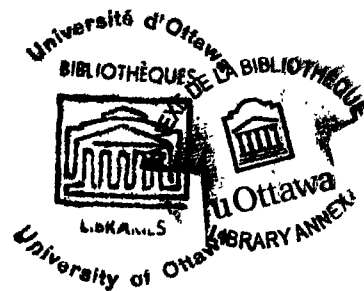


THE APPLICATION OF HOPKINS' THEORY OF INSCAPE TO
THREE OF HIS SONNETS: "GOD'S GRANDEUR", "HURRAHING
IN HARVEST" AND THE ONE BEGINNING WITH "AS KING-
FISHERS CATCH FIRE"

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University of Ottawa as partial fulfillment of
the requirements for the degree of Master of Arts



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CURRICULUM STUDIORUM

George Hines was born October 18, 1933, and he received the Bachelor of Arts degree from the University of Ottawa in 1958.

TABLE OF CONTENTS

Chapter	Page
INTRODUCTION	v
I. THE THEORY OF INSCAPE	1
II. INSCAPE AND "GOD'S GRANDEUR"	12
1. Contour Analysis	12
2. Verse by verse analysis	16
3. Conclusion	39
III. INSCAPE AND "HURRAHING IN HARVEST"	42
1. Contour Analysis	42
2. Verse by verse analysis	46
3. Conclusion	64
IV. INSCAPE AND "AS KINGFISHERS CATCH FIRE"	67
1. Contour Analysis	67
2. Verse by verse analysis	70
3. Conclusion	91
CONCLUSION	94
BIBLIOGRAPHY	106
ABSTRACT	113
APPENDIX	116

INTRODUCTION

Gerard Manley Hopkins, 1844-89, was an English poet who received during his lifetime very little recognition for his poetry, almost all of which remained unpublished until some time after his death. However, with the posthumous publication of a selection of his poems in 1918, by his longtime friend Robert Bridges, Hopkins was recognized as one of the major Victorian poets, and since that time he has exerted a considerable influence upon contemporary poetry. As well as being a profound poet of religion and of nature, Hopkins is an innovator in poetry with respect to style, and diction, syntax, rhythm, and sound. What his canon lacks in quantity is more than compensated for by its quality.

Throughout his life Hopkins was preoccupied both with religion and with sensuous beauty. In his early poetry the two appear to clash, but later he reconciled each to the other by means of his theory of inscape, and this theory played a major role in his development as a poet. It is the purpose of this paper to examine three of Hopkins' sonnets, "God's Grandeur", "Hurrahing in Harvest", and an untitled one which begins with the words, "As kingfishers catch fire", with respect to the theory of inscape, by means of a verse by verse analysis of sense and of style. This analysis is undertaken in chapters two

INTRODUCTION

vi

to four; preliminary to it the theory of inscape is discussed in chapter one.

These three particular poems have been selected for this study because their relationship to the theory of inscape is an apparent and very pronounced one. To the knowledge of this writer, no analysis similar to this one has been done previously.

CHAPTER I

THE THEORY OF INSCAPE

The purpose of this chapter is to comment briefly on Hopkins' early poetry and to explain the theory of in-scape which he developed during the years from 1868 to 1875 and which was to have great bearing upon his mature poetry.

As Hopkins was maturing, he shared the artistic and intellectual interests which strongly characterized the other members of his family. His appreciation of sensuous beauty resulted in his interest in music and in sketching, as well as in poetry, from an early age. He composed poetry through his school and university years approximately up to 1868, the year in which he entered a Jesuit novitiate and embarked upon a priestly career. At this time he burnt his poetry and resolved to write no more, as he was unable to reconcile it with his priesthood.

In general Hopkins' early poems are not markedly different from those written by many of his contemporaries, and they evince scant evidence of his future poetic genius; most of them are either derivative or abortive, although their author displays technical skill and genuine poetic passion in his handling of conventional forms and

THE THEORY OF INSCAPE

2

meters.¹ The poet's efforts to develop a style through which to express his preoccupation with religion fall short of success. The interest of these poems depends more upon sympathy with his religious belief than upon their artistic merit, as they portray his Anglican piety as well as his gradual growth in competence with the use of alliteration and assonance.² The poet's asceticism often creates an otherworldly atmosphere which lacks verisimilitude, and it also results in a clash between style and theme, as in "Heaven-Haven", in which self-discipline is advocated through sensuous imagery.

Although Hopkins did not write poetry in the years from 1868 to 1877, his theory of inscape, which is so important to his mature poetry, evolved during this time. He kept a religious journal and a secular one, and these, especially the latter, contain the raw material which was to be incorporated into his later poetry. As early as 1868, inscape and instress occur in this secular journal, in a variety of contexts. Each of these terms will now be discussed, in order that an understanding of Hopkins' theory of inscape may be reached.

1. W. H. Gardner, "Preface", Gerard Manley Hopkins, sel. W. H. Gardner (Harmondsworth, Middlesex, 1961), p. xviii.

2. Jim Hunter, Gerard Manley Hopkins (London, 1966), p. 106.

THE THEORY OF INSCAPE

3

Hopkins does not give a philosophical justification for his use of the word inscape, but he apparently coined it because he knew of no existing term suitable for him to express his understanding of the form of a material being. An inscape is related to a landscape but, whereas the latter is obvious to the unaided eye, the former is not to be apprehended through the eye alone:

Modeled presumably on landscape, inscape stands for any kind of formed or focused view, any pattern discerned in the natural world. A central word in his [Hopkins'] vocabulary it traverses some range of meaning: from sense-perceived pattern to inner form. The prefix seems to imply a contrary, an outerscape: that is, an inscape is not mechanically or inertly present, but requires personal action, a seeing and a seeing into.¹

This definition points out the difficulty of defining inscape and the reason for this difficulty: the confusion between the inner and the outer, the spiritual and the physical, aspects of an inscape. Inscape implies a contrary, an outerscape, but an inscape partakes both of the material and of the spiritual, so that it has no contrary.

Hopkins uses inscape frequently, usually depending upon the context to explain his meaning; he does not give an accurate and precise definition of the word. The

1. Austen Warren, "Instress of Inscape", Hopkins, ed. G. H. Hartman (Englewood Cliffs, New Jersey, 1966), p. 171.

THE THEORY OF INSCAPE

4

closest he comes to such a definition occurs in a statement of his intention in poetry, when he equates inscape with design and pattern: "as air, melody is what strikes me most of all in music and design in painting, so design, pattern or what I am in the habit of calling inscape is what I above all aim at in poetry."¹ Design may be interior or exterior: the former signifies an underlying scheme that governs functioning, developing and unfolding; the latter signifies the configuration or arrangement of the elements of something. Inscape for Hopkins is both an exterior and an interior pattern as will be seen, the interior being known through the exterior.

Hopkins uses scape to denote the exterior pattern only, as when he mentions the movement of fish, which have been tossed into the bottom of a boat: "when the fresh-caught fish flounced in the bottom of the boat they made scapes of motion, quite as strings do, nodes and all, silver bellies upwards."² In this context scape denotes the outline of the movement of the fish and not the fish themselves, but at other times Hopkins equates scape with the outline of the thing itself. In either case, the

1. The Letters of Gerard Manley Hopkins to Robert Bridges, ed. C. C. Abbott (London, 1955), p. 66.

2. 1873 Journal, A Hopkins Reader, ed. John Pick (Garden City, New York, 1966), p. 114.

THE THEORY OF INSCAPE

5

inscape is the inner form which is perceived in the scape or outer shape.¹

It is through the precise examination of the distinctive sensible qualities of an object that its inscape is revealed. All of the senses cooperate in apprehending the sum of the notes which characterize the object which is being inscaped; inscape is "the unified complex of those sensible qualities of the object of perception that strike us as inseparably belonging to and most typical of it, so that through the knowledge of this unified complex of sense-data we may gain an insight into the individual essence of the object."² Sense-observation in itself, however, no matter how thoroughly and carefully it is carried out, is insufficient for the apprehension of inscape, as the inner pattern of inscape is buried deep down in the object and eludes discovery through physical activity. Hopkins notes this fact in sorrow: "I thought how sadly beauty of inscape was unknown and buried away from simple people and yet how near at hand it was if they had eyes to see it and it could be called out

1. David Downes, Gerard Manley Hopkins (New York, 1959), p. 28.

2. W. A. M. Peters, Gerard Manley Hopkins (London, 1948), p. 1.

THE THEORY OF INSCAPE

6

everywhere again."¹ According to Hopkins, the beauty of inscape is readily apprehensible by all people, if they only know how to look for it.

Inscape is hidden from people because they are not disposed to receive instress from the object, and without the communication of this instress to the subject, he will remain in ignorance with respect to inscape. In his Journal, Hopkins records the case in which the presence of a companion will block the flow of instress to a subject: "I saw the inscape though freshly, as if my eye were still growing, though with a companion the eye and the ear are for the most part shut and instress cannot come."² There is then a requisite disposition for the reception of instress, and the establishment of this disposition may be prevented by certain circumstances.

Instress is a quality of the object which is communicated to a subject having the proper disposition to receive it. Instress is both objective and subjective: as the cause of a thing's existence, it is the inherent energy which actualizes the thing; as an effect produced exteriorly, it is the individual impression made by the

1. 1872 Journal, Gerard Manley Hopkins, sel. W. H. Gardner, p. 128.

2. 1872 Journal, A Hopkins Reader, p. 110.

THE THEORY OF INSCAPE

7

thing upon an observer.¹ In some fashion the subject participates in the perfecting or actualizing force of the object; he receives a quasi-mystical illumination which reveals the inscape to him:

But instress is not only the unifying force in the object, it connotes also that impulse from the inscape which acts on the senses and, through them, actualizes the inscape in the mind of the beholder. ... it is a quasi-mystical illumination, a sudden perception of that deeper pattern, order and unity which gives meaning to external forms.²

Hopkins does not identify the reception of instress with a mystical experience, however. The mystic enters into a direct complete union with God by severing himself from the world of his senses. Hopkins does not renounce his senses in order to arrive at a more satisfying knowledge of God than is possible through sensuous activity: "his is literally a sacramental view of the world since what of God is there he does not perceive nor experience but takes on faith."³ A sacramentalist believes in the ability of the material world to suggest the spiritual world which transcends it; Hopkins believes in transcendental reality which is shown forth through matter and

1. Further Letters of Gerard Manley Hopkins, ed. C. C. Abbott (London, 1938), p. 261.

2. W. H. Gardner, "Preface", Gerard Manley Hopkins, sel. W. H. Gardner, p. xxi.

3. H. M. McLuhan, "The Analogical Mirrors", Hopkins, p. 82.

THE THEORY OF INSCAPE

8

phenomena. In him "the higher supernatural beauty of Christian belief ... is the ontological substrate or soil in which the seed, the immediate physical stimulus, takes root and grows."¹ The physical stimulus results from the poet's contact with reality, and his faith enables him to see God in this particular object, as for example in a bluebell: "I do not think I have ever seen anything more beautiful than the bluebell I have been looking at. I know the beauty of our Lord by it."²

Hopkins' belief in Christ as instressing the world follows from his belief in the Catholic doctrine of the Incarnation, which is discussed in the Appendix. For Hopkins, through the Incarnation and its perpetuation in the Sacraments, the world is sanctified and filled with Christ's presence. Christ by the Incarnation united matter with divinity, and He operates through the world to glorify God the Father. Christ is the Eternal Form, the source of instress, the model for all inscapes; each created thing is a version of Christ, and derives its being from its unique expression of His nature.³

1. W. H. Gardner, Gerard Manley Hopkins, I (London, 1948), p. 237.

2. 1870 Journal, A Hopkins Reader, p. 95.

