> Why should this desert be[55]

from Shakespeare, for example, where the expected unstressed syllable after 'this' which would fit in with the trochaic rhythm is replaced instead by a further heavily-stressed syllable. The effect of this is to place ever greater emphasis on the central word, 'desert'. Shakespeare and Milton used Sprung Rhythm as an attractive variation of rhythm which provided other felicitous benefits but Hopkins uses Sprung Rhythm consistently as policy because it provides the perfect parallelistic structure to the rhythm of the poem, enjoining likeness with unlikeness, regular with irregular, diatonic with chromatic, as well as providing all the other aspects such as similarity to the rhythms of speech and rhetorical emphasis.

Hopkins's ubiquitous use of alliteration and assonance (which is described as 'not an English practice' by Hanbury in 'The Origin of Beauty') is actually forced on him by the requirements of Sprung Rhythm. Alliteration is necessary because as well as providing emphasis it also shows where stress is to be given, which is an important feature in verse where the metric feet can range from one to four syllables. Assonance does not possess as much structural importance as alliteration but it does impart further parallelistic qualities to the poems, in fact assonance itself is eminently parallelistic in that the assonated rhyme between 'fold, fallow, and plough', for example, is an extremely effective expression of sameness and difference, each word is _like_ the other in one way and yet unlike in another. The poet yokes together (if that is not too punningly parallelistic in the context) the like and unlike elements of the three words and the result is a

musical affirmation of the separate individual qualities of each, underpinned by an acknowledgement of their likeness through language. The parallelism penetrates to the very core of Hopkins's inscaped vision.

For Hopkins, the aesthetic unity that was needed in any work of art could be enforced by a wide range of things, even devices or techniques which seem to have little importance or relation to the main import of a painting, a poem or a play, for example, can make a vital contribution to the overall parallelistic structure and hence the unity of expression in an artwork. The Professor chooses an extract from 'The Aeneid', Dido's curse on Aeneas,[56] in order to amplify the point. Although this section would not seem to have a great deal of significance in itself, and the plot would not suffer any apparent damage if it had been left out, yet the episode does have a significance in that its reverberations are felt later in the poem and indeed in historical events of Roman history outside the world of the poem, namely Hannibal's attempted invasions. In the drama, too, the Professor suggests that unity 'is enforced on us by many other things besides the plot', that the seemingly insignificant detail might actually be of irreplaceable structural value within a play as an artistic whole.

We have seen how Hopkins's use of the technical devices of Sprung Rhythm, alliteration and assonance contributed to the overall parallelistic structure of his poetry and that their employment is integral to the diatonic/chromatic dualism that he wanted to build within his poems but of course there are further elements which Hopkins added to his poetry as he discovered them or realised their significance with regard to the principle of parallelism. Hopkins's use of the techniques of 'Cynghanedd', following his reading of Welsh poetry while he was training for the priesthood at St. Beuno's from 1874-1877, is a case in point. Hopkins's debt to Bardic

Welsh poetry has been acknowledged and there is a general recognition that 'Bran Maenefa', the 'crow of Maenefa', as Hopkins, with characteristic self-deprecation, styled himself, derived many of the complex patterns and textures of his mature poetry from the Welsh poetry he read while at St. Beuno's. Dr. Christoph Kuper[57] has discovered more than three hundred examples of Cynghanedd in Hopkins's poems and such characteristically Hopkinsian lines as:

> Warm-laid grave of a womb-life grey
> 'Wreck of the Deutschland' st.7

or:

> And wears man's smudge and shares man's smell
> 'God's Grandeur'

patently owe much to 'Cynghanedd sain' and 'Cynghanedd sain godwynog' in that they abide by the strict rules on rhyme and alliteration that are prescribed in the Bardic tradition. However, while there is no doubting the fact that Hopkins imported these models into his poetry, this is not to say that their influence was decisive and that Hopkins's poetic sensibility was irrevocably cast in a Welsh mould after his contact with Bardic poetry, rather that Hopkins took from Cynghanedd that which suited his purposes and used it to meet his own requirements. Hopkins did not slavishly follow the prescribed patterns (it would be unlike Hopkins to do that in any case) but, once he had tried the technique out, he began to develop his own particular versions of Cynghanedd. For example, in :

> Fall, gall themselves, and gash gold-vermilion
> 'The Windhover'

Hopkins does not follow any of the traditional formulae but adapts the principles of Cynghanedd to his own ends. In her study of the influence of Welsh poetry on Hopkins, Gweneth Lilly comments:

> "There is reason to believe that, even if Hopkins had never gone to St. Beuno's, had never studied Welsh poetry, his mature work would have contained instances of internal rhyme, half-rhyme, and alliteration, but they would not have been found in the same profusion, or in such a variety of patterns."[58]

We can only speculate as to the colour of Hopkins's poetry had he never lived in Wales but Miss Lilly is certainly correct, I would suggest, in her assumption that Hopkins's poetry would nonetheless have been recognisably Hopkinsian, containing many of the features which are now identified as stylistically original to Hopkins, had he never left England. The reason is, I would contend, that Hopkins's poetic experiments were always predicated on the basis of the principle of Parallelism developed while at Balliol and set forth in 'The Origin of Beauty'. Where Cynghanedd fitted this principle then Hopkins was happy to use it and if necessary adapt it to meet his own objectives, but those objectives were always conditioned by the diatonic/chromatic dualism of the undergraduate essay, an underlying aesthetic skein of ideas which would, as Miss Lilly intimates, have led to Hopkins's use of many of the features found in Cynghanedd even if he had never discovered its principles in Welsh poetry. If, for example, we consider a line like:

> Left hand, off land, I hear the lark ascend
> 'The Sea and the Skylark'

we can appreciate that Hopkins is using 'Cynghanedd sain' in that the line is divided into three parts and that the first two parts have syllables which rhyme ('hand' and 'land') and the last two parts contain syllables which alliterate ('land' and 'lark') so that the whole line fits

within the prescribed rules for this type of Cynghanedd. However, although Hopkins manages to conform to these rules without too much difficulty, it is evident that there is more happening in this line that adherence to the rules of Cynghanedd. If we consider the line in the light of the principles drawn up by 'the professor' in 'Origin of Beauty' we find that, apart from the alliteration and rhyme demanded by Cynghanedd, we have a good number of other effects. For example, the assonantal rhyme between 'Left' and 'off' and 'hand', 'land' and 'ascend'; the alliteration which goes right through the line between 'Left', 'land' and 'lark' and finally the rhythm of the lines which is counterpointed, thus:

Left hand,/ off land,/ I hear/ the lark/ ascend

the line beginning with two counterpointed trochaic feet before resuming the established iambic rhythm. All these effects conform to the principles of parallelism. In the alliterative 'relation' between syllables we find likeness and unlikeness in that the first syllable, 'Left', is stressed whereas the second, 'land', is not and again the third, 'lark', holds the ictus. The assonantal rhymes similarly contain a balance of 'likeness' and 'unlikeness'. The assonantal relation between 'Left' and 'Off' involves likeness and difference in that the syllables are both stressed in their respective feet but contain variety in their vowel sounds and the relation between 'hand', 'land' and 'ascend' is similarly parallelistic because of the structure of repetition and difference, 'hand' and 'land' repeat the same aggregation of vowel and consonant sounds while 'ascend' repeats the consonant while changing the vowel. The stresses don't fall on 'hand' or 'land' in their respective feet but the stress does fall on as<u>cend</u>' thereby providing, once again, both likeness and difference in the 'relation' between the three assonantal syllables. As we have seen, the overall rhythm of the line is parallelistic, the counterpoint

providing the requisite 'enforcement of likeness with unlikeness'.

It is worth noting, at this point, Hopkins's use of counterpointed rhythm which is, of course, quite different from sprung rhythm in its constitution though it can have a similar dislocating or abrupt effect, though not as pronounced as the adjacent stressed syllables one finds in Sprung rhythm. The effect of counterpointed rhythm is to abrogate or suspend the reader's sense of the rhythm of a line which is only ultimately resolved with the subsequent re-emergence of the underlying rhythm. The objective, then, is similar to Sprung rhythm in that the poet intends that the variation in rhythm makes the reader more aware of the presence of rhythm by disrupting the smooth flow. Beauty, as we know, is found in the combination of likeness and unlikeness and counterpointed rhythm, like Sprung rhythm, is an obvious articulation of that principle. Taken as an aesthetic whole, then, the devices and techniques Hopkins used in this one line from 'The Sea and the Skylark', though obviously related to the practices of the Welsh Bardic poets, are fundamentally a product of the aesthetic theories on parallelistic art developed by the undergraduate and this principle, may, I would submit, be applied to the creative achievements of Hopkins generally, both as a poet and, later, as a musician.

> "It may come to nothing or it may be a mercy from God. But just then when I took in any inscape of the sea or sky I thought of Scotus..."[59]

The discovery by Hopkins of the Opus Oxoniense of John Duns Scotus at St. Beuno's in 1872 is often presented as one of those determining moments in the poet's career, akin to his decision to convert to the Roman Catholic Church, or to join the Society of Jesus and indeed, there is little doubt that Hopkins's enthusiasm for Scotism was

of such a degree that it probably cost him his final years's study in Theology and led, to his dismay, to his leaving St. Beuno's a year earlier than otherwise might have been the case. Joseph Rickaby, a contemporary at St. Beuno's, recorded his impression of the situation:

> "...in speculative theology (Hopkins) was a strong Scotist, and read Scotus assiduously. That led to his being plucked at the end of his third year: he was too Scotist for his examiners."[60]

Hopkins's devotion to the cause of Scotus was intense, certainly at that stage in his career, and his willingness to confront the Thomist theology of his Jesuit preceptors demonstrates the profound influence the medieval theologian had on a man who owned the deepest respect for authority. What attracted Hopkins to Scotus' teachings was the 'principle of individuation' and 'theory of knowledge' which seemed to exactly correspond with the lines Hopkins had been pursuing in his own search for an aesthetic, philosophical and theological Weltanschauung, a search which had been continuing from the spiritual turmoil of his early days at Oxford and seemed to now have reached a point of stability in the teachings of the Subtle Doctor, who became for Hopkins the man:

> Who of all men most sways my spirits to peace
> Of realty the rarest veined unraveller.
> 'Duns Scotus's Oxford'

Why did Scotus have such a dramatic effect on Hopkins? I would suggest that the reason lies in Hopkins's recognition that the theology of Scotus embodies the parallelistic principles that Hopkins had developed while at Oxford. For Saint Thomas Aquinas, the relation between Nature and God was analogous, Nature is like God but God Himself is different from that which He created. For Scotus, however, Nature was an expression of God, 'news of

God', as Hopkins memorably put it.[61] In Scotus' cosmology, each individual thing that had being was an aspect of God's infinite creative variety and was special in that regard, whereas the Thomist notion of 'Quidditas' subjoined each individual within its species and stressed its conformity to certain sets of characteristics, rather than the unique and unrepeatable conjunction of features in each individual stressed by Scotists. 'Being' is prior for Scotus, which means that every thing which has Being is in some way an articulation of Being brought about through an original constriction of Being into the extended dimensions of the entity. This function is uniquely expressed in all things which exist. Hopkins's verb 'to selve'[62] is the most concise way of implying the parturitional aspects of this process, the sense of yearning and stress that accompany the eventual ecstatic affirmation of the individual's 'selving' into the world of Being. The ontological implication was the notion of 'Haecceitas', the 'thisness' and 'eachness' of things, the idea of which so excited Hopkins, because it corresponded so closely with the idea of 'Inscape' that Hopkins had developed for himself in the years prior to his discovery of Scotus in the Baddely Library at Stonyhurst. All things in Nature have Being, and all things which have Being must have 'laws' of that Being, since it is inconceivable that Nature could contain any thing which is random or chaotic, qualities which are antithetical to the idea of creation. Therefore, to perceive an 'inscape' is to perceive the underlying laws which govern the Being of a particular thing, laws which are not always apparent but certainly, for Hopkins, inhere within all things. All things in Nature, then, have laws of Being but, being natural, not artificial, these laws are predicated on organicism, which means that forms in nature are not the product of regular laws of motion, for example, but of a combination of the regular and irregular. To perceive an 'inscape', then, means to discern the laws which govern the form of a being in nature and these laws are

necessarily based upon the parallelistic operation of regular and irregular forces. The balance and proportions of these forces are unique to every created thing in nature, each thing 'tells' of its Being in its own particular way:

> 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.'
> 'As Kingfishers catch fire'

so the Scotist idea of 'individuation' which is expressed in the notion of 'Haeceitas' tallies exactly with Hopkins's ideas on Inscape which are themselves derived from the intellectual framework of ideas on parallelism found in 'The Origin of Beauty'. To 'inscape' a poem, for example, means to artificially create 'laws' of being for that poem which will be parallelistic, combining features of regularity and irregularity, 'enforcing likeness and unlikeness' in a mimetic exposition of the structural laws of Being found in Nature. We have already seen some of the devices such as Sprung rhythm, counterpoint and Cynghanedd that Hopkins adopted in order to get closer to the parallelistic character of 'inscape' and his reading of Duns Scotus must have seemed a confirmation of the intellectual groundwork that Hopkins had already covered as an undergraduate and novice. It is not surprising, in these circumstances, that Hopkins should risk the wrath of his superiors by nakedly pursuing such a provocative course when it seemed so profoundly consonant with his own experience.

'Awkwardness' is a characteristic that has always been associated with Hopkins. Certainly, in his personal dealings with others there seems to have been a certain

prickliness at times, even with friends. W.B. Yeats, who met Hopkins on at least one occasion when Hopkins was living in Dublin, recorded his memory of the 'sensitive, querulous scholar'[63] and Katherine Tynan also made the observation that Father Hopkins 'could not always be trusted to make friends'.[64] Whatever the truth of this (and there is plenty of evidence for the contrary viewpoint) the fact remains that Hopkins's reputation as an awkward or difficult man has obtained and has also been allowed to seep into the domain of his poetry. The complexity and intricacy of the verse has been seen as an expression of the complexity and intricacy of the personality and difficulties of interpretation seen as typical of, or analogous to, the stubbornness of the man. However, Hopkins himself said, on one occasion:

> "...make him understand that those snags that are in my style are not in my heart and temper"[65]

so it is evident that Hopkins was perfectly aware of the 'snags' in his style and consciously dissociated them from the urgings of his character. The reason for this is, as we have seen, that the awkwardnesses are a deliberate aspect of the parallelistic style, whether those awkwardnesses manifest themselves in terms of rhythm, rhyme, imagery or diction. On the matter of diction, there may be found in Hopkins's poems some examples which might be called 'awkward', 'ill-fitting' or 'eccentric' but, as we know, 'eccentricity is often a matter of context or audience',[66] and with the ultra-empirical Hopkins, one can always be certain that a particular word or phrase has good reason for occupying a particular position in a poem. Take, for example, Hopkins's fondness for using dialect expression within poems. Since the Wordsworth and Coleridge of the Lyrical Ballads it had been, of course, a perfectly respectable poetic practice to use folk dialect in poetry and there were plenty of contemporary poets doing just that (one thinks of Browning, Hardy, even

Tennyson, but especially William Barnes, for whom Hopkins held great admiration). However, the difference was with Hopkins that he never wrote poems which were completely in dialect, he never wrote ballads, for example, (apart from one rather self-conscious and derivative effort while at Balliol)[67], his practice was to insert dialect phrases or expressions into poems which were otherwise written in conventional, mid-Victorian, middle-class standard English. For example, the lines:

> Sickness broke him. Impatient, he cursed at first, but mended
> Being anointed and all; though a heavenlier heart began some
> Months earlier, since I had our sweet reprieve and ransom
> Tendered to him. Ah well, God rest him all road ever he offended!
>
> 'Felix Randal'

We find in these lines a mixture of 'standard' English, including elements of the 'sweet and lovely language'[68] so characteristic of mid-Victorian poetry; the liturgical flavour of English aesthetic Catholicism expressed in phrases like 'heavenlier heart' and 'sweet reprieve and ransom' and finally, and with an apparent incongruity which is in fact never realised, folk dialect expressions. What is remarkable is the way that Hopkins manages to blend these very different, distinctive, and even dissonant 'voices' with such ease into a single quatrain without either losing the sense of unity or straying into the realms of affectation. As it is, this single unit within the poem manages to contain all these features without falling into either trap and is a striking example of the principle of parallelism at work. The first sentence of the quatrain is mere statement, a factual account of the situation:

> Sickness broke him...

but the next sentence includes a parallelism between the humble and the holy:

> Impatient, he cursed at first, but mended
> Being anointed and all.

Felix curses, uses crude, uncouth language, in the frustration he feels at his incapacity but this mood soon changes to one of restful acquiescence after he is 'anointed'. The contrast between the lively earthiness of Felix and the serenity that attends upon the administration of the sacrament is compressed by Hopkins into the one sentence. The use of the phrase:

> ... mended
> Being anointed and all

accords the lines the intonation of folk dialect, as if a neighbour of Felix's is passing on the news of his death to someone. 'Mended' is a dialect word meaning 'got better', that is, Felix <u>felt</u> better after he had been anointed even if his physical symptoms were still present. Of course the word also includes the more general sense of <u>a</u>mended, that is, Felix changed his ways, stopped swearing and complaining after he received the sacrament of anointment. The words 'and all', meaning 'and everything else' at the end of the sentence give it that authentic homely feel of folk dialect, we know Hopkins is quoting from the language of the people he served (and loved, he was very happy with his Lancastrian parishioners) as a priest. The parallelism, the enforcement of likeness and unlikeness, comes in the contrast between the language used (that is, dialect) and the action described, the administration of a sacrament. The humble diction is 'heightened' by the fact that it speaks of a holy sacrament, it is 'mended' by the sacrament in the same way as Felix is 'mended' - and the

sacrament itself is given prominence by being set in a supremely Christian context, that is, it is brought to heal the sick and give hope to the poor. The operations of the parallelistic principle are therefore reciprocal in these lines, the lowly diction of working people is accorded a new dignity and the sacraments of the Church are reaffirmed as the source of that dignity.

The following lines are more in the language of the middle-class, educated Victorian reader to whom one supposes Hopkins imagined himself to be addressing his poetry:

> though a heavenlier heart began some
> Months earlier, since I had our sweet reprieve and ransom
> Tendered to him.

While 'reprieve and ransom' emphasises the theological aspects of the Redemption and especially in its Roman Catholic context as the Real Presence is 'tendered' (see above) to Felix, the words 'heavenlier heart' and 'sweet' fall within the established vocabulary of the aesthetic school of painter-poets in the line from Spenser, Milton, Collins and Keats. In her very useful and stimulating study[69], Josephine Miles points out that Hopkins's favourite adjective is 'sweet', followed by 'lovely' and 'dear'. We are surprised at this, I think because Hopkins's syntactic violence and distinctive vocabulary leads us to suppose than he is more extreme and unconventional that he actually is, but, whatever the reason, we have in these lines an adjective which is eminently agreeable and conventionally poetic and which would evoke appropriate responses from any moderately well-disposed reader contemporary to Hopkins. This is the reason why Hopkins then 'enforces likeness with unlikeness' by adjoining a Lancashire dialect phrase onto the end of the quatrain in order to jolt us out of our

complacency and provide the parallelistic structure which is the source of Beauty:

> Ah well, God rest him all road ever he
> offended.

The contrast between the smooth-flowing, refined and conventionally lovely section of the middle part of the quatrain to the homelier, more rugged and dubiously grammatical outer parts provides the parallelism which is necessary to provide the 'liveliness' that Hopkins prized. There are a number of other examples of Hopkins using a dialect word or phrase in an unexpected context ('The Deutschland'; 'Henry Purcell'; 'The Candle Indoors'; 'Inversnaid'; 'Spelt for Sibyl's Leaves', to name a few) and the reason is usually in order to support the desired parallelistic structure within a poem.

If Hopkins's diction can sometimes startle with its range then his imagery can also have a similar effect. Hopkins admired imagery which could overstep traditional channels of thought, imagery which was as extreme and yet apposite as the best work of the Metaphysical Poets of the Seventeenth Century. He once praised Coventry Patmore's poetry for its:

> "exquisiteness, farfetchedness of imagery worthy of the best things of the Caroline age"[70]

and Dixon's poetry for its 'very fine metaphysical touches'.[71] In his own poetry we find a readiness to use imagery in a similarly vigorous and original way. In 'Spring', for example, the description of azure-coloured thrush-eggs:

> Thrush's eggs look little low heavens
>
> 'Spring'

is simple and almost naive but extremely apt, whereas his description of himself in Part The First of 'The Wreck of the Deutschland' is very reminiscent of the imagery of the metaphysical poets:

> I am soft sift
> In an hourglass - at the wall
> Fast, but mined with a motion, a drift,
> And it crowds and it combs to the fall;
> I steady as a water in a well, to a poise, to a pane...
>
> 'The Wreck of the Deutschland'

and of course the complex but striking and satisfyingly evocative imagery of 'Hurrahing in Harvest' displays an imaginative breadth which is impressive:

> And the azurous hung hills are his world-wielding shoulder
> Majestic - as a stallion stalwart, very-violet-sweet!
>
> 'Hurrahing in Harvest'

Imagery is, of course, a parallelistic phenomenon in which two separate things are brought together in a comparison which creates the conditions for Beauty to emerge, it is the 'arc' out of which Beauty shines. The two things in themselves may be attractive (as 'heavens' or 'thrushes' eggs') but it is only when they are brought together that real Beauty may be found:

> "...it is not the excellence of any two things (or more) in themselves, but those two things as viewed by the light of each other, that makes Beauty."
>
> 'Origin of Beauty'

The intrinsic proportions within a work of art are negotiable but the principle regarding the composition, that it must be made of a relation between parts which are

like and unlike, diatonic and chromatic, is absolute. Imagery involves comparison and therefore is inherently parallelistic, whatever the character of that parallelism, whether it be the simple, childlike naiveté of 'Spring' or 'The Starlight Night' or the more profound and complex imagery found in 'The Wreck of the Deutschland' and other poems. Beauty is found in the relation between the elements which make up imagery and it is the fact of this relation which is the criterion for the expression of Beauty:

> "Beauty therefore is a relation, and the apprehension of it a comparison. The sense of Beauty in fact is a comparison, is it not?"
> "So it would appear."
> 'The Origin of Beauty'

We have seen, then, that Hopkins's developing aesthetic was conditioned by the principle of Parallelism he developed while at Balliol. The adoption of Sprung Rhythm; the use of counterpoint; his employment of the techniques he discovered in Welsh poetry, particularly Cynghanedd and variations on it; his enthusiasm for the scholastic theology of Duns Scotus and the implications drawn from it regarding his theory of 'Inscape'; the selective insertion of dialect speech in his poems and the baroque extravagance of some of his imagery - all these crucial elements in the emergence of Hopkins's mature style can be seen to stem directly from the aesthetic theories advanced by the undergraduate in 'Origin of Beauty'. If there is a point at which we can say that Hopkins's poetic career begins, it is on the 12th May 1865, the day that he completed his Platonic Dialogue.

In the remaining undergraduate essays of Hopkins's which have been published in House/Storey's Journals and Papers of Gerard Manley Hopkins[72] there is only one which addresses itself directly to the aesthetic formalism we

see in 'The Origin of Beauty' and that is in the essay 'The Probable Future of Metaphysics' which was written in 'The Hilary Term', 1867. In this essay Hopkins attacks the 'prevalent philosophy of continuity or flux', in other words the moral relativism of thinkers like Walter Pater, and again tries to assert that there are universals which cannot be explained away by the atomistic philosophy of Aestheticism, on the one hand, or the scepticism of empirical science on the other. Hopkins uses his musical analogy though he confuses the issue by bringing in painting and design as well:

> "To the prevalent philosophy and science nature is a string all the differences in which are really chromatic but certain places in it have become accidentally fixed and give a standard by which to fix all the notes of the appropriate scale; when points between them are sounded the ear is annoyed by solecism, or to analyse deeper, the mind cannot grasp the notes of the scale and the intermediate sound in one conception; so also there are certain forms which have a great hold on the mind and are always reappearing and seem imperishable, such as the design of the Greek vases and lyres, the cone upon Indian shawls, the honeysuckle moulding the fleur-de-lys, while every day we see designs both simple and elaborate which do not live and are at once forgotten; and some pictures we may long look at and never grasp together, while the composition of others strikes the mind with a conception of unity which is never dislodged: and these things are inexplicable on the theory of pure chromatism or continuity - the forms have in some sense or other an absolute existence. It may be maintainable then that the species are fixed and to be fixed only as definite distances in the string and that the developing principle will only act when the precise conditions are fulfilled. To ascertain these

> distances and to point how they are to be mathematically or quasi-mathematically expressed will be one work of this metaphysic."[73]

The point that Hopkins is trying to make here is that moral relativism and science are limited in the ways in which they can explain reality. The logical implication of an atomistic philosophy is that nature is like a (violin) string upon which one only plays chromatic notes, there are no diatonic scales, each note is equally important to all the rest. The diatonic scale represents absolute values (whereas the chromatic represents relative) and if one discounts the possibility of absolute values then one must also abandon diatonism. However, this does not explain why there are in nature some things which seem eternally to recur. Hopkins refers to the designs on Greek vases, or shapes like the fleur-de-lys, but also paintings which seem to be perfect in their composition and which seem to have an absolute beauty which cannot be explained by the philosophy of flux - these objects have a 'conception of unity which is never dislodged' and they are 'inexplicable on the theory of pure chromatism or continuity', they have 'an absolute existence'.

The situation is complicated by the application, in science, of certain universal principles of its own. In certain places on the 'string', values become 'fixed' but this time the problem is not lack of regularity but too much of it, as if the violin could only play music in the key of C major, all other keys being discounted. The future of metaphysics lies, for Hopkins, in a mathematical exploration of the absolute values of the diatonic scale and the relative values of the chromatic, so that a scientific aesthetic might be established which would explain the proper relations between the chromatic relative, and diatonic absolute,values. It is interesting to remember that Hopkins was making these speculations some forty years before Schoenberg finally abandoned all

sense of key and ushered in the atonal music which signalled the end of one era, and the beginning of another, the modern. Perhaps in our 'Postmodern' age, with a reassessment of values being undertaken, we may eventually find ourselves with a metaphysic not too unlike the one Hopkins imagined. What a 'sweet' irony that would be.

As I indicated above, there is little in the remaining published undergraduate essays which is directly relevant to the aesthetic theories espoused by Hopkins at Oxford. In 'The position of Plato in the Greek World' Hopkins contrasts the ascetic and noble life led by Socrates with the excesses of the Sophists, and his 'inspiration' as opposed to their 'popular morality' which is, in a sense, an exaltation of traditional Christian values and a criticism of the contemporary agnostic relativism of the Aesthetes, led by his friend and tutor, Walter Pater. Socrates is portrayed as a 'religious' man with a 'strong moral impulse' and is even compared to St. Francis and St. Ignatius as a 'vir sanctis et fortis' despite the recognition that he was 'not a saint'. If there is no direct contemplation of the musical analogy then there is, at least, a re-statement of Hopkins's rejection of the implications of the philosophy of the Aesthetic school and an emphasis on the values of Christianity as absolute which may, in truth, have been the animus which drove Hopkins to develop his aesthetic and philosophical manifesto in the first instance. The 'sacrifice' and 'martyrdom' of Socrates proved to Hopkins that it was possible to admire Truth, as well as Beauty, and that the 'popular morality' of latter-day sophists proved insubstantial in face of the dignity and greatness of Christian civilisation.

Science, mathematics and music are the disciplines which constantly re-emerge as significant in an assessment of the aesthetic principles of Gerard Manley Hopkins. The

need for a 'scientific' aesthetic based on objective criteria is consistently re-stated and the absolute and abstract values of mathematics and music seem most promising to Hopkins in this regard. Of course, Walter Pater was soon to pronounce his famous dictum 'All art aspires to the condition of music'[74] but for Hopkins the possibilities which existed within music lay in its structure, not its symbolism. The analogy of 'diatonism' and 'chromatism' and the principles of 'Relation' and 'Parallelism' gave Hopkins the kind of useful tools of analysis that helped him to deconstruct the sonnet, for example, and provided the method by which he was able to initiate a radically new style which, despite its alarming novelties also paradoxically discovered a 'profound traditionality'.[75]

While we have seen the development and establishment of Hopkins's artistic principles as set out in those essays published in the _Journals and Papers_, there are extant manuscripts of Hopkins's undergraduate essays which have never been published and which are held in the archives of the Society of Jesus at Campion Hall in Oxford. Accordingly, I went to Campion Hall to examine the manuscripts, which include essays, lecture notes, rough work and translations, in order to try to find any other clues as to the origins of Hopkins's aesthetic theories. What follows is an account of that research.

The manuscripts at Campion Hall have been catalogued by Lesley Higgins, of Queen's University, Ontario, Canada, based on the system used by Humphry House and Graham Storey in their catalogue of manuscripts in _Journals and Papers_, Appendix IV[76]. The efforts of Lesley Higgins in clarifying the contents of the collection held at Campion Hall provide valuable assistance to Hopkins scholars investigating these primary materials. The manuscripts are listed from 'A.1' to "M.VII.3'[77] and include some pieces which have been published but much that has not. The whole

of 'A' for example (I to V) has been published and comprises journal notebooks dating almost continuously from May 1866 to February 1875 with the only gap occuring during the year of Hopkins's conversion to the Roman Catholic Church (from 24th July 1866 to 10th July 1867. 'B', on the other hand, 'Highgate and Oxford Notebooks', has not been published. 'BI' is comprised entirely of mathematical calculations and formulae concerned with 'Mechanics' and 'Trigonometry'. The script is neat and well-presented (for Hopkins, who can be a little careless at times) indicating either that he has been copying out the information contained within the notebook, or that he took great care over the contents. As there is no date inscribed on the book, or any other indication of Hopkins's age when it was produced, we can only speculate over its origin but it seems fair to surmise that this book belongs to Hopkins's days at Highgate School, though Hopkins did study 'Algebra' under 'Oily' Smith while at Balliol as part of his degree course. The text includes definitions of the subjects; first principles; formulae; problems; equations; solutions; diagrams, all that one might expect of a competent and conscientious student following a course in mathematics and physics. There is nothing in these pages, however, that indicates any personal reflections by Hopkins on the significance of the studies he is undertaking for his later aesthetic thinking, it is purely a book of exercises produced by a young man in the process of grappling with the skills and knowledge required for a successful understanding and appreciation of the subject.

'B.II' is a long notebook (some 145 pages) dated May 23rd 1862 which includes copious notes on Classical Greek mythological and literary subjects. There are examples of Hopkins's fascination with philology:

> "Dyaus in Sanscrit is the open sky, whence deus,
> divus, dius, ies, Zeus, ΔIWS, dios,
> theos, theios; also Ju-piter,

Dies-piter, Dis, Jovis; Sanscrit Deva (God)."[79]

and also his facility with translation from the Greek, including a long dissertation on the correct translation of Thucydides (II.89)[80] in which the seventeen-year-old Hopkins makes some confident assertions and criticisms on the subject of Classical Greek scholarly opinion and appends some detailed diagrams and maps showing the geographical details, battle plans and tactics of the Athenian fleet. The precocious young student displays a knowledge of ships, uniform and other naval paraphernalia which amounts to a remarkable piece of scholarship for one his age. His father's influence is probably evident at points:

> "It is noticeable that all nations with difficult and intricate seaboards appear to produce good sailors..."[81]

and his acquaintance with Milton's 'Paradise Lost' at others.[82] Hopkins displays a knowledge of Oriental and Zoroastrian mythological imagery (Manicheism) which is amplified in his later years and also includes a translation of Aeschylus' Prometheus Desmotes, II, Lines 88-127 which is included in Poems, p.203[83]. There is a brief mention of 'Max Müller's theory', presumably his theory on the onomatopoetic origin of language which may have influenced some of Hopkins's ideas on Inscape (the so-called 'Ding Dong' theory) but this is a passing reference which is not developed.

The most interesting part of the notebook, for our purposes, is in the section entitled 'The Choral metrics'. Here Hopkins is writing on classical prosody but the aspects he discusses are relevant to the practices he later adapts as a poet:

"Again the chorus accompanied by, - therefore based

on, music. Ancient song or poetry also must be thought of as music. We have <u>no</u> connexion between metres of words - time of music (?). There were three kinds of rhythm, by threes, by twos, by fives. By twos, spondees, by three trochee, iambic; by fives, cretic --/∪-;-∪/-∪-/. Rhythm is movement in certain order, <u>rhythmis</u> libera spatia sunt, <u>metro</u> finita; rhythm is the father of metre, they said. In metre one looks to see whether quantity is short, in rhythm to see what is the prevailing movement. Rhythm is intermediate between verse and prose."

It seems from the question mark (we have <u>no</u> connexion between metres of words-time of music(?)) that Hopkins found it difficult to believe that in English poetry the element of time-marking that one finds in Greek metric verse is not present. Of course, the use of Sprung rhythm precisely <u>does</u> provide for verse which is 'weighed and timed'[86] in that the feet are 'isochronous units', they take an equal amount of time to recite, whether the foot is one syllable or six syllables long (as in 'The Wreck of the Deutschland') so that time becomes an important factor in the equation, much as in Hopkins's adjustments to the size of the English sonnet (as opposed to the Italian) which made them grander because they were longer. Hopkins displayed a lifelong interest in the Greek choruses and directed his efforts to move English poetry away from an activity which was purely semantic and towards a more aural, musical expression. Although Hopkins was obviously influenced in his decision to use Sprung rhythm by the choruses in Milton's 'Samson Agonistes' and justifies his practice by examples from Shakespeare and others, it is probable that Hopkins was as much influenced by the combination of music and poetry found in the Greek choruses as anything else. If so, then this extract from BII is the first example we have of Hopkins thinking about the structures of rhythm in poetry and its connection with

music, which is not an insignificant fact. The statement that 'rhythm is intermediate between verse and prose' we see elaborated three years later in 'The Origin of Beauty' when the Professor expands on the difference between poetry and prose:

> "Verse and artificial prose then", said the Professor, "are arts using the medium of words, and verse is distinguished from prose as employing structural parallelism ranging from the technically so-called parallelisms of the Psalms to the intricate structure of Greek or Italian or English verse."87

Rhythm is one of the 'continuous structural parallelisms' that distinguishes verse from prose and we can see, in BII, Hopkins already thinking about rhythm in poetry and the connection it has with music in Greek poetry, a connection which is later established in English through Hopkins's adoption of the rhythmic lyricism of Sprung Rhythm. For Hopkins then, truly, rhythm is free, metre is fixed.

There are no other references in BII to any relevant factors which may have pointed Hopkins along the aesthetic path which he eventually took. As we have seen there are examples of the areas of interest which Hopkins was to explore further later in life but no substantive or conclusive evidence which links directly to the aesthetic principles found in 'Origin of Beauty'.

The whole of 'C' (C.1 and C.2), journal entries from 24th September 1863 to January 1866, has been published in Journals and Papers and will therefore be considered below (Part Three). It is in 'D' that we find the richest resource. 'D' is headed 'Oxford Essays (and Birmingham notebook)' and is full of the academic and intellectual deliberations of Hopkins the undergraduate and novice poet.