3. The Journals and Papers of Gerard Manley Hopkins, ed. H. House and G. Storey (London, 1959), p. 199.

THE THEORY OF INSCAPE

9

Although Christ is the fountainhead of instress, and although instress is the energy which keeps an inscape in existence, each inscape is distinctive because each material being is instressed in a fashion particular to itself. Therefore each inscape and the instress which makes the inscape known are unique. Inscape is "the unique essential form and meaning of any object or of any experience."¹ For example, Hopkins mentions the distinctive quality of the pointed arch he observes in a castle: "we went up to the castle but not in: standing before the gateway I had an instress which only the true old work gives from the strong and noble inscape of the pointed arch."² The union of the inscapes of the world because of their common instressing by Christ explains Hopkins' identification with the world and his personal tragedy when he witnesses the chopping down of an ash tree: "I heard the sound and looking out and seeing it maimed there came at that moment a great pang and I wished to die and not to see the inscapes of the world destroyed any more."³

1. Martin S. Day, History of English Literature, III (Garden City, New York, 1964), p. 94.

2. 1875 Journal, Gerard Manley Hopkins, sel. W. H. Gardner, p. 136.

3. 1873 Journal, Op. Cit., p. 132.

THE THEORY OF INSCAPE

10

In this chapter the theory of inscape, which Hopkins developed in order to reconcile his sensuous personality with his ascetic character, has been discussed. Although Hopkins studied and read philosophy for many years, he was not a philosopher and the theory of inscape is not philosophical but religious and artistic. An inscape is an inner form which is known through sense-observation of an outer form, and through the illumination of faith. The inner form is not completely distinguishable from, but is in some fashion co-terminous with, the outer form. According to Hopkins, each individual thing is energized by, and reflects, Christ; Christ is the source of instress, the intrinsic energy of a thing, so that He is perceived in any natural thing when a subject is instressed by that thing. Although each inscape is unique, all are one through their common participation in the one form, Christ.

The theory of inscape gradually developed in Hopkins' mind from 1868 to 1877, the year in which he returned to poetry with "The Wreck of the Deutschland". This theory provided Hopkins with a philosophical and moral justification for his sensuous appreciation of nature, and it removed the tension which was present in his early poetry. As a young man he was pulled in two different directions because of his attraction to worldly beauty and his urge to subjugate himself before God, "but when use and custom

THE THEORY OF INSCAPE

11

and perhaps grace had combined to make character and personality coincide, the useless, unfruitful conflict which spoilt his earlier poems disappeared."¹ English Literature has been greatly enriched by Hopkins' return to poetry after his self-imposed abandonment of it.

1. E. E. Phare, The Poetry of Gerard Manley Hopkins, (London, 1933), p. 18.

CHAPTER II

INSCAPE AND "GOD'S GRANDEUR"

Hopkins conceived his theory of inscape to explain the physical and the spiritual beauty of the world, of reality. The theory itself, and the influences upon its evolution, are discussed in chapter one and the appendix, respectively. It is the purpose now to explore the relationship between the theory of inscape and the sonnet "God's Grandeur", written in 1877, a year in which Hopkins' senses were exultantly open to his environment.¹ This sonnet was chosen for this purpose because it is one of Hopkins' most joyous sonnets on the instress of God in nature. In Section one a contour analysis, in section two a verse by verse examination of inscape, and in section three a summary and conclusion, will be given.

1. Contour analysis

The contour of a poem is its rhyme-scheme and its rhythm. In this section, "God's Grandeur" will be quoted, and its theme and rhyme-scheme will be stated and inter-related. Next the poem will be scanned so as to determine its basic rhythm and tempo, as this information will be

1. Geoffrey Grigson, Gerard Manley Hopkins (London, 1962), p. 10.

INSCAPE AND "GOD'S GRANDEUR"

13

necessary for the verse by verse analysis. The poem reads as follows:

God's Grandeur

The world is charged with the grandeur of God.
 It will flame out, like shining from shook foil;
 It gathers to a greatness, like the ooze of oil
 Crushed. Why do men then now not reckon his rod?
 Generations have trod, have trod, have trod;
 And all is seared with trade; bleared, smeared with toil;
 And wears man's smudge and shares man's smell: the soil
 Is bare now, nor can foot feel, being shod.

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

The theme of the poem is that the activity of the Holy Ghost preserves the divine beauty of the world, despite man's materialistic and insensitive behaviour which acts to destroy this beauty. All of the lines have masculine endings, which are quite appropriate to the theme and to its reverent and dignified treatment. The rhyme-scheme is a b b a a b b a / c d c d c d, a rhyme-scheme which is commonly found in Petrarchan sonnets. The octave and the sestet are separated.

The rhyme-scheme contributes to the poem with respect to sense as well as with respect to sound. Rod (v. 4) is the symbol of authority of God (v. 1); foil (v. 2) and oil (v. 3) designate the two correlatives which illustrate the theme. Trod (v. 5) refers to man's

INSCAPE AND "GOD'S GRANDEUR"

14

shod (v. 8) feet, which have destroyed the soil (v. 7) and removed its distinctive features through toil (v. 6). Spent (v. 9), went (v. 11) and bent (v. 13) describe the world as depleted, transient and imperfect. Wings (v. 14) emphasizes the hidden divinity which springs (v. 12) forth in ordinary things (v. 10) and preserves their individuality.

An approximate scansion to determine the meter may be as follows:¹

The wórld | ı́s chárged | wı́th the | grándęur | ńf Gód. | /
 ı́t wı́ll | fláme óut, | / lı́ke shı́ng fróm | shóok foıl; | //
 ı́t gáthęrs tń ń gréatńęss, / líke | the óoze | ńf óıl | ń
 crúshed. // Whý | dń mńn | then nńw | nńt réck | hńs rńd? | //
 Génęrátıons | hńve trńd, | / hńve trńd, | / hńve trńd; | //
 ńnd ńll | ı́s séared | wı́th tráde; | / blęared, / smęared |
 wı́th tńıl; | //
 ńnd węars | mńn's smńdęe | ńnd shńres | mńn's smńll; | /
 the sóıl | ń
 ı́s báre | nńw, / nńr | cńn fńot | fńeel, / bęńng shńd. | //

-
- 1 The following symbols will be used in scansion:
- ˊ designates a syllable with a primary stress
 - ˘ designates an unstressed syllable
 - ˝ designates a syllable with a secondary stress
 - o designates enjambment
 - / designates a short pause
 - // designates a full pause. A full interior pause will be termed a caesura
 - | designates the division between feet.

INSCAPE AND "GOD'S GRANDEUR"

15

And fór | all thís, | nature | is név'er spént; |
 Thère líves | thě deár'est frésh'něss déep | d'own thínks; |
 And thóugh | thě lást | líghts óff | thě bláck | Wést wént |
 Oh, / mórning, / at | thě brówn | brínk éastwárd, / springs-- |
 Běcáuse | thě Hólý Ghóst | óvēr | thě bént |
 Wórl'd bróods | wíth wárm | bréast / and | wíth áh: |
 bríght wíngs. |

The basic meter is iambic pentameter which, because it is often associated with serious meditative poetry, is fitting for this theme. There are departures from the meter, with respect to secondary stresses and to the substitution of feet. Three secondary stresses occur in verse fourteen, two in verses two, eleven, and twelve, and one in verses four and six. The first foot of verse four, the third foot of verse nine, the fourth foot of verse thirteen, the third and fourth feet of verse one, and the first and second feet of verse five, are trochaic; this substitution in verses one and five makes them counterpointed.¹ Ten of the fourteen verses are end-stopped and only three have caesuras. In this poem the

¹ Hopkins explains counterpointing as the shifting, in verse with an iambic or dactylic meter, of the stress from its expected position to the other syllable in the foot for two successive feet. This shifting superimposes a new rhythm upon the old.

correspondence of verses and elements¹ is compatible with the serious theme and with the poet's restrained and controlled treatment of it. The tempo is generally smooth; in verses four to eight, it is slightly slower than it is in the other verses.

2. Verse by Verse Analysis

It has been shown that inscape is an inner pattern which is known by means of an outer pattern. In this section, the poem will be examined, verse by verse, so as to determine its outer pattern, the thing or things in reality to which the poet reacted, and its inner pattern, the meaning which was communicated to him, and which he expresses in the poem, from his encounter with reality. The means by which these patterns are described and expressed will also be studied. The outer pattern is either a particular image or particular images, which describe the sakes of an object, or a general statement which sums up different sense-experiences of reality. The objective precise use of diction is the most important means of presenting images. The inner pattern may be given by a direct statement or through tone, which is set by poetic style, including diction, symbols, tempo, meter, sound,

1. An element is a sense-unit, a group of words which has an independent meaning.

and punctuation.

Verse one: Thě wórd | ȳs chárgeđ | wíth thě |
gránděur | ōf Gód. | //

As the energy supplied to a dead storage battery through a charging current is the life of the battery, so God, Who has charged the world with Himself, so that it participates in His own being, is the life of the world. This verse is a statement of the God-world relationship: God has created the world as an exterior expression of Himself as that it will give Him glory; the world must give God this glory, and the giving of glory to God is the only purpose of the world. The world rents its being from God, paying as rent to Him praise, reverence and service: "he [Hopkins] was explicit in season, that the world of nature, is a leasehold let out by God, paying God for rent, he says, praise, reverence, service and God's own glory."¹ The world, in debt to God for its existence, meets its obligations to Him through its very existence. The world is not an entity outside of God in that it does not augment His greatness; rather it is the Thought or the Word of God made flesh, because it exists only through His power. Therefore its only purpose and

1. Grigson, p. 17.

INSCAPE AND "GOD'S GRANDEUR"

18

meaning is the acknowledgement of God's power: "this world then in word, expression, news of God. Therefore its end, its purpose, its purport, its meaning, is God, and its life or work to name or praise him".¹

Because the world derives its being from and through God, and because He is in the world, all things manifest His glory. However, the glory of God, the Eternal Form of the world, is not obvious to man but is concealed; he must know how to touch the world if he is to discover God's glory in it: "all things therefore are charged with love, are charged with God, and if we know how to touch them give off sparks and take fire, yield drops and flow, ring and tell of him."²

The firm, definite diction, in world, charged, and grandeur, is the most noticeable means of expressing the reverent, exalted feeling due to instress. Charged and grandeur of God are complementary: the former suggests stored electricity and tremendous latent power, the latter suggests unlimited power and beauty. Charged, God and grandeur are emphasized through their alliteration in g; world is emphasized through its alliteration in w with

1. Norman Weyand, Immortal Diamond (New York, 1949), p. 226.

2. Notebooks and Papers of Gerard Manley Hopkins. (London, 1937), p. 342.

INSCAPE AND "GOD'S GRANDEUR"

19

with. Grandeur is further emphasized through counterpointing. The smooth tempo due to the long syllables reinforces the logical sense. The w and the g sounds help to establish a feeling for God's power.

Verse two: It will | fláme óut,|/ like shíning
fróm | shóok fóil;||

In verse one the theme of the poem, the in-stressing of the world by God, has been stated. This verse illustrates the theme with a simile: the glory of God will erupt like lightning from shaken goldfoil.

Hopkins explains his correlative:

I mean foil in its sense of leaf or tinsel....
Shaken goldfoil gives off broad glares like
sheet lightning and also, and this is true of
nothing else, owing to its zigzag dints and
creasings and network of small many cornered
facets, a sort of fork lightning too.¹

The outer pattern, the shaken goldfoil and the unique lightning which it radiates, is described in imagery of fire, light and motion. The inner meaning of this manifestation is stated through the simile and through the diction and sound-pattern. Flame out and shook foil, as charged in verse one, suggest shock, speed and power, and show intense feeling for God's power, which can

1. Letters of Gerard Manley Hopkins to Robert Bridges, pp. 168-69.

INSCAPE AND "GOD'S GRANDEUR"

20

explode unexpectedly in ordinary objects. Flame is intensified through its secondary stress, through its alliteration in f with from and foil, and through its qualifier, out. Shook is intensified through its secondary stress, through its alliteration in sh with shining, and through its assonance in long o with out, from, and foil. The sh and f sounds suggest power, the long o sound and the alliteration of l in will, flame, like, and foil creates reverence for God's grandeur.

Verse three: It gáthĕrs tŏ á gréatĕss, / líke|
thĕ óoze ōf óil|o

The element which begins in this verse terminates with the period in verse four. The outer pattern is the image of oil oozing into and accumulating in the gutter of an oil-press as it is in operation. In a second simile the grandeur of God is compared to this oil. The quantity of oil in an oil-bearing seed is negligible and hidden from view, but when millions of these seeds are pulverized, the oil which is expressed is considerable and is beautiful in appearance; it can refract light and emit a rainbow-like play of colors; the grandeur of the oil reflects God's grandeur. The sense of divine beauty is expressed through greatness, a word of intense compression and suggestivity in this context, which is

INSCAPE AND "GOD'S GRANDEUR"

21

emphasized through the two extra unaccented syllables in the second foot, the pause provided by the comma, and the alliteration of the word in g with gathers. Greatness is also linked through alliteration with grandeur and God in verse one. The hard g and the long o sounds in ooze and oil also contribute to the sense of power and beauty. God's grandeur accumulates and becomes more evident with each insignificant material thing, as the beauty and volume of the oil grow with each insignificant seed which is crushed. Crushed oil also suggests the cosmic processes associated with the formation of oil under the earth's surface over eons of time.

Verse four: crushed. // Why | dô mén | thěn nów |
nôt réck | hīs ród? //

The tone changes sharply in this verse from one of reverence and exaltation to one of puzzlement and depression, as the subject changes from nature, which necessarily gives God glory, to man, who must choose to glorify God. The picture given is of men who ignore God and His power; they prefer to follow their own inclinations and not His will for them.

Reflection on this picture greatly depresses the speaker. Hopkins was much influenced by St. Ignatius' Spiritual Exercises, the foundation of which is the

consideration of the end of man: man was created by God to His own image and likeness out of eternal love; therefore man must serve God, as Father Bellecio urges: "He has formed you full of life and intelligence, and capable of enjoying everlasting happiness. And this He has done with an infinite and eternal love."¹ The life and intelligence given to man by God is a sharing in God's own life and intelligence; therefore man will find satisfaction only in God. Man alone in creation has a spiritual soul; he alone has the intellect to know God and the free will to love Him. As Hopkins exclaims: "nothing else in nature comes near this unspeakable stress of pitch, distinctiveness, and selving, this selfbeing of my own".² It is God Who is responsible for this distinctiveness and pitch of man, which are unmatched in creation, and the speaker, from his consideration of the God-man relationship, is perplexed and saddened that man is not in-stressed with God, Whose grandeur is everywhere in the world.

The speaker's bewilderment and sorrow are expressed through the contrast in the diction and in the sound-

1 Father Aloysius Bellecio, Spiritual Exercises, tr. William Hutch (London, 1883), p. 27.

2 On The Spiritual Exercises, A Hopkins Reader, p. 397.

INSCAPE AND "GOD'S GRANDEUR"

23

pattern between this verse and the first three verses. Short vowels and monosyllabic words characterize this verse, as against the long vowels and sonorous, evocative diction previously used. Why and the question mark indicate perplexity. Then and now are intensifiers; the former is stressed through its consonance with men, the latter through its alliteration in n with not. The sound-pattern suggests sadness and reinforces the logical sense. Besides the consonance which has been mentioned, there is the alliteration of r in reck and rod, and the assonance of the short o sound in now, not, and rod.

Verse five: G~~ener~~ations | h~~ave~~ tród, | / h~~ave~~ tród, |
/ h~~ave~~ tród; | //

The outer pattern is the generations of men who have walked heavily and sadly through life. They have treated nature with contemptuous cruelty and have crushed underfoot all evidence of God's presence in the world. Because they have followed their own lower inclinations, they have not responded to God's grace and have lived hollow, meaningless lives. Generations, which is emphasized by counterpointing, suggests the transiency of man's tenure on the earth and also, with have trod, suggests his failure to profit from history or experience; indeed in the past and right up to the present he follows the

INSCAPE AND "GOD'S GRANDEUR"

24

same blind course. Have trod is emphasized by double repetition and by the two pauses provided by commas. Trod, which rhymes with God, contrasts with charged, flame out, and greatness, which are associated with Him. The repetition and the sober sound of trod contributes to the disillusion and the sadness suggested in this verse. Trod suggests the brutish unthinking nature of man's behaviour through time, and also that his ignorance of God and non-conformity with His law is due to insensitivity and not malevolence.

Verse six: And áll is séared with tráde;|
 // bléared, / sméared | with tóil;||

Man's sin is his departure from God's will for him; it is his preference for an immediate end rather than for his ultimate goal. The result of sin for man is a loss of self, or of identity, and the consequent diminution of his ability to reverence God.

In a chromatic world nature is a string, a series of infinitesimal points at all distances from one another. Each note, species or color merges imperceptibly into its neighbor. All is 'bleared, smeared' ... in the perpetual flux. As a result, rhyming is impossible, and in a world where rhyme is impossible no principle of ordering remains. The individuals do not have sufficiently sharp or permanent patterns.¹

1. J. H. Miller, "The Univocal Chiming", Hopkins, p. 91.

INSCAPE AND "GOD'S GRANDEUR"

25

For Hopkins an ordered world was diatonic, marked by abrupt changes in things, not chromatic, marked by such gradual change that all things merged into one formless mass. Rhyming, the correspondence of two unlike things in one respect, is possible only in a diatonic world. That material things have lost their distinctiveness is a sign of chaos in the world for him.

The outer pattern presented then is the confused contaminated world that has resulted from man's sin. The inner pattern is the lack of beauty, happiness and value for the inhabitants of this world. Hopkins has great sympathy for men, even though he realizes they are responsible for their sordid polluted environment: "my Liverpool and Glasgow experience laid upon my mind a conviction, a truly crushing conviction, of the misery of town life to the poor and more than to the poor, of the misery of the poor in general, of the degradation even of our race, of the hollowness of this century's civilization".¹ W. H. Gardner remarks that this sonnet exposes the squalor which accompanies material progress and the loss of vital sensations resulting from the overlaying of nature with artificial amenities.²

1. Letter to R. W. Dixon, 1881, A Hopkins Reader, p. 388.

2. W. H. Gardner, Gerard Manley Hopkins, I, p. 157.

INSCAPE AND "GOD'S GRANDEUR"

26

The profound sorrow felt by the speaker because of this loss of vital sensations is expressed especially through seared, bleared and smearred, which are interconnected and emphasized through internal rhyme. These words connote pollution, insensitivity, sterility, and obtuseness. Trade suggests that it is man's wish for commercial gain and aggrandizement which has obliterated the distinctiveness of material things. Toil suggests that his misdirected strenuous fatiguing labor has both impoverished the world and man's own soul. Trade and toil are emphasized through their alliteration in t. And and all, stressed through assonance, display the speaker's deep contrition for man's behaviour, and also his own passionate love for God. The slow tempo, a result of the long vowels and of the pauses produced by the punctuation, reinforces the logical sense.

Hopkins realizes that man, as the prodigal son, is his own worst enemy; in thwarting God's design for him and opposing His will, man makes himself miserable. He has an innate disposition to sin and he is helpless without God's grace: "the soul not only has an inborn propensity to evil, it is moreover of itself, incapable of performing aught that is good. For, without preventing grace and the supernatural aid of God, it cannot produce any supernatural act, nor can it produce even a

natural act without God's natural assistance".¹ Society is fragmented, confused and alienated, because it has lost contact with God, the source of its vitality. Bleared, smeared and seared, it awaits God's instress to revitalize it.

All in this context is logically untrue because the speaker has stated in the first verse that God's beauty is present in the world, and therefore it could not be totally corrupt. The speaker is exaggerating in order to register the heartfelt sorrow arising from his contemplation of human existence. Man was made to give God glory and in so doing he will gain both worldly and eternal happiness. But man lacks the humility to reck his [God's] rod, to abase himself before God's power. "The greatest brilliance of the particular is in the moment of disintegration or off-balance.... Thus the antimony of self and self-sacrifice would be resolved: the oil has to be crushed before it may gather to greatness",² and man will only realize his self when he offers it to God.

The diction and sound-pattern in this verse, which relates to man's behaviour, continues to contrast

1. Father Aloysius Belleccio, Spiritual Exercises, trans. W. Hutch, p. 153.

2. Hartman, "The Dialectic of Sense-Perception", Hopkins, p. 130.

INSCAPE AND "GOD'S GRANDEUR"

28

with the diction and sound-pattern above, which relates to nature's behaviour and its spontaneous worship of God. Because of man's position in creation, his conduct should be associated with grandeur, shining and flame, even more than nature's conduct; instead his conduct is smeared, bleared and seared, and it operates to spoliage the world. The slow tempo and the long mournful sounds of this line increase its intensity and impact.

Verse seven: Ānd wéars | mǎn's smúdge | ānd sháres |
mǎn's sméll: / thě sóil | 0

The element which begins with this verse is terminated at the colon; the element which begins after the colon is terminated at the end of verse eight. The outer pattern is that of a blurred indistinct unsavory world, which participates in man's sin and in its consequences. The inner pattern is the speaker's pensive sorrow from his consideration of man and his world. The method of contrast, exaggeration and intensification, used in verse six to depict strong emotion, is continued. This verse is further connected to verse six through and, and through the alliteration of s.

The diction in smudge and smell has unpleasant connotations and disagreeable visual and olfactory images associated with it. These two words are emphasized

through their stress, their alliteration in sm, the parallel construction in the element, and the use of man's to modify each of them. The alliteration of s in smudge, shares, smell and soil emphasizes these words, and contributes, with the internal rhyme of wears and shares and the repetition of man's, to the expression of melancholy. The sound-pattern of intentionally clumsy consonants in s and m also reinforces this feeling. The slow tempo reflects the speaker's disillusion and weariness, which are augmented by the repetition of and.

Verse eight: Īs báre | nŏw, / nŏr | cǎn fŏot |
fĕel, / bĕŕŕŕng shŏd. //

The subject of is is the soil in verse seven. The outer pattern is of bare soil, and of shod feet which can not feel the soil anyway. The suggestion is that at one time contact with the soil would reveal God's presence,¹ but generations of men with treading trampling feet have stripped from it all evidence of God. Even if the soil could reveal God, however, man's shod feet could not feel Him in it. Man's extreme self-consciousness has insulated him from the presence of God in the world.