The first hint we obtain from 'D' of Hopkins's respect for things mathematical comes in his essay 'On cumulative and chain evidence' in which he considers the relative merits of both methods of proof and then concludes:

> "The best way to see the value of chain evidence is to try it mathematically."[88]

The first musical reference we find in the unpublished Campion Hall 'D' manuscripts comes in Hopkins's essay 'The Sophists'. Here, Hopkins is contrasting the subtle pessimism of Plato with his more positive and trenchant contemporaries, revelling in the 'Golden Age' of Greek civilisation:

> "He was the best of the great creative minds of the Golden age of Greece. Up till then creative impulse had, as it does when pleased with its own health and strength, expressed itself in definite results, concentrated in the grace and limit of a statue, in architectural proportions all the conditions of which were present, or in the calculable counter-action of two speakers in a play. As this began to wear out, the reflective and melancholy spirit arose, the passing beyond limits and proportions, the feeling for the infinite and the suggestive. Euripides expresses this but Plato seems to receive the wave of the new spirit. Now when Protagoras said μέτρον ἄνθρωπος and Gorgias denied Existence or put it out of the sphere of thought, whatever value these speculations might have, they offered nothing suggestive, nothing chromatic, they not only limited but imprisoned the mind. Plato was opposed to these the most conscribed and illiberal results of the earlier age of limitation."[89]

In this context, 'chromatic' is a synonym for 'suggestive' and in that sense could be taken in either its relation to music or to colour. However, this essay was written after the essays on 'Health and Decay in the arts' and 'Poetic Diction' so Hopkins was certainly using the word in its musical sense before this essay was composed. The notion that the Greeks had reached a point where their preconceptions about perfection were beginning to decay is an echo of the ideas expressed in 'Health and Decay in the Arts' when Hopkins wrote:

> "Perfection is dangerous because it is deceptive. Art slips back while bearing, in its distribution of tone, or harmony, the look of a high civilzation towards barbarism."[90]

The diatonism of Protagoras and Gorgias is superseded by the 'chromatic' nuances of Plato. The emphasis on the material world and man is replaced by the metaphysical, the sense of assurance that accompanied the temporal glory that was Greece is replaced by a sense of the imperfections of the sublunary world and an acknowledgement of the infinite. The sense of key of the diatonic scale is lost in the indefinabilities of the chromatic scale as the hubristic sensibilities of an over-confident civilisation begin to dwindle. Hopkins balances the argument, however, at the end of the essay to show that the chromatic must not be completely dominant either, that there merely needs to be a recognition of the two elements, chromatic and diatonic, in an integrated system of 'Relation':

> "The morality of the Sophists was not of itself bad nor their speculations false: it was that they were contented with limitations which Plato saw were not enough and blind to ideals which he thought it was all in all to acknowledge; their systems were not philosophy..."[91]

Hence 'method' becomes of central importance for Plato and Hopkins. Because the Sophists were content with an inadequate method of inquiry then their conclusions were inevitably of doubtful value. As Hopkins puts it in his essay 'Distinguish Induction from Example, Colligation of facts and other processes with which its has been confounded, "Thus method and science seem to enliven each other."92

The ideals of Plato are further examined in the essay 'Plato's View of the Connection of Art and Education' in which Hopkins considers the Platonic prescriptions for the Republic in these regards. Plato approved of the education of his day, which consisted of μουσική and γυμναστική but examines closely 'the elements of the μουσική or art-education' in order to pronounce on what is 'right art':

> "μουσική means verse and music or all the arts that connect themselves with the ear: this only he examines in detail, but he says that the other arts are to be ruled by the same principles. As applied to μουσική he enforces these principles in diction, rhythm and melody. In diction or poetical form he will allow nothing but simple narrative, monologue and dialogue are forbidden: thus the drama is thrown out at once and it is finally seen that the mixed form of the epic must follow."93

Plato disallows these forms of artistic expression because they break up the 'unity of nature' which would be a fundamental principle in his Republic or 'Commonwealth'. Music, too, must be restricted in its expression so that 'unity' is not threatened:

> "In music he rejects all the moods, that is scales, which suit pathetic, sweet or relaxing melody and

the instruments which suit these moods. Only that music which will express martial courage, temperance, endurance is allowed.
Under ῥυθμός , which includes rhythm in verse and time in music, he chooses those kinds which suit what he has already laid down about λέξις and ἁρμονία . His aim in all he says about education is to preserve unity in the distracting multiplicity of life. Unity of character will be broken up by the assumption of parts. Even the changes of the voice he prefers to be slight: great changes are destructive to the sense of order and so of unity."[94]

Hopkins gives a definition of μουσική which is adequate but not comprehensive. The word applies in the sense of 'education', as in the course of literary and musical studies, based on the Poets, followed by Athenian youths in the years prior to their military service at eighteen and including a wide range of activities - 'playing the lyre, music, poetry, letters, culture according to the context.'[95] Enlarging on this, the word also refers to the 'sphere of the Muses' and hence has an overall application to the arts in general from the literary, through the musical, plastic, graphic and intellectual. In the Republic envisaged by Socrates, poetry would be restricted to a harmonious eulogising of the good man and the martial spirit:

"For ourselves, we shall for our own good employ story-tellers and poets who are severe rather than amusing, who portray the style of the good man and in their works abide by the principles we laid down for them when we started out on this attempt to educate our military class."[96]

The limits imposed on poetry are likewise to be enforced on music. Music, as an accompaniment to poetry, needed to

provide an appropriate setting for the delivery of the verse and hence those elements of poetic expression which were to be excluded from the republic would also make redundant those types of music which would be deemed suitable to accompany them. Socrates has already, by this point (Book Three) dispersed with 'dirges and laments' as ill-suited for the redoubtable spirit of the citizens of his imagined commonwealth, which means that those modes which are best-fitted for such music are not required, that is, the 'mixed Lydian, Extreme Lydian and similar modes', (the 'Mixolydian' and 'Syntonolydian'). Added to the list of prescribed modes are three which might encourage 'drunkenness, softness, or idleness' which means that the remaining Lydian modes and Ionian modes are also to be excluded from the commonwealth. The only modes which remain after this process of cultural pruning are the Dorian and the Phrygian, the Dorian being the mode most suitable for stirring warlike feelings and the Phrygian, being a restrained and dignified mode which would, it was supposed, engender nobility of manner among the populace during times of peace. The power of music to affect the sensibilities, especially of the young, was believed to be so great that Socrates, Plato and later Aristotle all treated music with the utmost seriousness and respect. The type of music which would be allowed in the Republic was therefore a decision requiring the greatest thought and deliberation.

Naturally, if only the Dorian and Phrygian modes were to be allowed in the commonwealth, there was little point in allowing those instruments which were designed , or could be modified for, other modes. Therefore harps, flutes and zithers would not be given admittance as their ranges were too wide and only lyres, citheras and primitive pipes or whistles would be permitted. Moving on to rhythm, the same principles are indicated, only those rhythms which stimulate appropriate responses for the populace would be heard in the commonwealth, those which

produced undesirable feelings were anathema. Both rhythm and mode were, however, to be subservient to the verse:

> "...good rhythm is the consequence of music adapted to a good style of expression, bad rhythm of the opposite; and the same is true of mode, good and bad, if, as we said a moment ago, both the rhythm and mode should be suited to the works and not vice versa."[97]

Socrates then makes the link between art and morality total. 'Good music, beauty of form and good rhythm', we are told 'all depend on goodness of character'. As 'character' is central, then the quality of education becomes crucial and the power of music and poetry to affect the 'tabula rasa' (in Locke's phrase)[98] of the young mind, meant that only those arts deemed properly nourishing for the minds of the young could conceivably be permitted with the Republic. Goodness is equated with Beauty, whereas evil is ugly, for Beauty implies harmony and ugliness implies disharmony. The sense of unity, which is a necessary foundation of character in a multifarious and mutable world, can be fractured or deformed by exposure to the unbeautiful, especially in childhood:

> "And that, my dear Glaucon,' I said, 'is why this stage of education is crucial. For rhythm and harmony penetrate deeply into the mind and take a most powerful hold on it, and, if education is good, bring and import grace and beauty, if it is bad, the reverse. And moreover the proper training we propose to give all will make a man quick to perceive the shortcomings of works of art or nature, whose ugliness he will rightly dislike; anything beautiful will be welcome gladly, will make it his own and so grow in true goodness of character; anything ugly he will rightly condemn and dislike, even when he is

> still young and cannot recognise and welcome her as a familiar friend of his upbringing."[99]

During the 'sleep of reason'[100] children can be brought up to good character through the subtle ministrations of the beautiful and harmonious and by a careful exclusion from all that is ugly, bad and discordant. When they achieve adulthood then reason confirms the instinctive love of what is beautiful and good. It is chastening to think what a dramatic effect these ruminations on aesthetics and child-psychology have had on Western thought and art and a testament to the depth of the Classical Greek inheritance in Western culture when we think of the line from Plato to Descartes, to Locke, to Rousseau, to Wordsworth, to Hopkins - and to Pater:

> ...for the object of education is to teach us to love what is beautiful.[101]

However, Beauty implies harmony and harmony implies order or law. The works of art found in the Republic would be assiduously lawful and the aesthetic implications are obvious:

> "Art of every kind he says is full of order and law and he wishes this to be expressed in the plainest possible way in every sight on which the eyes of his citizens can rest: the presence of law, order, unity is to flow in on them from every association of life like breathing a wholesome air."[102]

Hopkins acknowledges the importance of unity in aesthetic terms but questions its moral value while acknowledging Plato's emphasis on unity of character as an expression of goodness. The short essay (less than two leaves in his notebook), then finishes abruptly with an 'etc' scribbled in as though Hopkins had run out of time, not ideas.

Although there are in Book Three of The Republic some elements which might have interested Hopkins from an aesthetic point of view, particularly ρυθμός and the link between the rhythm in verse and time in music which we have already seen Hopkins take note of and which may have influenced the use of Sprung Rhythm, there is nothing more closely related to diatonism and chromaticism, which are the specific elements of Hopkins's musical analogy with which we are concerned. The emphasis on 'unity' within a work of art would certainly not have been lost on Hopkins, who strove to bring unity to his poetry through the integration of diatonic and chromatic principles and the stress on 'law' would also have attracted Hopkins's attention, particularly when it came to the developments of his theory of Inscape. However, Hopkins's mature style is very different from anything which one might describe as Platonic, he wished to celebrate the 'distracting multiplicity of life', not shun it, and the high colour and energy of Hopkins's style would certainly have seemed extravagant and wild to the philosopher who demanded Spartan restraint and plainness from the citizens of his commonwealth. We do find, however, a musical analogy in the essay 'The connection of mythology and philosophy' although it is not Hopkins's but that of a philosopher with whom Hopkins is readily associated - Heraclitus. Whereas Plato, Socrates and others tried to understand how Mind imposed a rational order upon Nature and Pythagoras found that order in Number, yet Heraclitus, of all the Greeks, found Nature in such a state of flux that it seemed impossible to find anything but random chance in it. And yet, according to Hopkins, Heraclitus believed in some kind of recondite principle of order:

> "-Heraclitus, who felt beyond any of his predecessors the chaos, uncertainty, and illusion of all things, spoke nevertheless of a rhythm, something imposed by mind as an air on the notes of a flute."[103]

It is a trumpet, not a flute, that signals the end of the Heraclitean universe:

> 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.
> 'That Nature is a Heraclitean Fire and of the Comfort of the Resurrection'.

but as in the previous essay, although the musical idea is apparent, it is not developed by Hopkins, nor are the implications of Heraclitus' theory about the imposition of mind on nature.

In the essay 'The Education of the Philosopher as set forth in Book VII of Plato's Commonwealth with the exact service rendered by each science as far as the introduction of dialectic'[104] we find much that is of primary interest, and I would suggest even of central importance in a consideration of Hopkins's developing aesthetic theories. The essay title requires Hopkins to show an understanding of the main academic requirements to be made on those citizens of the Republic who are to be groomed to occupy the most eminent positions of responsibility within the Commonwealth. Although this is a fairly straightforward exercise, there are elements within Plato's thinking which bear a striking resemblance to the theory and practice of Hopkins the artist and poet. Hopkins begins the essay with a list of the studies prescribed by Plato. They are arithmetic; plane geometry; solid geometry; astronomy and harmonics. These studies come after the studies in μουσική, music and literature, have been completed. The five recommended subjects all come under the heading of 'mathematics' and Plato spends a good deal of time explaining why they are

important in this regard. The one thing that they all possess is the ability to excite abstract thought, indeed for Plato this is the mark of their importance as fields of study for the philosopher, because the problems they throw up are, or may be, entirely abstract, apart from the imperfect and mutable sublunary world and existing in a realm of pure thought which is therefore closer to the real than the 'shadows and images' which dominate our sensory lives.

It is the way that we are brought to think abstractly, and therefore purely and most philosophically, as described by Plato that, I would submit, profoundly influenced Hopkins's aesthetic development. As Hopkins puts it:

> "He finds, he says, that some things we see pass before the mind without exciting thought, others have the faculty of exciting it. The latter kind are those which contain contraries in themselves or give the senses contrary impressions. All things which admit of degree are of this latter kind because whatever has any attribute must also have the negative of that attribute or the contrary attribute, whatever for instance is hard must also be to some degree soft, if very hard then a little soft, if somewhat hard then somehow soft, if little hard then very soft. Then since the same sense makes report of both hard and soft, these things and the reports of the senses on them excite thought."[105]

The process of 'exciting' thought can only be initiated when the mind is puzzled by ambiguity and this arises from the contemplation of innate contrariety within some thing. Those things which do not contain contrary attributes cannot excite thought. It is only through the operations of the intellect that the Real can be discerned, not through the senses, so therefore the

necessary prior conditions which lead to engaging the intellect are important first considerations in the abstract cerebrations of the philospher. The mind is 'drawn' towards knowledge of the Real by the enigmatic, it disdains the obvious and self-apparent and struggles only with those things which elude sensory intelligibility:

> "You see, there are some perceptions which don't call for any further exercise of thought, because sensation can judge them adequately, but others which demand the exercise of thought because sensation cannot give a trustworthy result."[106]

The student listening to Socrates mistakenly takes this to mean, for example, objects which are unclear because too distant or drawn in perspective but Socrates goes on to elucidate:

> "By perceptions that don't call for thought I mean those that don't simultaneously issue in a contrary perception; those that do call for thought are those that do so issue in the sense that in them sensation is ambiguous between the contraries, irrespective of distance."[107]

Pointing out that very often the senses are incapable of properly establishing the truthful reality of a particular phenomenon but are confused by opposite and contrary qualities, for example the 'hardness' and 'softness' indecisions selected by Hopkins, Socrates then goes on to draw a distinction between the 'intelligible' and the 'visible', in other words, those things which have an absolute reality which is fixed and unchanging because abstract (one thinks of the mathematical number pi, for example) and those things which are 'visible' and hence unreliable sources of truth because they are part of the shifting and inconstant phenomena of the material world. The mind is 'drawn' into the search for truth by

the disarray of the senses in the face of ambiguities they cannot resolve:

> "This was what I was trying to say just now, when I said that we are called on to use our reason when our senses receive opposite impressions, but that when they do not there is nothing to awaken thought."[108]

Socrates goes on to develop the idea that the mind is excited to thought by the presence of contrarieties within a thing and, turning to mathematics as a primary example of a discipline in which such contrarieties or ambiguities may be found, he addresses the enigma that was of special interest in the time of Socrates, Plato and Aristotle, the puzzle of the Many and the One:

> "If our perception of the unit, by sight or any other sense, is quite unambiguous, then it does not draw the mind towards reality... But if it is always combined with the perception of its opposite, and seems to involve plurality as much as unity, then it calls for the exercise of judgement and forces the mind into a quandary in which it must stir itself to think, and ask what unity in itself is..."[109]

The perception of ambiguity within the phenomenal thing leads the mind inexorably to the contemplation of the abstract idea of unity and it is in such contemplation that the Real is located. Hopkins was fully cognisant of the implications of these ideas because he offers his own analogy:

> "When we use a general or a collective name we speak as of one, but including an indefinite number, and when we speak of many individuals, as those who inhabit a town, we imply unity."

He recognises also the effect that contemplation of such ambiguities has on the mind and endorses it:

> "This always recurring coexistence of contraries is highly exciting to thought and accordingly arithmetic or the use of number is the first and most necessary study of the philosopher."[110]

The use of the adverb, 'highly' is Hopkins's own and indicates his approval of the specific analysis of the process described by Socrates. The study of arithmetic, then, 'draws the mind upward' and helps it 'to escape from this transient world to reality.'[111]

Moving on to Plane geometry, Socrates tells us that the knowledge gained from the study of this discipline is 'eternal and not liable to change and decay'[112] and as Hopkins puts it, it is 'absolutely true, independent of time and of any accidents of sense... leading to the knowledge of Ideas.'[113] Solid Geometry, though a science in its infancy, presents similar valuable insights to Socrates, and Astronomy even more so because the study of the stars presents the possibility of 'utilitarian' or 'sensuous' objectives, in other words, we could use such study of the stars for navigation purposes, for example, or for 'sentimental' purposes but their real value lies in the truth that would emerge from the study of their abstract relation:

> "The stars that decorate the sky, though we rightly regard them as the finest and most perfect of visible things are far inferior, just because they are visible, to the true realities; that is, to the true relative velocities, in pure numbers and perfect figures of the orbits and what they carry in them, which are perceptible to reason and thought but not visible to the eye."[114]

The final science to be studied is 'Harmonics' or music. This discipline is to be treated in the same manner as Astronomy as they are considered to be 'sister sciences'. Again, the point is made that it is fruitless to look for truth in those aspects of music which are not completely abstract. For example, the science of looking for a relationship between audible notes is a waste of time because the sounds, being terrestrial, are imperfect so that no true measurement can be made. Only the music of the spheres is perfect and is therefore liable to yield true knowledge. Those philosophers, like the Pythagoreans, who spent their time in trying to establish a rational structure supporting the audible scales, are satirised:

> "They talk about 'intervals' of sound, and listen as carefully as if they were trying to hear a conversation next door. And some say they can distinguish a note between two others, which gives them a minimum unit of measurement, while others maintain that there's no difference between the notes in question. They all prefer to use their ears instead of their minds."[115]

The real study should be of the problems which music presents on an abstract level in mathematical terms, for example 'examining which numerical relatives are concordant, which not, and why?'[116]
Hopkins summarises the argument:

> "It will be seen that all the sciences are conceived of as mathematical. Modern astronomy reduces itself to an ultimate law which is not itself a fact of mathematics, although every case of it as differing from every other case is a fact of mathematics. But Greek astronomy regarding the stars as moving in circles or modifications of circles became thus only a case of geometry. So also Plato conceives of music as an application of arithmetic."[117]

We remember Hopkins's quiet conviction some twenty years later:

> "There is, I am persuaded, a world of profound mathematics in this matter of music: indeed no-one could doubt that."[118]

and can see in this essay Hopkins's grasp of the conceptual link between mathematics and music, an understanding which re-emerges in more obvious form in the 1880's when Hopkins took up musical composition and tried to evaluate some of the techniques he found in Greek music, for example, the use of modes and quarter-tones, but I would suggest that the spirit of Socrates' pronouncements on Art and Science lived on in more covert form in the aesthetic principles that Hopkins established for himself while at Balliol and in the poetry that burst forth a decade later with such astonishing vigour in 'The Wreck of the Deutschland'.

It is not really surprising that Socrates should regard the musical theorists of his day with such wry amusement. The (truly Byzantine) ramifications of Greek musical theory would mystify the most conscientious student of the science and must have seemed a futile and pedantic exercise compared to the simple delights of mathematics. The Greeks, however, did patent the terms 'chromatic' and 'diatonic' and so it is worth looking at their theory and practice in order to see if Hopkins derived anything of his theory of Parallelism from this source.

The three main differences between Ancient Greek music and modern music lie in the use of modes; the variation in the size of intervals and in the employment of single unharmonised melodic line. Of course the replacement of modes by the 'tempered' system of major/minor is a relatively recent development and there

is a wealth of music, particularly Church music, based on the Gregorian modes which were themselves a rationalisation of the Greek inheritance. Each mode had a specific character and, as we have seen, the characters of some of the modes, for example the Lydian and Ionian, were deemed too sweet and seductive to be allowed into the Republic. The modal system was based on the tetrachord which included four notes, for example, E to A: E F G A. While the outer notes remained fixed and constant, the inner notes (F and G in this example) might be varied. These variations on the tetrachord were called 'genera' and there were three types, the 'diatonic', the 'chromatic' and the 'enharmonic'. The diatonic genus was divided further into two variations, or 'colours' and the chromatic into three. The large number of modes and the subdivisions within them meant that the Greek musician had:

> "...a great wealth of subtle intonations at his disposal, and that Greek melodies must have had a delicacy and fineness of outline to which the melodies of modern music can offer no parallel."[119]

There is no doubt that Hopkins found in Greek music elements which were consonant both with his personal tastes and his principles, for example Hopkins remained a great champion of Gregorian music, the modes, and single melodic line throughout his life and indeed tried to recreate aspects of Greek mode in his own compositions (the 'diesis', or quarter-tone, found in his 'Fallen Rain', for example).[120] Hopkins reported the comment of one musician after playing one of his (Hopkins's) compositions that:

> "my music dates from a time before the piano was"[121]

and no doubt this was a result of his experimentation with Ancient Greek modes and styles which drew disparagement

and incomprehension in equal measure from those who heard. The emphasis on single melodic line is significant too. Hopkins believed in the mathematical structure of melody and felt that to remove a single note from a melodic line was to destroy its 'inscape'. He cited Gregorian chant's 'alphabetic' melodies as evidence but throughout his life he prized melodic invention in music above all else. Greek music, as indicated, was melodic, there were no harmonies as we would understand them and Choruses sang in unison. The differences in interval size and the multiple variations possible within the tetrachord system meant, however, that Ancient Greek music would sound extremely odd to our ears, even if it were possible to recreate it authentically.

This is not to say,however, that Hopkins's respect for Greek musical theory was necessarily a lost cause. Wagner and Schoenberg, to name but two, made a great deal of capital out of their studies of Classical Greek music and Hopkins too, benefitted in his aesthetic principles from his studies of Greek musical theory. It seems unlikely, however, that he derived his parallelistic analogy of chromatism and diatonism from classical Greek musical theory because, as we have seen, the chromatic and diatonic genera were not in opposition, as such, but parts of a continuum within tetra chords, whereas the parallelism, or sense of conflict between the chromatic and diatonic, seems more likely to emerge from the modern major/minor chromatic/diatonic scales.

However, if we return to Hopkins's essay on the 'Education of the Philosopher' we may well find something there which makes a direct contribution to the development of his aesthetic principles. If we recall, Socrates referred to the need to 'excite' thought in the philosopher and stated that such stimulation could only be achieved in things which presented ambiguities. We have seen how Hopkins's aesthetic principles, as outlined in

'The Origin of Beauty', led directly to his adoption of specific techniques such as Sprung Rhythm, counterpoint and Cynghanedd into his poetry and also gave him the basis with which to develop the theory of Inscape which was to find such powerful endorsement in Duns Scotus. The 'enforcement of likeness and unlikeness' and the diatonic and chromatic parallelisms that are required to form the 'arc' whence beauty shines are expressed in the highly-structured and subtly-organised verse of the mature poems and his experimentation with forms also is founded on the principles developed by Hopkins at Balliol. It has generally been assumed that Ruskin was the chief inspiration behind Hopkins's originality of style, and while there is no doubt that Ruskin played an important role in this respect, (of which, more below) yet we find in the essay 'The Education of the Philosopher', an articulation of the central tenet of Hopkins's aesthetic credo, namely that it is through the conflict between contending forces that Truth and Beauty are found. The mind 'awakens' in the face of sensations which are antagonistic or ambiguous and this refers not only to 'kindness' and 'softness' but also contrarieties such as smooth-flowing and 'abrupt' rhythm; counterpoint; the 'chiming' effects of Cynghanedd, assonance and half-rhyme; the thematic instress of being, struggling to 'selve' against dull matter; even the use of the vernacular or folk dialect in a poem otherwise written in standard English are all contrarieties which Hopkins employs to good effect. When Plato describes the mind being 'drawn' to thought by the perception of ambiguity and Hopkins describes the 'always recurring coexistence of contraries' which is 'highly exciting to thought' we are in similar regions as the aesthetic principles of 'The Origin of Beauty'. The emphases on science, music and mathematics we see in The Republic are constantly reinvented and played out in Hopkins's aesthetic career from the institution of principles we see in the undergraduate essays, through the experiments with form we meet in the mature poet, to the

refinements of style we find in the later poems. Further evidence of the consistency of Hopkins's application of aesthetic principles lies in the fact that when he turned to another art-form - the composition of music - he brought with him his 'gear and tackle and trim'[122], that is, the baggage of aesthetic principles that had served him so well in his poetic endeavours. Hopkins's musical life will be the subject of Part Three of this thesis, but at this stage it is not pre-empting the issue to say that the same models and tendencies we have uncovered in Hopkins's poetic achievement are evident in those other areas, particularly musical, of his aesthetic life of which we have a record.

There are few further musical references in the unpublished undergraduate essays held at Campion Hall but it is worth considering those there are. In DVIII, which is a notebook full of 'Lecture notes from classes with Robert Williams'[123] concerning 'Plato's Philosophy', there is much in the way of definitions of various positions taken by philosophers prior to, and contemporary with, Plato, but apart from a re-statement of Plato's eventual philosophical standpoint, definitions of Idealism and comparisons with Pythagoreanism, the only reference comes on leaves 12r/13r:

> "The poetry has four parts:
> (i) The matter...
> (ii) Rhythm. He means the mind is bewildered in the variety of rhythm.
> (iii) Λεξις , diction. He likes oratione obliquam as less imitative than orationem rectam.
> (iv) Music, we are to have four notes, no smaller intervals, nochange of key, no octaves. He allows Λύραν and Κιθαραν and συριγγα The two first two (sic) have four strings and the last four pipes.Nothing all. Sculpture and architecture and painting. We may imagine he would

think painting and statuary bad as less abstract than music. These criticisms amount almost to the mod. distinction between high and low art."[124]

We have seen much of these kinds of details already (concerning the types of music and instruments that would be permitted) in The Republic, but the noteworthy point is the word 'bewildered', referring to the mind's reaction to the variety of a rhythm, which might be construed as the process prior to the mind's engagement with a thing containing ambiguous or contrary elements. There are no other references which are specifically musical or directly related to Hopkins's aesthetic theories in DVIII, or indeed in DIX (which does, however, contain the published essay 'The Probable Future of Metaphysics' considered above). In DX, however, we find evidence of Hopkins's knowledge of Ancient Greek music. In a discussion about cross-division of classes in philosophy, Hopkins quotes Plato's The Sophist:

> Since γένη, genera or classes may overlap one another (πρὸς ἄλλα μίξεως ἔχειν), knowledge, that is a known principle, is needed to lead a reasoner through his matter and discover whether his classes are subordinate and coordinate (as we should say) or whether there is any cross. His expression is:
> δείξειν ποῖα ποίοις συμφωνεῖ τῶν γένων καὶ ποῖα ἄλληλα οὐ δέχεται –
> a metaphor which has lost its force from the change in music, ancient part-singing being all in unison and not in harmony: he conceives of subordinate genera as voices taking up in the same or another octave a note which is already borne by, say, a chorus of voices; the genera which are not received by the others, (as he says) are voices taking up another note, so that while there is a concert of sound the singers are not meaning the same thing."[125]

Although Hopkins here obviously knows about Ancient Greek music to the extent of knowing about 'genera', he does not mention the 'chromatic' or 'diatonic' elements of 'genera'. On the opposite page to this (D/X/8V) there is a note, written by Hopkins, which further explains the implications of the metaphor:

> "And the result is (ex hypothesi, it brings unharmonised music) discord, which has no meaning or place in art: so cross-division has no place in philosophy"[126]

The number of musical metaphors in Plato is legion and here Hopkins demonstrates both familiarity and facility in rendering Plato's meaning. The Greek expressions here translate as:

> "...genera, or classes, may overlap one another ("to have a share, or mixture, with other things"), knowledge that is a known principle is needed to lead a reasoner through his matter and discover whether his classes are subordinate and coordinate (as we should say) or whether there is any cross. His expression is "to show what sort of genera agree with what and what sort do not accept each other"...[127]

The use of the analogy of dissonance to describe philosophical category mistakes is apt and works well. For our purposes, what this demonstrates is that Hopkins was quite familiar with Ancient Greek musical structures and could happily explicate their intricacies. Although there is no direct reference to 'diatonic' and 'chromatic' genera, yet Hopkins's evident knowledge of Ancient Greek music must surely have included an awareness of these aspects of the generic forms of the tetrachord.

Apart from those references in the unpublished

undergraduate essays which are concerned with musical matters and which therefore have a direct bearing on the formation of Hopkins's aesthetic ideas, there are also subsidiary elements, mainly concerned with Art, Science and Mathematics, but also including hints of predispositions which were to become more fully-developed later in the poet's career, and it is to these we turn now.

Hopkins's relationship with science is always an ambivalent one in that he is prepared to acknowledge the logical beauty of inductive reasoning and admire the absolute abstract values of mathematics yet he is reluctant to adopt a purely deterministic philosophy and regards positivism as a flawed and futile approach. Whilst admitting the need for the objectivism of science, even in the field of Aesthetics, Hopkins is nonetheless adamant over the existence and expression of the subjective individual will, indeed it may be that Hopkins's emphasis on the individual's 'selving', its unique, vigorous and self-expressed vitality, follows as a direct consequence of his readiness to import scientific method into the domain of art. Hopkins, in philosophical terms, is a 'soft determinist', in that he is prepared to accept the concept of a determined chain of cause and effect but yet is not prepared to relinquish the idea of individual Free Will that seems to follow as a logical consequence. Descartes' success as a scientist and philosopher lay in his discovery and refinement of the appropriate 'method' of scientific analysis,[128] so for Hopkins, too, the possibilities in science are always conditioned by the validity and efficacy of method. In his essay 'Distinguish Induction from Example, Colligation of Fact and other processes with which it has been confounded'[129]. Hopkins states that the success of modern science lies with its appropriation of the correct methods and principles, particularly the process of induction which had been ignored in earlier times. Aristotle 'passes over

(Inductive reasoning) lightly' while the scholastic philosophers regarded it as an 'enemy'. It was only the discovery and employment of the correct principles by scientists like Descartes and Bacon that led to the proper development of science:

> "In their (the scholastics') days there was no scientific enquiry; or what there was started from wrong principles. It was when science was alive and widening that the Novum Organum appeared to shew the channel it must run in. Now, while Science is more vigorous that ever before and asserting its claim to new ground continually, efforts are made to systematise and correct the method which works these effects. Thus method and science seem to enliven each other."[130]

The recognition of the 'March of Mind' that had led to science becoming 'more vigorous than ever before' and that this progress was as a direct consequence of the adoption of principles which were fruitful and true is developed in Hopkins's essay 'The Tests of a Progressive Science'.[131] In this essay Hopkins discusses the way in which science as a discipline develops. His initial analogy is that the expansion of science is like a business which grows by 'widening its connection' but then goes on to qualify this by observing that a science which provides more and more information, explained in finer and finer detail, while of course widening the field of scientific knowledge, eventually reaches a stage where it has achieved the limits of its inherent potential and a radical restructuring of principles is required in order for new developments to go forward:

> "A science must be exact in order to be deductive and to allow preduction. But so far this is rather the perfection than the progress of a science, for becoming deductive it has in a sense reached a

stand-still. The advance of science in this stage is to be looked for in development of method. This means the gathering of some of its facts and laws into groups which give new starting points and postulates. The process meant is most conspicuously seen in mathematics: thus the properties of angles given in Euclid are in trigonometry thrown together into a new conception of the angle as a measure for a wide and alien field of matter. The change of view has in fact brought within our reach facts which the prior science was too cumbrous to think of: and this change of view is paralleled in all the sciences where we can find a link or blending between a higher and a lower."[132]

That the 'change of view' is needed for science to progress is seen as a sine qua non: that it has to be radical is vital. Science progresses, not through the widening of its field of scope to the nth degree, but through the sporadic destruction of outdated and superseded principles and their replacement by a newer, more powerful method. This is a process which is not confined to science, however, we remember Hopkins's description, in his essay 'On the signs of Health and Decay in the Arts', of the progress of Art,which involves a similar transformation:

"Perfection is dangerous because it is deceptive. Art slips back while bearing in its distribution of tone, or harmony, the look of a high civilisation, towards barbarism. Recovery must be by a breaking up, a violence, such as was the Pre-Raphaelite school."[133]

A radically new set of principles was needed for the Arts, in Hopkins's view, principles which could provide a new and fundamental basis from which one could build art which was strong, contemporary and modern, unlike the

backward-looking idylls of the medievalists ('charades from the Middle Ages', jibed Hopkins).[134] The principles needed to steer a course for art through the Scylla and Charybdis of Aestheticism on one side and Utilitarianism on the other, providing for an art which fulfilled both criteria of Truth and Beauty, in that it would be both objectively beautiful and yet also objectively moral. His principle of Parallelism, with its insistence that beauty was a function of the conflict of the regular with the irregular, (an 'enforcement of likeness with unlikeness' providing chromatic variety within a diatonic structure), fulfilled the needs of the aesthetic side of the equation and, in providing the necessary contrarieties in order to 'awaken' the mind and 'draw'[135] it into contemplation of the abstract Real, also provided for an art-form which was absolutely not hermetic, but which was oratorical and emphatic. Hopkins's admiration for Dryden is of a piece with all this, he admired Dryden's ability, (especially in the Prologues) to speak bluntly and forcefully to a receptive and responsive audience, and described Dryden's prose in terms which Hopkins himself would dearly have loved to apply to his own art:

> "...his style and his rhythms lay the strongest stress of all our literature on the naked thew and sinew of the English Language"[136]

Another of Hopkins's fascinations which recurs regularly in the undergraduate essays is Number. Hopkins seems to have had a Pythagorean fixation with the idea of Number and seems also to have shared a conviction that numbers are, in a sense, more real than the things to which they apply. The 'mystery of numbers'[137], as recorded in Plato's dialogues along with the Ideals, the Immortality of the soul, Love and other Platonic idealisms is referred to by Hopkins on several occasions, usually within a Pythagorean context. Hopkins notes that Plato became more Pythagorean towards the end of his life in the

Timaeus and Laws[138] and shows throughout his life a similar preoccupation with the abstract qualities of numbers, culminating in his contributions to his father's book The Cardinal Numbers in 1887.[139] In his essay, 'Is History governed by general laws?'[140] Hopkins discusses the use of statistics as a means of uncovering historical truth and then brings in Pythagorean notions on the Reality of Number:

> "To speak of the law as irresistible by cogent considerations which are themselves laws of the mind is to give averages a Realist or even a Pythagorean nature and efficacy."[141]

Hopkins is referring here to statistics on suicide but what is interesting is his elevation of Pythagoras to such a high status. Pythagoras, of course, located Number in a realm existing between the Real and the world of sense so that they shared aspects of both, the Many and the One. Plato seems to have concurred with this opinion later in his life and Hopkins too, judging from his undergraduate essays and his contributions to The Cardinal Numbers.

We have seen, then, in our consideration of Hopkins's undergraduate essays, philosophical and aesthetic principles which may have served as the foundations for the principles set out in 'The Origin of Beauty'. Of particular interest is the Socratic idea of contraries 'exciting' the mind to thought but there is no specific link between this idea and the deliberate juxtaposition of chromatic and diatonic elements. Accordingly, we now move our search on to an investigation of the musical life of Gerard Manley Hopkins, to try to discover any clues there which might enlighten us with regard to the original source of his aesthetic principles.

PART THREE

It's soon, no sense, that
faddoms the herts o'men...
Hugh McDiarmid

The first written reference that Hopkins makes to musical matters comes in stanza 13 of 'The Escorial'[1]:

> Louder the monks dron'd out Gregorians slow

'The Escorial' was Hopkins's first success as a poet and it won for him the Poetry Prize at Highgate School in 1860. The subject of the poem is the palace built by Philip II of Spain in honour of St. Laurence. It is a remarkable achievement for a fifteen-year old boy and despite faults of style and structure which are evident in places, it is a fitting debut for a budding and precocious talent. Some critics[2] have detected in this poem an unhealthy interest in physical pain and torture, for example:

> For that staunch saint still prais'd his master's name
> While his crack'd flesh lay hissing on the grate

and it must be admitted that this is not pretty: however it would not be fair to say that this propensity survives into Hopkins's maturity. What is significant about the poem is its exoticism: monasticism; martyrdom; fanaticism, the strange and suspect rituals of an alien church in a foreign land, allied to the sumptuous richness and colour that lent the strangeness a seductive beauty:

> He rang'd long corridors and cornic'd halls,
> And damasqu'd arms and foliag'd carving piled.
> With painting gleam'd the rich pilastered walls-
> Here played the virgin mother with her child
> In some broad palmy mead, and saintly smiled
> And held a cross of flowers, in purple bloom...

The Gregorian chant intoned by the monks of the Escorial adds to the Keatsian thrill of the antique and exotic and the poem ends on the appropriate note of Romantic wistfulness:

> Eighth wonder of the earth, in size, in store
> And art and beauty: Title now too full-
> More wondrous to have borne such hope before
> It seems; for grandeur barren left and dull
> Than changeful pomp of courts is aye more wonderful.

There is no direct evidence that, at this stage of his life, Hopkins had ever heard Gregorian Plainchant for himself but given the High Anglicanism of his family and the ecclesiastical circumstances of the period (the Gregorian tones to the Psalms and Canticles had been reintroduced in 1843 in Laudes Diurnae, the Psalter and Canticles Set and Pointed to Gregorian Tones) it seems likely that the young Hopkins had at some point been exposed to this musical form. Hopkins's musical education was undertaken by one of his aunts, Frances Smith. G.F. Lahey says:

> "His correct ear and clear, sweet voice made him an easy and graceful master of the traditional English, Jacobean and Irish airs. This love of music never left him, and years afterwards, in the Society of Jesus, he used often to appear at their musical entertainments to sing, like William Blake, the songs he had composed and put to music, and until he studied musical theory under Dr. R.P. Stewart in Dublin, he used to bring them home for his sister, Grace, to harmonise for him."[3]

(In confirmation of this, there is a record of Hopkins 'getting up' a musical entertainment for some German visitors to a Jesuit house in Lydiate, Merseyside, some years later). With regard to Gregorian plainchant specifically there is extant among the Hopkins Family Papers a collection of chants taken from their friend Thomas Kilmer's Complete Manual of Church of England Chanting and Psalmody (1850) which includes the Gregorian tones.