1. In this context Hopkins is echoing the mention of holy ground in Exodus 3:5 and Acts 7:33.

The sense of loss and of tragedy continues to be felt in this verse. Bare, which applies to the soil, applies much more to man and to his life which is unconscious of God. Bare is emphasized through its alliteration in b with being. The cacophony in shod recalls trod of verse five and reinforces the sense. The short abrupt words, which relate to man, contrast with the long sonorous words, which were used to describe nature in verses one to three. The imagery in bare, foot and shod suggests insensitivity and brutality. Now and nor also contribute to the sad tone. These two words are emphasized through their juxtaposition and their consonance, and by the pause provided by a comma between them. Foot and feel are emphasized through their alliteration in f. The general unpleasant sound-pattern of the verse accords with its sense. The clumsy sounds used and the slow tempo, due to them and to the two pauses provided by the commas, enhance the passionate desperation expressed through the imagery.

Verse nine: Ánd fór | áll thís, | náture!
Is névēr spént; |

In verses six to eight, the speaker has said that man's unfulfillment of the purpose of his creation, the adoration of God, has so contaminated and degraded the

INSCAPE AND "GOD'S GRANDEUR"

31

world as to remove all the beauty of God from it. In this verse, however, he insists that the world cannot be destroyed by man, regardless of his past or present behaviour. In the above verses, he overstated the effect of man's sin in order to express his deep sorrow for it. In those verses he announced that man's contemptuous conduct and his ignorance of God had caused God to remove His beauty from the world; now the speaker announces that nature's beauty is inexhaustible.

The feeling of this verse is joyous and optimistic, in contrast to the weariness, sorrow and depression, which are conveyed in verses four to eight. This verse provides an excellent example of Hopkins' heightening of current language and of the strong emotion which he can infuse into commonplace words. In this context the simple everyday words which are used have great impact. Nature is a collective abstract term for the entire universe, embracing all its existences, forces and laws; the word is very appropriate for Hopkins' purpose. Nature is emphasized by the pause provided by the comma which precedes it, by the substitution of the trochaic foot for the iambic foot, and by its alliteration in n with never. And and all, which have assonance in a, intensify the logical sense and impart strong emotion. The euphonic a sound in these words contributes to the joyous tone.

INSCAPE AND "GOD'S GRANDEUR"

32

Verse ten: Thēre līves | thē deārest frēshness
 déep | dōwn things; //

In this verse no outer pattern is presented; rather there is an affirmation of the inner pattern of all material beings which ensures their undiminished life, vigor and beauty. It is this inner freshness which accounts for the outer beauty, as the unique lightning shining out from the shaken goldfoil and the iridescence of the oil which is expressed from seeds.

Almost every word of this verse contributes to its serene, joyous triumphant tone. Freshness, like greatness in verse three, is a word of extreme intensification; its effect is further heightened because of its superlative modifier, dearest. The phrase, dearest freshness, has almost the force of the phrase, grandeur of God, in verse one. The alliteration of d in dearest, deep and down contributes, with the long vowels in these words, to the euphonic sound-pattern which reinforces the logical sense. Deep down suggests the immanent concealed nature of worldly beauty, of the beauty of things, ordinary everyday objects. Lives suggests that beauty persists despite phenomenal change. The smooth tempo and rich sound-pattern of this verse contribute to the happy thought and feeling. The soft sounds contrast to the

INSCAPE AND "GOD'S GRANDEUR"

33

harsh abrupt sounds in verses four to eight.

Verse eleven: *Ānd thŃugh | thĕ lĀst | lĭghts ōff|*
thĕ blĀck | Wĕst wĕnt|/

The element which begins with this verse finishes with the dash at the end of verse twelve. The outer pattern is that of the setting sun and the evanescence of light in the sky which results. The western sky is illuminated longer than the rest of the sky, but it too blackens as the sun drops below the horizon. The West is associated with the realm of the departed because the sun, which gives life to the earth, sets or dies in the West. The inner meaning of this outer pattern, or its suggestivity, is that hope for spiritual life dies in man when he considers the condition of society. The intense feeling of despair, evoked by the combinations, last lights and black West, is qualified by though. Last and lights are stressed through their alliteration in l and through the secondary accent on lights, which produces the effect of a hovering accent over both words. As the sky is overcome by blackness, so is man overwhelmed by evil, which removes spiritual illumination from the world. The heavy stress-pattern and the alliteration in l and in w, in West and went, creates a slow tempo which reinforces the connotations of the diction.

INSCAPE AND "GOD'S GRANDEUR"

34

Verse twelve: Óh, / mórning, / át / thě brówn |
brínk éastwärd, / spríngs— | //

This verse presents an image of the sunrise, which banishes the darkness of night unexpectedly and vigorously. An observer, looking towards the east before sunrise, sees only a gloomy, murky horizon, when suddenly light bursts into the sky. "No where is the resilience or 'springiness' of the world so directly expressed as in this sonnet, and we realize that there the eternal and unchanged regeneration of the act of sensing and of the world is taken by Hopkins as a mark of the divine."¹ God is not manifested for Hopkins only in the regeneration of the world, but also in the continual freshness of man's sense-experience of the world. The more an observer looks at the world, the more evidence of God he sees in it. With each observation of even trivial objects, man sees new proof of God's beauty. Precise and critical observation of material things, rather than diminishing their individuality, increases it. As an observer of the eastern sky at dawn will be struck by the startling appearance of light, so a careful observer of nature will receive a revelation of God.

1. G. H. Hartman, "The Dialectic of Sense-Perception", Hopkins, pp. 123-24.

INSCAPE AND "GOD'S GRANDEUR"

35

The diction of this verse conveys the exaltation which accompanies the manifestation of God's presence. Oh, which is stressed through a secondary accent and by a pause provided by a comma, indicates intense feeling. Springs suggests the resiliency, speed and force associated with the release of a mechanical spring or with the movement of a catlike-animal. Things by nature spring back, refuse to lose their individuality, their identity or selfness. The diction in morning, eastward, and springs contrasts with that in last lights, black West and brown brink. Morning suggests a beginning or a period of freshness; eastward suggests the direction of rebirth or of emergence of life. Morning and springs are emphasized by pauses provided by commas; they are also interconnected and emphasized through consonance. Brown brink, which contrasts with these words, is emphasized through alliteration in br and through the secondary accent which creates a hovering stress. The euphonic sound of i in morning, springs and brink, and of o in oh, morning and brown contributes to the feeling of rapture. The smooth stately tempo, due to the three pauses provided by the commas, to the stress pattern, and to the long flowing pleasant sounds, reinforces the meaning of the verse.

INSCAPE AND "GOD'S GRANDEUR"

36

Verse thirteen: Běcáuse | thě Hólý Ghóst|
óvěr | thě bént|O

The element which begins with this verse ends at the end of verse fourteen. The Holy Ghost is "the bond and mutual love of Father and Son, so of God and man.... [He is] uncreated grace and the sharing by man of the divine nature and the bestowal of himself by God on man."¹ According to the doctrine of the Trinity, there are three equal and distinct persons in God. God the Father's knowledge of himself begets the Son or the Word, and the mutual love of Father and Son begets the Holy Ghost. Through the activity of the Holy Ghost God unites nature to Himself, charges or instresses it with Himself. "Through the nature He has made He passes the voltage of the current of His love, His grandeur."² Through the Spirit of Love, the Holy Ghost, creation, the exterior expression of the Word of God, participates in divinity. "The whole function of the Spirit is to manifest and glorify Christ, to bear testimony to Him, to make Christ present in His Church, and to allow its members to share

1. On The Spiritual Exercises, A Hopkins Reader, p. 404.

2. Grigson, p. 20.

Christ's risen life."¹ Through the Holy Ghost, the work of the Incarnation is continually renewed and creation is continually sanctified. Bent refers to the earth's curvature, but also suggests man's deflection from his purpose in life, the praising of God.

Verse fourteen: Wörld bróods | wĩth wárm | bréast
/ ánd | wĩth áh!|/ bríght wĩngs.//

The image presented in verses thirteen and fourteen is of a giant bird which envelops the world with its breast and wings. The activity of the Holy Ghost is metaphorically compared to that of the bird. Hopkins describes the role of the Holy Ghost: "for God the Holy Ghost is the Paraclete but what is a Paraclete? ... A Paraclete is one who comforts, who cheers, who encourages, who persuades, who exhorts, who stirs up, who urges forward, who calls on."² The Holy Ghost comforts and encourages man, and exhorts him to return to God the Father, as the prodigal son returned to his father. The Spirit realizes that man is characterized by petulance, folly, and waywardness, rather than malevolence, and that he is much more wretched in his aimless

1. New Catholic Encyclopaedia, VII, p. 409.

2. Talk on the Paraclete, A Hopkins Reader, p. 378.

confused wandering than he would be in the service of his Father. This verse states what was implicit in verses nine to twelve: the world is resilient and ever-fresh because it shares in God's nature; the world has the Holy Ghost abiding in it to preserve it in being.

The ecstatic feeling due to God's presence in the world is conveyed strongly through the style of this verse. Broods suggests mental and emotional concern as well as physical care; breast suggests a source of nourishment and a seat of emotion. Broods, breast and bright are interconnected and emphasized through their alliteration in br. Breast is also stressed through a secondary accent, a following pause, and its modifier warm. Wings suggest a divine messenger, a go-between for God and man; the Holy Ghost infuses the divine life of grace into man. Wings is emphasized by its position, and by its alliteration in w with world, warm and with. Ah, which conveys great emotion, is accented, and further emphasized by the exclamation mark and the pause which it provides.

The imagery of heat in broods and warm breast, and of light in bright also contributes to the expression of feeling, because heat and light are associated with the Holy Ghost. The slow smooth tempo, due to the heavy stress-pattern, the two pauses, and the long syllables also reinforces the meaning, as does the pleasant

sound-pattern in w, in br, and in the a of ah and and.

3. Conclusion

In this chapter the relationship between the theory of inscape and Hopkins' sonnet, "God's Grandeur", has been examined. This sonnet explores the relationship of God to nature, of man to God, and of man to nature. Because of the different relationships described in the poem, its tone is not constant. The tone of the first three lines is serene and joyful, that of the next five lines is increasingly mournful and depressed, while that of the last six lines becomes increasingly more ecstatic, as the poem culminates with an expression of rapture.

The principal outer patterns presented are those of the lightning emitted from shaken goldfoil and the appearance of oil crushed in an oil-press. Other outer patterns are those of the fallen world, due to man's sin, which is described in sensuous images embodied in verbs and participles, of sunset and sunrise, and of a giant bird which covers the world with its breast and wings. The instressing of the world by God is stated in verses one, nine, ten, and thirteen-fourteen.

In the first three verses of the octave the world is said to be instressed by God and two examples of the consequence of this instressing, the beauty of the foil

INSCAPE AND "GOD'S GRANDEUR"

40

and of the oil, are presented. The diction, in charged, grandeur, flame out, greatness, assisted by the sound-pattern, particularly the alliteration, conveys the speaker's intense joy and reverence because of God's presence in creation. The remainder of the octave, verses four to eight, considers man, who has failed to measure up to the perfection given him by God. Rather than glorifying God by observing His law, man has pursued his own course, which has obliterated the distinctive beauty which formerly characterized material things. In this section of the poem, the speaker is exaggerating the effect of man's behaviour on the world in order to express his deep sorrow for man's perversity and insensitivity.

In the sestet, the speaker returns to the consideration of divine beauty in the world; he affirms the resiliency of things, which will spring back to their former beauty after they appear to have been permanently deformed, because of the activity of the Holy Spirit, Who ever renews the face of the earth. In the second part of the octave, the sound-pattern is clumsy and the imagery has unpleasant associations; in the sestet, the sound-pattern is smooth and euphonic and the diction has pleasant associations. The most significant words in this respect are dearest freshness, morning, springs,

warm breast, and bright wings. All of the elements of style co-operate in establishing an intensely reverent and joyful tone, which becomes ecstatic in the final verses.

The relationship of the sonnet "God's Grandeur" to the theory of inscape has been studied. The instressing of the inscapes of creation by God provides the theme of the poem and it is the foundation for the feeling of the speaker. Nature, as oil and tinfoil, necessarily glorifies God, and its outer pattern of beauty reflects this truth. Man may choose not to co-operate with God in the world and his outer pattern of corruption and stain reflects his aberration. The poem finishes on an ecstatic tone as the speaker reaffirms the activity of the Holy Ghost in the inscapes of the world; it is this activity which preserves the fresh beauty of creation.

CHAPTER III

INSCAPE AND "HURRAHING IN HARVEST"

In this chapter the relationship between inscape and "Hurrahing in Harvest", another sonnet which Hopkins wrote in 1877 and which K. R. S. Iyengar describes as "an unforgettable and exhilarating galvanization of autumn",¹ will be explored. This poem, although similar in theme to "God's Grandeur", is different from it in tone and prosody. The same technique that was used in chapter two will be repeated: a contour analysis of the poem will be made; next a verse by verse analysis for the influence of inscape, and finally a summary with conclusions, will be given.

1. Contour analysis

In this section the poem will be quoted, and its theme and rhyme-scheme stated. The part played by the rhyme-scheme in strengthening the expression of the theme will be noted. The poem will be scanned so that its basic rhythm, the interior pauses and the enjambment, will be established. The poem reads as follows:

1. K. R. S. Iyengar, Gerard Manley Hopkins, p. 90.

INSCAPE AND "HURRAHING IN HARVEST"

43

Hurrahing in Harvest

Summer ends now; now, barbarous in beauty, the stocks arise
 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?

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

And the azurous hung hills are his world-wielding shoulder
 Majestic - as a stallion stalwart, very violet - sweet!
 These things, these things were here and but the beholder
 Wanting; which two when they once meet,
 The heart rears wings bold and bolder
 And hurls for him, O half hurls earth for him
 off under his feet.

Again the theme of this poem is that the beauty and power of nature reveal the beauty and power of God. The rhyme-scheme is a b b a / a b b a / c d c d c d, the same rhyme-scheme which was used in "God's Grandeur". The seventh verse has a slant b rhyme: its accented rhyming syllable corresponds to those of the other b rhymes, but its unaccented syllables do not match those of the other b rhymes. The a and d rhymes are masculine, and the b and c rhymes are feminine. The b rhyme has two unaccented syllables, while the c rhyme has one. In contrast to the case in "God's Grandeur", the rhyming words are not consistently interrelated with respect to logical sense. The feminine rhymes provide variation in the rhyme-pattern and they also contribute to the melodious sound-pattern of the poem, which is in concordance with

the theme.

The division of the poem into two quatrains and a sestet is related to the rhyme-scheme. The first quatrain is concerned with precise description of the outer patterns in nature, the second is concerned with the meaning underlying these external patterns, and the sestet is concerned with the knowledge of God through nature. An approximate scansion of the poem may be as follows:¹

Sūmm̄ér ēnds nōw;|//nōw,| bārb̄ārḡus|//īn bēaut̄y,|/
 thē stōoks|ārīse|○
 Ārōund;|//ūp ābōve,|//whāt wīnd-wālk̄s!|//whāt lōvel̄y|/
 bēhāvīōur|○
 Ōf sīlk-sāck|clōuds!|//hās wīld̄er,|//wīlfūl-|wāvīēr|○
 Méal-drīft| móuldēd ēv̄er| ānd méltēd| ācrōss| skīes?|//
 Ī wālk,|//Ī líft ūp,|//Ī líft ūp| héart,|//éyes,|/
 Dōwn āll| thāt glór̄y|//īn thē héav̄ens| tō gléan|
 ōur Sāvīōur;|//
 Ānd,|//éyes,|//héart,|//whāt lōoks,|//whāt líps|
 yēt gāve yōu ā|○

¹ To the symbols of chapter three are added the following:

- designates a heavily stressed syllable in an outriding foot
 - ∪ designates hangers, slack syllables in an outriding foot, which are not counted in the nominal scanning.
- The outriding feet which are marked in this scansion have been indicated as such by Hopkins.

INSCAPE AND "HURRAHING IN HARVEST"

45

Rāptūrōus|/lōve's grēetīng|/ōf réalĕr,|/ōf rōundĕr|
rēplĭes?|//

Ānd thĕ āzūrōus|/hūng hĭlls| āre hĭs wōrld-| wĭeldīng|
shōuldĕr|○

Mājĕstĭc|-/ās ā stāllĭon| stālwart,|/vēřĭ vĭōlĕt -|
swĕet!-|//

Thĕse thĭngs,|/thĕse thĭngs| wĕre hĕre|/ānd bŭt|
thĕ bĕhōldĕr|○

Wāntīng;|//whĭch twō| whĕn thĕy| ónce| méet,|/

Thĕ héart| réars| wĭngs| bóld ānd| bóldĕr|/

Ānd hŭrls fōr hĭm,|/ō hālf hŭrls| ēarth fōr hĭm|

/ōff ūndĕr| hĭs féet.|//

Hopkins was an innovator in prosody, and the sprung and outriding meter of this poem exemplifies his experimentation. In sprung rhythm metrical feet have one accented syllable, and the number of unaccented syllables varies from zero to three; therefore two stressed syllables may be adjacent or they may be separated by many slack or unstressed syllables. The feet are made equally long or equally strong by means of pauses or by the use of stresses. Hopkins believed that sprung rhythm was much more effective than were the conventional meters in establishing the rhythm of the speaking voice.

In outriding rhythm some of the syllables are extra-metrical but they participate in establishing the

overall effect of the meter: "An outriding foot is, by a sort of contradiction, a recognized extra-metrical effect; it is and it is not part of the metre; not part of it, not being counted, but part of it by producing a calculated effect which tells in the general success."¹

According to the scansion, each verse, including those with outriding feet, has five primary stresses, and the poem has eleven secondary stresses: three in verse two, two in verses seven and eleven, and one in verses four, nine, twelve, and fourteen. There are five caesuras: two in verse two, and one in verses one, three, and twelve; there are nineteen short pauses, which will not be enumerated. Only five verses are end-stopped, and the number of syllables in a verse varies from eight to fifteen. The meter is generally smooth, despite the many pauses, because of the smooth sound-pattern and because of the abundance of short syllables.

2. Verse by verse analysis

In this analysis the same approach will be used that was used in analyzing "God's Grandeur". Each verse will be examined with respect to its outer and inner patterns and to the means by which these patterns are

¹ Letters of Gerard Manley Hopkins to Robert Bridges, p. 45.

described or expressed.

Verse one: Sūmmĕr énds nŏw;|| nŏw, / bārbārŏus|
/ ĭn béautŷ, | / thĕ stŏoks | ħrĭse | 0

The first element in this verse ends at the semi-colon; the second ends at the semicolon in verse two. In the first element the time of year is given as the end of summer, which suggests autumn and the harvest. In the second element the speaker describes the beauty of the stoked harvested grain which is in evidence around him. Stooks are piled bundles of grain, some bundles being laid as a thatch or roof over the others. The grain, which has been bundled and stacked, is as yet unthreshed so that it is still characterized by its beard-like ears, which give it a wild appearance which the speaker admires.

The speaker expresses his admiration for and joy in the rugged untamed beauty of the grain through barbarous, which suggests a fierce spontaneity, and which is greatly emphasized by virtue of its heavy stress, the two pauses, and the alliteration of the word in b with beauty. Now, which is emphasized through pauses provided by punctuation and through repetition, stresses the significance of the present occasion and circumstances to the speaker. The speaker's joy in the spectacle of the grain is also conveyed through the euphony of the r

INSCAPE AND "HURRAHING IN HARVEST"

48

and s sounds in summer, barbarous and arise, and of the long o in now, now and stocks. The smooth tempo, established by the sound pattern and by the pauses, assists in expressing elation and admiration.

Verse two: Āróund; // ůp ābóve, / whāt wīnd-wāłks !|
 // whāt lóvelý | běhávíőur | 0

The first element which begins in this verse ends at the exclamation mark, the second at the exclamation mark in verse three. Wind-walk, a coinage by Hopkins which is analogous to catwalk, is a word of great suggestivity and concentration. The implication is that different winds, each confined to its own channel, are blowing simultaneously in the atmosphere or that the envelope of the wind is continually changing. Wind-walks suggests the swirling, gusty, intermittent and capricious character of the wind; the impact of this word is intensified through its alliteration in w with what, through its heavy stress, through the exclamation mark and the caesura which it provides, and through its modifier what. Lovely behaviour applies to clouds in verse three, but it also reinforces the image of the wind's motion. Lovely, often a weak trite word, is very effective in this context. The speaker's exaltation is also felt in what, which is emphasized through its secondary stress and

through repetition, and in the intensifier up, which is emphasized through its stress and the preceding pause. The melodic a and o sounds in around, above, lovely and behaviour also express exaltation; the w sound-pattern, together with the exclamation mark, suggests excitement.

Verse three: Ůf sílk-sáck | clóuds !|//hás wílděr, |
/ wílfůl-|wávíěr |o

The element beginning after the exclamation mark is terminated at the end of verse four. In another excellent coinage, silk-sack, the speaker compares the clouds both to sacks and to silk, and this comparison suggests cirrocumulus clouds, because silk has narrow structural bands, a striated appearance and lustre, and these clouds are small, roundish, white and fleecy interconnected cloudlets whose lines and regular groupings form striated color patterns in green, dark blue and silver. Wilder, wilful-wavier, stressed through the repetition of w, wil and er, refers to the lovely behaviour mentioned in verse two, and describes the boisterous, exuberant, self-determining and undulating motion of the clouds; this phrase reinforces the suggestivity of wind-walks. As the cloud-formation moves, it changes shape continuously and unpredictably, in a fashion comparable to the activity of the wind. This verse is connected

through the alliteration of w to verse two. Again the w sound-pattern registers joyful excitement. The euphony of the assonance of a in sack, has, and wavier, and of the consonance in silk-sack clouds also assists in conveying delight. The exclamation mark expresses the intense admiration of the speaker for the clouds. The pauses provided by the punctuation assist the sound-pattern in emphasizing clouds, wilder and wilful.

Verse four: Méal-dríft | móulděd ěvěr|

 ănd méltěd | ăcróss | skíes?|//

In another precise and economical coinage, meal-drift, the clouds are compared to a mass of pulverized material which drifts leisurely through the air. As the formation travels, the cloudlets of which it is composed continuously combine with and break away from one another alternately. Because of the presence of silk-sack and meal-drift, moulded suggests fluffy whiteness like the mould on meal, and reinforces the imagery of those words. Melted suggests that the clouds dissolve subtly and delicately.