The earliest reference Hopkins makes to actually hearing Gregorian plain chant is on 17th June 1866 in Glastonbury:

> "Saw St. Raphael's, where the rector of St. Ethelburga's Bishopgate preached twice, and heard a delightful Gregorian there."[4]

The rector of St. Ethelburga's was later censured for his 'ritualism' and St. Raphael's was destroyed during the Second World War. Hopkins made this note in his diary only months before his conversion to the Roman Catholic Church but it is probably fair to say that Hopkins's attraction to Gregorian plainchant in his early youth was as much an aesthetic as a strictly religious fascination. In 'The Escorial', the lines concerning Gregorian chant bring to mind the themes of Medievalism, trance-states and other-worldliness one finds in Keats, particularly in 'The Eve of St. Agnes'. The images of destruction and ruin - the Escorial is destroyed while the monks are chanting - and of an age redolent of faith, martyrdom and the anti-rational is a common Romantic motif and one which Hopkins adapts with skill.

What is not common is the detailed emphasis on Catholic ritual and paraphernalia, the 'martyrs' bones'; the portraits of Madonna and Child; the Altar tapers, vespers and Gregorians, and it may be wondered how the Headmaster of Highgate School, Dr. Dyne, himself no friend to High Church tendencies, took to the Roman Catholic setting of Hopkins's prize poem. However, there seems to have been little adverse comment and no exception taken, though one suspects the young Hopkins would not have objected to a little mild controversy, it was ever in his nature to flirt with the predispositions of authority and his relationship with his Headmaster was not always an easy one, on that account.

As indicated above, there is no direct evidence of Hopkins's familiarity with Gregorian plainchant at the age of fifteen when he was writing 'The Escorial' and consequently no indication whether he was writing with real knowledge of the music or merely using it as a Keatsian device. Certainly, Hopkins's interest in singing as an activity and particularly in other languages than English would seem to support the idea that the young Hopkins was attracted to Gregorian more because of its exotic nature (associated with Medievalism and Gothic) than for any theological or doctrinal reason. In 1854, Hopkins, as a ten-year old, was sent as a boarder to Sir Robert Cholmeley's Grammar School at Highgate. As the school had no chapel, the boys attended services at the local parish church at St. Michael's, Highgate. The church provided an alternative version of the mainstream Protestant tradition to which Hopkins was accustomed in that the incumbent, the Revd. C.B. Dalton, was a Puseyite. Holy Communion was regularly sung on Sundays and Feast Days were celebrated in a style quite different from the more austere St. John's in Hampstead which was the Hopkins family's parish church. St. John's is attractive enough, in architectural terms, and Manley Hopkins became heavily involved in its upkeep, paying for repairs on occasions but Hopkins found it a 'dreary' church and there was little enough musical activity there (no organ until 1884). The more colourful and musical religious ceremonies of St. Michael's must have provided a refreshing change for the young Hopkins who, by the time he got to Balliol was a ritualist 'of the deepest dye'.

We can find further evidence of Hopkins's attraction to the colourful, mysterious, exotic and musical in his poem 'A Vision of the Mermaids' (1862):

> Then they, thus ranged, gan make full plaintively,
> A piteous Siren sweetness on the sea,
> Withouten instrument, or conch or bell
> Or strech'd chords tuneable on turtle's shell;

Only with utterance of sweet breath they sung
An antique chant and in an unknown tongue.
Now melting upwards thro' the sloping scale
Swell'd the sweet strain to a melodious wail;
Now ringing clarion-clear to whence it rose
Slumber'd at last in one sweet, deep, heart-broken close.[5]

Although Latin was not an 'unknown tongue' to Hopkins, Gregorian plainchant could certainly be described as an 'antique chaunt' redolent of the kind of Medievalism found in some Romantic poets, and particularly Keats, whose spirit is all-too-evident here. One aspect in particular is of enduring interest to Hopkins and that is the sung melody or air. The mermaids sing:

Withouten instrument, or conch or bell
Or stretch'd chords, tuneable on turtle's shell
Only with utterance of sweet breath they sung

as the monks in 'The Escorial' sing their Gregorian plainchant. (Notice the 'utterance' of the mermaids, we have already seen how that word means for Hopkins a profound expression of one's very being and once 'uttered', this leads on to a 'sweet, deep, heart-broken close'). Time and again Hopkins refers to single melodic line as if it holds some special significance for him. In many of his poems, and it is surprising <u>how</u> many, melody is associated specifically with birdsong. Examples in Hopkins's early poems include the unfinished 'Il Mystico' (1862), Hopkins's imitation of Milton's 'Il Penseroso', (though the senior poet might have blanched occasionally at Hopkins's exquisite preciosité):

Or like a lark to glide aloof
Under the cloud-festooned roof
That with a turning of the wings
Light and darkness from him flings
To drift in air, the circled earth

Spreading still its sunned girth;
To hear the sheep-bells dimly die
Till the lifted clouds were nigh;
In breezy belts of upper air
Melting into aether rare;
And when the silent height were won,
And all in lone air stood the sun,
To sing scarce heard, and singing fill
The airy empire at his will;
To hear his strain descend less loud
On to ledges of grey cloud;
And fainter, finer, trickle far
To where the listening uplands are;
To pause - then from his gurgling bill
let the warbled sweetness rill,
And down the welkin, gushing free,
Hark the molten melody;
In fits of music till sunset
Starting the silver rivulet;
Sweetly then and of free act
To quench the fine-drawn cataract;
And in the dews beside his rest
To cool his plumy throbbing breast.[6]

... also the unfinished 'When eyes that cast about the heights of heaven':

When eyes that cast about the heights of heaven
To canvass the retirement of the lark
(Because the music from his bill forth driven
So takes the sister sense) can find no mark
But many a silver visionary spark
Springs in the floating air and the skies swim,-
Then often the ears in a new fashion hark
Beside them, about the hedges, leaving him
At last the bird is found a flickering shape and slim.

At once the senses give the music back,

> The proper sweet re-attributing above
> That sweetness re-attributing above -[7]

There are echoes of Shelley's skylark here in the 'silver visionary spark' and the 'flickering shape and slim' but also reminders of Keats, and Wordsworth in the 'swimming' skies ('On Looking into Chapman's Homer' and 'Tintern Abbey', for example). It is the song of the bird, however, that arrests the 'sister sense' of sight. The song of the skylark is of particular symbolic significance to Romantic poets, of course, and Hopkins is ready to take advantage of this traditional subject in order to exercise his own poetic skill. In August 1865, Hopkins writes again of the skylark's song:

> O what a silence is this wilderness
> Might we not think the sweet and daring rises
> Of the flown skylark, and his traverse flight
> At highest when he seems to brush the clouds
> Had been more fertile and had sown with notes
> The unenduring fallows of the heaven?
> Or take it thus - that the concording stars
> Had let such music down, without impediment
> Falling along the breakless pool of air,
> As struck with rings of sound the close-shut palms
> Of the wood-sorrel and all things sensitive?[8]

Two months later Hopkins was writing on birdsong again, but this time the bird is the poet and the song is affirmation:

> Let me be to thee as the circling bird
> Or bat with tender and air-crisping wings
> That shapes in half-light his departing rings
> From both of whom a changeless note is heard.
> I have found my music in a common word,
> Trying each pleasurable throat that sings
> And every praised sequence of sweet strings,
> And know infallibly which I preferred.

> The authentic cadence was discovered late
> Which ends those only strains that I approve,
> And other science all gone out of date
> And minor sweetness scarce made mention of:
> I have found the dominant of my range and state-
> Love, O my God, to call thee Love and Love.[9]

At the time of writing this, Hopkins was wrestling with his position within the Church of England and here is proof that the struggle was nearing its end. Norman MacKenzie thinks that the 'circling bird' may be a greenfinch, as this bird has a 'circular display flight and monotonous call when circling'[10] but what is without doubt is that the 'changeless note' of the bird and the 'authentic cadence' which the poet 'infallibly' prefers are all veiled references to the Roman Catholic Church. The sheer number of poems which Hopkins devotes to birdsong shows us its special character for him. Apart from imitating birdsong in verse (see 'The Woodlark', No. 138, for example) Hopkins seems to regard the single melodic line of birdsong as a kind of existential authenticity, a kind of 'selving' ('As Kingfishers Catch Fire') or 'doing-be'. In 'Let me be to Thee as the Circling bird' the birdsong is symbolic, not only of the process of 'selving' but of Hopkins's <u>own</u> 'selving' as his heart gives utterance to its acknowledgment of the truth of the Roman Catholic Church's claims to the Apostolic Succession. We see a similar description, of course, in 'The Wreck of the Deutschland':

> I whirled out wings that spell
> And fled with a fling of the heart to the heart of the Host.
> My heart, but you were dovewinged, I can tell,
>   Carrier-witted, I am bold to boast,
> To flash from the flame to the flame then, tower from the grace
>   to the grace.[11]

and in the whole corpus of Hopkins's writing, birds and birdsong seem to occupy a privileged position.[12]. In his Journal dated 3rd June 1866, Hopkins makes some observations about birdsong which imply that he has studied the subject with some diligence:

> "The cuckoo singing one side, on the other from the ground and unseen the woodlark, as I suppose, most sweetly with a song of which the structure is more definite than the skylark's and gives the link with the rest of birds."[13]

The melodic structure of birdsong, then, possesses the same parallelistic structure as other forms of art and music and therefore can be subject to the same processes of relation and comparison. Recent studies seem to be bearing out Hopkins's surmises about the determinate structure of birdsong, a development in which the poet once more seems to have been in advance of his contemporaries. Singing as a pastime was one of the favourite occupations of the Hopkins family, two of whom were 'musical beyond the common', Hopkins's sisters Grace and Milicent, while Gerard never learned to play an instrument or read music properly, a deficiency he strove to supply, with limited success, in later years. One of their favourite songs was 'If I could like a robin sing' in which a flute obbligato imitated a different bird's song in each stanza. There were other unusual songs which are of interest in the context of Hopkins's later enthusiasm, including a glee called 'Twelve' in which the words were fitted to imitate the individual sounds of various church bells (the obvious point of interest being in the poem 'As Kingfishers Catch Fire'):

> 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...[14]

Although this poem dates from some fourteen years after Hopkins left his parental home, Hopkins regularly consulted his 'treasury of explored beauty'[15] and saved some impressions, words, phrases and ideas for many years before eventually employing them in poetry. Here, the idea of people singing the 'voice' of individual bells is particularly appropriate to Hopkins's mature poetic, aesthetic and philosophical standpoint and it is consistent with the poet's practice to use elements from his own personal experience within the formal and objective operations of his poetic imagery.

Apart from these examples, the Hopkins household sang pastiche Elizabethan songs, musical poems, poems of bereavement, love, domestic virtues, Nursery Ballads and the like, sometimes accompanied by solo instruments as well as piano. One aspect of Hopkins's musical life which is significant in the light of later developments is his interest in composers like Purcell and Weber (melodists), his rejection of contemporary contrapuntal harmonists ('subjective rot')[16] and his oft reiterated interest in folk melodies. The first indication of this latter predilection comes in a diary entry from September 1864:

> "NB. Air of 16th Century, 'Polly Oliver', 'Admiral Benbow', 'Charlie is my Darling', Dance tune of Charles II, 'Watkins Ale', 'Der Drei Rosalein'. Several beautiful airs without words in a thin smallish book of Aunt Fanny's."[17]

'Aunt Fanny' is Frances Smith, the aunt who gave Hopkins his musical training as a boy. The first three named tunes are popular 18th Century melodies, 'Watkins Ale' is an Elizabethan dance tune used in virginal music and 'Der Drei Rosalein' is a German folk song.[18]

Several of these tunes are included in the redoubtable tome, Popular Music of the Olden Time, edited by W. Chappell, which became, in itself, a popular classic. We saw, in Part I above, how Hopkins was familiar with one of the issues addressed by Chappell, namely on the derivation of the violin, but Hopkins must have been very familiar with this book as much of his musical taste seems to be based on the music published and promoted in it.

Hopkins was a nationalist. He believed in, and desired, the supremacy of England as a nation over others. When England was disgraced, as at the battle of Majuba in 1881, he took it almost personally:

> "I am very sad at heart about the Battle of Majuba. It is a deep disgrace, a stain upon our arms; which indeed have not shone of late. The effect will, I am afraid, be felt all over the Empire..."[19]

and when an Englishman did something praiseworthy and remarkable, such as Wordsworth when he wrote the 'Immortality Ode', then:

> "For my part I should think St. George and St. Thomas of Canterbury wore roses in heaven for England's sake on the day that ode, not without their intercession, was penned..."[20]

If the Victorian age was an age of improvement, it was also an age of refurbishment. Many in England, looking to the Continent, had a feeling of cultural inferiority, particularly, but not exclusively, in areas like music and the plastic arts, and a consensus grew that a sense of cultural identity had been lost and needed to be rediscovered. The rise of philology and etymology led by Trench, Furnivall, Muller and Skeat (with whom Hopkins

corresponded towards the end of his life) was a symptom of this desire to re-expose the roots of the English language. In painting there was the notable success of the Pre-Raphaelite Brotherhood, but in terms of music it was the labours of men like Chappell which bore fruit in re-establishing the musical heritage of the English nation. Chappell's title gives some indication of his intent:

> "Popular Music of the Olden Time;
> A collection of Ancient Songs, Ballads and Dance Tunes
> Illustrative of the National Music of England.
> With short introductions to the different reigns, and notices of the airs from writers of the Sixteenth and Seventeenth centuries
> Also a short account of the Minstrels
> The whole of the Airs harmonised by G.A. MacFarren
> London 1859"

and in his Introduction he plainly states that his project is to redress the balance which he deems to be unfairly weighted against English music:

> "I have been at some trouble to trace to its origin the assertion that the English have no national music."[21]

Having cast the blame on the Dickensian-sounding villains 'Crotch and Burney'[22] for underrating English music, Chappell sets about the task of reasserting the value of the English musical tradition. Pointing initially to the 'extraordinary success of 'The Beggar's Opera' in 1728' Chappell then begins an historical analysis of English music from contemporary times back to the Middle Ages. Evidence of a long-standing musical tradition in England is offered straight away by Chappell in the form of a 14th or 15th Century proverb covering the musical characteristics of various European nations:

Galli cantant, Angli jubilant, Hispani plangunt, Germani ululant, Itali capizant

which Chappell translates as 'The French sing (or pipe), the English carol (rejoice, sing merrily), the Spaniards wail, the Germans howl, the Italians caper.'[23] It would be an interesting speculation to consider whether Hopkins derived the famous line:

> The roll, the rise, the carol, the creation[24]

from his memory of Chappell's description of the English art of music-making. Chappell goes on to link poetry and music himself claiming that they are:

> "...in every country, so closely connected during the infancy of their cultivation, that it is scarcely possible to speak of the one without the other."[25]

presumably meaning that a strong poetic tradition indicates an equally thriving musical one, and pointing to Bishop Percy's Reliques of Ancient Poetry as evidence in that direction.

In Anglo Saxon times, Chappell points out, one of the three things that constituted a gentleman was possession of a 'hearpa', or harp. St. Dunstan of Glastonbury built an organ in 925 AD, such was the Anglo Saxon love of music, a love which is recorded in Beowulf, a poem in which the harp is continuously mentioned. During the late Middle Ages, music was one of the seven liberal arts that constituted the 'whole encyclopaedia of ancient knowledge'.[26]

Following on from his apology for English music, Chappell then goes on to describe the growth of music

under the auspices of the church during the Middle Ages. Chappell traces the development of music from the Ancient Greek modes and describes the adaptations of St. Ambrose, bishop of Milan (AD 374 to 397) and the eventual codification and clarification by Pope Gregory (AD 590-604) leading to the establishment of Gregorian Plainchant. His explanation of the structure of Gregorian plainchant is straightfoward and lucid and could probably be understood by most people with a basic grasp of musical principles, which would have included Hopkins. Having described how Ambrose left aside various Greek modes including the Doric Phrygian, Lydian, Aeolic and Ionic and constructed a model for church melody based upon four tones only, Chappell describes how Pope Gregory increased the number of tones by four, calling Ambrose's four tones 'Authentic' and the ones added by himself 'Plagal':

> The following are the eight ecclesiastical tones (or scales) which still exist as such in the music of the Romish Church, and are called Gregorian, after their founder.
>
> 1st tone Authentic---D e f g A b c D
> 2nd tone Plagal ---A b c D e f g A
> 3rd tone Authentic---E f g a B c d E
> 4th tone Plagal ---B c d E f g a B
> 5th tone Authentic---F g a b c d e f
> 6th tone Plagal ---C d e F g a b c
> 7th tone Authentic---G a b c D e f G
> 8th tone Plagal ---D e f G a b c D
>
> It will be perceived at first glance, that these Gregorian tones have only the intervals of the diatonic scale of C, such as are the white keys of the pianoforte, without any sharps or flats. The only allowable accidental note in the Canto Fermo or Plainsong of the Romish Church is B flat, the date of the introduction of which has not been correctly

> ascertained. No sharp occurs in genuine chant of high antiquity....These tones only differ from one another in the position of the half notes or semitones, as from b to c and from e to f. In the four plagal modes, the final or key note remains the same as the relative authentic - thus, although in the sixth mode we have the notes of the scale of C, we have not in reality the key of C, for the fundamental key note is F; and although the first and eighth tones contain exactly the same notes and in the same position, the fundamental note of the first is d and of the eighth g. There is no other difference than that the melodies in the four authentic or principal modes are generally (and should strictly speaking be) confined within the compass of the eight notes above the key note, while the four plagal go down to a fourth below the key note, and only extend to a fifth above it."[27]

Chappell goes on to contrast this system with that of the Ancient Greeks:

> "Pope Gregory made an important improvement by discarding the thoroughly groundless system of the tetrachord, adopted by the ancient Greeks, and by founding in its place that of the octave, the only one which nature indicates."[28]

Hopkins's admiration for plainchant is evident during his days at Oxford and continues throughout his life. On several occasions he ventures his preference for plainchant above other, more sophisticated and complex types of music used for church services. This was not affectation of his part, the seriousness with which Hopkins took his duties as a religious man is well -documented and plainchant is the perfect vehicle for the expression of religious texts in that the music is intended to 'clothe and illuminate' the sacred words

without impinging on their distinctness and clarity. That Hopkins should value this characteristic of plainchant need not be surprising and indeed he anticipates the deliberations of Pope Pius X, whose papal encyclical 'Motu Proprio' in 1902 extolled the virtues of plainchant as an appropriate form of music to be used during worship. Hopkins himself, great scholar that he was, also claimed to be quite contented with nothing to read but his breviary.

This is not, on the other hand, to say that Hopkins's interest in Plainchant was purely spiritual, he found in it also an aesthetic beauty which he prized highly. Hopkins's delight in melody, as opposed to other aspects of music such as harmony or orchestration, is fully exploited in the single melodic line which is characteristic of plainchant. Each tone had its own character and specific melodies were 'inscapes', by which is meant that to remove or change a note in a plainchant melody is not to modify but to completely destroy its form. The tones themselves, in being resistant to modulation, become inscapes too in that their being is confined to the notes within the scale and once a melody is embarked upon it cannot be transmuted into another tone through the operation of modulation. This means that every single Gregorian chant sequence is unique: if it is transposed into another key then it becomes a <u>different</u> inscape, not the same one modulated. Hopkins tries to assert these precepts towards the end of his life in his epistolary discussions on music with Bridges, but the drift of his arguments remained unapprehended and he died before he could fully vindicate his musical experiments. One wonders what kind of strange, new musical creatures Hopkins might have produced had he lived another few years.

We know, then, that Hopkins had a basic knowledge of Greek modalities, from the evidence of the undergraduate

essays, and that he also had a basic grounding in the technical aspects of Gregorian Plainchant from his knowledge of Chappell, even though it appears that he wasn't particularly gifted or even proficient as a musician. We know also that Hopkins's interest in musical matters continued throughout his time at Oxford from the references he makes in his diaries, letters, poems and notebooks, apart from the important part it plays in the aesthetic and philosophical lucubrations found in the undergraduate essays. Very soon after he entered Balliol (within a month) Hopkins is writing excitedly to his mother:

> "Arthur's friend Brook came in and played the piano gorgeously, taking as themes something from someone's (not Locke's) Macbeth and 'The heavens are Telling', but improvising on them ... But now who do you think the Genteel Skeleton is? Amcotts from Eton. He plays the piano brilliantly, and is the greatest dilettante in the college. He also writes very good poetry. For the rest, as the French say, he is said to have delivered his conscience in an envelope to the keeping of the Church, and raves against Handel."[29]

These are the first references in Hopkins to composers with which he is familiar. 'The Heavens are telling' is from Haydn's <u>Creation</u> and though the music which is played is not from Locke's <u>Macbeth</u> (possible Verdi's, dating from 1847) we know at least that both he and his mother know the music. There are several references to Locke in Chappell, including a reference to his music for <u>Macbeth</u>:

> "(Locke's) music to <u>Macbeth</u> was not printed during his lifetime, and we have no copy extant of so early a date. A tune called 'Macbeth, a Jigg', is in <u>Musick's Delight on the Cithern</u> (1660) and the same is in <u>The Pleasant Companion to the flageolet</u> with

> the initials of (M)atthew (L)ocke against it. Locke is said to have composed the music to Macbeth in 1670. The jig is of four years earlier date."[30]

Another reference to Locke quotes him evincing sentiments of which Hopkins would no doubt have warmly approved:

> "I never yet saw any foreign instrumental composition (a few French courants excepted) worthy an Englishman's transcribing."[31]

Locke was one of a number of composers, including Henry Lawes and Henry Playford, who were ambivalent about the effects of continental styles on home-grown English music and voiced their disapproval of the fashion for foreign, as opposed to English, compositions. Henry Lawes, an 'excellent' musician who composed the music to Milton's Comus, wrote in the Preface to his Ayres and Dialogues (1653):

> "Wise men have observed our nation so giddy that whatsoever is native, be it never so excellent, must lose its taste, because they themselves have lost theirs ... without depressing the honour of other countries, I may say our own nation both had, and yet hath, as able musicians as any in Europe. I confess the Italian language may have some advantage by being better smooth'd and vowell'd for music, which I have found by many songs which I set to Italian words, and our English seems a little over-clogged with consonants, but that's much the composer's fault, who, by judicious setting, and right tuning the words, may make it smooth enough."[32]

To prove his point, Lawes composed some songs in Italian nonsense which were applauded to the echo! Playford, in his Preface to Musick's Delight on the Cithern (1666)

sounded a warning against the frivolity and laxity of the Restoration Age which was having a deleterious effect on the nation's music:

> "...of late years and solemn and grave musick is much laid aside, being esteemed too heavy and too dull for the light heels and brains of this nimble and wanton age."[33]

'This nimble and wanton age' is a brilliantly apt description of the mood of the Restoration period, so evocatively captured by Milton in his portrayal of the Kingdom of Belial:

> In courts and palaces he also reigns
> And in luxurious cities, where the noise
> Of riot ascends above their loftiest towers,
> And injury and outrage; and when night
> Darkens the streets, then wander forth the sons
> Of Belial, flown with insolence and wine.[34]

A Son of Belial[35] was the ironical title given to a witty and engaging autobiographical book by Martin Geldart, a friend and contemporary of Hopkins's at Balliol, (Belial) and in which is given a valuable portrait of life at the college during Hopkins's time there (of which more below).

There are continuing references to music the following year at Balliol (1864) both in essays and other sources. We have already seen some of these - the 'Health and Decay' essay; the fragment from 'Floris in Italy' and the diary entry for September 1864 regarding 'Polly Oliver' etc.. Apart from these, Hopkins includes musical imagery in two poems:

> ...The trumpet waxes loud: tired are your feet
> Strike timbrels, sing, eat, drink be full of mirth
> Forget the waking trumpet, the long law.

'A Soliloquy of One of the Spies left in the Wilderness'36

which is a fairly typical example of the kind of proto-Victorian Biblicism we see in Hopkins in his pre-'Deutschland' manifestation, a style we never find in the mature poet and an affectation for which he severely (and with justice) criticises Swinburne:

> "Swinburne is a strange phenomenon: his poetry seems a powerful effort at establishing a new standard of poetical diction, of the rhetoric of poetry, but to waive every other objection it is essentially archaic, biblical a good deal, and so on: now that it is a thing that can never last, a perfect style must be of its age."37

The other poem is in a similar mould:

> He hath abolished the old drouth,
> And rivers run where all was dry,
> The field is sopp'd with merciful dew
> He hath put a new song in my mouth.
> 'He hath abolished the old drouth'38

Hopkins also wrote a ballad in December of that year, 'The Queen's Crowning'39 but this is merely Hopkins flexing his poetic muscles, an academic exercise rather than a serious piece of work.

January 1865 sees Hopkins's enquiry of Baillie about 'Truth in music' which, as we saw above, indicates that Hopkins had heard something of the German maestro's ideal of a 'Gesamtkuntswerk', the total form of art where music, poetry, drama and myth are combined. The essays 'Poetic Diction' and 'Origin of Beauty' date from 1865 as well as the poems featuring birdsong looked at above (nos. 113, 122, 124, 19). Apart from these we find the fragment of 'Stephen and Barberie':

> Anon she sang
> The country song of willow. The poor soul-
> (Like me) - sat sighing by a sycamore tree.40

- a reference to 'The towers musical' in 'To Oxford'41 and the unfinished 'I hear a noise of waters drawn away':

> I hear a noise of waters drawn away,
> And, headed always downwards, with less sounding
> Work through a cover'd copse whose hollow sounding
> Rather to ear than eye shews where they stray,
> Making them double-musical.42

which involves a variation on the 'heard but not seen' song of the skylark schema. In his Journal, Hopkins includes an entry about poetry in which he uses a musical metaphor, along with the verb 'to utter' (twice):

> The poetical language lowest. To use that, which poetasters, and indeed almost everyone,can do, is no more necessarily to be uttering poetry than striking the keys of a piano is playing a tune. Only when the tune is played is it on the keys. So when poetry is uttered it is in this language. Next,
> Parnassian. Can only be used by real poets. Can be written without inspiration. Good instances is Enoch Arden's island. Common in professedly descriptive pieces. Much of it in 'Paradise Lost' and 'Regained'. Nearly all 'The Fairy Queen'. There is seemingly much Parnassian music.43

It is interesting, given the criticism of Hopkins's practice which is occasionally levelled that his style owes too much to Milton,44 that Hopkins feels that Milton writes so much 'Parnassian'. Perhaps Hopkins really did mean it when he said that the effect of a masterpiece on him was to make him 'admire, and do otherwise'.

Although I have already considered the following poem (No. 19) above with regard to birdsong, I return to it now for further analysis in a fresh context. 'Let me be to thee as the circling bird' is a significant poem, written at a significant time in Hopkins's life. The tone of the poem is expressive of a sense of purring contentment, as if Hopkins is resting gratefully after a prolonged struggle (which indeed, in a sense, he is). This poem serves as an acknowledgement that Hopkins's future lay within the Roman Catholic Church and in that sense it is a poem about boundaries: the boundary between Rome and the English church, the boundary between Hopkins and the world and the boundary between Hopkins and God. The depiction of the poet as a circling bird is the image which defines Hopkins's relation to God, church and world, it is a relation close enough to own allegiance but far enough to express individuality. The circling bird is both held by and yet free of the object of its attentions. In a very real way, this is the paradigm of Hopkins's relation to those he loves throughout his life. Hopkins was notoriously ambivalent in his relationship with authority. From his early life it appears he was capable of provoking anger from his father (and even violence from his Headmaster). Even with friends, there appeared to be a regrettable series of awkwardnesses and misunderstandings which were too numerous to be accidental, it seems as though Hopkins felt a subconscious need to provoke anger or embarrassment from those he loved and respected, possibly because he felt unable to share intimacy and this was his way of coping with that realisation. The epistolary relationship with Bridges, Dixon and Patmore was therefore a much more satisfactory arrangement for Hopkins.

With regard to his relations within the Society of Jesus, the same pattern seems to emerge. Hopkins was very much 'the circling bird' in his attitude to his Jesuit superiors, devoutly obedient on the one hand and yet

enthusiastically iconoclastic on the other (regarding the scholastic teachings of Aquinas, as opposed to Duns Scotus, for example - a stance which cost him dear). Although it has generally been assumed that Hopkins's difficulties in the pulpit (which were not few) came from his lack of sensitivity, his lack of feel for the sensibilities of his audience, perhaps these too were, in a sense, the result of semi-deliberate postures adopted by Hopkins in order to provoke a response, any response, from his audience. When Hopkins scandalised his Mayfair congregation by comparing the Holy Sacraments to the udders of a cow, perhaps he was not merely making an ill-judged comment, perhaps he was hoping that his daring imagery might spark some corresponding leap of the imagination in the minds of his illustrious listeners. We remember Plato's assertions about the need for contrarieties in things in order for them to 'excite' the mind, perhaps the contrariety implicit in this image was Hopkins's own version of a Platonic metaphor (the analogy is not completely without merit, after all). On another occasion, Hopkins compared the visitations and ministrations of the Holy Spirit to a cricketer urging on a run! Again, the idea appears, at first glance, to be inappropriate and absurd but again is not totally devoid of value upon further consideration.

'Let me be to thee as the circling bird' is one of Hopkins's most musical poems, not musical in the sense that 'The Leaden Echo and the Golden Echo' is musical but in that Hopkins uses many musical terms within the poem. From the 'changeless note' of the bat or bird (representing the continuity of the Roman Catholic Faith), through the music found in 'a common word' (poetry) and music itself ('every praised sequence of sweet strings'), Hopkins finds himself drawn to the inevitable conclusion that the (infallible) teachings of the Roman Catholic Church are the final resolution, the 'authentic cadence', to all the passionate searching which, (in symphonic

terms), has gone before. The 'authentic cadence' is a musical term meaning finishing a piece of music with the tonic chord preceded by that of the dominant:

> From the feeling of rest and satisfaction induced by the concluding progression ... it has been named the 'perfect close' or 'authentic cadence'[45]

- the 'perfect close' then to all Hopkins's agonising deliberations is a rejection of the claims of the English church ('all other science all gone out of date') and the attractions of 'minor sweetness' (a pun here on 'minor', meaning both minor as in 'minor key' and minor as in 'of lesser importance' - the temptations of the world being compared to the plangent yearnings of music in the key of minor which seemed to have a powerful effect on the Victorian psyche, 'that minor cuts me to the heart' wrote Newman) and a joyous major-key exaltation of the teachings of the Roman Catholic Church. The penultimate line of the poem includes further musical imagery, again with double-meanings included. The 'dominant' refers both to its musical meaning and to God, who is 'dominant', the meaning being suggested in the underlying word 'dominus', and 'range' and 'state', apart from their musical connotations, refer to Hopkins's own existential sense of being, his 'pitch' of selfhood. This poem, then represents a significant crossing of boundaries in Hopkins's life but the opening image of the 'circling bird' is one which remained relevant to the poet throughout his life, it is a metaphorical expression of both the man and his art.

1866 saw a flurry of poems including musical elements - 'The Nightingale'; 'The Habit of Perfection' (with its Keatsian inflections):

> Pipe to me pastures still and be
> The music that I care to hear

-'Easter' and 'Nondum'[46]. In May Hopkins recorded in his Journal a nursery rhyme he heard some little girls singing about May Day:

Violante
In her pantry
Gnawing at her mutton bone,
  How she gnawed it,
  How she clawed it
When she felt herself alone.[47]

In June that year Hopkins heard the Gregorian at St. Raphaels[48] and in July noted his sister Milicent's abilities on the piano (she would have been sixteen at the time):

"This night and some night ago Milicent was improvising on the piano with much promise, as it seemed to me."[49]

Both Milicent and Grace Hopkins took a keen interest in music when they were young and Grace eventually provided harmonies for Hopkins's own compositions in later life. Hopkins's final references to musical matters while at Oxford came in the Spring of 1867 with his essay 'On the Probable future of Metaphysics' (see Part Two above) and in a letter to his friend Urquhart in which he refers to licenses and eccentricities in artists:

"I think you would find in the history of Art that licenses and eccentricities are to be found fully as often in beginners as in those who have established themselves and can afford them; those in Milton, Turner and Beethoven are at the end, those in Shakespeare, Keats, Millais and Tennyson are at the beginning."[50]

Presumably, Hopkins is here referring to the late quartets of Beethoven, though this is one of Hopkins's few

references to the man whose giant stature dominated nineteenth Century music and he doesn't expand or elucidate his opinions elsewhere.

Following his graduation in the Summer of 1867 with a Double First, Hopkins continued his musical interests in a variety of ways. He records in his Journal that Milicent had obtained some piano music by Schumann, his 'Slumber-Song'[51] and in August he went to visit Kensington Museum with his brother Lionel and found displayed there some 'medieval musical instruments'.[52] During Easter of that year, Hopkins had paid another visit to the Benedictines at Belmont Abbey near Hereford, spending a couple of weeks there on retreat. His first visit there, in 1866, had coincided with the religious crisis he was undergoing prior to his conversion and he had fond memories of the reception he had received there. The present archivist at Belmont Abbey[53] writes that Hopkins would have heard nothing but Plainsong ('Pre-Solemes and rather hearty') and since Belmont was then a novitiate house with no school it would have been extremely unlikely that there was any other music of any kind at all, life there being of a fairly basic nature at that time. No doubt Hopkins would have preferred it no other way and would have found his taste for Gregorian amply satisfied by his residence at Belmont.

In September 1867, Hopkins took up a post as a teacher at Newman's Birmingham Oratory, having also spent some time there on retreat earlier that year. Although Hopkins was to spend only two terms at Birmingham, his musical life was to receive a powerful stimulus by the activities undertaken at the Oratory under the auspices of Newman. St. Philip Neri, the founder of the Oratorian order, wanted to 'make sacred music popular' and Newman, as a proficient musician and lover of music, was determined to live up to that aim. Newman's attitude towards music is revealed in one of his Oxford University sermons:

> "Is it possible ... that that inexhaustible evolution and disposition of notes, so rich and yet so simple, so intricate and yet so regulated, so various and yet so majestic, should be a mere sound which is gone and perishes? Can it be that those mysterious stirrings of the heart, and keen emotions, and strange yearnings after we know not what, and awful impressions from we know not whence, should be wrought in us by what is insubstantial, and comes and goes, and begins and ends in itself? It is not so; it cannot be. No; they have escaped from some other higher sphere; they are the outpourings of eternal harmony in the medium of created sound; they are echoes from our Home, or the voice of Angels, or the Magnificat of Saints, or the living laws of Divine Governance, or the Divine attributes, something are they besides themselves, which we cannot compass, which we cannot utter, though mortal man and he, too, perhaps, not otherwise gifted above his fellows, has the gift of eliciting them."[54]

These views of the power of music to move the souls of men with suggestions of Divine order are also evident in Newman's Idea of a University:

> "music ... is the expression of ideas greater and more profound than any in the visible world, ideas which centre, indeed, in Him whom Catholicism manifests, who is the seat of all beauty, order and perfection whatever."[55]

It is hardly surprising that, given these predispositions, Hopkins should have found himself swept along in the tide of musical activity that was going on at Birmingham Oratory:

> "I have also begun the violin and if you will write a trio or quartet I will some day take the first or second part in it."56

-later confirming his enthusiasm:

> "I have begun learning the violin: I am glad I have."57

Although there are only a few short musical references in the Notebooks and Journals during Hopkins's period at the Oratory there is a good deal of circumstantial evidence which can help to fill in the details of the musical life of Hopkins while he was teaching there (from September 1867 to Easter 1868). We know, for example, that every Sunday evening there would be a concert given by Newman along with some of the masters and boys. On 30th September 1867 Hopkins recorded, in a letter to Urquhart, his attendance at a concert held at the Oratory:

> "Today I have been hearing a quartet on violins and violincello by the music master, one of my pps (private pupils), one of my fifth form boys and Dr. Newman."58

As we have seen, Hopkins was so inspired by the musical activity he found at the Oratory that he began to learn how to play the violin (he never continued with this after he left, however). Apart from Hopkins's few notes recorded in Journals and Papers there is extant a publication which gives us a day-to day account of life at the Oratory from 1866-1870. Unfortunately, the author (who remains anonymous) was away from school ill during some of the period of Hopkins's residence but the book does give a valuable insight into the life of the school at the time that Hopkins was a teacher there. The book is called A School Boy's Diary and was published in 1889 by an

anonymous member of the Oratory School Society. On 27th October 1867 (during Hopkins's residence) the 'Old Boy' writes:

> "Papa heard a Beethoven symphony played by R. Bellasis, 1st violin; Dr. Newman, 2nd violin; Wild violincello, and Synyer, tenor." (sic).[59]

Although there are no references to Hopkins by name in this diary, the anonymous correspondent would have known Hopkins and would probably have been taught by him (there were only seventy boys or thereabouts in the school at this time). During the period covered by the diary there are many references to musical events of a high standard, both sacred and secular:

> "May 20th 1866 (Whit Sunday)
> At the High Mass at 11, Haydn's 1st Mass was played with instrumental accompaniment, the boys playing. Mr. Synyer 1st violin. It was perfectly enchanting, and I never heard (scarcely) music better played at the Oratory, though the singing was (as usual) not favourably good. 100 lights on the altar at Benediction."[60]

There were also dramatic, as well as musical, activities undertaken at the Oratory. Every year a play was put on and much effort went into the production, which was usually fully reviewed in the local press. Rehearsals for Phormio, by Terence, were commenced in November 1867, therefore Hopkins would have been aware of them and may, as a classical scholar, have been involved in the production. Hopkins had left the Oratory, however, by the time the play was put on in May, 1868:

> "May 22 - Second great performance of the Phormio for the congregation and tradespeople. Two violins, one cello, one contra-bass, one tenor and one flute...