The speaker's wholehearted approval of the appearance and the motion of the clouds is conveyed through the comparative form of the adjectives in verse three, the adverb ever, and the question which he asks. The

implication is that clouds with such beautiful sakes have never before floated across the skies. The consonance in meal-drift, moulded and melted emphasizes these words; the long melodic sounds in them contribute to the expression of delight, as does the assonance of a in and and across, and the alliteration of s in across and skies. This verse is connected to verse three through the common euphony in a and s of the two verses.

Verse five: Ĩ wálk,|/ Ĩ líft ũp,|
 Ĩ líft ũp | héart,|/ éyes,|/

The element which begins with this verse ends at the end of verse six. In the first quatrain the speaker has presented an objective description of nature, a description of some outer patterns of nature, and he has expressed the great joy which he experienced from his observation of these patterns. Now for the first time in the poem the speaker mentions himself and his endeavor to find an inner meaning in these exterior patterns. This verse is marked by contentio, the pointed repetition of words, which indicates the deep aspiration for spiritual illumination. "Language is shown to be contentio in essence; there is nothing disinterested or general about it; its end as its origin is to move, persuade, possess. Hopkins leads us back to an aural situation ... where

meaning and invocation coincide."¹ The speaker is not interested in nature primarily for its own sake, but for what it can reveal to him of a much greater dimension. He is speaking to himself, moving himself to discover spiritual reality in natural phenomena.

Lift up, emphasized through repetition, is a phrase of tremendous intensification and of telescoping; it indicates the shift in interest of the speaker from the natural to the supernatural. The speaker is appealing to his heart and eyes, to his soul and senses, to intuit into the world and discover its inner meaning. His aspiration for God is like a seed which is nurtured in the soil of material reality; through his aspiration, he intends to replace the natural feelings, expressed in the first quatrain, by supernatural feelings.

The speaker's reverent, contemplative attitude is expressed through the heavy stress-pattern, the pauses provided by punctuation, and the repetitions in this verse, which emphasize the individual words and their meanings.

1. G. H. Hartman, "Introduction: Poetry and Justification", Hopkins, p. 8.

INSCAPE AND "HURRAHING IN HARVEST"

53

Verse six: Dówn ěll | thăt glóřý | ěn thě héavěns |
tř gléan | řur Sáviřour; //

The outer pattern in this verse is the glory in the heavens, the sun, clouds, and vast expanse of sky, to which the speaker raises his body and soul in order to find in it evidence of Christ. Down is a preposition which in this context has verbal force; as a preposition, which is intensified by all, it indicates that the speaker observes and perceives everything in the sky; as a verb, it indicates a suppression of natural beauty, a downing motion which "is a mimic and optative gesture that recalls, together with the distance between heaven and earth, the spanning mystery of Incarnation".¹ That is, the speaker is seeking knowledge not of the outer pattern of the heavens, but of the inner meaning, Christ, underlying that pattern.

The harvesting image in glean recalls the grain in verse one and also suggests the supernatural harvest for the spectator who seeks out Christ in worldly beauty. "Gleaning Christ from the multitudinous spectacle, thrashing him out from the husks which hid him, Hopkins took him as it were in the communion of love, and was

1. Ibid., p. 5.

himself lifted up into an inscape of Christ."¹ In "God's Grandeur" the grandeur of oil was apprehended only after the oil was expressed from countless paltry seeds and was collected in the gutter of the oil-press. Similarly, Christ is discovered by man in the multitude of insignificant material things, each of which contributes to cosmic order. In Hopkins, there is an "affirmation of objective beauty ... [which] reveals an even finer spiritual beauty";² material and spiritual beauty do not clash, as the latter is known by means of the former.

The suggestiveness of the phrase, glory in the heavens, which rivals grandeur of God in this respect, the euphony of the gl sound in glory and glean, and the intensification in down all, contributes to the expression of reverent feeling in this verse.

Verse seven: And, / éyes, / héart, / whát lóoks, /
/ whát líps | yět gáve yǒu ǎ | 0

The element which begins with this verse ends at the end of verse eight. And, which is emphasized by the pause provided by the comma, is an intensified transition word which signifies intense feeling; the word sums up

1. Miller, p. 115.

2. Iyengar, p. 92.

INSCAPE AND "HURRAHING IN HARVEST"

55

the feeling associated with the intensely eager search for God, and it is a nexus between the description of this search and the description, in verses seven and eight, of the intense joy which results when the object of the search is reached. Looks and lips refer to the bodies and souls of men.

The stresses and the pauses due to punctuation emphasize eyes, heart and looks. Looks and lips are emphasized through their modifier what, which has a secondary accent, and through their alliteration in l. A feeling of reverence is expressed through what, which is stressed through repetition, through the pleasantly subdued sound of a in and, heart, want and gave, and through the slow tempo.

Verse eight: Rāptūrōus / lōve's grēeting |
/ ōf réalēr, / ōf róundēr | rěplíes? ||

In this verse the thought begun in verse seven is completed: the speaker asks himself if his body and soul have ever been excited as much by a human greeting as they are now from the greeting of love given to them by Christ in nature, a greeting which is ecstatic, complete and honest, a greeting through which Christ is both known and loved:

This fusion of intense feeling and thought, of theological abstraction and sense-experience, so ordered that the structure reaches a climax in which Christ, God and man, is simultaneously comprehended and concretely felt ... is a description of the goal of the Ignatian meditation on the life of Christ.¹

The technique of Ignatian meditation is to contemplate on Christ, through the light of faith, which shines upon sense-data, interpreting them in terms of Christ, Who reveals Himself to the subject:

God's nature, though a mystery, can and must "come to stress" in us, be impressed upon our being, through an "illumination" or an act of faith; it must then be dwelt upon, actualized and kept at stress by our own readiness to respond to further grace.²

The rapturous love's greeting of this verse designates the instress of Christ. Greeting is emphasized by its heavy stress, its consonance in re with realer and replies, its many modifiers, and by the pause which follows it. Rapturous is emphasized through its alliteration in r with realer, rounder and replies, its heavy stress, and by the pause. Each word is stressed by the slow tempo, due to the pauses, the long vowels, and the alliteration. The feeling of exaltation and reverence is also expressed through the question mark, which implies God's

1. Downes, p. 161.

2. Notes on "The Wreck of the Deutschland", A Hopkins Reader, p. 411.

INSCAPE AND "HURRAHING IN HARVEST"

57

incomparable greeting, and through the euphonic sound pattern in re and in o, which occurs in love, of, and of.

Verse nine: Ānd thě āzŭřous|/ húng hĭlls| ěre
hĭs wórld-|wĭeldĭng | shóulděr|o

The element which begins with this verse ends at the end of verse ten. His refers to Christ, who is celebrated with honor and praise in this verse. The metaphor which compares the hills to the shoulder of Christ presents two images: blue hills, characterized by a poised stillness, and a giant god whose shoulder supports the world. Christ's power and beauty are reflected in the power and beauty of the hills; His shoulder is said to be world-wielding and majestic; the latter modifier suggests both great strength and great beauty.

The strength of the hills is further suggested through azurous which connotes hardness through its association with azurite, a semi-precious hard stone. Christ is said to support the world because He took upon Himself the sins of the world, and through His death He cancelled the debt owed by man to the Father for these sins, and opened Heaven for man. The sound-pattern of w in world-wielding and of h in hung hills suggests strength and contributes to the feeling of admiration which is expressed. And suggests strong emotion because

it unites this verse to verse eight and to the instress of the speaker expressed therein. The euphony of a in and, azurous and are contributes to the feeling of joy in this verse.

Verse ten: Nájěstíc|-/ š š stállion|stálvárt,|
věry víolět -| swéet! |//

This verse presents an image of strength in the sturdy unwavering stallion, and an image of beauty in the sweetness of violets. The hills are described as having the rugged beauty of a stallion and the sweetness of violets; their beauty and sweetness reflect the beauty and sweetness of Christ. The exaltation and admiration of the speaker continue to be conveyed in this verse. His feeling is expressed through majestic and stalwart; both words apply to the hills and to the stallion, and to Christ who is manifested in them. Each of the two words is emphasized by a heavy stress and by a following pause, which is provided by the punctuation. The beauty of the hills, and of Christ, is also expressed through the visual and olfactory images contained in violet, which reinforces azurous and which is emphasized by alliteration in v with its modifier very. Stallion, stalwart and sweet are emphasized through their alliteration in s. The exclamation mark contributes to the feeling of exaltation; the stal

sound in stallion and stalwart suggests strength.

Verse eleven: Thése things, / thése things!
wěre hére | ānd bút | thě bēhóldēr | 0

The element which begins with this verse is terminated by the semicolon in verse twelve. The speaker affirms the presence of Christ's beauty in nature, in material beings as hills, violets and horses, but he says that man is unable to perceive Christ in the world. The instress and inscape of individual things and the drama of our intercourse with things are diverse manifestations of the universal power of being."¹ All things are instressed by Christ and their being derives from His being; they participate in His form and manifest it, each according to its own unique manner.

The speaker insists upon the inner meaning of the ordinary things around man, their manifestation of Christ, in the emphasis which is given these things, through the hovering accent, the alliteration of th, the pause provided by the comma, and through the repetition of the two words. Here reinforces this suggestion: man does not have to become a mystic to know Christ, but can apprehend Him in everything in the world. But and beholder,

1. Miller, p. 108.

interconnected through their alliteration in b, suggest together, that if man is to apprehend Christ, the faculties of his soul must be stimulated through his careful and precise observation of reality. And, emphasized by a pause proceeding it, contributes to the feeling of awe.

Verse twelve: Wánting;|| which twó | wén thěy |
 ónce|méet,||

The element beginning after the semi-colon is terminated at the end of verse fourteen. The image presented is of the encounter between man and Christ, Who is known through nature. In the sestet of this poem, "the third and fourth lines mark the achievement of the inscape - the communication between things and the beholder, the vision, which in Hopkins produced a feeling of exaltation which he called instress".¹ Meet signifies the communication of Christ to man, through his inscaping of nature; once emphasizes the enormous consequence of a single such communication. The fervent feeling aroused in the speaker by Christ's proximity to him is conveyed through the w sound, heard in wanting, which, two, when and once, and through the stress-pattern which emphasizes each individual word.

1. Giorgio Melchiori, "Two Mannerists: James and Hopkins", Hopkins, p. 141.

Verse thirteen: Thě héart | réars | wíngs |
 bóld ānd | bólděr | /

In this verse the image of a large bird is suggested through rears and bold; the bird, preparing to thrust itself away from the earth, flaps its wings more and more vigorously so as to develop the necessary impetus. In a metaphor, the exaltation experienced by the soul from Christ's communication to it is compared to the activity of the bird; man's ecstatic heart beats faster and faster at the prospect of union with Christ, who is instressed through nature. The soul becomes more and more confident that it can achieve union with Christ, who manifests Himself so completely. The diction in rears and wings reinforces the sense of exaltation; rears suggests the powerful emotion associated with the soul's transcendence of the world; wings denotes a means of flight and in this context suggests that the soul is about to escape from the body and achieve a higher existence independent of it. Wings is emphasized through its alliteration in w with the words of verse twelve, and through its modifier bold, which is itself emphasized by repetition. The words in this verse are emphasized by the scarcity of unaccented syllables.