May 25 - At 8.35 was the Latin play ... finished somewhere about 11. Music, the overture to Titus, Zauberflote and Barber of Seville, and 3 minuets and trios of Haydn."[61]

The play was a great success and the Birmingham Daily Post reviewed it in prose as flowery and ornate as a Victorian cast-iron trellis:

"If Birmingham should so far forget itself in the seductive vortex of button-making, factoring, plating and gun-making, as to ignore all the higher calls of life, and degenerate into a mere work-shop, it is consolatory to know that its suburban dependencies are both competent and willing to sustain the burden of its intellectual responsibilities."[62]

Newman had made the performance of a suitably-adapted comedy from the classical repertoire an annual feature of life at the Oratory and, had Hopkins stayed, he would undoubtedly have enjoyed contributing to a tradition which was to become popular alike with parents, staff and pupils.

There is no doubt that Hopkins found life at the Oratory difficult and the teaching 'burdensome'. The present archivist at the Oratory thinks that there was an uneasy relationship between Hopkins and Newman and it may be that Newman soon realised that the Oxford Double First scholar might not really be suited to the prosaic and exacting demands of being a teacher at such a school (one wonders what kind of a figure Hopkins cut on the football pitch, for example). Newman wrote to his friend and colleague, Ambrose St. John:

"Hopkins must show his worth at £10 a month"[63]

and, reading between the lines, one can discern from Newman a kind of amused awareness that Hopkins might be another 'bird of passage',[64] moving from the English Church, through the Oratory and then on into the 'service of St. Ignatius'. It may also be the case that the enthusiasm and earnestness of the new convert was a little unsettling. Hopkins could be almost frightening in his rigid devotion to duty and it may be that the more affable and easy-going older man found this a little tiresome. The differing attitudes to Gregorian chant might serve as an example. Hopkins, as we know, was very keen on Gregorian whereas Newman's attitude to it was much more sceptical and reserved. Newman gives his opinion of Gregorian in his novel Loss and Gain (1849) namely, that it is a primitive and limited form which cannot rise to the full requirements of modern church music:

> "...you can't have a large Grecian temple, you can't have a long Gregorian 'Gloria'."[65]

This attitude towards the uniquely Roman Catholic musical form so admired by Hopkins seems to have been general at the Oratory:

> "And, if sometimes", wrote one, of the old Oratory days,"we were so unfortunate as to have on some week-day festival of Our Lady only the Gregorian Mass, Father Darnell used to say that we were 'lowering Our Lady' and, though he would make no remark, I have little doubt the Father thought so too."[66]

For Hopkins, of course, the plainness of Gregorian was proof of its authenticity, and, as we have seen, the importance of the single melodic line as opposed to the qualifying operations of harmony was central to Hopkins's aesthetics of music.

A study of the selection of music that would have been available for use at the Oratory during the 1860's shows music by Mozart, Beethoven, Mendelssohn, Richardson, Plegel, Crookall, Webbe among others. Cherubini is well-represented (his First Requiem in C minor had had a profound effect on Newman) and, in general terms, there is a wide variety of musical styles.[67]

While Hopkins was only exposed to the musical goings-on at the Oratory for a few months this is not to say that otherwise his musical life was dormant, to the contrary. During holidays in London, Hopkins took full advantage of the thriving programme of musical entertainments that were available in the capital. For example on 6th January 1868 Hopkins records a visit 'to the Monday Popular with Aunt Kate and Mary Beechy'.[68] The 'Monday Populars' were a series of concerts held on Monday evenings at St. James's Hall in London. Charles Hallé and Julius Benedict were two of the eminent names associated with this venture which was organised by Sir Arthur Chappell. The programme on this particular evening included a Beethoven quartet, a Schubert sonata and a Prelude, Courante and Allemande by Bach.[69] In May, after having finished his teaching career at the Oratory, Hopkins attended another concert at St. James's Hall, again with Hallé playing piano, this time accompanying John Simms Reeves, the famous tenor, in a rendition of Beethoven's 'Adelaida', and the popular English ballads 'Come into the garden Maude' and 'Tom Bowling'. The latter, by Charles Dibdin, was a particular favourite of Hopkins's and he wrote to his mother, later in life, requesting music for the same.[70] The following month, June 1868, Hopkins attended a concert in London given by a Madame Leupold at which a Miss Vogt played the 'finger glasses' or 'mattauphone'. Hopkins was impressed:

> "To Madame Leupold's concert, where Madle. Mela sang in a tenor and a girl played the violin and another,

> Madle. Vogt, the finger glasses (Mattauphone), and certainly that instrument is chromatically more perfect than the violin even and of course the tone that one knows and is magical. But 'it is the sport' to watch her fingers playing, and at the distance the articulations vanishing, they wave like flakes or fins of white. Madame Leuopold played four short pieces of Schumann."[71]

Hopkins repeats on several occasions that real chromaticism is not found on the piano or (mystifyingly) the violin or similar instruments and seems here to have found something more approximate to the musical continuum he is seeking. One could imagine the glowing tones produced when the rims of the glasses were stroked achieving a kind of 'glissando' effect which would very effectively give the feel of chromatic scales. Hopkins does not tell us what pieces Madl. Vogt played though Mozart did write an Adagio and Rondo for Glass Armonica (K.617), so that is one possibility.

It is likely that Hopkins was making the most of the opportunities for musical entertainments in the Spring and Summer of 1867 as he knew that these would be very restricted once he entered the Society of Jesus in September of that year. Hopkins spent the two years of the 'Noviceship' at Manresa House, Roehampton, London and during that time there is very little evidence in his Journals and letters of any musical matters at all. The Society of Jesus was not particularly noted for its interest in things musical. One of its members, Joseph Thorp, who later wrote for 'Punch' under the alias of 'T' after having been a Jesuit scholastic in the 1880's and 1890's, wrote about the kind of music one encountered in the Society of Jesus in his autobiography <u>Friends and Adventurers</u> (1931):

> "The general Jesuit taste in music was baroque, flamboyant, saccharine - in a word, I think I may

> fairly say, jolly bad. It was not their pigeon."[72]

Certainly, in musical terms, Hopkins found himself in a very different environment from the one he had left in Birmingham. During the two years of the 'Noviceship' there is only one reference to music in the Journals and that is a passing reference to popular dance music (the 'Disraeli Walz' and Maclaren's 'Debutante Walz')[73]. This is not, however, to say that Hopkins's life at Roehampton was one of unrelenting grimness and spartan rigour. Father Alfred Thomas, in his invaluable study, Hopkins the Jesuit: the years of training, describes occasions where the novices were allowed to relax a little and indulge in some recreational and musical entertainments, though these occasions were infrequent:

> "Of entertainments such as plays or concerts there was very little. On the whole they would be regarded as unsuitable. Yet in 1870 when the Juniors were again living at Manresa they put on some shows. Father Gallway (the Rector) greatly appreciated any effort made to interest and amuse the Community ... and did a great deal to encourage literary and musical talent among younger men. Seances (concerts), as he called them... seemed to give him great pleasure, and he was really an audience in himself."[74]

On another occasion, Father Gallway induced the novices to sing an old 'glee' - 'Who's the fool now?' to which he had set new words and he seems also to have introduced Hopkins to this song because he wrote of it to his mother:

> "We had a very stirring old glee called 'Who's the fool now?' It is in Chappel (sic) and is worth hearing."[75]

Apart from these glimpses, and the fact that Hopkins gives

no indication of the kind of unhappiness at Manresa that he felt in Birmingham, the years of the Noviceship are uneventful and yield little evidence that Hopkins was thinking along literary, aesthetic or philosophical lines in any way. The years of intellectual torment and passionate religious debate at Oxford seem to have been left far behind.

In September, 1870, Hopkins headed off to Stonyhurst College near Blackburn for the next stage of his training, the Philosophate. The closeness of the fells and dales of North Lancashire stimulated Hopkins's love of nature and he found much to occupy his thoughts. His aesthetic principles began to re-assert themselves as he began trying to define the 'inscape' of particular sights or shapes in nature. In 1871 Hopkins tries to 'law out', catch or glimpse the underlying aesthetic structure in simple bluebells:

> "The bluebells in your hand baffle you with their inscape, made to every sense; if you draw your fingers through them they are lodged and struggle/with a shock of wet heads; the long stalks rub click and flatten to a fan on one another like your fingers themselves would when you passed the palms hand across one another, making a brittle rub and jostle like the noise of a hurdle strained by leaning against then there is the faint honey smell and in the mouth the sweet gum when you bite them. But this is easy, it is the eyes they baffle. They give one a fancy of panpipes and of some wind instrument with stops - a trombone perhaps."[76]

The intensity of Hopkins's study is indicative of a mind confident in its powers and sure of its principles. Hopkins here finds 'inscape' not only in the visual appearance of the bluebells but in their taste,

smell, touch and sound - the noise they make when the stalks are rubbed together. The comparison of the flowers to panpipes or trombones is not inelegant and Hopkins would have immediately consigned this insight to his 'treasury of explored beauty' but the main significance of this entry is that it shows that Hopkins is thinking of his aesthetic principles once again and trying them out on the objects he finds to hand. He was to find many opportunities to do this in the succeeding years of training in Stonyhurst and Wales before the 'shades of the prison house' began to close in on him.

Christmas 1871 saw a flurry of activity. Stonyhurst, which was a school as well as a Seminary, had the resources to make the Christmas Festival a celebration worthy of the name. Plays were performed, concerts given and the general air was of a community full of ideas and energy. Hopkins himself used some of his 'precious time' to go and see a performance of Macbeth by boys from the school but confessed that the reason he went was not so much for the drama itself as for the music that was to accompany it:

> "Our short Christmas holidays are almost or quite at an end. The boys at the college have been giving concerts or plays every night but I have mostly had to shy away and husband precious time. I went however to Macbeth, not to see (for the Swan of Avon is very very short of Castalia-water on this stage and would painfully recognise his shadow, especially as women's parts are not given and Lady Macbeth becomes an Uncle Donald..) not to see, but to hear Locke's beautiful music."[77]

We have already seen, of course, that Hopkins admired Locke's music (see above) and here we have further evidence of his attachment to the English Baroque composer nearest in stature to his favourite, Henry Purcell. Apart

from two performances of Macbeth, there were performances of The Courier of Lyons by C. Reade; The Review by G. Colman and The Master's Rival by R.B. Peake. A concert was given on New Year's Eve. As well as from the festivities at Christmas, the Stonyhurst community also had occasional entertainments brought to them during the academic year. In February 1871, for example, a group of musicians from Liverpool entertained the school and seminary with an operetta, The Musical Box and a week later further entertainment was provided by another group from Liverpool giving a concert and playing two farces, (farces were traditionally played in the pre-Lenten season).

It seems that Hopkins, apart from his greater opportunities to explore the abundant flora and fauna of the North Lancashire moors, and to go fishing and swimming in the river Ribble, was also vouchsafed the opportunities to attend plays and concerts on a much larger scale that had hitherto been possible. Another of Hopkins's interests which could be indulged was his fascination with language and particularly dialect. Hopkins collected specimens from wherever he happened to be living and he took great pleasure in the Lancashire dialect ('hoo' did this, 'hoo' did that). While on holiday in the Isle of Man in August 1872 Hopkins made a note of a little Manx girl singing a song as he had done on a May Day in Oxford some years earlier:

> "It sounded just like English words done into nonsense verses: thus the third and fourth lines or burden seemed 'The brow shall loose, The brow shall loose'. Manx can be understood by a speaker of Irish. The people are the most good natured I think I have ever met."[78]

We find Hopkins during his time at Stonyhurst, then, taking an interest in all of those areas of his life that

had seemed so important for him while at Oxford - except, that is, for painting, which Hopkins was soon to relegate below music as an aid to religion. Music, the natural world, language, literature, aesthetics, all of these studies were undertaken with Hopkins's customary enthusiasm, he even began trying to teach himself how to play the piano:

> "Talking of music reminds me that I am teaching myself to play the piano - under difficulties so that my progress is slow."[79]

In March 1873 Hopkins's confidence is his musical abilities is beginning to increase and he writes, in a letter to his mother, that he has composed a litany which he intends to send to his sister Grace so that she can harmonise it. Later that year Hopkins got an opportunity to display his talents as a musical impresario when he 'got up' a musical entertainment from some German visitors. This from the Stonyhurst Beadle's Journal, 21st August 1873:

> "As usual except that the Seminarians gave an entertainment after supper in return for two the lately given by the Germans. It consisted of music, comic and half-comic pieces etc. It was mainly got up by Mr. G. Hopkins and was a decided success.."

In September 1873, Hopkins took advantage of his holiday to go and see the exhibition at the Kensington Museum which included a wide range of musical instruments and this visit gave him the opportunity to undertake the discussion on the origins of the violin addressed above (Part Two).

The only poetic outpourings that we find from Hopkins during these fallow years of the Philosophate are the poems 'Ad Mariam' and 'Rosa Mystica', both 'presentation

pieces'[80] or 'May lines' written in honour of the Virgin Mary during the month of May. The hypnotic rhythms employed to such effect by Swinburne are imported whole by Hopkins into 'Ad Mariam' and the result is not without a certain sonorous sweetness:

> Wherefore we love thee, wherefore we sing to thee,
> We, all we, thro' the length of our days,
> The praise of the lips and the hearts of us bring to thee,
> Thee, oh maiden, most worthy of praise;
> For lips and hearts they belong to thee
> Who to us are as dear unto grass and tree,
> For the fallen rise and the stricken spring to thee
> Thee, May-hope of our darkened ways![81]

'Rosa Mystica',[82] with its refrain repeated at the end of each stanza, is almost a hymn in its musicality, and the simplicity of its themes and structure make it appropriate for musical treatment of this kind. If Hopkins had had the musical proficiency, one would have expected this poem to be the perfect vehicle for such expression but Hopkins's musical skills at this stage in his career were rudimentary and he is content to leave the poem as a purely literary artefact.

After three years at Stonyhurst Hopkins was sent back to Roehampton in order to teach Rhetoric to junior scholastics. There is nothing in Hopkins's letter, diaries or notebooks for that year which addresses the subjects of music though Alfred Thomas produces an extract from The Society of Jesus's Letters and Notices for July 1881 which gives an indication of the kind of musical activities that went on at Roehampton during Easter Week:

> "The Passion was really splendidly sung, both on Palm Sunday and Good Friday...A plain Gregorian Mass followed... We feel incapable of doing justice to

the Tenebrae services. They certainly were carefully and admirably done. They reflected credit on those to whose management they were entrusted, and ought to have amply repaid them for their pains. The psalms were sung by the Novices and Juniors - against each other - the former being in the south, the latter in the north transepts...The Miserere and Benedictus were, as usual, harmonized. The Laudate, too, so difficult to be equally harmonized, was perfectly successful...On Maundy Thursday the Mass was partly from Mollitor and partly Gregorian. On Holy Saturday the Mass was one of Gounod's, and was nobly done - a great contrast with the solemn and stately music of the three preceding days. And what shall we say of Easter Sunday? Our praise is poor. The Mass was Gounod's second Messe des Orpheonistes, and we firmly believe that a more spirited and splendid piece of music was never produced by a body of twenty voices, a harmonium, and a violin. Gounod's grand Domine salvam fac, with its exquisite symphony, was done in such a manner at the end as to make one wish that her Majesty was just then passing that she might hear how enthusiastically English Jesuits prayed for her prosperity."[83]

After years in which he writes very little of consequence about art, music or poetry, Hopkins finally puts pen to paper during his year as Professor of Rhetoric at Roehampton. At some point between his arrival in September 1873 and his departure in July 1874, Hopkins wrote a set of lecture notes in which he sets down his opinions and deliberations on matters literary and musical. The animus behind this exercise was the requirement to teach his scholastics but Hopkins probably enjoyed the opportunity to set out a discourse on those subjects with which he had held such close communion only a few years previously at Oxford. The lecture notes are

called 'Rhythm and the other Structural parts of Rhetoric verse'[84] and, though incomplete, they give us a valuable insight into Hopkins's thinking at a time when other evidence is limited and when the great surge of creative energy that was unleashed with 'The Wreck of the Deutschland' was still beyond the horizon. Its value for this thesis lies also in the fact that Hopkins confirms or clarifies aspects of those aesthetic principles discovered in the undergraduate essays, letters, journals and notebooks.

Hopkins begins the notes with a definition of verse, namely that it is speech with a 'marked figure', meaning that there is some regular pattern or order to the sounds which are articulated. This, Hopkins calls a 'figure of sound' and goes on to state that in order for it to obtain it must be repeated at least once, 'so that it may be defined'. However, this does not mean that the 'figure' needs to be exactly replicated, it can be 'sided off, as in the metres of a chorus' but there must be some consistent element which is repeated in the figure, for example, 'the length of a ∪ or - or strength of a beat'. What we have here, of course, is 'an enforcement of likeness and unlikeness', the figure of sound is repeated but includes difference as well as sameness, the new elements providing chromatic variation while the repetitions underline the diatonic structure. This need not apply to sound figures alone, however, it is possible for verse to include such models of repetition and variation in its grammatical structure as well as in its aural components. Hopkins cites Hebrew verse (which, we remember, he used as an example of verse which was parallelistic in structure - see above, Part Two) as an example of verse which uses 'figures of grammar' rather than figures of sound. The likeness and unlikeness comes within a sentence structure such that, although the words might change, there exists a repetition in that noun is matched against noun, 'verb against verb, assertion

against assertion', presenting the pattern of sameness and difference which is the ultimate aesthetic goal of the principle of Parallelism. Hopkins uses a Biblical example to demonstrate the truth of his proposition:

> "Foxes (A) have (B) holes (C) and birds of the air (A1) have (B - not B1 have) nests (C1) or more widely even than this/ with a change of words but keeping the grammatical and logical meaning - as/Foxes have holes and birds of the air have nests (that is/Beasts have homes to live in) but the Son of Man has no where to lay his head (that is/man has not a home to live in): the subject of the clauses being changed the one does no more than say yes, the other no."[85]

Hopkins's analysis of the parallelistic structure of this sentence is convincing and instructive. In the first instance 'Foxes' is linked to 'birds' in that they are both animals and also in their relative positions in the sentence - this fulfils the criterion for likeness - and yet they are different in that foxes are not the same animals as birds. The verb 'have' is part of the structure of repetition in that it is the same in both parts of the sentence, whereas 'holes' and 'nests' are alike and different in that they are both 'homes', and yet unlike as homes, one being underground and one above ground. The further analysis of the grammatical structure of the sentence is equally persuasive in that the 'likeness' between 'Beasts' and 'man' as needing homes to live in, and the 'unlikeness' in that the 'Beasts' have homes and 'man' doesn't, provides the parallelistic structure of sameness and difference which Hopkins wants to expose. Hopkins continues with his investigation of Hebrew poetry, hypothesising that it is essentially 'musical in origin' and that the remnants of that inheritance lend it a structure which a tradition based on verse alone might not have afforded. Apart from this, Hopkins feels that

Hebrew verse might have a parallelistic structure based on alliteration:

> "Besides the initial 'alephs', 'ghimals' etc. seem to imply some kind of alliteration, so that there might be some kind of verse closed at one end, the beginning, but open and variable at the other."[86]

Such a verse would, of course, be eminently parallelistic in that the likeness at the beginning of lines would provide regular structure, while the variety at the ends of lines would supply the required 'unlikeness'. Moving on from Hebrew poetry, Hopkins defines those elements of 'resemblance' between syllables which may be found in verse. These are:

> "1. Musical 'pitch', to which belongs tonic accent.
> 2. Length of time or 'quantity' so called.
> 3. 'Stress' or emphatic accent; ἄρσις and θέσις .
> 4. Likeness or sameness of letters and this some or all and these vowels or consonants and initial or final. This may be called the 'lettering' of syllables.
> 5. 'Holding', to which belong break and circumflexion, slurs, glides, slides etc."[87]

All of these elements, however, fall under a division between the 'chromatic' and 'diatonic' or, as Hopkins put it here, 'running, continuous', or 'intermittent'. 'Quantity' or length of time comes under the heading of 'continuous', as does 'Pitch', whereas 'lettering' and 'Holding' come under the heading of 'intermittent'. 'Stress', interestingly, is seen by Hopkins as 'in between'.

One can see immediately the link between Hopkins's deliberations here and the aesthetic principles he constructed while at Balliol. 'Pitch' and 'quantity' are,

in verse, shadowy, indefinite things and therefore may be described only as chromatic, whereas the emphatic structure of alliteration and the use of abrupt pauses is diatonic. Rhythm, 'if marked', is diatonic but shares chromatic elements too. The link between verse and music is strong and, for Hopkins, it is possible that they derive from the same source but they became differentiated by the central importance of pitch in music, which is mirrored by the importance of 'lettering' in verse. Pitch, says Hopkins, is not a necessity for verse, though it can add beauty to it, whereas music is all pitch and needs no verbal elements for its integrity. Later, Hopkins goes on to draw distinctions between 'pitch' and 'stress' using language which is consistent with ideas of chromatism and diatonism. While discussing the definition of 'accent' in verse ('..the accent of a word means its strongest accent, the accent of its best accentuated syllable'), Hopkins states that there are two kinds -'that of pitch (tonic) and that of stress (emphatic)'. Pitch is next depicted in visual terms, it is like a 'highspot' on an object or a 'centre of illumination', whereas stress is rendered in more substantially physical terms as a 'centre of gravity':

> "The centre of gravity is like the accent of stress, the highspot like the accent of pitch, for pitch is like light and colour, stress like weight..."[88]

'Pitch', therefore has more in common with the lightness and subtle shading, the 'chiaroscuro' of chromatism while 'stress' fits into the emphatic, intermittent and structural domain of the diatonic.

Hopkins does not mention parallelism, diatonism or chromatism directly in these lecture notes, though the drift of his discussion regularly touches on the Parallelistic principle and the connection between music and verse is constantly reiterated, so the musical analogy

is evidently at the forefront of Hopkins's mind as he prepares to explain the intricacies of verse to his scholastics. At one point, Hopkins draws together speech, verse and music into a coherent relation based on a logical, structural grammar:

> "We may now say of rhythm i.e. verse that it is the recasting of speech into sound-words, sound-clauses and sound-sentences of uniform commensurable lengths and accentuations. The foot is the rhythmic word with its strong beat for the emphatic accent, the μέτρον or bar the rhythmic sub-clause, the verse or stanza the rhythmic sentence. And music is the recasting of speech used in a wide sense, of vocal utterance, into words, clauses and sentences of pitched sounds having uniform (commensurable length and accentuations). The musical syllable is the note, the musical foot or word the bar, the bars in double time stand for double feet or μέτρα and for, say, unverbal sub-clauses, the strains in phrases for wing-clauses, the passage or melody down to the cadence for the sentence, the movement for the paragraph, the piece for the discourse. One may add that the modulation into another key stands for the suspension, the return to the first key for the recovery."[89]

There is, of course, a parallelistic structure to all this in that speech, verse and music apparently share a common grammar and yet are all different in terms of their expression. The relation between the three is based on a common root yet the diverging forms are separated by their individual accidents. Speech, verse and music share the same inherent structures, (word=foot=bar; sentence=stanza=passage) but abstract meaning increases in inverse proportion to semantic meaning so that music becomes a pattern of 'vocal utterance' - (the sense of the sibylline 'utterance' is present here, if the heart could

speak it it would speak thus, beautifully but enigmatically) - in which all intelligible meaning has completely retreated behind the abstract form of the musical inscape. By demonstrating the similarity of structure underlying speech, verse and music, Hopkins is vindicating his Principle of Parallelism because the obvious unlikeness in expression between the three forms are conditioned by 'likeness' in their basic structures. The chromatic continuum from speech, through verse, to music, is underpinned by a diatonic structure which binds all three forms together in a 'relation' which, in its 'enforcement of likeness and unlikeness' is eminently parallelistic.

Later in the notes, Hopkins refers to 'Number' in its Aristotelian context. While discussing rhythm in Prose he quotes Aristotle's prescription for a 'golden mean', in that speech should not be too metrical, which makes it artificial, but neither should it be too random and unstructured, it should have some elements of rhythm because, if not, it becomes 'unpleasant and unintelligible'. Aristotle then goes on to elaborate how this balance is to be achieved:

> "Number puts a bound on everything and the number (or content) of the figure of the wording is rhythm: metres are sections of this. There should then be rhythm in speaking but not metre (which would make it poetry), but not exact rhythm. Partial rhythm will be what we want."[90]

Hopkins's interest in Number has, then, a more-than-Pythagorean bent, number is seen not only as a source of fixity in a world of flux, or as a mediating factor between the One and the Many, occupying a separate, yet intermediate dimension between the Platonic forms and the sublunary world, but as a method of organising even such apparently sprawling and irregular things as

speech. This is, of course, inkeeping with the relatively more practical and prosaic philosophical approach of Aristotle but it also fits in with Hopkins's own scientific approach to aesthetics, where the operations of number provided authority for a particular inscape that a 'spontaneous overflow of powerful feelings' (in Wordsworth's phrase) never could. Number is the ultimate diatonic scale, it imposes order on the chromatic flux and variability of the world and, by doing so, justifies it. Out of that justification emerges Beauty, in the same way as out of the Heraclitean junk-bonfire of matter, words and imagery emerges the Immortal Diamond:

> This Jack, joke, poor potsherd, patch, matchwood, immortal diamond,
> Is immortal diamond.
> ('Heraclitean Fire')[91]

The fact that four of the so-called 'sonnets of Desolation' came 'unbidden and against my will'[92] is by antithesis confirmation of Hopkins's usual practice which was relentlessly pragmatic and craftsmanlike. Hopkins would have enjoyed being thought of as a literary 'Felix Randal' or 'Harry Ploughman' employing his 'gear and tackle and trim' in a frank and honest attempt to forge poetry from the raw materials of language, rather than indulge in the hyper-sensitive swooning or the shallow affectation and preciosité he found in some of his contemporaries. The emphasis he placed on the classical categories of mathematics and music and the Principle of Parallelism that he derived from this emphasis, meant that Hopkins was able to avoid the excesses of the Aesthetic School and forge a 'via media' between the nihilism of the Aesthetes, on the one had, and the obscure perplexities felt by poets such as Arnold and Browning on the other. The diatonic principle of Parallelism acted upon the brilliant chromatic variety of the world of flux and drew Beauty from it, but this Beauty was objective, real

and inherent, not subjective, fleeting and fugitive like the 'impressions' that went to make up Pater's 'hard, gem-like flame'[93]. Hopkins records this in his most mellifluous poem, 'The Leaden Echo and the Golden Echo'[94] where the (seeming) tragic transitoriness of the world's inscapes:

> Ruck and wrinkle, drooping, dying, death's worst, winding sheets, tombs and worms and tumbling to decay...

provokes a latter-day sense of 'Timor mortis conturbat me' which leads inevitably to:

> Despair, despair, despair, despair

This is, of course, the predictable dénouement of the 'Aesthetic Adventure'[95], an adventure which was to be so tragically epitomised in the case of Oscar Wilde nearly a quarter of a century later. For Hopkins, however, all things contain within their being that which is unlike, in the same way as apparently pure sounds contain harmonics, and the word 'despair' is no different. Hopkins finds his own harmonic and the word 'spare', which leads us away from the bleakness of the Leaden Echo and towards the promise of the Golden Echo, is a fine stroke by the poet. The word itself is an embodiment of the Parallelistic Principle in that it contains within it the elements of likeness and unlikeness that are included in the definition. The word 'Spare' is contained within 'despair' in an aural sense, that is, it is a true rhyme, and herein lies the 'likeness' , but it is also 'unlike' in that is contain a semantic meaning which is quite different to 'despair'. Once found, the 'key', (which may be found in anything, for all created things contain 'news of God') unlocks the bolted door of the condemned man's cell and frees him to a world where:

> The flower of beauty, too too apt to, ah! to

fleet
Never fleets more, fastened with the tenderest truth
To its own best being and its loveliness of
youth...[96]

As in the 'Heraclitean Fire', the trash of the transitory world is transmuted into 'immortal diamond', the key to providing the spiritual equivalent of Alchemy's 'Philosopher's stone' transforming the cold grey lead of mortality into the bright golden lustre of eternal life.

There is, further on in the Lecture Notes, a brief reference to 'chanting' which may refer to Gregorian chant or the 'pointing' of Anglican Psalms[97], though the former seems more likely, given Hopkins's interest in Gregorian. The context is a discussion on the scanning of rhythmic verse and the reference is only a passing one but it shows is that Hopkins is aware of the fact that Gregorian chant has no time signature as such and its movement is accelerated or retarded according to the will of the conductor:

> "We have said that rhythm may be accentual or quantitative, that is go by least or by time. It may be both or it may be neither but only have what is common to both. This is 'count' or number in a narrow sense. There is also bare beat without count. I am not aware of mere time without beat, unless in chanting perhaps."[98]

One of the objects of parallelistic art is to provide 'harmony in variety', to make a work of art regular enough for its structural pattern to give it coherence, and yet irregular enough to prevent monotony and provide the stimulation of variety. Hopkins addresses the need for variety in rhythm and presents no fewer than six strategies to help the poet avoid rhythm which is too plain and unvarying. The first of these lies in the

variety of the words themselves. By presenting new words locked into the rhythmical shape of a poem one is providing the element of 'unlikeness' that is needed to set off the regular structure of the rhythm:

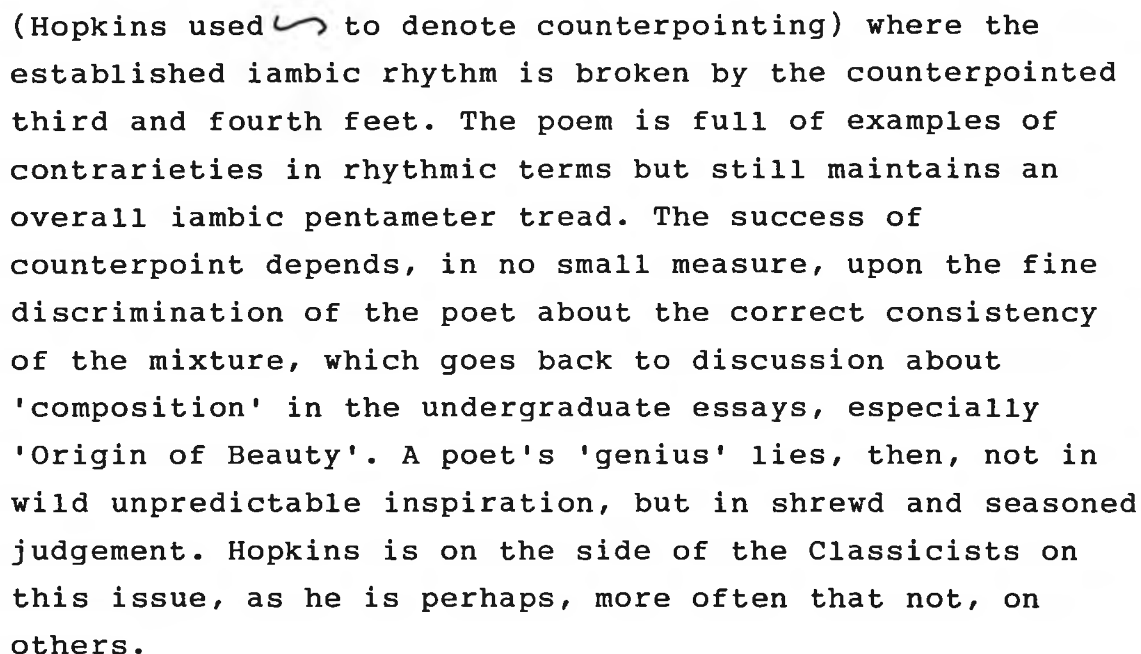
> "...like fresh water flowing through a fountain or over a waterfall, each gallon taking on the same shape as those before it .."[99]

The second device is the proper use of the caesura, which by breaking a rhythm at a point in a line which disrupts and contradicts the flow of the verse, provides a welcome ripple of variety which prevents a rhythm from becoming too insistent. The caesura needs to be placed at a point which is neither too central in a line, (thus not really altering the rhythm, merely dividing it in two) or too far from the centre, (which would unbalance the line). In pentameters, for instance, a caesura can successfully be placed between the second and third foot; the third and fourth foot; or in the middle of the third foot. Each of these alternatives provides an element of variety within a decasyllabic line. In the hexameter, the caesura has to be place in the middle of the third or the fourth foot to achieve a similar effect.

What Hopkins is describing here is 'counterpointing', a technique he was to use widely in his own poetry. Counterpoint is a parallelistic form of rhythm in that two contending rhythms are in evidence and provide the necessary antagonistic framework to prevent the complete domination of the rhythm by one kind, which would lead to monotony:

> "By counterpointing I mean the carrying on of two figures at once, especially if they are alike in kind but very unlike or opposite in species."[100]

So, in 'God's Grandeur', we find the counterpointed line:



The world / is charged / with the / grandeur / of God

(Hopkins used ⌒ to denote counterpointing) where the established iambic rhythm is broken by the counterpointed third and fourth feet. The poem is full of examples of contrarieties in rhythmic terms but still maintains an overall iambic pentameter tread. The success of counterpoint depends, in no small measure, upon the fine discrimination of the poet about the correct consistency of the mixture, which goes back to discussion about 'composition' in the undergraduate essays, especially 'Origin of Beauty'. A poet's 'genius' lies, then, not in wild unpredictable inspiration, but in shrewd and seasoned judgement. Hopkins is on the side of the Classicists on this issue, as he is perhaps, more often that not, on others.

The next two ways of avoiding repetitive verse can be taken together - they are through 'tonic' and 'emphatic' accent. By 'tonic' Hopkins means the 'pitch' of the words which therefore provide a kind of chromatic colouring to a line which lends it a variety of texture; and by emphatic accent Hopkins means the word - accents providing rhythmic contrast in a line that almost buries the established rhythm which has to be retained in the mind while reading. Hopkins gives for example the last line of Milton's Paradise Regained, to which I add the previous three in order to demonstrate the sense of antithesis:

> Thus they the Son of God, our Saviour meek,
> Sung Victor, and from heavenly feast refreshed
> Brought on his way with joy; he unobserved
> Home to his mother's house private returned.[101]

Here the contrast between the strongly rhythmic iambic pentameter lines and the final line is striking. Hopkins is right in that the last line loses the sense of iambic pentameter altogether and the reader needs to hold the

rhythm in his mind as he reads the line because the word-accents do not express it. What Milton is doing is to subtly underline the contrast between Christ's divinity and his humanity, therefore the subdued, prosaic earthbound tone of the final line is in marked contrast with the celestial declamatory and heroic mood of the preceding lines and the poem ends in a poignant and unexpected minor key.

The remaining two techniques for providing variety in rhythm are 'smoothness or break in vowel sounds' by which Hopkins means using syllables which induce a long, drawn-out enunciation, like dipthongs; and finally 'all intermittent elements of verse', like alliteration, assonance and rhyme.

All of the devices suggested by Hopkins for enlivening the rhythm of verse are parallelistic in nature in that they involve an 'enforcement of likeness and unlikeness' whether that resides in the words themselves; the arrangement of caesura or breaks in the feet; chromatically contrasting pitch; counterpoint; 'holding' of syllables; or the devices of rhyme, alliteration and assonance. The principle of relation between contending forces, whether in terms of rhyme, rhythm, structure or diction is a constant feature of Hopkins's prescriptions in these Lecture Notes. Despite the emphasis on providing variety and breaking monotony, however, Hopkins quickly points out that to do so is not to injure 'unity' in a work of art, indeed variety <u>engenders</u> unity in that it is organic in principle and what is organic, is unified. Hopkins uses a mathematical analogy to prove his point:

> "...in everything the more remote the ratio of the parts to one another or the whole the greater the unity if felt at all, as in the circle and ellipse, for the circle is felt to be more at one and one

thing than the ellipse, yet the ratio of the circumference to its diameter is undiscoverable, whereas there must be the ellipse in which it is 3:1 and any number of others in which it is any ratio we like to take between π and 2..."[102]

The circle, then, is an example of the parallelistic principle because it is the perfect mathematical expression of regularity and irregularity in that its shape is completely regular but its mathematical structure is completely irregular, in that π can never be quantified. The gap between its perfect form and the anti-perfection of π provides the parallelistic contrast which makes the circle a symbol of unity for us, not the ellipse, which might be perfectly regular in shape but, lacking the patent <u>irregularity</u> that π gives to a circle cannot have the same organic and symbolic unity as a circle.