Verse fourteen: Ānd hūrls fōr hīm,|/ Ō hālf hūrls|
ēarth fōr hīm| ōff úndēr|hīs féet.//

In this verse, the thought which began in verse twelve is completed and the metaphor of the heart and the huge bird in verse thirteen is continued. The image suggested is that of the bird, as it hurls itself away from the earth into the air. The thought is that man's soul, when it is instressed by Christ, is so attracted to Him that it almost escapes from its confinement in the body to go to Him. In the first quatrain, the speaker has conveyed the intense joy imparted to him from his observation of nature, but the rhapsody with which Christ's instress charges him is incomparably greater than any feeling which springs from the apprehension of natural beauty. The experience of instress is not a disinterested experience, as the person instressed by Christ is persuaded to become like Him:

But Christ, or the greater imitatio, puts a stress on man's imagination that transcends any "instress" of nature's. This is because divine stress again demands likeness: whatever disparity there is between human and divine, man can become Christ just as God in Christ became man.¹

'Imitatio' is the constraining of like by like; through His instress Christ operates on the heart of man in order that

1. Hartman, "Introduction: Poetry and Justification", p. 10.

it will know Him, and when man knows Christ he will imitate Him. When he is instressed, man understands that the gap between humanity and divinity has been bridged by Christ through the Incarnation.

The extremely rich sound-pattern of this verse forcefully reinforces its sense. The sound-pattern combines with the diction, especially in hurls, o and off to suggest great vitality, ecstasy and reverence. Hurls is a dynamic verb which suggests powerful emotion; it is emphasized through repetition, through its modifiers, for him and half, through its heavy stress, and through its alliteration in h with half, him and his. o and off are emphasized through their assonance in o and through pauses. The repetition of for him emphasizes that Christ is the reason for the speaker's shapsody, and provides intensification and emphasis. Half ensures a realistic logical sense: that is, the soul remains united to, although it almost separates itself from, the body. The vigorous h sound and the vigorous f sound in for, half, off and feet emphasize the speaker's ecstasy.

This sonnet throughout has an intensely happy and reverent tone which reinforces the logical sense. The crescendo tone reaches a high peak in this final verse through the effective co-operation of many elements of poetic style.

3. Conclusion

In this chapter the relationship between inscape and the sonnet, "Hurrahing in Harvest", has been investigated. In the development of this poem, the technique of Ignatian meditation is followed. The first quatrain presents a physical setting for the speaker; the time is the end of summer and his senses respond to the beauty of the harvested grain, the wind and the clouds. In the second quatrain the speaker applies his faculties of soul to the data presented to it by the senses. His faith in Christ illuminates for him the inner meaning of nature; Christ communicates His love to the speaker, instresses him with Himself through a greeting which makes any human greeting negligible in comparison. In the sestet the speaker contemplates the beauty and power of Christ, which are reflected in the beauty and power of nature. He affirms Christ's abiding presence in the world, of which man is ignorant because his soul is not disposed to receive instress. The speaker declares that when man does encounter Christ in nature, his soul yearns so poignantly for union with Him that it almost separates from his body to accomplish this union.

In the first quatrain the sakes of material beings are depicted very vividly through diction. There compound words which were coined by Hopkins, wind-walks, silk-sack

and meal-drift, present vivid images of the behavior of the wind and the appearance of the clouds. Moulded and melted are very appropriate for describing the continuous combining and scattering activity of the clouds. The speaker's intense enjoyment and admiration of nature are also conveyed through the diction, assisted by the rhythm and the sound-pattern, particularly alliteration and consonance.

The speaker's soul, as well as his senses, responds to nature. The repetition in verse five suggests his subjective transformation due to his experience. Combining his faith in Christ with his sense-knowledge of nature, he apprehends Christ's beauty through that of nature. Phrases in this quatrain which indicate the profound emotion experienced by the speaker are lift up, glory in the heavens, and rapturous love's greeting. These phrases have tremendous suggestivity. The meter and the sound-pattern, especially repetition and alliteration, assist the diction in conveying the effect of in-stress.

In the sestet the hills, Christ's shoulder and a stalwart stallion, are all compared, with respect to beauty and power. The subtle merging of the hills and the stallion with Christ suggests the merging of materiality and divinity through the Incarnation. The speaker

states that Christ's presence in nature must be discovered by the soul through its use of the senses. These things and here emphasize the immanence of God in the world; but and beholder emphasize the necessity for man's co-operation with Christ, if he is to receive instress. The rapid beating of the heart when the soul is instressed is compared to the powerful flapping of the wings of a giant bird, which is preparing to hurl itself away from the ground and soar. The repetition and alliteration of the final verse considerably reinforces the expression of ecstasy.

This sonnet exemplifies the theme as well as the technique of Ignatian meditation. Nature - the grain, the wind, the clouds, the hills - praises God spontaneously, but man must consciously honor God. He must first know God, and his knowledge of God comes to him through his senses and through the faculties of his soul which intuit into the sense-data presented to it and perceive God. When man's soul does perceive God, it offers Him much greater praise than does nature. The soul that apprehends God is so attracted to Him that it seeks immediate union with Him. Thus this sonnet, through its imagery of outer patterns, and through the ecstasy it describes when Christ is perceived in them, is intimately related to Hopkins' theory of inscape.

CHAPTER IV

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

The third and final sonnet which is to be considered in this study is untitled and begins with the words "As kingfishers catch fire". This poem was written in 1882, five years after the two poems already studied were written, but its theme is similar to theirs, as it presents a description of scapes in nature, and it describes the instress which is received from them. The procedure to be followed in this chapter is similar to that which has been used in the previous two, and it includes a contour analysis, a verse by verse analysis for incape, and a summary with conclusions.

1. Contour Analysis

In this section the poem will be quoted, its theme and rhyme-scheme will be stated, and some comments with respect to the relationship of the two will be made. Next the poem will be scanned in order that its basic rhythm, and departures from it, and the pauses, both within the line and at the end of it, will be established. This information will be required for the verse by verse analysis in section two. The poem reads as follows:

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

68

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.

The subjects are man, nature, and God; the theme of the poem is the relationship of nature and of man to God. Everything in the universe has as the reason for its existence the glorification of God, which it accomplishes through activity which is a consequence of its nature. Sub-human creation glorifies God spontaneously but man must will to give Him glory. This is a Petrarchan sonnet with the rhyme-scheme abba abba / cdcdcd, the same scheme as that of the first two sonnets. The octave and sestet are physically separated. The first four verses of the octave describe outer patterns in nature, and the last four make generalizations with respect to the inner pattern underlying that which is manifested; in the sestet the God-man relationship is discussed. Only the d rhymes are feminine, and their soft sound contribute to the euphony of the poem, which reinforces its logical sense. The octave follows the same thematic pattern that was

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

69

followed by the octave of "Hurrahing in Harvest"; in both instances the octave is split into halves, the first presenting images, and the second explaining their inner meaning. An approximate scansion of this poem may be as follows:

Ās kíng|físhĕrs cách|fírĕ, drág|ŏnflĭes dráw|fláme;

Ās túm|blĕd óv|ĕr rím| ĭn róun|dĕ wĕlls|o

Stŏnes ríng;||líke éach|túcked stríng|tĕlls, / éach|

húng bĕll's|o

Bŏw swúng|fĭnds tŏngue|tŏ flíng|ŏut brŏad|ĭts náme;||

Ēach mŏr|tāl thĭng|dŏes óne|thĭng ānd|thĕ sáme:|/

Dĕals ŏut|thāt bĕlíng ĭn|dŏors éach|ŏne dwĕlls;||

Sĕlves- /gŏes|ĭtsĕlf;||mĕsĕlf|ĭt spĕaks|ānd spĕlls,|/

Crĭyĭng Whāt|ĭ dó|ĭs mĕ:|/fŏr thāt|ĭ cáme.||

ĭ sáy|mŏre:|/thĕ júst|mān júst|tĭcĕs;

Kĕeps|gráce:|thāt kĕeps|āll hĭs gŏ|ĭngs grácĕs;|

Ācts ĭn|God's eye|whāt ĭn|God's eye|hĕ ĭs -|/

Chrĭst|- /fŏr Chrĭst|pláys ĭn|tĕn thŏus|ānd plácĕs,|/

Lŏvelĕ| ĭn límb,|/ānd lŏvelĕ ĭn éyes|nŏt hĭs|/

Tŏ thĕ Fát|hĕr thrŏugh|thĕ féa|tŭres óf|mĕn's fácĕs.

The basic rhythm is seen to be iambic pentameter, an appropriate rhythm for this serious theme, but there are many departures from it. There is some sprung rhythm and counterpoint, there are many substituted feet, and

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

70

the stress-pattern is heavy throughout. Seven of the verses are end-stopped and six others have secondary pauses at the end; two of the verses have caesuras, and seven have secondary pauses, within them. The tempo varies from fast to slow, but it is generally smooth.

2. Verse by Verse Analysis

In this section each verse is to be analyzed in turn so as to determine the outer and inner patterns and the means by which they are expressed. Diction is the most important element of style with respect to the presentation of the outer pattern. The inner pattern may be stated directly or through diction, rhythm, tempo, sound-pattern, and punctuation.

Verse one: Ās ḱing|físhĕrs cách |fírĕ,
/ drág|ŏnflĕs dráw |fláme;|"

This verse has a secondary pause provided by a comma and it is end-stopped by a semicolon. Visual and kinaesthetic images from nature are employed in a dramatic opening of the poem; in a simile the triumphant appearances of kingfishers and of dragonflies are celebrated, as they master the air in their flight. The kingfisher is a non-passerine bird, usually crested and bright coloured, which has a rather short tail and a long stout sharp bill. The

European kingfisher is principally blue-green above and chestnut below, with yellowish-white throat and chin. The bird lives by eating fish, which it seizes in its claws when it makes swift plunges into the water. Catch fire and draw flame provide contrast with respect to the flights of the kingfisher and of the dragonfly. Catch fire is a common expression which denotes the sudden onset of combustion and connotes the arousal of emotional energy in a subject who was lacking it. The self or the inner being of the bird is not nearly as clearly manifested when the bird is on the ground as when it is mastering the air with its power. The inscape of the bird materializes as it plunges through the air to the water for fish.

The dragonfly is an insect with a long slender abdomen and four long narrow finely net-veined wings; its usual color is a strong greenish blue. The insect lives on mosquitoes and gnats, which it picks up in flight, pulling them in to itself with its antennae. Draw flame suggests the much less spectacular size and flight of the dragonfly, in contrast to those of the kingfisher. The self of the dragonfly is as clearly revealed in its leisurely activity as is the self of the kingfisher in its combat with and mastery of the air. Each material being can do only that which its nature permits it to do. In all things activity is the means of the perfection of the thing acting.

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

72

The inner pattern associated with these images from nature is expressed through the appreciative tone, which is established by the rhythm, the tempo, and the sound pattern. The rhythm is basically rising but it is irregular, as only the first foot is iambic. The second, third, and fourth feet are anapestic, and each has a secondary accent; the fifth foot has no unaccented syllable. This irregular rhythm, the heavy stress-pattern, the alliteration of long a in as, catch, drag, draw and flame, the pause provided by the comma, and the juxtaposition of dissonances, establish a slow tempo, which is appropriate for the contemplation of these images. Individual words are strongly emphasized through alliteration. There is the alliteration of k in king, catch, of f in fish, fire, flies, flame, and of d in drag, draw.