The same principle applies to rhyme. For Hopkins, a good rhyme meant that the two words involved shared sound, but not meaning, so that words which have a similar meaning, or a similar grammatical structure, are not adequately parallelistic in that the 'relation' is too close. For example, participles like 'going' and 'knowing' make a poor rhyme, as do 'brother' and 'mother' (whereas 'mother' and 'other' are perfectly acceptable). Hopkins expresses it thus:

"Rhyming to the eye in no way helps the rhyme, rather the contrary, for there are two elements in the beauty rhyme has to the mind, the likeness or sameness of sound and the unlikeness or difference of meaning, and the last is lessened by any likeness the words may have beyond that of sound."[103]

This is the closest Hopkins comes in his 'Lecture Notes' to actually revealing the Principle of Parallelism which

underpins the whole aesthetic approach described in the notes. Hopkins is here applying the theories worked out for himself in the undergraduate essays regarding the ideal distance between parallelistic quantities - the gap must be neither too close (which would prove bland and unsatisfying) or too wide (which would lead to the grotesque and contrived)[104]. It is important for the two elements involved in a parallelistic 'relation' to be pure and untainted by association with each other in any way apart from the factor which is uniting them, otherwise the soundness of the comparison becomes qualified by resonances which are an unwelcome distraction from the pristine relation between 'likeness' and 'unlikeness', as if the clarity of a single note were to be clouded by its harmonics.

We remember that rhyme (in its widest sense) is the 'acme'[105] of the parallelistic principle in that the elements of likeness and unlikeness are easily observable and a 'proportion' needs to obtain in the relation between the disparate elements which are to be conjoined in a comparison. Rhyme 'can be' extended to include techniques such as alliteration, assonance and more unusual types like cynghanedd (which at this point, Hopkins was yet to discover) and, from Icelandic poetry, 'skothending' which is a device using final half rhyme. Hopkins also gives an example from Norse poetry, which includes a combination of rhyme, alliteration and assonance:

> Softly now are sifting
> Snows on landscape frozen
> Thickly fall the flakelets
> Feathery-light together...[106]

Hopkins goes on to point out that rhyme (in this wider sense) appears to be a universal phenomenon in poetry, surmising that it is probably the product of any language

which is accentual, and listing Chinese; Arabic; Hebrew; Celtic; Icelandic; Gaelic; as examples of language where rhyme may be found, as well as in the Western tradition deriving from Greek and Latin verse.

Hopkins's notes on Rhetoric end with a statement on the importance of rhyme, rhythm and music as the central structural features in verse:

> "In general all the elements of verse may be reduced to (1) Rhyme, in a wide sense, which depends on lettering; (2) Rhythm, which depends on strength or a length of syllable; and (3) If we like to include it, music, which springs from tonic accent or pitch."[107]

Rhyme and rhythm are diatonic elements in poetry, whereas music plays a more subtle, chromatic role in the modulations of pitch, which is why Hopkins gives it less prominence than the first two, nonetheless it is, being the chromatic foil to the diatonic qualities of rhyme and rhythm, a necessary and important feature in an art-form which, as we have seen, conforms rigorously to the theory of parallelism developed by Hopkins at Balliol.

Appended to the Lecture Notes on Rhetoric is a further set of unfinished notes called 'Poetry and Verse' which contrasts the two and asks whether they are the same thing. The chief interest in these notes lies in the definition of 'inscape' in poetry, and an elaboration of the ideas contained in the Lecture Notes on Rhetoric. The definition of Poetry is well-known:

> "Poetry is speech framed for contemplation of the mind by the way of hearing or speech framed to be heard for its own sake and interest even over and above its interest of meaning. Some matter and meaning is essential to it but only as an element

> necessary to support and employ the shape which is contemplated for its own sake. (Poetry is in fact speech only employed to carry the inscape of speech for the inscape's sake - and therefore the inscape must be dwelt on ...)"[108]

This has led some critics to charge Hopkins with being a closet-Aesthete in the 'Art for Art's sake' mould, but at no point does Hopkins say that meaning is dispensible or even unimportant, what he does say is that meaning is 'essential' as a component of the whole artefact which is the poem, which is a different matter. Hopkins aims for a total complex of expression in which meaning is inextricably bound, like the 'house of cards' (see above, Part One), to remove any one element from the surrounding structure is to bring the whole edifice tumbling to the ground. If one looks at Hopkins's practice it is difficult to find any of his poems where 'meaning' is absent or plays an overly subsidiary role in the context of a poem as a whole, indeed, some critics find Hopkins <u>too</u> precipitate, clamorous and insistent in his meanings, leading to a disruption of what they regard as the satisfying aesthetic whole (for example, the sestets of sonnets like 'The Windhover', 'Spring' and 'The Starlight Night', which some have regarded as being contrived and artificial because they try to squeeze 'richly vigorous personal responses to experience (into) a moral grid'[109], an opinion which, though understandable, is, I believe, ill-founded).

If one considers the sonnets in the light of Hopkins's principle of Parallelism, I would submit, then the apparent difficulties with regard to the relation between octave and sestet in the sonnets diminish. The sonnet, as we have discovered, is a parallelistic form and the relation between octave and sestet is one of likeness and unlikeness. In Hopkins's sonnets, take for example, 'The Starlight Night', one finds a similar

parallelistic structure in the thematic material of the sonnet. The octave comprises an ecstatic celebration of the beauty of the heavens at night which is, undoubtedly, a 'richly vigorous personal response', the kind of response which is a distinctive characteristic of Hopkins and expressed in his uniquely evocative style and diction:

> Down in dim woods the diamond delves! the elves'-eyes!
> The grey lawns cold where gold, where quickgold lies!
> Wind-beat whitebeam! airy abeles set on a flare!
> Flake-doves set floating forth at a farmyard scare![110]

The last line in the octave introduces a different note:

> Ah well! it is all a purchase, all is a prize.

which is the point that some commentators begin to feel nervous about what is to come. What does come is a Christian exegesis of meaning:

> Buy then! Bid then! - what? Prayer, patience, alms, vows.
> Look, look: a May-mess, like on orchard boughs!
> Look! March-bloom, like on mealed-with-yellow sallows!
> These are indeed the barn; withindoors house
> The shocks. This piece-bright paling shuts the spouse
> Christ home, Christ and his mother and all his hallows.

Nature is the beautiful 'piece-bright paling', the shining gate beyond which Christ, his mother and his saints abide. One is reminded, in this final image, of a Byzantine icon in which Christ and his mother occupy the central space, highlighted in gold leaf and with the apostles and saints crammed round the sides. There are other less salutary intimations, however - Nature is also compared to a 'barn' and beyond that outward appearance i.e., inside the barn, lie the 'shocks' or stooks. The

reason Hopkins has not used the word 'stooks' (as in 'Hurrahing in Harvest') is that the word 'shocks' apart from its meaning, 'stooks', also conveys the monitory sense that Hopkins wants, in other words, the implication of final Judgement, when the 'wheat' is winnowed from the 'chaff', in Biblical terms. The thematic parallelism, then, is between the beauties of Nature and the night sky, rendered so exquisitely and imaginatively by Hopkins, and the dogma of Catholic theology and cosmology. The 'enforcement of likeness with unlikeness' is present in the imagery (Nature is like a barn, the night sky is like a fence) in which meanings jostle for attention and priority (Nature is big and full of goodness, the night sky is a barrier to earthbound man) but the main parallelistic feature of the poem, and this is a feature I believe is present in many of the sonnets and explains the success of sonnets which include even the most arcane or far-fetched imagery or the most dogmatic theology, is the presence of two voices in the poem, voices I will call 'son' and 'father'.

In 'The Starlight Night' this aspect of the poetry is most obvious. The poem contains two voices, one, the first to speak, is the 'son', full of wonder, excitement and imaginative vibrancy as he beholds the spangled beauty of the night sky: the other, the 'father', delivers the fruit of his knowledge in calm, measured tones, explaining the hidden significance of everything his son beholds, affording the wisdom and insight that his son yet lacks, while at the same time accentuating, in his restraint and sobriety, the windy, ecstatic sensuousness of the son's delight in what he beholds. The parallelism between the two 'voices' is evident, the son's emotional particularising response is chromatic in nature, while the father's intellectual and rationalising grasp is diatonic. The poem is a product of the 'enforcement' of both chromatic and diatonic aspects into one organic unity, the chromaticism of the octave leaking into the sestet:

> Buy then! bid then! What? Prayer, patience, alms, vows.
> Look, look: a May-ness, like on orchard boughs!
> Look! March-bloom, like on mealed-with-yellow sallows!

and the last line of the octave being given over to the diatonic:

> Ah well! it is all a purchase, all is a prize.

so that the poem is 'rove over', there is no simple division between the excitement of the octave and the rationalising operations of the sestet, the parallelism is carried through the volta. This poem is not merely a dialogue, however, with all the associations of internality that has, it is rather a <u>duologue</u>, the two voices speak in response to each other but outwards, like actors addressing an audience. The dual tone of the poem, ranging between son to father, is the parallelistic relation which unifies the poem, so to criticise Hopkins for trying to fit a 'personal response' into a 'moral grid' is to miss the point - the 'personal response' and the 'moral grid' are one and the same, they are indivisible, to subtract one from the other is to pull down the whole 'house of cards'.

One might also consider other of the sonnets in this light. 'The Windhover', for example, has also been criticised for the abruptness, even sententiousness of its sestet but, again, the same model applies, the parallelism of the poem is such that the 'son's' extremes of emotion need to be firmly tempered by the 'father's' diatonic, organising intellect but, in so doing, this does not depress the emotional resonances of the poem, rather it <u>enhances</u> them by 'setting them off' within a structure which is parallelistic, in which both diatonic and chromatic are strengthened by being yoked together within the stringent discipline of the sonnet form. One

can locate similar parallelistic contrarieties of tone in other of the sonnets (not in the curtal sonnets, however, which do not allow the necessary complexity and not, significantly, in the 'Sonnets of Desolation' where Hopkins's 'more Miltonic plainness' makes an overly parallelistic structure a distraction and of doubtful value), particularly those in which Hopkins allows his emotions free rein. One critic[111] suggests a comparison with the 'caged skylark' to describe the combination of emotion against thought, feeling against structure that he perceives in Hopkins's poetry and this is a useful analogy but rather negative in that Hopkins would, I believe, have regarded the poetic restrictions he imposes on himself to be, in a sense, liberating, not imprisoning. We have seen how Hopkins developed the theory of Parallelism in art, and have also seen how he developed those theories and applied them to his <u>own</u> art. I would suggest that the analogy of the 'father-son' duologue more closely expresses the essentially symbiotic nature of the parallelistic schema in that it has none of the tragic associations of the former, associations which I am certain Hopkins would have rejected as mawkish and inappropriate.

George Eliot once said 'Form is unlikeness' and we have in Hopkins's deliberations on Poetry, Verse and Inscape something of that tenor, in that Inscape is seen as a product of evolving likenesses and unlikenesses in which repetition of form is accompanied by new developments which afford the inscape a new appearance with every manifestation:

> "...the inscape must be dwelt on. Now if this can be done without repeating it <u>once</u> of the inscape will be enough for art and beauty and poetry but then at least the inscape must be understood as so standing by itself that it could be copied and repeated. If not/repetition, <u>oftening, over-and-overing, aftering</u>

> of the inscape must take place in order to detach it to the mind and in this light poetry is speech which afters and afters its inscape, speech couched in a repeating figure and verse is spoken sound having a repeating figure."[112]

As in music, where a theme may be developed, modulated, subjected to variation, recapitulated and finally resolved without ever losing its intrinsic form so an inscape too must be repeated and varied in order to reach the fulness of its being. Poetry, then, is that which contains speech which 'over-and-overs' its inscape, it is this process which gives poetry its form, and this process is necessarily a parallelistic one in that it involves repetition (likeness) and difference (unlikeness) which is enforced through a yoking together of chromatic and diatonic elements such as rhyme, rhythm, pitch, alliteration, assonance into a kind of dissonant harmony which, because of its implicit contrarieties, 'awakens' (in Platonic terms - see Part Two above) the mind and forces it to 'dwell' on the inscape, (..'repetition, oftening, over- and overing, aftering of the inscape must take place in order to detach it to the mind'...).

Again, the emphasis on inscape, as distinct from content or meaning, might lead one to suppose that Hopkins is once more elevating aesthetic beauty above semantic or moral meaning, 'aspir(ing) to the condition of music' in Pater's famous phrase, but this remains a false preconception. If we consider Hopkins's further remarks about poetry and inscape we find clues to his intent:

> "Now there is speech which wholly or partially repeats the same figure of grammar and this may be framed to be heard for its own sake and interest over and above its interest of meaning. Poetry then

may be couched in this, and therefore all poetry is not verse but all poetry is either verse or falls under this or some still further development of what verse is, speech wholly or partially repeating some kind of figure which is over and above meaning, at least the grammatical, historical, and logical meaning."[113]

The first sentence here refers us back to the discussion of 'figures of grammar' above, and the example taken from the New Testament comparing foxes, birds and the Son of man. The grammatical structure of that sentence involved repetition and difference and that in itself provided a source of aesthetic pleasure which lay apart from the semantic meaning of the words. It did not, however, detract from that meaning, or indeed distract, but occupied a quite separate category when considered on its own merits as a pattern of likeness and unlikeness, merging seamlessly into the context when the sentence is considered as an aesthetic unity. Poetry, then, contains such figures of repetition and difference but, again, though they may be 'over and above meaning' that does not mean to say that they oust or usurp it.

Let us consider, for example, the 'rule of three', a well-tried and tested rhetorical device which finds applications in many areas of artistic endeavour, apart from public speaking (in music, for example, the opening movement of Beethoven's 5th Symphony). Hopkins refers to this structural device when writing to Bridges about his sonnet 'In the Valley of the Elwy'.[114] He writes:

"The kind people of the sonnet were the Watsons of Shooter's Hill, nothing to do with the Elwy... The frame of the sonnet is a rule of three sum wrong, thus: As the sweet smell to those kind people so the Welsh landscape is NOT to the Welsh; and then the author and principle of all four terms is asked to bring the sum right."[115]

and we may find examples of Hopkins using the 'rule of three' in his poetry. In general terms, the 'rule of three' involves two short statements - thesis and antithesis - followed by a long synthesis in which the contradiction or suspended thought arising from the initial two is resolved. We find a good example in 'The Starlight Night':

> These are indeed the barn; (1) withindoors house
> The shocks.(2) This piece-bright paling shuts the spouse
> Christ home, Christ and his mother and all his hallows. (3)

where 1, 2, 3 represent thesis, antithesis and synthesis respectively. This is precisely the kind of 'repeating figure' that Hopkins means, in 'Poetry and Verse', to be over and above meaning 'at least the grammatical, historical, and logical meaning'. The 'rule of three' *is* above meaning in the sense that it is effective whatever meaning it carries within it and so is, in that way independent of, or 'above', meaning. However, this does not entail that the meaning it *does* carry is thereby diminished, quite the reverse, meaning is enhanced by a proper use of this device (as in 'The Starlight Night' and, from another perspective, in 'In the Valley of the Elwy'). The imputation then, that Hopkins, in his fascination with form, is prepared to abandon meaning, or even to be indifferent to it, is false.

There are two smaller items of interest in 'Poetry and Verse'. The first is a reminder of Hopkins's classical studies at Balliol, a reference to μουσική :

> "Verse may be applied for use, eg. to help the memory, and then is useful art, not μουσική ...."

and secondly a reference to music in the context of the foregoing discussion:

> "Music is composition which wholly or partially repeats the same figure of pitched sound (it is the aftering of pitched sound)."

In such music, inscape will be a function of melody, harmony and orchestration playing subsidiary or even minor roles.

The importance of the lecture notes is in the fact that they constitute a bridge between Hopkins the undergraduate aesthetic theorist and Hopkins the fully-fledged and mature poet. The relative silence that descends during Hopkins's seven fallow years of training up to the composition of 'The Wreck of the Deutschland' in 1875, is broken only by the deliberations found in these documents. What they tell us is that Hopkins's theories have been consolidated and developed into a broader and more substantial set of principles and that Hopkins is able to confidently apply them in a variety of contexts. The pieces are in place for Hopkins to act on the aesthetic principles he has been refining and honing for a decade. There is only one piece missing from the jigsaw - Wales.

There is no real evidence of any great musical activity during Hopkins's time at St. Beuno's in North Wales where he undertook his studies in Theology. Hopkins said himself that his music 'seemed to come to an end'[116] (he had written to Bridges earlier that year indicating he was teaching himself how to play the piano) [117]. St. Beuno's itself is much the same now as it was in Hopkins's day: the common room where Hopkins received the hint from his Rector that led to the composition of 'The Wreck of the Deutschland' is still used as such, the chapel is, again, very much as it was in Hopkins's day

with a stained-glass window depicting St. Beuno and a group of 'ever eager-eyed' carved wooden angels alongside the nave. There was no organ in the chapel until after Hopkins's time and the only communal music was Gregorian chant sung during masses, though Hopkins records, in a letter to his mother, that one of the reasons he gave up his music was because he could not come to terms with the 'grunting harmonium that lived in the sacristy'[118]. The monastery was, apart from newspapers, very well secluded at this period of time so it is unlikely that Hopkins would have enjoyed the kind of musical entertainments provided at Stonyhurst. Another feature which is still in place is the pulpit in the refectory from which Hopkins preached a disastrous sermon while his (sorely tried) fellows dined. Mount Maenefa (Hopkins called himself 'Bran Maenefa' - the 'crow of Maenefa') is now wooded with conifers and the grounds of St. Beuno's still provide a breath-taking view of the Clwyd Valley. I obtained a copy of a typical day's programme of study during Hopkins's time and this seemed to indicate that Hopkins would have had to work hard but would also have had a fair amount of time for recreation, even if this were only walking or fishing.

Hopkins's letters during his time at St. Beuno's show a continuing interest in music and he keeps up a correspondence with Bridges over his sister Grace's musical development:

> "I heard my sister murmur that she hoped you had not forgotten your promise about the music (the slow movement from a sonata of Corelli's)"[119]

and about music in general:

> "...especially the story about Wooldridge and the Wagnerite, which is very good."[120]

(H.E. Wooldridge, painter, musician and critic, was a mutual friend of Bridges and Hopkins who later co-edited the Yattendon Hymnal (1898-9) with Bridges and brought out an edition of Chappell's Popular Music of the Olden Time. Unfortunately, as Bridges destroyed all his letters to Hopkins we cannot now know what the story described).

The Beadle's Journal for the Christmas period a few months after Hopkins's arrival gives a flavour of the musical life of the monastery:

> "25th December 1874 - The Mass was Gregorian and a great success".
> "31st December - Benediction and Te Deum 7.30. The Te Deum was a most lamentable performance showing neglect of preparation".

The poems that Hopkins wrote during his time at St. Beuno's, as well as being among his finest, include a number of musical images. In 'The Wreck of the Deutschland' for example, we find the contrast between the vulgar martial march of Death:

> Some find me a sword; some
> The flange and the rail; flame,
> Fang or flood' goes Death on drum,
> And storms bugle his fame.'
> (stanza 11)

and the plangent sweetness of a 'Lachrymosa':

> Why tears! is it? tears; such a melting, a madrigal start!
> (stanza 18)

In July 1876 Hopkins began work of one of his most charming unfinished poems, 'The Woodlark',[121] one of the large number of poems written by Hopkins either

describing birds or using them as metaphorical representations of abstract phenomena. What Hopkins does in this delightful poem is to pay tribute to the sweetness of the song of the woodlark:

> Teevo cheevo cheevio chee
> O where, what can that be?
> Weedio-weedio: there again!
> So tiny a trickle of song-strain

The woodlark is a much more elusive bird than his cousin the skylark and his song is sweeter and more ecstatically delivered, the woodlark often soaring round in wide circles singing for up to an hour at a time. The sense of sheer delight and innocent joy that the bird feels is rendered by Hopkins through the word-painting of lines like:

> To the nest's nook I balance and buoy
> With a sweet joy of a sweet joy
> Sweet, of a sweet, of a sweet joy
> Of a sweet - a sweet-sweet - joy.

and the almost child-like personality of the bird is expressed in its simple compliance with the demands of its being, uncomplicated by any reflexive or self-conscious desires:

> ... when the cry within
> Says Go on then I go on
> Till the longing is less and the good gone,
> But down drop if it says stop,
> To the all-a-leaf of the treetop.

The woodlark gives 'utterance' to its being through song and that song is 'a strain of the earth's sweet being in the beginning' ('Spring') and hence an elegaic reminder of man's Fall, though at no point in the admittedly

unfinished poem does Hopkins attempt to draw inferences from this, preferring solely to enjoy the pleasurable sights and sounds that Nature, and her ambassador, the woodlark, offer.

'The Woodlark' was written in the summer of 1876 (July) and a year later Hopkins was writing again on the subject of larks, this time skylarks, in the poems 'The Sea and the Skylark' and 'The Caged Skylark'. In the former poem, birdsong again is seen as an expression of the innocence and purity that man has lost and which loss seems to be especially apparent in the middle of the Industrial Revolution which was despoiling so much and degrading so many:

> How ring right out our sordid turbid time,
> Being pure! we life's pride and cared-for crown,
>
> Have lost that cheer and charm of earth's past prime...
> 122

'The Caged Skylark' too, can sometimes sing the 'sweetest, sweetest spells' though its imprisonment (symbolic of man's soul, imprisoned in an earthly body) can make both the bird and the spirit:

> ....droop deadly sometimes in their cells
> Or wring their barriers in bursts of fear or rage.[123]

However, the true and natural disposition of all things created is to joyfully 'ring out' their being, as the bells in 'As Kingfishers Catch Fire':

> ... each hung bell's
> Bow swung finds tongue to fling out broad its name
> 124

and song is the perfect medium for the expression of the heart's 'never failing music'.[125]

Although the facilities for making music at St. Beuno's were so limited, this is not to say that they were completely absent. Hopkins himself had already shown that he was capable of 'getting up' a concert and it is very likely that he was involved when, on the day of his ordination, a concert was organised in celebration of the day's events. From the Beadle's Journal of 23rd September 1877:

> "There was an impromptu concert in the rec. room. After that Solemn Benediction. After dinner ... music in the rec. room."[126]

Following on from his ordination, Hopkins was moved from St. Beuno's ('much against (his) inclination') to Mount St. Mary's, near Sheffield, to act in the role of sub-minister. Hopkins stayed at Mount St. Mary's from October 1877 to April 1878 and his duties were divided between priest and teacher. Although his stay was relatively brief, and he makes no reference to musical matters in his letter of the period, there is a fair amount of evidence of musical/dramatic activity at the college while he was there.

There were several theatrical productions undertaken by the staff and boys of the college and there are, in the archives, programmes detailing the kinds of musical and theatrical entertainments that went on at the college towards the end of the 19th Century. Hopkins's poem 'Brothers'[127] records an episode which occured during one of these productions. The 'Brothers' concerned were Henry and James Broadbent and the stage where the events of the poem were acted out is even today still in use at Mount St. Mary's. The Shrovetide play for that year (1878) was A Model Kingdom, a one-act burlesque

based on Henry Carey's Chrononhotonthologos (first performed in 1734) and Harry Broadbent, the younger brother, played the part of 'Salping Ophalus'. The first half of the entertainment that evening comprised a two-act play ('two tedious acts were past') Maurice, The Woodcutter, a melodrama in two acts by C.A. Somerset, but the main event included the entrance of Broadbent Junior which caused the elder brother such anxiety and trepidation:

> For wrung on all love's rack,
> My lad and lost in Jack
> Smiled, blushed and bit his lip
> Or drove, with a diver's dip
> Clutched hands through clasped knees;
> And many a mark like these,
> Told tales with what heart's stress
> He hung on the imp's success...
>
> 'Brothers'

This is one of Hopkins's most touching poems and shows him in a light only occasionally seen in his poetry, simply as 'a father and fond' ('In the Valley of the Elwy'):

> Ah Nature, framed in fault,
> There's comfort then, there's salt;
> Nature, bad, base, and blind,
> Dearly thou canst be kind
> There dearly then, dearly
> Dearly thou canst be kind.
>
> 'Brothers'

Chrononhotonthologos includes several songs, most of which, if not all, would have been transferred to the Jesuit version, The Model Kingdom. The songs are:

'See Venus does attend thee (my dilding, my dolding)'
'Take this magic wand in hand'

'Are you a widow or are you a wife (Gilly Flower, gentle Rosemary)'
'Marriage may become a curse' (Swedes' march)

and there is also 'an entertainment of singing after the Italian manner' which would almost certainly involve satire of one form or another.

Hopkins displayed a life-long affection for the burlesque plays and songs of the 18th Century and had particular favourites in 'Pray Goody, please to moderate the rancour of your tongue' (from the English Ballad opera's Midas) and 'Cease your funning' (from The Beggar's Opera) which he recommended to Bridges on several occasions. Hopkins's highly-developed sense of fun has always been acknowledged but nowhere is it more evident than in his attachment to these burlesque plays. Hopkins, himself, as a poet who strove to keep poetry within the realms of the contemporary, refusing all temptation to wallow in a medieval dream-world along with Swinburne, Tennyson, Rossetti et al, would have had a great deal of sympathy for the refurbishing efforts of the Burlesque writers, as they strove to give both Englishness and immediacy to the opera form:

> "Gay's Beggar's Opera and its several successors were not really burlesques. True, they parodied prevailing operatic plot conventions, but they tried to correct the taste for opera in a more exemplary manner by substituting English ballads for Italian arias. Carey's method of Burlesque was thus similar to Gay's in The What d'ye Call it - his purpose not so much to abuse as to make original use of a parent form by peopling it with the lowly and ill-bred, and by substituting commonplace for idealised behaviour."[128]

Although Hopkins's poetic aims are not immediately

comparable with the specific undertaking of Gay and Carey to make opera more accessible to English people, they do have interesting similarities. Hopkins's poems are full of portraits of the 'lowly and ill-bred' (though perhaps not quite as egregiously so as in the burlesques) and certainly Hopkins was trying to represent the 'commonplace' rather than the 'idealised' as the true material of modern Victorian poetry. Hopkins's use of the language of the 'common people' had been well documented, for example in 'Felix Randal':

> ..Ah well. God rest him all road ever he
> offended!
>
> 129

but it is Gay's and Carey's rejection of the 'Italian manner' and substitution of English ballads for Italian aria that calls for more scrutiny.

Hopkins shared in the 19th Century obsession for tracing the development of the roots of language that led to the establishment of the 'Philological Society' and the popularity of language scholars such as Max Müller. In the same way as the geologists and botanists were seeking to catalogue the diverse forms of Nature, so gentlemen-scholars such as Hopkins made copious notes on the wide variety of dialects, accents and phrases still thriving in Victorian English as spoken by the common people. Hopkins's notebooks are full of records of speech encountered in his travels around the country. His stated aim of writing English poetry which reaffirmed the 'muscle and sinew' of the language was consonant with this interest in the natural development of English (as most easily observed among the lower classes who were uncontaminated with foreign influences) and generally in line with the efforts of purists like William Barnes to cleanse the English Language of its pollution by Latin languages and re-expose its Teutonic roots.

It is easy to see why Gay's and Carey's substitution of English ballads for Italian arias would appeal to Hopkins as an act of policy as well as pastiche. Hopkins's love of English ballads and airs, which he collected throughout his life, is very much of a piece with his belief that the language, and especially the music, of the common people was purer, more natural, and therefore more evocative and powerful when reproduced in verse or song. His emphasis on melody as an expressive medium, whether in plainchant, ballad, air or symphony, can be seen as a logical outcome of this conviction that the raw vitality of the 'peoples song, not composers or opera'[130], far surpassed the enervation he observed in conventional middle-class Victorian society, where language was refined down to a bland inconsequence and melody clouded and qualified by harmony:

> "...Disillusion is a bad word; you mean Disenchantment. It is as bad as or-de-al and Preventative and Standpoint and the other barbarisms.."[131]

> "...When I hear one of Chopin's fragmentary airs struggling and tossing on a surf of accompaniment what does it matter whether one or even half a dozen notes are left out of it? Its being and meaning lies outside itself in the harmonies, they give the tonality, modality, feeling, and all..."[132]

The inscape of the naked air, the single melodic line, remained for Hopkins the true test of the creative genius of a composer, which is why he favoured composers like Weber and Purcell.

Apart from the occasional recreational productions put on by the boys at Christmas or pre-Lent there were more strictly academic exercises which were put on by the school in order both to encourage the boys to greater

efforts and at the same time 'show off' their abilities. I discovered a programme for an 'Exercito Academica'[133] which was undertaken during the period of Hopkins's residence at Mt. St. Mary's and in which it seems likely he played a part. The programme details the events of the Exercise put on by the 'Syntax' house on 9th February 1878. Part One of the Exercise consisted of a musical Prelude - a chorus by Reay called 'The Dawn of Day', followed by a Prologue, a reading from Thucydides (Lib.II) and then a debate-

"De Re Metrica ex poetis Anglis disputabunt..."

for which Hopkins would have undoubtedly have been responsible - there being nobody else at the school at that time with his standard of Classical learning. After more poetry readings and an excerpt from Henry V Act. IV sc. IV, the first part closed with a musical interlude, a duet, 'The Pilgrim's Consolation', from Verdi's Il Trovatore.

The second part of the exercise included an Ode to Pope Pius IX; an excerpt from A Midsummer Night's Dream; a discussion on The Infinitive and the Subjunctive; a reading of a 'Carmen Anglicum', 'The Seat of Wisdom' and finishing with the Mendelssohn quartet 'Farewell to the Forest'.

Apparently, this programme was fairly typical of the kind of exercise put on regularly by the school, though there are no other programmes extant from Hopkins's time at Mt. St. Mary's. Apart from these more formal occasions there seem to have been many entertainments 'got up' by the boys :

> "During the holidays the boys did not go home but presented plays and concerts every night..."[134]

One of the plays put on by the boys was Macbeth and Hopkins provided a Prologue to be delivered by the star pupil Berkeley, "a born actor, a very amusing low comedian and still better in tragedy",[135] with the comic intention that Berkeley should seem to forget his lines. Unfortunately, the whole thing backfired when the audience thought that Berkeley was in earnest and had forgotten his lines and there were mutterings about 'refreshments' behind the scenes. Apart from showing the over-subtlety of Hopkins's dramatic sense the evidence above indicates that Hopkins was fully involved in the dramatic and musical life of the school although the evidence remains limited to the few remaining records.

Hopkins left Mt. St. Mary's at the end of April 1878 and, after a brief stint at Stonyhurst, coaching students for external degrees at the University of London, was sent as a select preacher to Farm St. Church, Mayfair, London in July 1879. The Archivist for the Society of Jesus, based in Farm St., showed me entries from the Minister's log from the period 1875-1883 which included details of Hopkins's duties and movements. Hopkins preached regularly, though with mixed success (it was while he was at Farm St. that Hopkins appalled the sophisticated congregations with his homely simile comparing the Church to a cow with seven udders - one for each sacrament). Farm St. Church was built in the 1840's and is endowed with a superb altarpiece by Pugin. The church had no Parish status while Hopkins was there and probably had a congregation of about 2-300 well-to-do gentlefolk.

Hopkins only made one reference to musical matters in his letters while he was at Farm St. - to Dixon, in which he says that the art of Purcell was, like Milton's, 'necessary and eternal'[136] but it is not unlikely that he would have had discussions on musical matters with Father James Hoever who was a contemporary of Hopkins at Farm

St.. Father Hoever was an Austrian who was forced to come to England to avoid persecution as a Jesuit in Germany. He studied theology at Ditton Hall near Widnes (with which Hopkins was later to become familiar) and was 'operarius' at Oxford from 1876-1878 before moving to Farm St. as operarius and minister. His obituary[137] records his 'great musical gifts' and he was the choirmaster at Stonyhurst for a period. The minister's log for 6th October 1878 records that Hopkins preached and that Father Hoever was in attendance, and as the two men were sharing the same households as well as a common interest in music, it seems likely that Hopkins would have discussed his opinions with Father Hoever. This seems all the more likely as Farm Street had a glowing reputation for music, at times including an orchestra to accompany the choir. Hopkins would certainly have had opinions on this, much preferring simple Gregorian for Church music (as he no doubt indicated to Newman at the Oratory. It would be very unlike Hopkins to pass no judgement on this matter).

The one tangible piece of evidence of musical activity at Farm St. during the period is a hefty tome containing music by Palestrina. The full title is A Selection from the works of Palestrina, the Prince of music, comprising Masses, Lamentations, Chants, Motets and hymns with an accompaniment for the organ or pianoforte, arranged by J.M. Capes, the whole carefully revised by Vincent Novello, London Sacred Music Warehouse, J. Alfred Novello, 69 Dean St., Soho and 24 Poultry.

The subscribers included Ampleforth College, St. Mary's Oscott, St. Mary's, Derby, and Sergeant Bellasis (who had connections with the Birmingham Oratory). Inside the cover is written in pencil 'Farm St. Choir, 1860' but the Society of Jesus archivist informs me that it would still have been in use at the

time of Hopkins's residence. Though there is no direct evidence from Hopkins of his having heard the works performed, it is not unlikely that he would have heard at least some of them at some point in his residence.

The foreword, apart from giving a brief biography of Palestrina, contains some very fulsome encomiums on the quality of his art, recounting how he 'saved church music' through the 'devotion and genius' of his 'Missa Papae Marcelli' (1565) but it is perhaps most interesting in what it tells us of contemporary aesthetic opinion (and also the more interesting if we bear in mind Hopkins's own poetic dispositions). J.M. Capes tells us how Palestrina overcame attempts to force a return to plainchant alone through his purifying art which demonstrated a 'unity of simplicity of effect with the most elaborate science'. Palestrina was able to retain the richer musical textures developed since the high point of Gregorian Chant in the Middle Ages by stripping away conventional musical appurtenances which had attached themselves to church music and threatened its coherence. Through his 'elaborate science' he was able to achieve a perfect flow of melody through restricted means. His editions of the Roman Graduals and Antiphonary (undertaken with Guidetti, 1573) purified the 'Canto Fermo' of the church.

The combination of 'simplicity' with 'science' is something that Hopkins felt as a 'sine qua non' in the production of 'Inspired' as opposed to 'Parnassian' Poetry. Hopkins's one-man Counter-Reformation of English Poetry stressed the 'muscle and sinews' of the English language and rejected the conventions of smoothness and cliched diction and imagery which he felt was choking poetry in the Victorian age. His emphasis on the 'scientific' aspects of poetry, and his development of the Principle of Parallelism give witness to his own attempt to pluck English poetry from the dire straits of

bland platitudinising on the one hand, and rabid amoralism on the other.

As with Plain Chant and Palestrina, Hopkins's poems have to be performed with an awareness of the effects of Hopkins's 'science' before the required 'simplicity' can be attained. This element of 'performance' which is so crucial to Hopkins's poetry, applies also to the church music found here:

> "Uniform time is rarely kept for more than two or three bars, the general movement being more or less quickened or retarded, according to the will of the conductor."
>
> Preface (J.M. Capes)

This is a list of the contents of the Palestrina Volume:

Missa Papae Marcelli
Missa Aeterna Christi Munera
Missa Brevis
Missa Iste Confessor
Lamentations
- In Coena Domini
- In Parasceve
- Sabbato Sancto

Chants
- Miserere
- Dixit Dominus 8th Tone
- Dixit Dominus 8th Tone (with different harrmony)

Motets
- O Bone Jesu
- Loque bantur Variis Linguis
- O Admirabile Commercium
- Surge Amica Mea
- Adoramus Te Christe

Hymns

Audi Benigne Conditor
(Hymn for Lent)
Vexilla Regis

The archivist informs me that though there was little evidence at Farm St. connected with Hopkins most of the papers kept at Manresa House at Roehampton had been transferred to Campion Hall at Oxford when Manresa House closed down.[138]

In November 1878, Hopkins moved again, this time to St. Aloysius' at Oxford, where he was to spend ten months. Although back in the environs of his old university, Hopkins found it difficult to settle in Oxford, finding the people he encountered rather stiff and stand-offish. However, Hopkins still had his correspondence with his friends Bridges and Dixon to provide stimulation for his intellectual life and he indulged himself in this pleasure as much as possible.

Hopkins's interest in music seems to have received a higher priority during his time in Oxford and it is from this period that one can date Hopkins's increasing absorption in the study of music that was to emerge in the 1880's. The first sign of this propensity comes in February 1879, when Hopkins reveals that he has been attending a course of lectures on organ music:

> "Sir Gore Ouseley came up the other day to give the last of a course of lectures on organ-music (illustrated) at the Sheldonian Theatre. The organ is new; the organist said to be a genius: he cries (like Du Maurier's man) over his own playing. The audience, which was large and brilliant, included Miss Lloyd in a black bonnet and yellow ribbons. Sir Gore (ghastly as this is, what else can you say? - his name in a book of Mallock's would become Sir

> Bloodclot Reekswell) wanted us to agree with his that such and such an example was in a better style than such and such another, livelier, one, but we were naughty and would not; the more griggish the piece the more we clapped it."[139]

Hopkins's love of traditional English airs is reiterated in a letter to Bridges later that year[140]. Here he confirms that Eighteenth Century composers like Stephen Storace (1763-96) and Thomas Linley (1733-95), primarily melodists, were favourites of his; "such steady music", along with "Midas and the old English masters". Midas, was, of course, the English Ballad Opera in which English ballads were used in place of Italian aria and from which Hopkins remembered his favourite song 'Pray Goody, please to moderate the rancour of your tongue'. Another significant feature of this letter is the fact that Hopkins had been studying a hymn sent to him by Bridges and felt confident enough in his knowledge to make criticisms:

> "I shall study the hymn better. What makes the periods drag to me is the suspended grammar: it is like tunes ending on the dominant and what not."[141]

The most significant musical development of this period, however, at least in terms of confirming Hopkins's feelings on the subject, is the composition of the poem 'Henry Purcell'[142] in the same month. The strength of Hopkins's feelings about the English Baroque composer are nowhere more evident than in the lines of this poem.The fact that Hopkins refers twice to Purcell's 'utterance' in his epigraph to the poem demonstrates the respect that Hopkins has for Purcell:

> The poet wishes well to the divine genius of Purcell and promises him that, whereas other musicians have

> given utterance to the mood of man's mind, he has, beyond that, uttered in notes the very make and species of man as created both in him and in all men generally.

-as we have seen, the verb 'to utter' has a special significance for Hopkins which is expressed in the poem most effectively in the sestet where the 'wuthering' of the 'great storm fowl's' wings let the observer incidentally glimpse the distinctive beauty of the bird/composer. Hopkins himself admitted that this was not entirely clear as a metaphor:

> "The sestet of the Purcell sonnet is not so clearly worked out as I could wish. The thought is that as the seabird opening his wings with a whiff of wind in your face means the whirr of the motion, but also unaware gives you a whiff of knowledge about his plumage, the marking of which stamps his species, that he does not mean, so Purcell, seemingly intent only on the thought or feeling he is to express or call out, incidentally lets you remark the individualising marks of his own genius."[143]

Hopkins never informs us which of Purcell's works he particularly admires so we are left to speculate. Hopkins knew Locke's music to Macbeth and admired it greatly so it is possible that Hopkins, at some point, was also exposed to Purcell's theatre music but the vast range and variety of Purcell's work - opera; plays; anthems; services; Odes; welcome songs; secular songs; catches as well as the purely instrumental music -means that to try and guess which of these Hopkins knew is a hopeless task. What is possible, however, is to locate those elements of Purcell's style which one might suppose might appeal to Hopkins.

Hopkins headed Northwards again in October 1879,

this time to Bedford Leigh, near Manchester, for a three-month placement at St. Joseph's Church. There are no remaining records of any musical activities at St. Joseph's during this period, though the church itself, which is a huge building with a capacity of 1200 people, must have seen some form of musical activity during worship. The only evidence we have is taken from Hopkins's letters to his friends during his short stay in Leigh. These indicate a growing enthusiasm for music. Hopkins records in one letter[144] that he has composed music to his poem 'Morning, Midday and Evening Sacrifice' (now lost) and asks Bridges' opinion of it. He also tells Bridges that he is considering a hymn that Bridges has sent him (one of his own compositions) which he then encloses in a further letter to Bridges the following month. In this letter, Hopkins tells us of his admiration for Weber as a composer:

> "Do you like Weber? For personal preference and fellow feeling I like him of all the musicians best after Purcell. I feel as if I could have composed his music in another sphere. I do not feel that of Handel or Mozart or Beethoven. Moreover, I do not think his great genius is appreciated. I should like to read his life. He was a good man, I believe, with no hateful affectation of playing the fool and behaving like a blackguard."[145]

Hopkins's attraction to Weber probably derives from his instinctive (and theoretical) fascination with melody, an aspect of music of which Weber was a master. Richard Wagner, in his Opera and Drama (dedicated to Weber) writes:

> "It is a characteristic trait of German popular melody that it manifests itself less in its short, lively and individual rhythms than in broad melodic passages, joyful yet full of feeling... This melody

> is the fundamental basis of Weber's popular opera which, freed from all particular local or national associations by the broad and general expression of the feeling, speaks to the heart of man because it appears unreservedly human and without the least disguise."[146]

Weber, then, combines for Hopkins two of his favourite things, melody and popular song. As with Purcell, Hopkins never enlightens us on which of Weber's works he has heard and enjoyed though it is likely, given Weber's popularity at the end of the 19th Century in England, that Hopkins had heard a good deal, whereas it would probably be far harder to find concerts of music including works by a Baroque composer such as Purcell.

In order to test this theory, I took a sample[147], (perhaps not entirely representative in psephological terms but I believe reasonably accurate and useful in terms of evidence) of the music played at concerts performed by the Liverpool Philharmonic Society during the two seasons that Hopkins was working in Leigh and Liverpool (October 1879 to August 1881, covering the whole of the forty-first and forty second season of the society). During the twenty-four Subscription concerts performed in Liverpool during the two seasons, pieces by Weber were played on ten occasions, which is an indication of the composer's popularity. Some of the pieces were overtures ('Oberon'; 'Euryanthe'; 'Jubilee' and 'Ruler of the Spirits') but there were also excerpts from 'Der Freyschutz', a 'Polonaise Brillante' and other arrangements for piano of his music. Out of the twenty four concerts, on the other hand, <u>not one piece</u> was performed of Purcell's music, which surely is an indication of the low esteem in which he was held and therefore the unconventional nature of Hopkins's championship of him (perhaps a sense of this neglect even driving Hopkins to write his poem on Purcell?). This

attitude towards a composer now regarded as one of the finest England has produced cannot be explained by a general antipathy towards Baroque music, as there are plenty of other baroque composers such as J.S. Bach, Handel, Haydn and Mozart featuring in the concerts, it was probably more likely to be a lack of confidence in English music per se, a symptom of the cultural inferiority felt by the English middle-classes. It was during this period in fact that 'The Purcell Society' was started up by W.H. Cummings in order to promote Purcell's music, a venture in which Hopkins was soon to become involved.

When Hopkins arrived in Liverpool after his short posting in Bedford Leigh, he was moving to a church, St. Francis Xavier's, which had a well-established choral tradition going back over thirty years. Most of the records have now been lost and the only real evidence of the kind of musical activity which went on at the church is now contained in Father Nicholas Ryan's centenary account of the church's history (1948). In the mid-1880's the choir of St. Francis Xavier's was one of the best that could be found, regularly performing works of the highest calibre but during Hopkins's tenure the reverse was the case, the choir was deemed to be so poor it was eventually disbanded and re-formed under a new conductor. The records for this unhappy period in the choir's history have unfortunately disappeared:

> "With the year 1877 until 1883 we enter a period, when no records of choir work seem to be extant. We read of High Masses in the Church notices but no details are available. And as soon as this veil has been lifted we discover that both the old choir and the orchestra have just died and the funeral is over. But what has been the cause of this demise has disappeared with the musical-medical record. On the other hand, we know from other sources that the

> choristers were going strong in the late seventies owing to the interest of Father Maher S.J., who was a musician and composer, especially of Litanies to Our Lady."[148]

It is unlikely that Hopkins would have been overly concerned about the absence of an orchestra or large choir in the church; he always preferred simple Gregorian chant in any case. There are no references in Hopkins's letter or journals to the music of St. Francis Xavier's, only to his own music, which was becoming more important to him:

> "Tell Grace I am really getting on with the two pieces of music set to Bridges' Spring Odes and they will be ready in a day or two. They are not the best but they are the most finished and ambitious things yet."[149]

Hopkins asked his sister, Grace, to harmonise this music for him as he was not yet able to do so for himself but his enthusiasm for the exciting new activity of composing music gripped Hopkins and he was soon ready, despite his limited experience, to begin experimenting with musical form:

> "I wish I could pursue music; for I have invented a new style, something standing to ordinary music as sprung rhythm to common rhythm, it employs a quarter tone. I am trying to set an air in it to the sonnet 'Summer ends now"[150]

This piece, unfortunately, has not survived; otherwise we would have access to Hopkins's first experimental effort in the field of music. The fact that Hopkins apparently used quarter-tones is significant for two reasons,

firstly because it indicates that Hopkins is thinking of Greek music in which quarter-tones were used within the genera of the modes; and secondly because quarter-tones would fit in with the Principle of Parallelism in that they are more chromatic than the usual divisions of tones and semitones and hence would further accentuate the difference between diatonic and chromatic, providing for an emphatic 'selving' as the dissonant forces struggled against each other within the restrictions of the form. This effect of 'selving', achieved by the 'enforcement of likeness and unlikeness' of the Parallelistic Principal is crucial to Hopkins's art and it is something which he tries to imbue in every art form he undertakes. Music, his own music, is no different. He tries, in his compositions, to make them mimic the sense of urgent being he perceives in Nature, and the way he tries to achieve this is through the operations of Parallelism. In poetry we see the employment of techniques such as Sprung Rhythm, Cynghanedd, alliteration and assonance in order to try to bring about the sense of strain and tension, the 'instress' that Hopkins believes is supporting all forms in Nature. In music, the use of quarter tones, and the dissonance that their use would engender, once again shows that Hopkins is determined to make music mirror nature, to give music a heroic sense of struggling against the restrictions of form in the same way that spirit struggles against the dead weight of matter in order to achieve its existential being in the world of things. In one of his letters in later life[151] Hopkins writes about the 'belonging rhetoric', that is necessary for good written prose, the 'strain of address' and sense of 'contentio' that all art, not just prose and not just literature should possess. Art should 'contend' against the world in an existential 'I am' in the same way as the kingfishers catch fire, the dragonflies draw flame, the bells 'find tongue to fling out broad their name' and the

windhover contends against the 'big wind'. The sense of 'contentio' in art is created only through the dissonantal contrarieties of the 'enforcement of likeness with unlikeness', the chromatic and diatonic antagonism which is the central feature of the Principle of Parallelism.

During the remainder of his time in Liverpool, Hopkins happily writes to his friends and family, even in the most trying circumstances, about the music that it is giving him so much pleasure to compose. He feels deficient in that he has to rely upon his sister to supply harmonies to his airs, which is not entirely satisfactory:

> "If I could make my own harmonies, much of the expression of the piece could be conveyed in the accompaniments of course..."

... a few weeks later Hopkins informs Bridges that he has acquired a copy of Stainer's Primer of Harmony "and shall perhaps be able to do my own accompaniments by and by."[153] This, of course, is the ultimate aim for Hopkins as the harmonies created by his sister proved often to be too timid and unadventurous for him and as she had no concept of the principles under which Hopkins was operating, there was no likelihood that she should ever really meet the requirements satisfactorily for her ambitious brother.

Hopkins's love of plainsong is in evidence again in January 1881 when he writes to Dixon that he is to set his poem 'Spring and Fall: to a young child'[154] in it and later that month he sends Bridges a snatch of Pindar, 'Ye hymns that are masters of the lyre' from 'Olympians', 2, set in plainchant. Apart from his own compositions and his interest in Greek music and plainchant Hopkins also enjoyed a good performance of contemporary music and

occasionally went to a Hallé concert. On 2nd March 1881 Hopkins writes to his mother that he attended a Hallé concert the previous evening and hopes to attend the performance the following week of Berlioz's Faust "which must be a very striking, indeed terror-striking, work." The Berlioz Faust had first been performed in its entirety in Manchester the previous year and had been an enormous success. Hopkins never refers to Faust again so presumably the fears he expresses in the letter about attending another concert so soon were justified.

The remainder of Hopkins's spare time in Liverpool seems to have been spent on musical composition, usually in setting his friends' poetry to music but his time was limited and his duties pressing:

> "...if I could conscientiously spend even a little time every day on it I could make great progress - not in execution: that is past praying for - but in composition and understanding. Who is the muse of music by itself? Well, she is the only muse that does not stifle in this horrible place."[155]

After a short stint at St Joseph's, Glasgow, Hopkins found himself back in Roehampton for a 'Tertianship', involving a final renewal for his vows as a Jesuit priest. Hopkins's musical life, was, by this time, reaching a level of feverish activity and, as his competence and understanding grew, so did his appetite for further experiment. At the end of October 1882 Hopkins wrote to Dixon giving a list of four tunes that were current: 'The Features of the Willow'; 'Sky that Rollest Ever'; The Rainbow'(also known as 'Fallen Rain') and 'Does the South Wind'. Of 'The Rainbow' Hopkins writes:

> "....this is so very peculiar, that I cannot trust anyone to harmonise it and must, if the opening

should offer and my knowledge ever be sufficient, do it myself"[156]

'Fallen Rain' is one of Hopkins's most successful musical achievements and, in a sense, embodies his attitude to creativity in music and art in general terms. We saw how Hopkins experimented with the sonnet form using his parallelistic principles and Hopkins did not shirk from undertaking the same examination of musical form for similar purposes. The 'enforcement of likeness and unlikeness' comes in a variety of ways. Each verse has a different musical shape while retaining the 'generic form', which is, of course, a parallelistic schema. Hopkins wrote excitedly about this feature to Bridges towards the end of his life:

"....the air becomes a generic form which is specified newly in each verse"[157]

Hopkins also uses a quarter-tone in 'Fallen Rain' and achieves an expressionistic effect by using it on the word 'agony' but the main reason is to apply a chromatic effect within a parallelistic context. Other features include 'sound painting', for example on the word 'rehearsed', where a sudden explosive leap is included in the melody. Again, the importance of the single melodic line is emphasised in all of Hopkins's musical compositions because it carries the parallelistic principle so well. We remember Hopkins's comments about the music of Chopin, and his 'fragmentary notes' struggling in a 'surf of accompaniment'; Hopkins emphasised the single, naked melodic line because it was itself the inscape and needed no further enhancement or qualification through the interventions of harmony and modulation.

The variety of Hopkins's interest continued to offer him stimulation. In the following twelve months,

apart from composing, he was involved in writing notes on a recently-discovered plainchant song discovered in the British Museum[158]; reading a 'Life of Purcell'; enquiring of his friend Baillie on his impression of Wagner's 'Ring Cycle' and 'studying the Cuckoo's song' ("there are, so to say, alto cuckoos and tenor cuckoos").

The following year found Hopkins back at Stonyhurst and making a connection betwen music and rhyme. Bridges had been complaining about 'vulgar' rhymes:

> "...And is not music a sort of rhyming on seven rhymes and does that make it vulgar? The variety is more but the principle is the same."

We remember, of course, that rhyme is the 'acme' of the parallelistic principle and so come full circle in that the musical analogy is being applied to music.

It was while Hopkins was at Stonyhurst that he had some of his poetry printed for the first time. The 'Stonyhurst Magazine' which was founded by Father John Gerard in May 1881 printed 'A Trio of Triolets' by Hopkins in March 1883[159]. While working in the archives at Birmingham Oratory, I discovered a letter glued into an album which seemed of interest in this regard. The letter was written from Stonyhurst to Birmingham, I believe in 1883, by George Gruggen to his cousin Frank Morgan. In the letter Gruggen has included a poem which is a ripost to an attack on the 'Stonyhurst Magazine' in an unknown poem or magazine called 'The Amoeba'. The archivist at Stonyhurst can find no trace of 'The Amoeba' but the letter in itself is of interest because it may indirectly contain the first public criticism of Hopkins's work, or at least the magazine in which Hopkins achieved his first publication. The letter is reprinted in Appendix C.

The last five years of Hopkins's life were spent in Dublin. Hopkins continued his experiments with musical form, attempting a Gregorian setting of Collins's 'Ode to Evening':

> "The air is plain chant where plain chant most departs from modern music: on the other hand the harmonies are a kind of advance on advanced modern music...."[160]

Plain chant continued to fascinate Hopkins:

> "To me plainchant melody has an infinite expressiveness and dramatic richness. The putting in or leaving out of a single note in an alphabetic passage changes the emotional meaning..."[161]

In 1887, Hopkins felt he was on the verge of a great discovery:

> "I think I told you how I was writing in the Dorian measure the first instalment of a work of Greek metre and metre in general ...I believe I can now set metre and music both of them on a scientific footing which will be final like the law of gravitation"[162]

Writing later that year to Bridges, Hopkins tells how that he has "written a good deal of my book on the Dorian measure" and that it is "full of new words, without which there can be no new science."[163]

The book on Dorian Rhythm never appeared, but given the hints we receive about its contents we may surmise that the principles in it would be parallelistic in nature. We have seen how Hopkins's approach to music resembled the enthusiastic and energetic way in which he approached poetry after the discovery of the principle of

parallelism. Those songs which have survived indicate that Hopkins's artistic principles were being applied with zeal in a new and stimulating area, and that he was making genuine progress in that field. Some thirty years after his death Schoenberg abandoned tonality altogether and ushered in a new age of atonal music. One wonders what Hopkins might have made of it all if he had lived to see it.

PART FOUR

Glory be to God for dappled things....
'Pied Beauty'

Hopkins

It is true that Hopkins found a good deal of his poetic resources in Milton, not only in his use of the counterpoint and sprung rhythms which he found in Samson Agonistes but in some other element which Davie vaguely describes as 'some sort of consistent elevation'[1] In fact, the answer lies in a quote which Davie himself uses later in his essay. Hopkins is referring to prose writing but what he says applies no less to his poetry:

> "...when I read your prose and when I read Newman's and some other modern writers' the same impression is borne in on me: no matter how beautiful the thought, nor, taken singly, with what happiness expressed, you do not know what writing prose is. At bottom what you do and what Cardinal Newman does is to think aloud, to think with pen to paper. In this process there are certain advantages; they may outweigh those of a perfect technic; but at any rate they exclude that; they exclude the belonging technic, the belonging rhetoric, the own proper eloquence of written prose. Each thought is told off singly and there follows a pause and this breaks the continuity, the contentio, the strain of address, which writing should usually have.
>
> The beauty, the eloquence, of good prose cannot come wholly from the thought. With Burke it does and varies with the thought; when therefore the thought is sublime so does the style appear to be. But in fact Burke had no style properly so called: his style was colourlessly to transmit his thought. Still he was an orator in form and followed the common oratorical tradition, so that his writing has the strain of address I speak of above.
>
> But Newman does not follow the common tradition of writing. His tradition is that of cultured, the most highly educated, conversation: it is the flower of the best Oxford life. Perhaps this gives it a charm of unaffected and personal

sincerity that nothing else could. Still he shirks the technic of written prose and shuns the tradition of written English. He seems to be thinking 'Gibbon is the last great master of traditional English prose: he is its perfection; I do not propose to emulate him; I begin all over again with the language of conversation, of common life'.

You too seem to me to be saying to yourself 'I am writing prose, not poetry; it is bad taste and a confusion of kinds to employ the style of poetry in prose: the style of prose is to shun the style of poetry and to express one's views with point'. But the style of prose is a positive thing and not the absence of 'verse forms' and pointedly expressed thoughts are single hits and give no continuity of style."[2]

Davie comments:

"Plainly Hopkins now so highly values 'inscape', elevation and distinctiveness that they are to be a principle of prose no less than poetry.[3]

This 'contentio', from the Latin 'contendere' is a significant word when applied to all of Hopkins's work. The several strands of meaning of the word each have relevance to the aesthetic principles which Hopkins developed for himself. 'Contentio' can mean 'straining', 'effort' or 'striving after'; 'struggle', 'competition', or 'dispute', or 'comparison', 'contrast' or 'antithesis'. All of these elements are to be consistently found in Hopkins's poetry at every level. There are numerous examples of the thematic use of 'contentio': the Windhover contends against the 'big wind' and Beauty flashes off it; the tall nun contends against 'God's cold', 'wind's burly' and 'endragoned seas' achieving a heroic consummation with Christ in death; Hopkins himself contends with his God (though his encounters are often

poignantly left unresolved) 4. Heroism and Beauty are twin themes which pervade Hopkins's poetry and in both cases they can only be achieved by a thrusting forth of self into the world. In Hopkins's world, Nature is heroically striving to 'selve' itself - weeds shoot long and lovely and lush, kingfishers catch fire, larks fling out broad their song, the whole of Creation strives to achieve its full being in the world and in this struggle for selfhood, along with the sheer profusion of 'thisnesses' in the world, Hopkins sees the power and the glory. As in Nature, so in art. All of Hopkins's major poems are an attempt to enact the sense of urgent being which Hopkins perceived all around him. His poems try to enact the 'contentio' by which all things thrust themselves into existence, they a celebration of the triumph of spirit over dead matter, paeans to the possibility of beauty and heroism existing in a world where Science and Determinism seemed to be rapidly undermining any such possibility.

Hopkins is always a serious poet, even in his lighter moments. He is full of purpose, every aspect of his life is significant to him down even to the smallest details. It is this seriousness that has led some critics to regret his extremism (Leavis's 'scandalous experiments') but then the whole point about Hopkins's art is its intensity, its willingness to challenge at all levels. We have seen how Hopkins decries the idea of writing which makes 'a few hits' and then retires to the background. He needed to create art which was gloriously sufficient unto itself,to which did not need to seek consensus or approval before progressing. The sense of struggle with which Hopkins tried to imbue his poems, the 'instress' which charges each poem with the 'belonging rhetoric' so important to him is achieved in his best poems at many different levels. Much of Davie's criticism of Hopkins stems directly from Hopkins's attempts to achieve this consistency of 'contentio' at every level of his poetry and the question of whether he succeeds in his

'self-imposed task'[5] or fails to realise his ambition to create art which is totally self-justifying depends on a full recognition of exactly what it was that Hopkins was trying to achieve. The principles upon which Hopkins bases his art determine the ultimate character of that art.

Davie stresses Hopkins's admiration of Milton and shows himself uneasy at this because it:

> "...challenges one of the best authenticated working principles in the English poetic tradition - the principle that Milton, however great in himself, is a bad example to other poets.[6]

How much, though, does Hopkins really take from Milton? It is possible that Davie overestimates the amount of importance that Milton has for Hopkins with regard to his own work, rather than as a classic to be admired rather than emulated. Hopkins himself says, in one of his letters:

> "The effect of studying masterpieces is to make me admire and do otherwise.[7]

What we do know is that Hopkins found support in Milton for his own principles on the use of parallelism in poetry, but he also found support in Anglo-Saxon poetry, Middle-English writers like Greene, Shakespeare, Campbell, Classical Greek tragic choruses, even Nursery Rhymes, so it would be wrong to give Milton more than a fair share of the credit for this. Hopkins found evidence of Sprung Rhythms in Samson Agonistes and used this to justify his methods to Bridges, but he does not employ Sprung Rhythms just because Milton used them, he does so for a very specific purpose which is an important part of the principle of Parallelism. At the level of rhythm itself Hopkins is imbuing his poetry with that stress, that 'contentio' which he deems so important in good writing:

"Why do I employ sprung rhythm at all? Because it is the nearest to the rhythm of prose, that is the native and natural rhythm of speech, the least forced, the most rhetorical and emphatic of all rhythms, combining, as it seems to me, opposite and, one would have thought, incompatible excellences, markedness of rhythm - that is rhythm's self - and naturalness of expression - for why, if it is forcible in prose to say " lashed rod" (i.e. lash'd rod), am I obliged to weaken this in verse, which ought to be stronger, not weaker, into "lashed birch-rod" or something?
My verse is less to be read than heard, as I have told you before; it is oratorical, that is the rhythm is so.[8]"

By using Sprung Rhythm Hopkins is enabled to achieve that consistent strain of address after which he strives because scanning is conducted on a new basis:

"Remark also that it is natural in Sprung Rhythm for the lines to be 'rove over', that is for the scanning of each line immediately to take that of the one before, so that if the first has one or more syllables at its end the other must have so many the less at its beginning; and in fact the scanning runs on without break from the beginning, say, of a stanza to the end and all the stanza is one long strain, though written in lines asunder."[9]

The 'abrupt' rhythms and counterpointing serve to enact the sense of struggle, they carry and convey the 'instress' throughout the whole poem and lend it a kind of organic unity - organic because it displays natural irregularity in its growth, yet it is an irregularity which is underpinned by a regularity which itself affords a unity which is consistent throughout the poem. These features, as we have seen, are vital to an understanding of Hopkin's aesthetic principles and are explicitly dealt with in <u>On the Origin of Beauty</u>.

Apart from these technical considerations, Hopkins recognises that the world too is crowded with inscapes with 'but the beholder wanting' ('Hurrahing in Harvest'). Inanimate Nature displays these patterns - each landscape has its own particular composition, each field its own particular character, even the labours of men have each a distinctive way of being in the world. In this relation of the general to the particular (and vice versa) we have a poetic endorsement of Scotist philosophy not only in the themes of the poems but also in the materials which go towards the making of them, in their 'gear and tackle and trim'. The Sprung Rhythm which Hopkins uses is therefore an expression of a relation between general and particular ("Beauty then, is a relation"), in that an apparent irregularity is underpinned by an inherent regularity (as in individuals and species). The poems in whole and in their constituent parts, are urgent expressions of being and they express a sense of 'contentio' which strains to 'selve' itself into the world, and which, in so doing, achieves an incidental beauty that flashes off it. The language used in the poems has its own part to play in the overall composition, words like 'pied', 'stippled', 'brinded' and 'dappled', as well as architectural terms and archaic or dialect words, are fixed in place like bright stones in a mosaic and serve a variety of purposes. Firstly, they express actual semantic meaning (the individual patterns that abound in Nature), yet they also contribute to the poems in that the words themselves are distinct and unusual, they 'selve' themselves within a poem, they combine the verbs 'to be' and 'to do' in a way which is characteristic of Hopkins (for example the 'achieve' of the Windhover). The very fact that Hopkins uses such unusual diction is an act of 'contentio', he is trying to expand the received vocabulary of Victorian literature and this involves, in itself, an heroic act of 'selving'.

Hopkins forges together being and doing in the same way as he forges together the general and the particular, the individual and the species, the irregular and the regular. For Hopkins, Beauty is a relation and his poetry is a concerted attempt to achieve a dynamic balance, a kind of critical equilibrium, between ostensible opposites. The tension that accrues as a result of this juxtaposition (and which is present at all levels, including syntax, in the best poems) lifts the poem off the page, gives it that 'contentio', that 'strain of address' which was so important for Hopkins and which he believed had disappeared from English poetry. Davie is right to say that Hopkins seeks a kind of 'constant elevation', but his assumption that Hopkins's motives are the same as Milton (egotism, individualism, arrogance and 'self-expression at its most relentless') is questionable. One might, with some justice, accuse the Metaphysical School of this kind of thing, but, I would suggest, the Metaphysical poets have a more direct relation to their poetic expression than Hopkins, whose relation to his oeuvre is more conditional. As we have seen, Hopkins had a tried and tested aesthetic principle by which he strove to give back to poetry that power of expression that he felt had been lacking for centuries. His aims were primarily aesthetic and devotional, he wanted to give back to God Beauty, but Beauty which meant to give praise. For Hopkins, all of Created Nature gave off a kind of 'dull glory', whereas Man alone could mean to give praise to his God. Hopkins's self-appointed mission was to praise God as the author of all the world's inscapes and the intrusion of his own personality into that endeavour can only be seen as egotistical in the absence of any other motive than mere self-expression. But Hopkins <u>has</u> another motive, his poetry is not just 'a vehicle for the individual will to impose itself on time', it is the considered and profoundly sincere response of an artist who feels the presence of his God in every aspect of Created nature and who wants to give back the beauty of it:

Give Beauty back, beauty, beauty, beauty, back to God
beauty's self and beauty's giver.
'The Leaden Echo and the Golden Echo'

The unbeautiful blunt word, 'back', implies the difficulty here in giving 'back' to God, the conflict between spirituality and earthly temptation is strongly felt and is a function of the Parallelism between body and soul. Hopkins does not just want to reflect the beauty of Creation back to God in an analogical mirror,[10] however, he wants to magnify the glory of his God, to mean to give glory back to God, and to do this he employs his own particular 'gear and tackle and trim' - the poetic tools and materials which he has assembled to enable him to complete his sacramental labours.

It is strange that Davie should ignore Hopkins's religious convictions in his analysis of his work but if we taken them into account we can see that some of Davie's apparently damaging criticisms seem less valid. For example, Davie accuses Hopkins of having no respect for language, 'and therefore for life':

> "The naked thew and sinew' is not enough for Hopkins. It has to be crammed, stimulated and knotted together. He has no respect for the language, but gives it Sandow exercises until it is a muscle-bound monstrosity. It is the Keatsian luxury carried one stage further, luxuriating in the kinetic and muscular as well as the sensuous. Word is piled on word, and stress on stress, to crush the odours and dispense a more exquisite tang, more exquisite than the life. To have no respect for language is to have none for life; both language and life have to be intensified, before Hopkins can approve them."[11]

One suspects that it is Hopkins's trespasses against 'a common language' and the kind of centralised 'urbanity' Davie is promoting that have prompted these attacks. But Hopkins's achievement ought to be measured against his own principles and ambitions, which were uniquely original and not shared with any common circle, though Hopkins himself, having established the Principle of Parallelism, would have stressed its objectivity. As I have indicated above, Hopkins's purposes were aesthetic and devotional and based securely on an aesthetic and philosophical paradigm which extends to every aspect of his art. In the same way as the general underpins the particular, the species the individual, and God creation, so Hopkins's vigorous and highly-wrought art is underpinned by cogent aesthetic principles. It was never Hopkins's purpose merely to record his experiences of life, Nature, God, in the rounded smooth style that one might expect from his contemporaries, his was a far more ambitious project - to give praise to God by creating works of art which themselves rang out of his glory, poems in which language becomes something more than a denotational symbol and achieves an equivocal status, poems, in short, which re-establish something lost to English poetry since before the Renaissance - musicality. Again, Hopkins is not merely indulging in a nostalgic return to Medievalism, he has a fully-developed aesthetic and philosophical rationale upon which to base his experiments. Certainly, Hopkins was influenced by the medievalism of Keats and the Pre-Raphaelite school and, as a man of his time, he would have found some comfort in the apparent certainties of that era in contrast to the tumults of his own age, but these instinctive feelings were re-inforced by philosophical, aesthetic and also philological certainties of his own. We may find these easier to elucidate if we turn to Hopkins's poem 'As Kingfishers Catch Fire':

> 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 features of men's faces.

Here we find obvious references to the 'Haeceitas' of Duns Scotus, but perhaps even more important are the implications for language that arise from this poem. Hopkins was a dedicated philological scholar and many of his researches in this field greatly influenced his poetry. 'As Kingfishers Catch Fire' is a rendering of one particular philological theory on the origin of language which gained currency during the mid-19th Century, the so-called 'Ding-Dong' theory espoused by Max Müller:

> "There is a law which runs through nearly the whole of Nature that everything which is struck rings. Each substance has its peculiar ring. We can tell the more or less perfect structure of metals by their vibrations, by the answer which they give. Gold rings differently from tin, wood rings differently from stone; and different sounds are produced according to the nature of each percussion. It was the same with man, the most highly organised of nature's works. Man, in his primitive and perfect state, was not only endowed, like the brute, with the power of expressing his

sensations by interjections, and his perceptions by onomatopoeia. He possessed likewise the faculty of giving more articulate expression to the rational conceptions of his mind. That faculty was not of his own making. It was an instinct..."[12]

Müller was a prominent figure at Oxford while Hopkins was there as an undergraduate (1863-7) and Hopkins's journals show that he was well-aware of his philological theories. This particular theory came in response to other theories which were prevalent in philological circles from the 18th Century onwards, and which Müller disparagingly referred to as the 'Bow-Wow' theory, the 'Pooh-Pooh' theory and the 'Yo-he-ho' theory. The 'Bow-Wow' theory premissed that Man developed language by copying the sounds of nature (onomatopoeia), the 'Pooh-Pooh' that language developed from the repetition of natural human cries, and the 'Yo-he-ho' theory that language developed from the social action of men in accomplishing joint tasks. The divine revelation theory on the origin of language was also popular throughout the 19th century. Hopkins was influenced by all of these ideas to some extent, but the advantage of the 'Ding-Dong' theory (as it came to be known) was that it could encompass all the other hypotheses and still attribute a certain dignity and status to Man which was lacking in the more mechanical and bestial processes suggested by the other theories.

Müller's work has direct relevance to Hopkins's art. We can see how easily this theory on the origin of language fits in with the Scotist doctrine of 'Haeceitas'. Each thing in Nature has a 'thisness' but also possesses a certain musical 'pitch of self'. All of Nature rings out its being, 'flings out broad its name', 'selves' itself and Man, too, possesses this quality but he has the extra ability to formulate and articulate thought. Hopkins's project, then, was to create art which

flung out broad its name, art which rang out, 'selved' itself like the whole of creation. Unlike Created Nature, however, Hopkins's art would have a self-conscious purpose - to praise God, but in an intensely characteristic and self-expressive manner. This does not mean, as Davie infers, that Hopkins is of the 'egotistical sublime' school of poetry because even in his individualism Hopkins is affirming his dependence on, and relation to, the general, that is, Nature and ultimately Christ. Christ is to Hopkins the underpinning diatonic law which guarantees the integrity of the chromatic irregular individual, and Hopkins's self-affirmation is consistent with his purpose of seeking to praise God in his poetry. The more that Hopkins strains to 'selve' himself, by contending against language to create poetry, the greater the reciprocal glory given to God. Paradoxically, the more Hopkins tries to affirm his own selfhood in the world, the more he achieves his purpose of praising his Creator. Christ is present in Nature and in the heart of every individual:

For Christ plays in ten thousand places,
Lovely in limbs, and lovely in eyes not his
To the Father through the features of men's faces.
'As Kingfishers Catch Fire'

and this relation between the general and the particular, between Christ and the individual, is what Hopkins tries to portray in his poetry. All things are at once separate and unified, separate in that each has a particular 'thisness', and unified in that they all partake in Christ. This means that the province of the poet is literally universal because, as J. Hillis Miller succinctly puts it:

> "Christ .... is the ultimate guarantee for the validity of metaphor..."[13]

All things in Nature ring out giving off a 'dull glory'. Hopkins's task is to draw them together into a

chorus, to forge a unity from disparity and dissonance, a unity which is in a state of constant crisis, and achieve the necessary 'contentio' from the violence of his struggle with language. Hopkins approaches poetry in the spirit of a masterbuilder, his aim is to construct poetry which will glorify God based on the inscapes he perceives in Created Nature and his materials are language, rhyme, rhythm and sonority - his 'gear and tackle and trim.' The informing intelligence of the poet, based upon his principles of Parallelism are the wisdom and experience of the builder, the knowledge which transforms random, chromatic profusion into diatonic order and structure. We see this process in operation if we consider Hopkins's first great poem, 'The Wreck of the Deutschland'.

Although Davie does not refer specifically to any of Hopkins's poems to back up his criticisms we can probably find several examples of the kind of excesses that Davie deplores in this, Hopkins's first major work. In the very first line of the poem:

> Thou mastering me
> God! giver of breath and bread...

we have Hopkins treating language in a way which Davie might term 'disrespectful'. Certainly the ellptical phrase 'Thou mastering me God!' as pure English is rather unwieldy but if we remember what Hopkins is trying to do the difficulties, while not completely disappearing, (something which Hopkins would not wish in any case), are qualified and diminished by the contending claims of sound over sense. If Hopkins had written 'O God that masters me' or even 'God mastering me', (Hopkins's original choice), then although perfectly intelligible and respectable English it would lack that immediacy and rhetorical power that we find in his actual choice. As it is, the elliptical inscape of the phrase expresses the sense of struggle between Hopkins and God, the 'contentio', or

self-affirmation, comes later, in stanza 8. Hopkins stressed on frequent occasions that his poetry was to be recited, not read, the sound of his poems was as important as the strict semantic meaning in them:

> "Poetry is in fact speech only employed to carry the inscape of speech for the inscape's sake - and therefore the inscape must be dwelt on."[14]

While Hopkins would never depart from meaning (Davie himself acknowledges "the taut frame of intellectual argument in all the poems") yet his over-riding concern was to create poetry which expressed itself in musical terms, as well as verbal ones. The first line of 'The Wreck of the Deutschland' has been compared to the opening bar of Beethoven's Fifth Symphony and certainly it has the same arresting power and immediacy of that most celebrated musical phrase. In order to create poetry that is evocative in the same way that music can be, Hopkins had to place less emphasis on immediate intelligibility and correspondingly more on the sound patterns of particular words in particular order. This may seem apparently 'disrespectful to language' but, like music itself ('save the most monotonous') it is another example of apparent irregularity underpinned by regularity. Given that Hopkins is trying to create poetry that is closer to music than that of his more smoothly intelligible and prosaic contemporaries, surely it is inadmissable for Davie to say that Hopkins has 'no respect for language' and therefore for life? Davie mistakes Hopkins's attempts to write poetry which can have meaning beyond the strict rules of syntactical usage as 'decadent' in that it turns language into a 'musclebound monstrosity' the purpose of which is to supply the 'jaded palate' with a 'heightened and intensified' experience. But surely Davie is here guilty of that 'narrowness' of which he accuses Hopkins, or at least he is making what would be called in philosophical terms a 'category mistake'? As I have indicated, Hopkins

was an extremely purposeful poet, he constructed his poems with extreme care and endowed them with meaning on several different levels but all these levels of meaning are mutually constitutive, diatonic and chromatic parallelisms which all act upon each other to produce the 'significant form', in Clive Bell's phrase, that is the poem. For Davie to criticise one aspect of that form (syntax) is invidious, it misses the point of Hopkins's aesthetic principle which is, in Bergsonian terms, holistic. While one can acknowledge the importance of Davie's stress on syntax as the guardian of reason and as an expression of a shared sense of common culture, especially in its historical context, to attack Hopkins on this basis is to ignore the objective principles from which Hopkins himself was working. Davie were better to criticise Hopkins's whole aesthetic programme as 'decadent' than to single out one aspect of an extremely complex art-form. The critical tools that one might use in analysing a play are not the same as those one would use for an opera, although they might bear certain common features. Hopkins's poetry, it seems to me, bears the same relation to the poetry of his contemporaries as that of the opera to the drama, so the critic must be careful that he is not missing something vital when he singles out one aspect for attack. The libretti for some of Richard Wagner's music-dramas seem more than a little ridiculous when considered separately, but as part of the overall opera they are irreplaceable. So with Hopkins - Davie's attacks on Hopkins's syntactical trespasses are misguided because they do not tell the whole story, they ignore the fact that Hopkins is consciously trying to create poetry which is extra-syntactical, poetry which has a meaning beyond the referential or symbolic and which can affect us in the same abstract way that music does, except that, with Hopkins, semantic meaning is always present.

Davie does not refer to any specific examples in Hopkins's poems where he can justify his claim that

Hopkins's treatment of language is such that it becomes a 'muscle-bound monstrosity' although he implies that he could do so. If we look at 'The Wreck of the Deutschland' we may find some examples of lines where words are crammed together and certainly in some of Hopkins's other poems the syntax can become uncomfortably jammed. Is Davie right, however, to assume that these are examples of Hopkins's decadent predilection for the 'kinetic and muscular' as well as the sensuous, or does Hopkins have some other purpose in so forcing words together and so deranging syntactical conventions? It seems to me that Hopkins does have valid reasons for his vigorous treatment of language and that these reasons are directly related to the Parallelistic Principle. The first I have already dealt with to an extent. Hopkins's Scotist belief in 'selving' requires that his poetry, which is an attempt by the poet to represent and glorify what he sees in Nature, should also struggle into being as do all things in Nature. Hopkins represents this both in his use of Counterpointed and Sprung Rhythms and also in his use of syntax which contends against the conventional. Meaning is usually plain at first reading or, when made out, it 'explodes':

> "One of two kinds of clearness one should have - either the meaning to be felt without effort as fast as one reads or else, if dark at first reading, when once made out to explode."[15]

Beauty will flash out as meaning 'explodes' from the poem and all this is a result of Hopkins's achieved 'contentio' as the reader's understanding struggles with the complexity of syntax. Hopkins never does anything which has a single purpose, however, usually a line or a phrase will be working on several levels within the poem. This brings us to the next reason that Hopkins sometimes sacrifices syntactical convention to the exigencies of expression and this is his love of 'wordpainting'. Davie

notes that Hopkins's admiration of Stevenson is based on his wordpainting and criticises Hopkins for his 'narrowness' in his idea of the functions of prose style. Whatever one may think of Stevenson, it is certain that Hopkins regarded wordpainting as very much part of his 'gear and tackle and trim' and perfected the art in some magnificently evocative phrases which I think many critics have perhaps missed or disregarded. Sometimes, in order to achieve the right effect, Hopkins displaces what we might call normal syntax, or adds words in, but usually the end result is worth it. There are several examples in 'The Wreck of the Deutschland':

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

(4th Stanza)

This superbly-crafted stanza contains many of the features that constituted Hopkins's strength as a poet. The metaphysical imagery of the hour-glass and the well, the powerfully descriptive language - ('soft sift', 'crowds and it combs to the fall') - language, thought and imagery all combine to give a richness of expression peculiar to Hopkins. However, the lines I am concerned with come later in the stanza:

I steady as a water in a well, to a poise, to a pane...

Hopkins has here added an indefinite article where one would not normally expect to find one. 'I steady as a water' is not normal English, one would usually say 'I

steady as water' but Hopkins has inserted the 'a' so that the line itself will mimic, in its rhythmic construction, the water in the well swinging from side to side and finally coming to rest. 'I steady as a water in a well', with its regular heavy and light stresses, describes the water swinging but then as it settles down the rhythm changes: 'to a poise, to a pane', echoing 'in a well' so that a dying-away effect is achieved. Hopkins, by cleverly managing his syntax, achieves a kind of rallentando as the water eventually calms. The word 'pane' works on several levels. Firstly, in the actual semantic meaning which implies flatness or transparency; secondly, in its position at the end of a musical sequence of words (a semi-breve preceded by crotchets and quavers), and thirdly, in the onomatopoetic sound of 'pane' - the 'n' sound giving the effect of a dying-away into stillness, a diminuendo which mimics the water becoming still in the well. The insertion of an indefinite article in this line, then, is vital to its 'inscape', it helps to achieve a balance in rhythm of the line which itself expresses the subject of the line. Hopkins achieves the same kind of musical effect in the very last lines of 'The Wreck of the Deutschland':

> Let him easter in us, be a dayspring to the dimness of us,
>   be a crimson-cresseted east,
> More brightening her, rare-dear Britain, as his reign rolls,
>   Pride, rose, prince, hero-of-us, high-priest,
> Our hearts' charity's hearth's fire, our thoughts' chivalry's
> throng's Lord.

One might argue that the last line is an example of Davie's 'muscle-bound monstrosity' but again Hopkins is

not only using language to express semantic meaning, but also for musical effect - the crammed, monosyllabic last line forces the reader to slow down and the rallentando finishes 'tutti fortissimi' on the word 'Lord'.

We have seen, then, how Hopkins chose to treat language in a vigorous, artificial way in order to achieve poetic ends which he deemed more important than smoothness and immediate intelligibility, and which met the parallelistic criteria of his aesthetic principles. Although he was aware that the reader might have difficulty with some of the implications of these principles, he was confident that semantic meaning (which is always part of the texture of his poetry, though never obtruding beyond the 'inscape', the organic unity of a poem in which all the elements partake and mutually condition each other) would, when the proper 'contentio' had been achieved between reader and poem, 'explode' and flash out. Hopkins's confidence was usually well-placed, except in poems like 'Harry Ploughman' and 'Tom's Garland' where Hopkins himself realised that he had gone too far in his treatment of language:

"It is plain I must go no farther on this road."[16]

When Hopkins does succeed in lashing together all his disparate images, themes and techniques into a coherent inscape, an organic 'contentio', the effect can be magnificent. We see this in what Hopkins considered to be his best poem, 'The Windhover':

<u>The Windhover</u>

To Christ our Lord

I caught this morning morning's minion, king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in
his riding

Of the rolling level underneath him steady air, and striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! then off, off forth on swing,
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, - the achieve of, the mastery of the thing!

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

No wonder of it: sheer plod makes plough down sillion
Shine, and blue-bleak embers, ah my dear,
Fall, gall themselves, and gash gold-vermilion.

This extremely complex poem is Hopkins's most successful attempt at realising his poetic ambitions. The successes and partial successes of his experiments in 'The Wreck of the Deutschland' strengthened Hopkins's belief in the possibilities of his aesthetic theories bearing real fruit, and many of the novel elements introduced in 'The Wreck of the Deutschland' are re-employed in 'The Windhover'. One element that occurs often in Hopkins's poems is described in the first line. 'I caught this morning morning's minion...'. Frequently, Hopkins presents us with a moment of revelation around which he constructs a poem designed to explain and celebrate that moment. These glimpses of Divine presence in Nature inspired Hopkins to invent his own terms (instress and inscape) which he could use as ways of defining the diatonic law which underlay the apparently unconfined, chaotic and chromatic profusion of Nature. Hopkins's own 'spots of time' provide him, like Wordsworth, with a

'revivifying virtue' from which his poetry flowers. The poem itself acts out the significance of what Hopkins has seen as the poet struggles with language in the same way as the Windhover contends against the 'big wind'. The royal imagery (minion, kingdom of daylight's dauphin, chevalier) contrasts with the poor obscurity of the poet whose heart is 'in hiding'. 'Dapple-dawn-drawn' refers to Hopkins's celebration of his Scotist beliefs (as in 'Pied Beauty') and is also an example of the kind of chiming language that Hopkins employs in his efforts to achieve musicality in his poetry. Yet there is more to phrases like this than alliteration and assonance, at least as far as Hopkins is concerned. On frequent occasions, words with similar sounds are arranged in a kind of list - for example:

> ...selfwrung, selfstrung, sheathe - and shelterless,
> thoughts against thoughts in groans grind.
> 'Spelt from Sibyl's leaves'

or:

> This Jack, joke, poor potsherd, patch, matchwood,
> immortal diamond,
> Is immortal diamond
> 'That Nature is a Heraclitean Fire and of the
> Comfort of the Resurrection'

Hopkins's philological studies obviously influenced his poetry to an extent but phrases like the above have more to do with Hopkins's aesthetic aims. 'Beauty is a relation' and the crucial relationship for him was the musical one between the chromatic and the diatonic. In these lists we find words which share likeness and difference, they are skeins of consonant and dissonant sounds which, taken together, provide for a sense of unity, even in their variety. Once again, Hopkins is trying to achieve that stress, that 'contentio' which he

deemed so important in writing. In the same way as the general underpins the particular, the species the individual, and Christ ultimately everything, every word in these sequences is underpinned by a commonality while at the same time being uniquely individual. In the same way that sprung rhythm is apparent freedom governed by underlying law, so the equivocal relationship of words like 'dapple-dawn-drawn' is a function of the relationship between repetition and difference. The dissonances that are a product of this forging-together give the lift and stress that is necessary for the poem to 'selve' itself and 'fling out broad its name'. We can observe the same technique at work in some of the rhymes Hopkins uses and which have often been criticised (particularly by Bridges):

> This very, very came down to us after a boon he on
> My late being there begged of me, overflowing
> Boon in my bestowing,
> Came, I say, this day to it - to a first Communion.
>
> 'The Bugler's First Communion'

The rhyming of 'boon he on' and 'Communion' is not as gauche as Bridges felt because although the words look like a straight rhyme on the page, when actually recited (as Hopkins would have insisted they should be) Communion would be pronounced 'Commyoonyun', thereby qualifying the relationship between the words and setting up a tension, a dissonance, which is what Hopkins wants. It seems that every aspect of Hopkins's poetry is conditioned by this attempt to created a dynamic parallelistic dissonance between the parts that make up the organic unity that is the poem.

Returning to 'The Windhover', we see how Hopkins forces syntax into unaccustomed positions in order to express the flight of the falcon by wordpainting:

> ...in

> his riding
> Of the rolling level underneath him steady air...

describes the bird hovering perfectly still in the wind and then rising high into the air, breasting the strong wind:

> ... and striding
> High there, how he rung upon the rein of a wimpling wing
> In his ecstasy! then off, off forth on swing...

before gliding down into a long sweep which ends with a sudden flick over onto a new course:

> As a skate's heel sweeps smooth on a bow-bend...

Hopkins here brilliantly describes the flight of the falcon - the long, gliding dive 'as a skate's heel sweeps smooth' followed by a sudden twist as the bird changes course in a flash 'on a bow-bend'. After the long glissando comes the clash of cymbals:

> ... the hurl and
> gliding
> Rebuffed the big wind...

Hopkins is stirred by the sheer heroism and beauty of the bird:

> ... the achieve of, the mastery of the thing!

It is at this point that we come to the crucial part of the poem, a part which has exercised the intellects and ingenuity of critics for decades past.

It is, of course, the word 'Buckle'. The arguments have centred on the interpretation of this one word. Did

Hopkins mean 'prepare for action' ('buckle to'); 'clasp or enclose' (buckle up'); 'collapse or crumple' (buckle in') or any combination or permutation of all three meanings? William Empson in his Seven Types of Ambiguity[17] little knew the trouble he was going to cause when he suggested that 'buckle' had the latter meaning and that the earthly shape of the Windhover buckled 'like a bicycle wheel' as the supernatural world broke through into the material world in a moment of spiritual epiphany. Although he later withdrew the interpretation there has remained since then a critical division of over what exactly Hopkins did mean.

Elizabeth Schneider has no doubts:

> "On 'The Windhover' I am disposed to be dogmatic. The poem conveys one direct meaning, and only one in which all the parts of the poem and all the images find a place. Belt buckles and armour are not a part of it..."[18]

This critic, at least, sees no need for equivocation. "Something buckles and something breaks through", she claims. It is not just the falcon, however, which buckles and is demolished, it is the whole of the material world:

> "....AND the fire of the spiritual world - or Christ - 'breaks' through..."[19]

The capital letters on 'AND' are thus explained as expressing the climactic moment of revelation as the Windhover is succeeded by a vision of Christ 'a billion time told lovelier...'. The falcon is not a symbol, but an analogue and the destruction of its existence is no more than a negation of the abstract qualities to which it is reduced by the ninth line of the poem:

> "This material world, so abstracted - 'brute beauty and valour and act, oh, air, pride plume' - 'here (at this point, now) buckle(s),' and as it collapses before the poet's vision, the fire of Christ 'breaks' through 'a billion times' more lovely and more dangerous. Only now does the poet address Christ directly: 'the fire that breaks from thee then ... O my chevalier'."[20]

Schneider's comments are plausible and because their implications are supported by so many critics her interpretation is certainly worth deep consideration, but I feel that there are several points which need to be addressed before her version can be accepted. Firstly, her rejection of the 'military option'. Although Schneider claims that 'belt buckles and buckles in armour' are not relevant to the discussion, the word 'buckle' is equally as likely to have this definition in this context, after all the Romance associations of Chivalric words like 'dauphin', 'minion', and 'chevalier' surely demand we consider the idea that knightly armour is involved here? Is not the simple explanation the most seductive, that Hopkins wants to 'buckle in' to his heart those valiant qualities he perceives in the falcon as one buckles on a breastplate? The Society of Jesus <u>is</u>, in ethos, a military order, after all, and Hopkins <u>was</u> a 'knight of Christ'.

Secondly, there is the problem of the destruction of the material world. Schneider gets round Empson's 'bicycle wheel' problem by making the world 'buckle', not just the falcon. This is an extraordinary event, however, and is other wise completely unknown in Hopkins's oeuvre. Even in those moments where Hopkins tells us of Divine Presence, for example in 'The Wreck of the Deutschland', the supernatural world does not crash through into the natural world - it is the storm that kills the nuns, not the direct and fatal intervention of God.

My reading of 'Buckle', therefore, is the simple, literal military one. Hopkins catches sight of the Windhover and is drawn by its beauty and panache, he admires its courage and grace, knightly qualities befitting the 'kingdom of daylight's dauphin'. His own heart is 'stirred for a bird', he compares the hidden, obscure life he leads as a priest with the heroic, and handsome brilliance of the falcon. However, although Hopkins is drawn to the bird, his Ignatian training prevents him from being completely seduced by its beauty, he is, in Ignatian terms, 'indifferent', which means he can appreciate and feel the attraction of the bird's beautiful attributes but his elective will keeps him from being won over by it, as in the poem 'To What Serves Mortal Beauty':

> What do then? how meet beauty? Merely meet it; own,
> Home of heart, heaven's sweet gift; then leave, let
> that alone.[21]

The description of the falcon's skill and courage is portrayed with consummate mastery by Hopkins and then follows a list of abstract qualities which Hopkins wants to 'buckle' in within his own being, so that he may be a valiant and proud soldier of Christ. Hopkins is buckling on a breastplate, covering his heart where all the noble qualities of the falcon have been stored and then he turns away from the earthly falcon and towards the vision of Christ, 'a billion times told lovelier'. The capital letters in 'AND', then, provide the physical momentum of the turn and also record the intensity of Hopkins's experience, a breathtaking and emotionally-charged one as he beholds the searing beauty of God revealed:

> ... o my chevalier!

The sestet is an acknowledgement of the significance of what Hopkins has just seen and experienced, and with a

quiet but sure conviction transforms the beauty of the world into the beauty of the spiritual through the paradox which is at the centre of Christianity, that Almighty God should reveal himself incarnated as a poor, humble carpenter in an obscure village in a country far from the great centres of power in the world. It is this paradox which informs the final lines of the poem as Hopkins meditates on the true value of earthly and spiritual beauty:

> No wonder of it: sheer plod makes plough down sillion
> Shine, and blue-bleak embers, ah my dear,
> Fall, gall themselves, and gash gold-vermilion.

There are several reasons why I put forward this reading of the poem. First, because I think that Hopkins himself, (strange to say it!) preferred simplicity and clarity in poetry, the reason why readers find him involved and extravagant at times is not because that is an expression of his character, it is because his artistic principles, namely the Principle of Parallelism demanded that of him. For himself, Hopkins often preferred things to be straightfoward and above board:

> "I dearly love calling a spade, a spade."[22]

he said on one occasion, and his musical tastes too seem to indicate a preference for the plain, uncomplicated melodies of Gregorian or Purcell and Weber. Hopkins preferred common sense in poetry. On one of the occasions, towards the end of his life, when he met W.B. Yeats in Dublin Hopkins was presented with a copy of the young prodigy's poem 'The Two Titans':

> "It was a strained and unworkable allegory about a young man and a sphinx on a rock in the sea (how did they get there? What did they eat? and so on: people think such criticisms very prosaic; but commonsense

is never out of place anywhere, neither on Parnassus nor on Tabor nor on the Mount where Our Lord preached...)"[23]

It seems much more likely to me that the simple explanation, that 'Buckle' refers to the buckling on of Knightly armour, is the correct interpretation. Added to this, and more significantly, is my suggestion for the provenance of the image. I believe that when Hopkins was writing 'The Windhover' he had in mind some lines written by St. Patrick, a poem Hopkins called 'one of the most remarkable compositions of man':[24]

'St Patrick's Breastplate'

I bind unto myself today,
The virtues of the star-lit heaven
The glorious sun's life-giving ray
The whiteness of the moon at even
The flashing of the lightning free,
The whistling wind's tempestuous shocks,
The stable earth, the deep salt sea
Around the old eternal rocks.

St. Patrick, circa 372-466 AD

(See Appendix D for full text). Translation of Mrs. C.F. Alexander 1818-1895.

Hopkins's admiration for St. Patrick was lifelong and his intention to edit a translation of St. Patrick's Confession was only cut short by Hopkins's sudden and untimely death. The significance of this passage in relation to 'The Windhover' is immediately apparent. The 'breastplate' that St. Patrick binds to himself is the very same that Hopkins takes up to 'buckle' on. St. Patrick 'binds' to his heart the beauties of created nature as evidence of God's beauty and the knowledge and experience of these act as his 'breastplate', his defence against unfaith. For Hopkins, too, the Windhover is analogous to God's power and beauty

and the excitement and fear that this arouses in Hopkins, 'admirare' in its Latin sense of 'fear and wonder' as in 'Wreck of the Deutschland', stanza 32:

> I admire thee, master of the tides...

is 'buckle(d)' into the heart in order to act as both a spur to love and as a breastplate, a defence against 'war without'. The earthly beauties of the scenes portrayed by St. Patrick would be of special significance to Hopkins because of the poem's parallelistic structure, in which chromatic and diatonic images are ranged against each other. The serene purity of the 'star lit heaven' is followed by the radiant glory and power of the sun's 'life-giving ray'; the silent, still beauty of the 'moon at even' is followed by the violent, cataclysmic beauty of 'the flashing of the lightning free'; the 'perpetuum mobile' of the 'whistling wind's Tempestuous shocks' is balanced by the solid foundation of the 'stable earth' and finally in an image which is almost a symbolic representation of the Principle of Parallelism, we have:

> the deep salt sea
> Around the old eternal rocks

where the sea represents, in its indefinability, all that is chromatic and the 'old eternal rocks' the permanent and everlasting certainties of the diatonic scale. St. Patrick uses imagery which is more military in tone in the third stanza:

> I bind unto myself today
> The power of God to hold and lead
> His eye to watch, his might to stay
> His ear to hearken to my need
> The wisdom of my God to teach
> His hand to guide, his shield to ward,
> The word of God to give me speech
> His heav'nly host to be my guard.

The repetition of 'I bind unto myself today' at the beginning of every stanza (but one) gives the image of the breastplate extra emphasis and, it seems to me that to substitute 'I buckle to myself today' would make so little difference to the translation as to be negligible.

If this <u>is</u> the source of 'Buckle' in 'The Windhover', and it seems to me - given Hopkins's stated admiration for St. Patrick and the poem and the aptness with which the image of the breastplate fits The Windhover's overall thematic structure - that it <u>is</u>, then one of the thorniest problems in Hopkins criticism will have been resolved.

It is possible that Hopkins may have used the image of the 'old eternal rocks' and the 'deep salt sea' in another of his poems, 'The Bugler's First Communion'[25]. In the last stanza of the poem, Hopkins records the vehemence of his prayers for the moral well-being of the young soldier to whom he has just administered Holy Communion:

> ....I have put my lips on pleas
> Would brandle adamantine heaven with ride and jar, did
> Prayer go disregarded

His prayers have been strong enough to shake ('brandle') heaven, like the up surge (ride) and jarring of breakers against an adamantine cliff.[26]

What of 'AND' though? Why does Hopkins use capital letters here? Well, as I indicated above, I believe the capitals are there both to suggest the physical movement that the poet makes away from the falcon and towards Christ, and also the capitals express the sense of high-pitched emotion, the almost unbearable tension which is carried through the line and is only released in the ecstatic:

...O my chevalier!

While there are no other examples in Hopkins's oeuvre of the use of capital letters in this way, there is, significantly, an example of something similar in a poem written by Hopkins's father, Manley Hopkins. Manley Hopkins was something of an amateur poet, an admirer of Hood and co-publisher of a book (with his brother) called Pietas metrica (1849) on Poetry and Religion. In 1843, before his marriage to Kate Smith, Gerard's mother, Manley wrote a poem addressed to Kate in which his frustrated passion is all-too-evident:

> Because I want thee ALL; and nothing less
> Than thy whole being will my heart suffice,
> Thee and thy love entire must I possess;
> No jot withheld, - no atom of thy love.[27]
> 'Non Satis'

Manley Hopkins published this poem in his book Specilegium Poeticum (1892) so there is no reason to suppose that he saw anything in the poem which was untoward (though one wonders what was Miss Smith's reaction to such a missive). There is no reason, then, to suppose that Gerard did not know the poem, which, with its capitalised 'ALL' expressing excessive passion, may well have been the prototype for Hopkins's own ecstatic and passionate affirmation:

> ...AND the fire that breaks from thee then, a billion
> Times told lovelier, more dangerous, O my chevalier!
> 'The Windhover'

The paradox that ends 'The Windhover', the Christian exaltation of the lowly and humble as the source of spiritual richness would be a fitting epitaph for a man whose life and art was dominated by the attempt to reconcile, or at least balance, contradictions. We have

seen how Hopkins tries to create a sense of 'contentio' in his poems, how he forces together apparently contradictory and dissonant elements in order to achieve that stress from which beauty flashes out. The word 'Buckle' also applies to Hopkins's own poetic endeavours. He tries to 'clasp together', to enclose all those disparate elements of language, rhyme, rhythm, sonority, thought and imagery that make up his poetic 'gear and tackle and trim'. Hopkins is the smith, standing at the 'random, grim forge' who hammers out the 'bright and battering sandal' ('Felix Randal') but Hopkins's materials are language and science, rather than fire and iron.

In a sense, however, like the paradox of Christ's Incarnation and Redemption, Hopkins was to succeed by failure. In his poetry he tries to enact a sense of struggle, he imbues his poetry at every level with the parallelistic 'contentio' that transfigures the nun into a 'lioness .... breasting the babble', a 'prophetess towering in the tumult' and the falcon into 'morning's minion, kingdom of daylight's dauphin'. In order to achieve that 'contentio', however, Hopkins often had to wrench language in such a way that it gives way under the strain, it cannot do all that Hopkins requires of it. Hopkins himself recognised this towards the end of his life. His attempts to make poetry enact the realities of nature in its struggle into being were doomed by the limitations of language. Certainly, he had his successes on the way but his project by the end of his life had reached a dead-end, which is why he turned more and more to music as an artistic resource. This is why Hopkins is an intimitable poet, he went as far as possible down his own particular road and reached the end of it. All modern poets can do with regard to Hopkins is to 'admire and do otherwise'.

I have tried to show above why I think Davie's criticisms of Hopkins as a 'decadent' are unfair and

misguided. It seems to me that Hopkins's single-minded adherence to his aesthetic principles did lead him to some excesses with regard to language which are not easy to defend. On the other hand, Hopkins did all this consciously, all of his poems have a very comprehensive and far-reaching aesthetic and philosophical basis and its seems unjust to accuse Hopkins of a decadent predilection for the 'kinetic and muscular', for example, when his attitude to language and poetry was dictated by these thoroughly-worked-out and strongly-held beliefs. Certainly, Hopkins does not share other decadent symptoms - one can never accuse him, for example, of writing poetry that resides in a dream-world, he never turns his back on the world, he rejoices in it and tries to represent it in his own unique way 'for the greater glory of God'. I think it is fair to say that Hopkins's innate sensuality is balanced and made acceptable by his stringent intellectual control over his poetry and if he did go too far down his own road then he did at least recognise, at the end of his life, that he had done so. His treatment of language, which causes Davie such chagrin, succeeded, like the man, through failure. Like the Emperor's clockwork nightingale, Hopkins has shown us both the possibilities and limitations of human art. If the possibilities include 'The Wreck of the Deutschland' and 'The Windhover', then the limitations include the realisation that language itself is in the end incapable of expressing anything more than a fragmentary reality.

PART FIVE

'Strife is the father of all things'

Heraclitus

".....Parmi nous un homme religieux est trop souvent un homme qui se croit entouré d'énnemis qui voit avec défiance où scandale les évenements et les institutions du siêcle, qui se desolé d'être né dans les jours maudits, et qui a besoin d'un grand fond de bonté pour empecher ses pieuses aversions de devenir de mortelle haines."

Rémusat

"De nos jours il n'est pas facile de tromper longtemps. Il y a quelqu 'un qui a plus d'ésprit que Voltaire, plus d'ésprit que Bonaparte, plus d'ésprit que chacun des directeurs, que chacun des ministres passés, presents, à venir, c'est tout le monde."
Talleyrand: Speech for the liberty of the press, July 24th 1821, before the Chamber of Peers.[1]

Both the above quotations are taken from Hopkins's unpublished Notebook (DVII), dated 27th January 1866, in which he has jotted down a variety of extracts from various sources, mainly concerned with religious matters. This was a turbulent year for Hopkins, for it was within the next few months that Hopkins's desire to become a Roman Catholic was to overwhelm him and finally lead to his approach to Newman. The implication that we may draw from Hopkins's record of these lines is that they had a good deal of significance for him (there are only a few quotes in the notebook) and that he shared the feelings of public scrutiny, isolation and vulnerability that they describe. Although the Oxford Movement had been under way for thirty years or more, the colour of one's religious persuasion was still of critical importance at Oxford, and particularly at Balliol, which was known as a college particularly addicted to religious controversy. The idea that Hopkins might be 'surrounded by enemies' is perhaps putting it a little over-dramatically but certainly Hopkins was aware of the enormity of the step he was shortly to take. In Martin Geldart's autobiographical

novel, <u>A Son of Belial</u>, Geldart looks back at his years at 'Bosphorous' (Oxford) as an undergraduate, giving us some indication of the atmosphere of religious controversy that pervaded Balliol, where he was a friend and colleague of 'the ritualistic Gerontius Manley':

> "Though I say it that I should not, the scholar's table at Belial
>
> Cuius pars parva fui
>
> was a feast of reason and a flow of soul. Never in all my life before or since was I among a company of men so young and ardent, yet so utterly devoted to plain living and high thinking. Never was I in intellectual atmosphere so fearless and so free. I never knew what true tolerance without indifference was till I came to Bosphorous. It was a new experience for me altogether - to one who had been brought up to regard Ritualism and Rationalism as the two right arms of the devil, to find myself suddenly launched among a lot of men who were some of then Ritualists of the deepest dye, some of them Rationalists, some of them Positivists, some of them materialists, all eager in advancing their respective views, and yet all ready to listen with courtesy to their opponents .... I found none of that pride of intellect among them against which I had been warned; but on the contrary, a candid, straightforward way of looking at things which, improve it as I would, I could not but feel I had too often missed among my former associates..."[2]

Geldart himself is fair-minded in his assessment of Hopkins's reasons for conversion, though he cannot share them himself. It seems, then, given Geldart's description of the atmosphere at Balliol, that Hopkins's feeling of isolation may have been self-induced to an extent, and a product of the imagined reactions of his family and his contemporaries, as he contemplated his move to Rome.

Hopkins's conversion to the Roman Catholic Church took place under the auspices of Newman at Birmingham in the Autumn of 1866. He was one of many young men 'who went over to Rome' following Newman's own defection some twenty-one years earlier. Hopkins himself took several of his friends with him, 'our minds were ready to go at a touch' he later told Newman. Many were to suffer socially, financially and personally as a result of their abandonment of the English Church - one acquaintance of Hopkins's forfeited an income of £30,000 and Hopkins himself suffered considerably on account of his parents' distress over his conversion. The reasons for the re-emergence of the Roman Catholic Church at this point in the nineteenth Century lie deep within the Victorian consciousness, within the 'Zeitgeist' of the age, and may be described, in general terms, as symptomatic of a deep sense of uncertainty and consciousness of loss. The massive social changes brought about by the Industrial Revolution (the urban population, for example, doubled in the twenty years between 1831 and 1851) and the consequent dislocation of established norms of social hierarchy; the ugliness of urban sprawl; the bewildering speed of Scientific advance and the predominance of Commerce over all other forms of social activity lent an air of impermanence, vulgarity and shabbiness to an age in which many were to see not only great unpleasantness, but also great dangers.

Thomas Carlyle, in his capacity as social prophet, had first spelled out the danger in his 'Signs of the Times' (1829):

> "The truth is, men have lost their belief in the invisible, and believe, and hope, and work only in the Visible; or, to speak it in other words: This is not a Religious age .... Our true Deity is Mechanism."[3]

-but his 'Cassandra wailings'[4] were to little avail. William Hazlitt's opinions on the supremacy of poetry over prose ("poetry is the excess of imagination beyond the ordinary, whereas prose is limited to the ordinary .... Poetry has wings, Prose has feet")[5] is a pointed commentary on an age when prose, for the first time, became the principal mode of literary expression. To many, it seemed the Nineteeth Century had descended from the serene and bracing air of the Romantic mountain landscape down to the tedious plains and worse, to the stifling heckle and bustle of the market-place. The new emphasis on prosaic reality, on money, the home, the family, the homely, the practical, the sentimental, which we can see now as a reaction to the extreme upheavals of the period, at the time seemed to confirm that the Victorian era was going to be 'limited to the ordinary' and Matthew Arnold spoke for many when he complained that the age was 'arid' and 'barren'.[6]

The 'poetrylessness'[7] of the period can be seen as another symptom of the unease that pervaded the age, an unease which lent itself more readily to the particularising operations of the novel rather than the generalising faculties of poetry. Whereas poems generally work by drawing together a skein of disparate ideas into a significant whole, novels can be used as means of unravelling, of disentangling meaning, the meaning is worked out as the novel progresses. In an age where meaning and moral law seemed to have retreated on the ebb tide (like the 'Sea of faith' in Arnold's 'Dover Beach') before the 'March of Mind', the novel would be a more appropriate medium in the search for a lost significance. The onus was on the novelist to seek out a 'Weltanschauung' for the Victorian age and the only way that this could be practically achieved was by jettisoning all the frippery and trappings of the 'romance' novel (so popularised by Scott) and addressing the problem through a concerted and serious application of the novelist's art

upon the realities of Victorian life in an attempt to make meaning from them. The 'romance' novel became the 'family' novel became the 'realistic' novel.

The poets, meanwhile, were excluded - or rather excluded themselves - from the purposeful Odyssean wanderings of the novelists. They were (to strain the metaphor) content to eat of the lotos and live in the dreamy half-light of ancient times and people, far away from the sordid vulgarities of Nineteenth-Century Britain. Certainly Keats was partially responsible for this evasion - the medievalism of poems like 'The Eve of St. Agnes' and 'La Belle Dame Sans Merci' was eagerly seized upon by the later poets, especially D.G. Rossetti and William Morris. However, where Keats generally involves the reader in a kind of dream from which he/she is shocked back to painful reality (like Madeline with Porphyro or the 'forlorn' of the Nightingale Ode), for the Victorians Rossetti and Morris the dream _is_ the poem, it is hermetic, we are not brought back to the real world at all at the end of their poems (for example, at the end of 'The Blessed Damozel' where we are left watching her weep in Heaven). Tennyson and Swinburne were also purveyors of the Greco/Roman/ Medieval dream and this really became, through the Aesthetic School, the dominant response to the Nineteenth Century from many poets of the Victorian era. In order to escape from the ugliness of Victorian Britain, to obtain the 'sense of freedom'[8] that Walter Pater thought the most pressing need of his contemporaries, it was important that the divorce between Art and Life should be total.

It was in the Pre-Raphaelite Brotherhood that many of these themes crystallized. The Brotherhood's provocative rejection of the ideal forms painted by Raphael and other artists working in the Classical tradition, and insistence on art which portrayed Nature as it really _was_, not as it was imagined to be, though initially attacked, was

eventually accepted after Ruskin's sterling defence. The elevation of Medieval art over Classical and the emphasis on particular, true-to-life detail rather than Reynoldsian generality were significant departures in Victorian aesthetics. Both of these features can be seen to have had their source in the medievalism and fine detail of the poetry of Keats. Nothing is as powerful as an idea whose time has come. The notion of Medievalism - as opposed to Classicism - spread to all departments of Victorian life, including religion. While Ruskin was championing the cause of Gothic architecture in his Seven Lamps of Architecture (1849) and Rossetti was promoting Dante and the medieval vision with pen and paint-brush, the spirit of medieval piety was burgeoning within the fold of the Anglican Church. As with the Pre-Raphaelites, the Oxford Movement can be seen as a reaction against Classicism, and specifically Rationalism. The social and scientific advances of the Enlightenment had not brought about a more Christian and civilised society, they had brought about a society which was riven with political and religious dissent, a secular society from which God was perceived to have disappeared and Whom no amount of Reasoning was likely to bring back. Rational Religion began to look, to some, to be a contradiction in terms or at least, in philosophical terms, a category mistake. And then, on the other hand, there was the Roman Church with its claims to the Apostolic Succession; its traditions; its emphasis on affective piety rather than Reason; its richness in symbol and ritual; its saints and martyrs; its recognition of miracles and, most important of all, its affirmation that God was present in the world at the sacrifice of the Mass - the Doctrine of the Real Presence. Here, for some, lay the certainties that were so painfully absent from Victorian life and without which life was becoming intolerably empty and meaningless.

Newman's conversion to the Roman Church in 1845 was a powerful blow against the Anglican establishment as well

as being the stimulus to many further blows in the future. Newman had been a leading figure before he converted and his Apologia Pro Vita Sua (1864) was an articulate and forceful endorsement of his position. For Hopkins, however, a work of greater interest was Newman's Essay in aid of a Grammar of Assent (1871) and in fact Hopkins asked Newman if he could write a commentary on it (a request that Newman politely declined).

Newman's long and thoughtful essay is basically an attempt to address an epistemological difficulty that became of crucial importance during the Victorian period, namely: given the tendency of things to change, even things that had seemed immutable truths (for example, the Genesis account of Creation which was seemingly discredited by the Evolutionists) how can Man believe in anything other than that life is just a series of 'fugitive impressions'[9] with no significant core of reality? "How shall we live?" was the unspoken question posed by a generation faced with the dilemmas of moral relativism, and the responses were manifold. Walter Pater's solution was 'to burn with a hard, gemlike flame', to make each moment in the 'awful brevity' of life as filled with experience as possible while acknowledging that there is no moral absolute which makes any one activity more valuable than any other. Experience is all: the only moral constraint is that one should give the 'highest quality to one's moments as they pass', 'to maintain this ecstasy .... is success in life'[10]. We can see how this Aesthetic programme derives from Keats's project to 'live life to the fingertips' and his dislike of art which has a 'palpable intent'[11] upon the beholder. Again, this position also represents a rejection of the formal moral absolutism of the Classical Tradition.

Newman's response to the problem of uncovering meaning in the face of blank existence is to examine how exactly meaning presents itself to the human psyche. The

Essay in aid of a Grammar of Assent is an account of how men are moved to assert to a belief even when they cannot prove, in rational terms, that belief. He begins by asserting that there are two types of assent - 'Real' and 'Notional'. Notional assent is inferior, it is only as 'aspect of meaning' - for example, we know that some stars are a billion mile away from earth and we assent to that proposition, but we cannot conceive what the distance of a billion miles really is. Real assent, on the other hand, is when we feel something, in Keats's terms, 'on the pulses', when it presents itself to the mind in such a way as to become real in the imagination.[12]

Newman's approach has much in common with the Ignatian 'Spiritual exercises', that all Jesuits, including Hopkins, undertake. Newman works through three stages similar to the Ignatian ones of Memory, Understanding and Will - the stages of Doubt, Inference and Assent. Newman is trying to prove that real meaning cannot be measured by logic but is perceived through intuition. Real Assent cannot be produced through the operations of the intellect, no matter how complicated and extensive. True belief occurs only when the imagination seizes upon a thing and makes it real to itself. No matter how far one proceeds in logical terms, one will always reach a point where a gap opens up between the notional and the real. It is only through the imagination that this gap can be bridged. The gap between Inference and Assent corresponds to the Ignatian progression from Understanding to Will and, as with Hopkins's 'arbitrium', it is through a spontaneous act of will on the part of the individual imagination, an act of 'doing-agree', that Real Assent is achieved.

Newman's account of the search for meaning would have been of interest to Hopkins on a number of levels. To Newman, for example, 'all things are units'[13] and it is the synthesising imagination that 'words' (in Hopkins's

terms, see 'The Wreck of the Deutschland', stanza 29) the significance from a apparently random set of circumstances. Man's inventive faculty of 'composition' is the guarantee of meaning, not his ability to pursue logical thought which is based, in Newman's eyes, on 'assumptions' rather than realities, the notional rather than the real. In a direct echo from the Ignatian exercises, Newman stresses the need to meditate upon the gospels, to make them real in the imagination so that their significance might be fully assimilated.[14] Victorian religion was, to Newman, notional rather than real, a question of the Bible and the 'correct life', and this was insufficient, the notional can never affect conduct in the same way as the real can, it is a stopping short of meaning, an act of inference rather than assent[15], of understanding prior to will. While impressions lead <u>to</u> action, reason always leads <u>from</u> it[16] and as it is the heart, rather than the head, that builds cathedrals so it is within the heart that Man must look for truth, not within the spurious constructions of the intellect. It is not reason, but revelation, that is the source of meaning and to find meaning one must look, not to the ephemeral experience of sensation (as with the Aesthetes), nor to the external social investigations of the humanists, but instead look to the inner core of self, the heart or 'conscience', by stripping away the layers of notional belief in order to come at the real, the point at which the pure self can make an unselfconscious act of assent, the free act of epiphany and revelation, the 'doing-be' that obliterates all but the awareness of 'heart-throe, birth of a brain' ('The Wreck of the Deutschland' st.30).

As we have seen, a quite different response came from secular humanists and social reformers, including many of the novelists. Secular humanism was a predominantly social response to the question 'How shall we live?'. In its emphasis on mankind and society rather than on the cultivation of individual experience required by the

Aesthetes, it sought to give a practical account of the relationship between Man, the world, and meaning. Although Hopkins's God was very different from the God of the humanists, still the three-fold structure of Man, the world and God bears a close relation to Hopkins's (and Loyola's) cosmology. George Eliot's translation of Feuerbach's The Essence of Christianity introduced many of the concepts of the sympathetic relationship between Man and God that were to emerge in the writings of secular humanists of the period. Feuerbach contended that God was the 'expressed self'[17] of Man and that the perceived antithesis between the divine and the human was illusory because Man (unlike the lower creatures) had consciousness (which is infinite) and that therefore 'Man is God as far as his self-consciousness extends'. As self-consciousness is achieved by knowledge of one's fellow-men and the world then it behoved men to seek to know their fellow-men (and thereby draw closer to God) through what George Eliot would call 'an extension of our sympathies'. The 'essence' of religion is 'feeling', which is a divine faculty, and it is through feeling, through 'sympathy', not through theology, that one can come to God. Eliot herself, in her 'The Natural History of German Life'[18] discusses these issues in which the social, the religious and the literary combine. Eliot, when discussing the portrayal by Riehl of the German peasantry, disparages the idea of stock characterisations and makes a plea for Realism, for a portrayal of people as they really are, not as custom or prejudice would have them. It is only through this attention to the real, as opposed to the imagined and sentimental, that one can come to the moral and religious notions that speak from the very core of humanity. Religion and meaning are socially based, they emerge from human society, they cannot be imposed from above. The implication is that it is possible, through the art of the realistic novel, that these meanings will emerge, not explicitly as doctrine, but on a subvocal level as intimation.

It might appear that Hopkins's mature poetry bears a close resemblance to Newman's account of the search for meaning and certainly this is true to an extent, but Hopkins also uses themes and perspectives that arise from both Aesthetic and Secular Humanist sources. Allied to this, Hopkins was also greatly influenced by Ruskinian and Pre-Raphaelite attitudes which never left him and were amplified in his mature poetry. The principal among these was his belief that poetry should represent 'real' things[19] in such a way as to express their reality, to catch the 'Instress' and 'Inscape' in poetry. This concentration on a detailed exposition of the real is evident in Hopkins's early notebooks where he used to fastidiously record examples of unusual shapes in trees, flowers and clouds to consign to his 'treasury of explored beauty'[20]. Many of the details Hopkins recorded were to be used later in his poetry, not as mere observations of Nature but as materials by which Hopkins might uncover meaning. Ruskin, in his Modern Painters, espoused the theory of 'Ideal Form' - the proposition that species in Nature evolve progressively towards an ideal state and that there are certain fundamental 'laws' governing the process which are discernible. Hopkins believed that by an intimate study of Nature it would be possible for him to uncover its underlying symmetry. As such a close attention to the particular in Nature had never been attempted before, it was necessary for Hopkins to extend the limits of vocabulary beyond their normal bounds. We can see an example of this in Hopkins's Journal where he records watching the waves breaking on a shore and his difficulty in exactly capturing in words the form which he believed to inhabit the scene before him:

> "....About all the turns of the scaping from the break and flood of the wave to its run out again I have not satisfied myself. The shores are swimming and the eyes have before them a region of milky surf but it is hard for them to unpack the huddling and

gnarls of the water and law out the shapes and sequence."[21]

So detailed is Hopkins's study of natural phenomena that it is easy to miss the full significance of his description in some of his poems. For example, in 'The Starlight Night':

Wind beat whitebeam! airy abeles set on a flare
Flake doves sent floating forth at a farmyard scare!

- the leaves of these trees have whitish undersides that would look like a 'flare' or a flock of doves taking flight when swung uppermost by the wind. It is just this kind of detail that Hopkins believed it was the poet's duty to record. Hopkins had a great admiration for Wordsworth (especially his 'Immortality' Ode) but criticised the Lake school in general for being 'faithful, but not rich, observers of Nature' whereas Crabbe had a 'strong and modern realistic eye'.[22]

This interest in Realism was not restricted to Nature, however, but extended also to the realm of the human and social. Hopkins wrote poems about soldiers, sailors, children, blacksmiths, navvies, ploughmen -ordinary people leading ordinary lives, the 'Jessies and Jacks' ('The Candle Indoors') of day-to-day life. Hopkins, though a religious poet, never wrote poetry about scenes from the life of Christ, he always drew upon scenes from Victorian life - whether from nature or from human sources - and, using his own techniques developed from the Ignatian meditations transformed them into foci of meaning. Hopkins always insisted that poets should write about their own age:

"Swinburne is a strange phenomenon: his poetry seems a powerful effort at establishing a new standard of poetical diction of the rhetoric of poetry; but to

> waive every other objection it is essentially archaic, biblical a good deal and so on: now that it is a thing that can never last; a perfect style must be of its age."[23]

- and use current language which might be 'heightened'[24] but should never be archaic. In this, Hopkins was leaving behind the Aesthetic school and joining forces with the novelists - there _was_ significance in ordinary life if only one could get at it, and the best way to start was to observe it closely.

Hopkins's friend and fellow-poet, Coventry Patmore, had set a precedent in this field. His sequence of poems _The Angel in the House_ (1854-63) is a poetic treatment of homely, domestic themes which achieved enormous popularity. Although Gosse was later to call Patmore 'the laureate of the tea-table' the way in which he treats ordinary life as sacramental has much in common with Hopkins. For Patmore, domestic and connubial harmony was an earthly symbol of Spiritual and universal harmony:

> Our gifted lives at last shall touch
> That happy goal to which they move;
> Until we find, as darkness rolls
> Away, and evil mists dissolve,
> The nuptial contrasts are the pole
> On which the heavenly spheres revolve.[25]

Even the act of lovemaking became sacramental for Patmore. For him, the union of Bride and Bridegroom was akin to the 'marriage' of the soul and God ('what if this lady be thy soul, and he/ Who claims to enjoy her sacred beauty/ Not thou, but God...')[26]

There is disagreement among critics over when Hopkins first read Ruskin's mammoth Victorian guide to art criticism, _Modern Painters_(1843-60). It is possible that Hopkins had read it before Balliol but it is difficult to

be certain. Hopkins put it on a list of books to be read in 1865, so we can be fairly certain he did read it at some point, however, the only thing we can be sure of is that Ruskin had a vital influence on the development of Hopkins's aesthetic principles and that this influence is present in the undergraduate essays including 'The Origin of Beauty'. Some critics believe that the Professor of Aesthetics is Ruskin himself, and though there seems to be no conclusive proof for this, it seems to be a reasonable conjecture, given the attitudes expressed by the Professor in the essay.

Many of the themes that we find in Hopkins match those that Ruskin addresses in his works but it is the central and crucial examples of parallelism that are of interest to this thesis. Accordingly, I have researched those works of Ruskin which were published prior to Hopkins's essay in 1865, to see if there is any direct connection between the aesthetic prescriptions of Ruskin and the parallelistic principles of the young Hopkins.

We know, of course, that many of Ruskin's precepts are based upon objects found in Nature and that, for Ruskin, any aesthetic not founded on 'Nature's self'[27] is likely to be faulty and prove unworkable. Ruskin recommends his readers who wish to become artists to concentrate on the simple designs found in Nature, such as leaves:

> "If you can paint one leaf, you can paint the world."[28]

It is from leaves, and especially trees, that Ruskin draws out many of his maxims about the principles of form to be found in Nature and of which the artist must be aware if he is to prove worthy of his craft. These universal and general principles may emerge from the particular study of a leaf, a tree, a waterfall or a mountain. The influence

of Wordsworth is never far from Ruskin's pen, and indeed Ruskin's astonishing rise to become the dominant force in matters of mid-Victorian taste had disproportionate (some would say lamentable) effects on the character of English art and design in the middle of the nineteenth century. The effect, however, seems to have derived a good deal from the power of Ruskin's style, rather than the correctness or consistency of his principles.

Nevertheless, Hopkins was certainly affected by Ruskin's pronouncements and although there is no definite proof, I would suggest that it is fairly certain that Hopkins knew, if not Modern Painters, at least Ruskin's Elements of Drawing (1857), which Ruskin published in order to satisfy demand from the public for a book which outlined the principles that needed to be assimilated in order to master the Victorian passion for drawing. Hopkins had obviously benefitted from Ruskin's advice in Elements of Drawing, the purpose of which is to teach how to:

> "...obtain quicker perceptions of the beauty of the natural world and to preserve something like the true image of beautiful things which pass away."[29]

The approach to Nature is earnest and intense, one records what one sees, not what one expects to see. Nature is full of subtlety and mystery, only Man does not perceive it, or chooses to ignore it. Man should allow Nature to be his guide, but She demands a subtle and penetrating spirit from the artist, who, like Wordsworth, may:

> ...with an eye made quiet by the power
> Of harmony and the deep power of joy,
> ...see into the life of things.[30]

One of the things that Man may observe in Nature is the all-pervasive presence of contrast:

"...all natural shadows are more or less mingled with gleams of light."[31]

Ruskin recommends the study of rough, worn and clumsy-looking things as much as possible, but his real source of intellectual and artistic stimulation comes in the study of foliage. There are good, practical reasons for its study as well as the more important abstract ones:

"First, that it is accessible as a study; and secondly, that the modes of growth present simple examples of the importance of leading or governing lines. It is by seizing these leading lines, when we cannot seize all, that likeness and expression are given...and grace and a kind of vital truth to the recording of every natural form. I call it vital truth, because the chief lines are always expressive of the past history and present action of the thing."[32]

The 'leading lines' which express the presence of the organic 'law' of an object in nature are recondite, subtle and evanescent, and it takes a true artist to detect and render them. Often, they are associated with movement and change, even in those things which are apparently static or immoveable such as large rocks or even mountains. These too, have leading lines which tell of their past as well as their present.

The ruling 'organic law' is central to Ruskin's artistic manifesto and his distinction between good and bad artists is based on their proper observance of it. Ruskin's description of the practice of good and bad artists with regard to organic law has features which have obviously had an influence upon Hopkins's own artistic principles:

"I say first there must be observance of the ruling

> organic law. This is the first distinction between good artists and bad artists. Your common sketcher or bad painter puts his leaves on the trees as if they were moss tied to sticks; he cannot see the lines of action or growth; he scatters the shapeless clouds over his sky, not perceiving the sweeps of associated curves which the real clouds are following as they fly; and he breaks his mountain side into rugged fragments, wholly conscious of the lines of force with which the real rocks have risen, or of the lines of couch in which they repose. On the contrary it is the main delight of the great draughtsman, to trace these laws of government; and his tendency to error is always in the exaggeration of their authority rather than its denial.
> Secondly, I say, we have to show the individual character and liberty of the separate leaves, clouds, or rocks. And herein the great masters separate themselves finally from the inferior ones; for if the men of inferior genius ever express law at all, it is by the sacrifice of individuality .... Now, although both these expressions of government and individuality are essential to masterly work, the individuality is the more essential, and the more difficult of attainment; and, therefore, that attainment separates the great masters finally from the inferior ones."[33]

The contrasted qualities of government and individuality, of law and liberty, have, of course, direct relevance to Hopkins's ideas on parallelism. In a sense diatonism stands for law, structure and 'government' and chromatism for individuality subject to no law but the law of its own being and expression. However, there are some differences.

Ruskin, as is his usual predisposition, includes a moral dimension into his artistic paradigm and compares

two qualities of government and individuality in those terms. For Ruskin, individualism is of greater importance than government and a defining factor when it comes to the appreciation of genius in an artist. Ruskin describes a society of individuals which has no government or ruling principle as 'a lamentable and unnatural thing' but the worse scenario would be a society in which men were so oppressed and regulated that their individualities were crushed out of them and they would lose everything that made them human, becoming featureless and indistinguishable from their fellows:

> "...every man would walk as in a frightful dream, seeing spectres of himself, in everlasting multiplication, gliding helplessly around him in a speechless darkness."[34]

So for Ruskin, then, liberty, the freedom to express oneself as a unique individual, is ultimately more important than law. Here, we have an important difference between Ruskin's principles and those of Hopkins. For Hopkins, the parallelistic principle is not really moral, but scientific, and the elements of diatonism and chromatism have no priority over each other, they are of equal status, they are mutually constitutive and therefore it is not possible to say which of the two elements are more important in a work of art.

Nonetheless, Ruskin's insistence on the importance of contrast is reiterated often. Every form or line for Ruskin may be made more striking to the eye by an opponent form or line near it, and the significance of this for Hopkins's own principle of Parallelism is evident. Contrast and variety is, of course, the issue here and Ruskin addresses himself to the appreciation of such contrasts in Nature many times in his works. One occasion, which I feel might have been significant in terms of the development of Hopkins's own principles, we find in paragraph 210 of <u>The Elements of Drawing</u>:

"Now there are two kinds of harmonies of lines. One in which moving more or less side by side, they variously, but evidently with consent, retire from or approach each other, intersect or oppose each other: currents of melody in music, for different voices, thus approach and cross, fall and rise, in harmony; so the waves of the sea, as they approach the shore, flow into one another or cross, but with a great unity through all; and so various lines of composition often flow harmoniously though and across each other in a picture. But the most simple and perfect connexion of lines is by radiation; that is, by their all springing from one point, or closing towards it: and this harmony is often, in Nature almost always, united with the other; as the boughs of trees, though they intersect and play amongst each other irregularly, indicate by their general tendency their origin from one root. An essential part of the beauty of all vegetable form is in this radiation; it is seen most simply in a single flower or leaf, as in a convolvulus bell, or chestnut leaf; but more beautifully in the complicated arrangements of the large boughs and sprays. For a leaf is only a flat piece of radiation; but the tree throws its branches on all sides, and even in every profile view of it, which presents a radiation more or less correspondent to that of its leaves, it is more beautiful, because varied by the freedom of the separate branches."[35]

Here, at last, it seems, we find proof of the source of Hopkins's artistic principles in that, of course, the Professor uses a chestnut leaf in the demonstration of the beauty of regularity with irregularity in art and nature which he gives to Hanbury in 'The Origin of Beauty'. However, if we study the above passage we find that Ruskin's attention is drawn by the beauty of the radiation

of the leaves from a central point and there is no detailed discussion of the themes of regularity and irregularity as we find in 'The Origin of Beauty'. 'Organic form' for Ruskin involves irregular variation on a regular form whereas for Hopkins the conjunction of regular with irregular is much more evenly-matched. The reason for this is that Ruskin wants to find a moral purpose in his art whereas Hopkins, strange to say, dispenses with it. I don't mean by this that Hopkins doesn't have any moral purpose or inclinations and therefore is a member of the 'Art for Art's sake' coterie, simply that Hopkins's approach to art is much more empirical and scientific than Ruskin's. Ruskin cannot resist the opportunity to make grand Wordsworthian pronouncements and, given the undoubted power of his rhetorical skills, these can seem impressive. However, no matter how much he insists that art has a moral basis, his arguments soon begin to look pretty thin against the moral relativism of the Aesthetic School. Hopkins recognised this, which is why the search for an objective scientific method of criticising art was needed so desperately. His discovery of the principle of Parallelism solved the problem for him in that it meant that he could forge poetry from the world's inscapes and yet remain 'indifferent' to them (in Ignatian terms). Because Hopkins's principle is scientific in nature this means that he can avoid the charge of subjectivism that might be levelled by the Aesthetic School. Why should 'harmony', for instance, so obviously prized by Ruskin in the passage above, be of particular interest? Because harmony represents order, and order has a moral value and herein lies the problem for Ruskin, if you don't agree with his morality then his art likewise means nothing to you. Hopkins however, could point to any of his poems and show how they are founded on scientific principles, to do with number, mathematics, scale and a principle of comparison which is morally neutral. Therefore, one does not have to agree with Hopkins's morality to find his

poetry beautiful, it has an objective, impersonal beauty, which evades the censures of the Aesthete, whose one criterion is beauty, and to whom morality is irrelevant and a distraction.

If we look to Modern Painters we find more evidence of the gap between Ruskin and Hopkins in terms of their artistic standpoint. In Book II, Chapter VI, Ruskin discusses Unity and Variety, a topic on which one would think to find some agreement with Hopkins. Ruskin has been discussing the need for variety as an aspect of unity:

> "Hence, out of the necessity of Unity, arises that of Variety; a necessity often more vividly, though never so deeply felt, because lying at the surface of things, and assisted by an influential principle of our nature, the love of change, and the power of contrast. But it is a mistake which has led to many unfortunate results, in matters respecting art, to insist on any inherent agreeableness of variety, without reference to a farther end. For it is not even true that variety as such, in its highest degree, is beautiful. It is only harmonious and chordal variety, that variety which is necessary to secure and extend unity (for the greater the number of objects which by their differences become members of one another, the more extended and sublime is their unity), which is rightly agreeable; and so I name not Variety as essential to beauty, because it is only so in a secondary and casual sense."[36]

Immediately, we see the difference in Hopkins's approach. For Hopkins, variety is an essential part of form, it is not at all 'secondary' or 'casual' for him. Both the diatonic and chromatic elements of the principle of Parallelism are of equal importance, the question of whether 'harmony' is achieved is, in a sense, irrelevant and this factor is probably the source of the

critical incomprehension and/or hostility that greeted Hopkins's poetry when it first appeared. To Ruskin, music was also of secondary importance, precisely because it has no moral significance. Hopkins on the other hand, using an analogy based on the structure of musical form, created art which is, almost incredibly, impersonal yet characteristic. This is the reason why it is so difficult to say that Hopkins has a 'palpable intent' upon us, even when he so patently has.

CONCLUSION

We have seen in this thesis how Hopkins's years at Balliol were a defining influence upon him and how his discovery of the principle of Parallelism while at Oxford had a permanent and distinctive effect on the subsequent artistic life of the undergraduate. The animus behind Hopkins's adoption and employment of the principle lay in his consciousness of the attractive simplicity of the Aesthetic School's moral relativism, and a desire to demonstrate that universal principles in art did exist and were practicable. We have also seen how Hopkins's experiments in poetic form were based on the mathematical and musical structures of the parallelistic principle and how when Hopkins addressed himself to a new art-form - music - he seems to have experimented with its structures in much the same objective and empirical way. His emphasis on single melodic line and use of chromatic quarter-tones, for example, are direct consequences of the implications of Parallelism.

As for the origin of the principle itself, we have seen how Plato's description of the way that the mind is 'excited by' and seizes upon 'contrarieties' is a perfect description of the operations of the parallelistic principle and that Hopkins deliberately set out to achieve a kind of 'contentio' within his art which is based on contradictions within the structures of his forms. Even more convincing, in my opinion, is the fact that Hopkins uses a musical analogy to describe the Parallelistic principle. As we have seen, Plato uses musical analogies on many occasions throughout his works. The development of Hopkins's musical analogy for the principle of Parallelism seems, then, to have been completely original to himself but based on the practice of Plato.

When Stephen Spender said of Gerard Manley Hopkins

that he was a poet 'who ferments in other poets' it was both an acknowledgement of the success of Hopkins's poetic achievements and also an admission of the ultimate failure of his style. Hopkins is an inimitable poet, his successes lie in his expansion of the vocabulary of Victorian poetry, as well as in the musicality and the rigorous intellectual structure of his verse, the latter, especially, appealing to the Modern School who found in Hopkins none of the vapid sentiment and simple ecstasies that characterise so much Victorian poetry. The failures lie in the fact that Hopkins's style is essentially idiomatic and though he thought he had found, in his principle of Parallelism, an objective and scientific method by which art might be given an absolute foundation upon which to build, Hopkins's project, like Ruskin's, foundered when the real difficulties presented themselves, that is, when it was realised that even in a a 'scientific' art criticism there stubbornly remained a subjective presence which called into question the whole premiss that art might be absolute in any form. Although Hopkins found in music a new field in which to play his principle of Parallelism it might also be that Hopkins turned with relief from the tangled and intractable intricacies to which his principle had brought him in his poetry and that he relished the challenge of making a fresh start in the uncharted realms of music. Perhaps if Hopkins had lived a few years longer we might have seen a further development of the plainer style of the sonnets completed in his final years and the principle of Parallelism might have been seen as the necessary prelude to the development of one of the nineteenth century's most powerful and original voices.

That Hopkins is a 'Victorian', there can be little doubt. As we have seen, the development of Hopkins's aesthetic principles was founded firmly on Classical learning. The Greek inheritance of science, mathematics and music was the underlying basis on which Hopkins built

the theoretical framework which supported so much of his artistic achievement. His debt to Ruskin is clear but Hopkins's adaptation of Ruskin's observations on 'organic form' and 'harmony' were firmly rooted in Hopkins's own reading of Plato, so it is from the Classical Age, and not the Romantic, that Hopkins derives his artistic birthright. In this, Hopkins is pre-eminently a Victorian and the stylistic attraction that Hopkins had for the modern age lay in his conservatism, not in his radicalism.

PART ONE

FOOTNOTES

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4. Hopkins: A Literary Biography Norman White, (1992) pp.6-7.
5. Times Literary Supplement, 27th March, 1992.
6. Exercise One, The Spiritual Exercises of Ignatius Loyola,translated and edited by W.H. Longridge, London 1919.
7. The Cardinal Numbers, pp. 28-29.
8. J.H. Newman, Towards a Grammar of Assent, (1871).
9. Letter to R.W. Dixon, 30th June, 1886.
10. Letter to Coventry Patmore, 20th May, 1888.
11. Letter to R.W. Dixon, 25th June, 1883.
12. Letter to Robert Bridges, 21st October, 1886.
13. Letter to R.W. Dixon, 17th October, 1881.
14. Letter to R.W. Dixon, 29th October, 1881.
15. Ibid.
16. Ibid.
17. The Poems of Gerard Manley Hopkins, 4th edition (rev.1970) ed. W.H. Gardner and N.H. Mackenzie, No.31 (Hereafter referred to as Poems).
18. 'Spelt from Sibyl's Leaves'. See Letter to Bridges 11th December 1886.
19. Letter to Bridges, 6th November, 1887.
20. "The noise of wood and water, and the mist...
    All these were spectacles and sounds to which
    I often would repair and thence would drink,
    As at a fountain..."

    Wordsworth The Prelude, (1798) Book II.
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32. 'The shepherd's brow, fronting forked lightning', Poems No. 75.
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54. 'Health and Decay'
55. Letter to Dixon, 17th October, 1881.
56. Letter to Baillie, 22nd May 1880.
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PART TWO

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38. Ibid.
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40. Ibid.
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77. Those published sections of the Campion Hall (CH) manuscripts not already considered will be dealt with in Part Three of this thesis.

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80. CH/BII f.2-24.

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84. CH/BII f.53.
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88. CH/DI/F.6.
89. CH/DII/F13.
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40. Poems, 111.

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APPENDIX 'A'

I

RICORDI D' AMORE

Mai non fu' in parte ove si chiar vedessi
Quel che veder vorrei, poi ch' io nol vidi:
Ne dove in tanta liberta mi stessi,
Ne 'mpressi 'l ciel di si amorosi stridi;
Ne giammai vidi valle aver si spessi
Luoghi da sospirar riposti e fidi;
Ne credo gia ch' Amor in Cipro avessi,
O in altra riva, si soavi nidi.
L' acque parlan d'amore e l' ora e i rami
E gli angelletti e i pesci e i fiori e l' erba.
Tutti insieme pregando ch' i' sempre ami.
Ma tu ben nata, che dal ciel mi chiami,
Per la memoria di tua morte acerba
Preghi ch' i' sprezzi 'l mondo e suoi dolci ami.

Francesco Petrarcha

II

IN LODE DELLA SUA DONNA

Altri lodera il viso, altri le chiome
Della sua donna, altri l' avorio bianco
Onde formo natura il petto e il fianco;
Altri dara a' begli occhi eterno nome.
Me non bellezza corruttibil, come
Un ingegno divino ha mosso unquanco;
Un animo cosi libero e franco
Come non senta le corporee some;
Una chiara eloquenza che deriva
Da un fonte di saper: una onestade
Di cortesi atti, e leggiadria non schiva.
Che s' in me fosse l' arte e la bontade
Della materia ugual, ne farei viva
Statua, che dureria piu d' un' etade.

Ludovico Ariosto

III

L'AMORE ALLA SUA DONNA

Quando avran queste luci e queste chiome
Perduto l' oro e le faville ardenti;
E l' arme de' begli occhi, or si pungenti,
Saran dal tempo rintuzzate e dome;
Fresche vedrai le piaghe mie, ne, come
In te le fiamme, in me gli amori spenti;
E rinnovando gli amorosi accenti,
Alzero questa voce al tuo bel nome.
E in guisa di pittor che il vizio emende
Del tempo, mostrero negli alti carmi
Le tue bellezze in nulla parte offese.
Fia noto allor ch' allo spuntar dell' armi
Piaga non sana, e l' esca un foco apprende
Che vive quando spento e chi l' accese.

Torquato Tasso

IV

LXXVII

Was it a dreame, or did I see it playne;
A goodly table of pure yvory,
All spred with juncats, fit to entertayne
The greatest Prince with pompous roialty:
Mongst which, there in a silver dish did ly
Twoo golden apples of unvalewd price;
Far passing those which Hercules came by,
Or those which Atlanta did entice:
Exceeding sweet, yet voyd of sinfull vice:
That many sought, yet none could ever taste;
Sweet fruit of pleasure, brought from Paradice
By Love himselfe, and in his garden plaste.
Her brest that table was, so richly spredd:
My thoughts the guests, which would
thereon have fedd.

Edmund Spenser

V

That time of yeeare thou maist in me behold,
When yellow leaves, or none, or few doe hange
Upon those boughes which shake against the could,
Bare ruin'd quiers, where late the sweet birds sang.
In me thou seest the twi-light of such day,
As after Sun-set fadeth in the West,
Which by and by blacke night doth take away,
Deaths second selfe that seals up all in rest.
In me thou seest the glowing of such fire,
That on the ashes of his youth doth lye,
As the death bed, whereon it must expire,
Consum'd with that which it was nurrisht by.
  This thou percev'st, which makes thy love more strong,
  To love that well, which thou must leave ere long.

William Shakespeare

VI

Methought I saw my late espoused Saint
  Brought to me like Alcestis from the grave,
  Whom Joves great Son to her glad Husband gave,
  Rescu'd from death by force though pale and faint.
Mine as whom washt from spot of child-bed taint,
  Purification in the old Law did save,
  And such, as yet once more I trust to have
  Full sight of her in Heaven without restraint,
Came vested all in white, pure as her mind:
  Her face was vail'd, yet to my fancied sight,
  Love, sweetness, goodness, in her person shin'd
So clear, as in no face with more delight.
  But O as to embrace me she enclin'd
  I wak'd, she fled, and day brought back my night

John Milton

VII

It is a beauteous evening, calm and free,
The holy time is quiet as a Nun
Breathless with adoration; the broad sun
Is sinking down in its tranquillity;
The gentleness of heaven broods o'er the Sea:
Listen! the mighty Being is awake,
And doth with his eternal motion make
A sound like thunder - everlastingly.
Dear Child! dear Girl! that walkest with me here,
If thou appear untouched by solemn thought,
Thy nature is not therefore less divine:
Thou liest in Abraham's bosom all the year;
And worshipp'st at the the Temple's inner shrine,
God being with thee when we know it not.

William Wordsworth

VIII

O SOLITUDE! If I must with thee dwell,
  Let it not be among the jumbled heap
  Of murky buildings: climb with me the steep, -
Nature's observatory - whence the dell,
Its flowery slopes, its river's crystal swell,
  May seem a span; let me thy vigils keep
  'Mongst boughs pavilion'd, where the deer's swift leap
Startles the wild bee from the foxglove bell.
But though I'll gladly trace these scenes with thee,
  Yet the sweet converse of an innocent mind,
  Whose words are images of thoughts refined,
Is my soul's pleasure; and it sure must be
  Almost the highest bliss of human-kind,
When to thy haunts two kindred spirits flee.

John Keats

APPENDIX B

Programme for Syntax Academy of 9th February 1878. The disputation on metre in English poetry in which Meagher, Jinks and Butterfield took part, seems to indicate that Hopkins had a hand in preparing this event.

AMDG

Exercitato Academica
Beatissima Virgine at Diva Agnete Auspicibus
In collegio sanctae Mariae ad montam
A schola syntaxeos Habenda
Nonis Februarii MDCCCLXXVIII Hora 10 am

Praeludent musici

Chorus: The Dawn of Day ... Reay

In Parte Priori

Prologum Pronucibit - J. Jagger
E Thucydidis Lib. II explicabit - H. Butterfield

De Re Metrica ex poetis Anglis disputabunt E Meagher
J Jinks
H Butterfield

Elegos Quosdam, a condiscipulis contextos, legent
A Gordon, J Bolton

E fabula Shakespeariana Henry V Act IV sc.4.

Interludent musici: Duet 'The Pilgrim's Consolation'
Il Trovatore, Verdi

Il Parte Altera

Carmen Anglicum ... 'The Seat of Wisdom' pronunciabit

De modorum Infinitivi et Subjunctivi ratione disserent

E fabula Shakespeariana A Midsummer Night's Dream Act 1 sc.2 (Rude Mechanicals)

Odem in honorem SS DN pii Papae Noni pronunciabit

Finem Imponent Musici

Quartet 'Farewell to the Forest' Mendelssohn.

L D S

APPENDIX C

Stonyhurst
March 19th

Dear Frank,

Thanks for the kind messages you sent me through Fr. Gerard. I was delighted when I heard he was going to Edgbaston to give a retreat for I knew we should correspond at last verbatim (as it were) since we never seem to have done it in writing. One of the chief objects I have in writing this letter is to send you some little lines of my own, not for my own praise for the lines are not worth much, but because I heard from Fr. Gerard that you were all very bitter against the subject of my bit of poetry viz "The Amoeba".

Here is a copy of the song -

(Air "Bonnie Dundee")
The clever "Amoeba" was startled to hear
That a new magazine had presumed to appear
Which ventured to go on a track of its own
Not the one wh. the clever "Amoeba" had shown
"My critic come here" quoth the Editor then
Chorus "Rub up yr. quotations, + sharpen yr. pen
"And write a review that shall polish off clean
"This bony and Stony-y-hurst Magazine"
(Editor still loquitur)
"And listen to me with attention while I
Impart a few simple instructions whereby
You shall set to the meanest capacity forth
What mighty poor stuff they produce in the North.
"Read their articles through and you'll notice that -first,
Which of all their offences perhaps is the worst
Like very small boys in very small schools
Their English they write by grammatical rules.
"Yet have we not taught both in practice and word

That to stick at such trifles is worse that absurd?
In the phrases we write Lindley Murray would fail
To say wh. is the head and which is the tail.
"Take all the 6 syllable words you can find
What precisely they signify never you mind:
And always take care that yr adjectives be
In meaning superlative - as in degree.
"From Latin and Greek shd. you happen to quote
Don't slavishly give what antiquity wrote
To put a false concord in prose in the plan
Or if it be poetry don't let it scan
"Moreover it raise my critical spleen
To see what they write of in that Magazine
It really does seem that a rule they've made out
To write only of that they know something about!
"No forms of a parliament do they go through,
They give to the world no volumes of blue
No rules of procedure that speakers perplex
No documents signed "Gugliemus Rex"

"So give it them hot and give it them strong
And make to feel that they've done very wrong
In daring to give to the public their mean
And bony and Stonyhurst Magazine.
(Chorus repd. after each verse)

I was provoked to write the above, by a certain remark of the Amoeba on our Magazine. It called it an 'arid, bony, nerveless production"!

Again the similitude in rhyme between bony, and strong - induced me to make the shocking pun which occurs at the end of the chorus.

Fr. Gerard tells me Fr. Norris is very bitter against the "Amoeba". If so do you mind showing him the above?

I hope His Eminence is very well. Fr. G. gave me a nice

description of his interview with the Cardinal. I shall not forget my interview with him you remember when Mama and I came over from Hasely.

I hope you are in good health and are flourishing. How are Aunt Maria, Tom, Nina, and Augustus? I never hear anything of them.

Remember me kindly to Mr. McPherson if you see him.

Wishing you every blessing on this feast of St. Joseph.

I am in haste
yr. affect. cousin
George H. Gruggen

APPENDIX D

'St. Patrick's Breastplate'
Atoriug indiu niurt tren

I bind unto myself today
  The strong name of the Trinity,
By invocation of the same,
  The Three in One, and One in Three.

I bind unto myself today
  The virtues of the star-lit heav'n
The glorious sun's life-giving ray,
  The whiteness of the moon at ev'n
The flashing of the lightning free,
  The whirling wind's tempestuous shocks,
The stable earth, the deep salt sea
  Around the old eternal rocks.

I bind unto myself today
  The power of God to hold and lead,
His eye to watch, his might to stay,
  His ear to hearken to my need;
The wisdom of my God to teach,
  His hand to guide, his shield to ward,
The word of God to give me speech,
  His heav'nly host to be my guard.

Christ be with me, Christ within me,
  Christ behind me, Christ before me,
Christ beside me, Christ to win me,
  Christ to comfort and restore me;
Christ beneath me, Christ above me,
  Christ in quiet, Christ in danger,
Christ in hearts of all that love me,
  Christ in mouth of friend and stranger.

I bind unto myself the name,
  The strong name of the Trinity,

By invocation of the same,
  The Three in One, and One in Three,
Of whom all nature hath creation,
  Eternal Father, Spirit, Word.
Praise to the Lord of my salvation:
  Salvation is of Christ the Lord. (Amen)

Attributed to St. Patrick (372-466)
Tr. Mrs. C.F. Alexander (1818-95)