Verse two: Ās túm|blěd óv|ěr rím| ĭn róun|dŷ wělls|o

The element which begins in this verse ends at the semi-colon in verse three. As introduces another simile: the resonances which result when stones are dropped into wells express the inscapes of the stones, as the brilliantly fiery appearances of the kingfisher and of the dragonfly in flight reveals their inscapes. The outer pattern is composed of visual, kinaesthetic, and auditory images of stones, which are rolled end over end over the edges of

wells. The diction in tumbled, roundy reflects the light-heartedness which these pleasant images inspire in the speaker. Tumbled suggests carefreeness and the absence of anxiety; roundy is much more euphonic in this context than its equivalents round and roundish. The euphonic sound-pattern, provided through the assonance of o in over, roundy, the alliteration of r in rim, roundy, of l in tumbled, wells, and of m in tumbled, rim, contributes to the happy tone, as does the moderately fast tempo, created by the regular iambic pentameter. The fast tempo also suggests the falling of the stones in the well. Ring refers both to the sounds made by the stones when they strike the water, and to the signification of these sounds; each stone announces itself with a distinctive note. Ring also suggests the ripples which spread out from the point of contact of the stones with the water. The happy tone of this verse suggests the harmony and simplicity characteristic of nature, which necessarily acts according to the laws governing it.

Verse three: Stónes ríng;|//líke éach| túcked
stríng| télls, / éach| húng béll's|o

A semicolon concludes the element carried over from verse two. The element beginning in this verse concludes at the semi-colon in verse four. There is a secondary

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

74

pause provided by a comma. Like introduces another simile, which compares the self-revelation of a plucked string to that of a swung bell. This verse has auditory imagery in tells and bell's, as well as in ring, and kinaesthetic imagery in tucked and hung. An archaic, not the modern, meaning of tucked is employed, although Hopkins probably heard someone use the word in this sense. "Tucked, hung, swung are not simple sensory adjectives but indicate a physical act inseparable from the nature which acts."¹ That is, the action is part of the thing acting because a self or inscape is manifested only through the activity of a thing. These participles exemplify an important aspect of the theme of this poem: the identity of the thing acting and the action itself, in so far as action necessarily follows from a thing's nature. Each, which insists upon the importance and distinctiveness of the individual, is a key word, and it is emphasized by its stress, by repetition, and by a preceding pause.

The meter is regular iambic pentameter but each foot contains a secondary accent. This heavy stress-pattern, the two pauses, and the juxtaposition of dissimilar sounds, creates a slow tempo, which helps to express the speaker's admiration for the individuality

1. Hartman, "The Dialectic of Sense-perception", p. 125.

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

75

of each thing in nature. The euphonic sound-pattern expresses his pleasure from the contemplation of this fact. There is the rhyme of ring and string, and their consonance with hung and with swung in verse four; there is also the rhyme of tells and bells. There is the alliteration of t in tucked and tells, which stresses and interconnects both words, and of st in stones and string. The l and ng sounds and that of tucked are especially euphonic.

Verse four: Bōw swúng | fínds tóngue | tǒ flíng |
 Óut bróad | íts náme; | //

This verse is end-stopped with a semi-colon. The outer pattern is that of a bell which rings out when it is swung. The tongue of a bell is the metal ball which is freely suspended inside the bell so as to strike against its sides as the bell is swung; the bow is the curved part of the bell which is struck by the tongue. There is kinaesthetic imagery, in swung and fling out, and auditory imagery, in tongue and name; this imagery serves to personify the bell. Fling out broad conveys great intensity; the speaker is deeply moved by the eagerness of the bell for self-disclosure.

The meter is regular, but the first, second, and fourth feet have secondary accents, which augment the intensity communicated by the diction. The tempo is

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

76

smooth despite the heavy stress-pattern, because of the short vowels and the internal rhyme of swung and tongue, and their consonance with fling. The emphatic f in finds and fling reinforces the logical sense. The speaker's joy is conveyed through the melodic assonance of o in bow, tongue, out and broad, and of i in finds, fling, its. The alliteration of b in bow, broad, and bells in verse three, also emphasizes these three words.

Verse five: "Each mór/tǎl thǐng| dōes óne|
thǐng ǎnd| thě sáme:|/"

A colon provides a secondary pause at the end of this verse and introduces a statement which complements the sense of the verse. Verses five and six together state an inner pattern which is manifested through all natural outer patterns, as those described in the first four verses. Each again emphasizes the individual. Mortal, with each, is an intensifier, and the two words signify "every single". Mortal also involves the concept of creation and transiency: nature owes its origin and present being to God. One thing and the same is also an intensifying construction. Thing occurs twice; the first time it designates a being, the second time the activity of a being. Through this technique being and its activity are again identified.

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

77

The meter is regular except for the trochaic fourth foot; the first and third feet have secondary accents. Thing is emphasized by repetition, by stress, by meter, and by its modifiers. The speaker's intense feeling is carried through the diction in each and thing, through the intensification mentioned above, and through the stress-pattern; his contentment is expressed through the smooth tempo, due to the short syllables, and the assonance of o in mortal, does and one.

Verse six: Déals óut | thăt bé|ing ín|dóors éach|
 "óne dwélls;|"

This element is end-stopped with a semi-colon. The subject of deals out is each mortal being in verse five. A generalization is made which applies to everything in nature, as the kingfisher, the dragonfly, stones, a piece of string or a bell. The being indoors corresponds to the thing's inscape, which is shown forth in the thing's activity:

All created things possess inscape. But this inscape manifests itself in what things do, as the bee makes honeycomb, as thrush and cuckoo sing their specific songs. Each mortal thing "deals out that being indoors each one dwells" and this is its way of being.¹

1. Miller, p. 105.

Indoors is much more appropriate than its synonym within would be here. Doors conceal and shelter that which is inside them, but also they are the means by which one gets inside a building. The being indoors, the inscape, is hidden and protected in a sense, but it is reached through the material world, through the scape. The inscape, so to say, is dealt out through the thing's activity and outer appearance.

Deals out, which suggests the continuous unfolding of an inscape through the sharply patterned outward form which manifests inscape, is stressed by its accents and by the consonant sound ds produced in deals, doors, and dwells. The intensity of the speaker is communicated by the diction in deals out and being indoors; by the slow tempo, due to the stress-pattern, and the long vowels in deals, each and out; and by the firm, vigorous sound-pattern in d, and w in out and dwells.

Verse seven: Sélves-/gões | ĩtsélf;||mýsélf |
 ĩt spéaks | ānd spélls,|/

Secondary pauses are provided by the dash and by the comma at the end of the verse; a caesura is provided by the semi-colon. The element which begins after the semi-colon continues until the end of verse eight. The subject of selves and goes and the antecedent of it is

each mortal thing of verse five. Selves means "asserts its own nature or individuality". Each natural object is distinctive and unlike all others: "Hopkins sees each thing as highly individualized and different from all other things, so much so that each object is to him almost a separate species and the world becomes an endless catalogue of sharply individuated selves."¹

Every created object has its own distinctive character or self, which makes it unique and manifests God's purpose in creating it. The self has distinctive features, which Hopkins designated as 'sakes', which are manifested by the thing's being itself, "doing" itself, and "going" itself. Hopkins explains the sake:

I mean by it the being a thing has outside itself, as a voice by its echo, a face by its reflection, a body by its shadow, a man by his name, fame, or memory, and also that in the thing by virtue of which especially it has this being abroad, and that is something distinctive, marked, specifically or individually speaking, as for a voice and echo clearness; for a reflected image light, brightness; for a shadow-casting body, bulk, for a man of genius, great achievements, amiability, and so on.²

An inscape then is known through the sakes of a thing, which may be the effects of the thing upon something else, or which may be the notes or features of the

1. John Pick, "Preface", A Hopkins Reader, p. 20.

2. Letters of Gerard Manley Hopkins to Robert Bridges, p. 83.

thing itself. Inscapes for Hopkins were news of God, Who determined nature in such a way that every object would selve or express its distinctive personality. The selves of nature are ideas in God's mind which have been willed into existence.¹ Each self participates in God's being in a unique fashion and enjoys existence only through His power. By their characteristic activity, things express their inscapes and reveal their likeness to Christ.² Things are like Christ because He has instressed them with Himself.

Selves, goes itself, speaks and spells, all express the same thought: the revelation of self. This verse has extreme intensification. Speaks and spells are emphasized through their alliteration. The meter is regular except for the trochaic first foot. Self is greatly emphasized by repetition, by accents, and by the pauses provided by the punctuation.

Verse eight: Crýing Wát | Ĩ dó | ĩs mé:|
/ fŏr thát | Ĩ cáme.//

The present participle crying, which modifies each mortal thing of Verse five, has as objects two noun clauses

1. Notebooks and Papers of Gerard Manley Hopkins, p. 39.

2. John Pick, A Hopkins Reader, p. 21.

which are separated by a colon. The verse is end-stopped by a period. Again the identity of a being with its activity is affirmed. That refers to self-revelation through activity; in manifesting its inscape, a thing is manifesting God, whose instress actualizes the inscape, and this glorification of God is the purpose of creation:

Much more [than man] has God a purpose, an end, a meaning in his work. He meant the world to give him praise, reverence, and service; to give him glory.... [Things of nature] are something like him, they make him known, they tell of him, they give him glory, but they do not know they do, they do not know him.... This then is poor praise, faint reverence, slight service, dull glory. Nevertheless what they can they always do.¹

The speaker's excitement because nature exists not for itself but for the glory of God is conveyed through the diction in crying and What. I refers to each mortal thing and this personification generates strong feeling in this verse. Crying is emphasized through its position in the verse, its accent, and its alliteration in c with came. What is emphasized through its accent, its capitalization, and its consonance with that.

1. "Address on The Spiritual Exercises", A Hopkins Reader, pp. 392-94.

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

82

Verse nine: ĭ sáy | móre: | / thě júst |
 mán júst | ĭcés; | //

The topic shifts from nature to man as the sestet opens. There is a secondary pause provided by the colon, and the verse is end-stopped with a semi-colon. I signifies man now instead of each mortal thing; say corresponds to speaks, spells, and crying above; the sense is that man has a greater self to manifest than does anything in nature:

Nothing else in nature comes near this unspeakable stress of pitch, distinctiveness and selving, this selfbeing of my own.... for human nature, being more highly pitched, selved and distinctive than anything in the world can have been developed, evolved, condensed ... only by one of finer or higher pitch and determination than itself and certainly than any that elsewhere we see, for this power had to force forward the starting or stubborn elements to the one pitch required.¹

Man towers above everything else in the world in perfection and his perfection is the greatest proof of the existence of God.

A just man is one who is upright, fair, and righteous before God. The noun justice denotes the conformity to a principle or ideal; the verb justices signifies "acts in a godly manner, lives fully energized by grace, justice,

¹ Notebooks and Papers of Gerard Manley Hopkins, pp. 309-10.

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

83

sanctity".¹ The sense is that the just man is what he is because of the grace of God which is working in him.

The only departure from the regular rhythm in this verse is the lack of an unaccented syllable in the second foot; the sprung rhythm which results accentuates both say and more. Man is emphasized through its secondary accent and through its alliteration in m with more. The intensity of the speaker is conveyed through the diction in say, more and just. Say refers to man's perfection, more elevates man above nature, which itself has great perfection, and just places the reason for man's importance upon the grace of God. Just is emphasized through its accent and through repetition. The slow tempo, created by the stress-pattern, by the assonance of long a in say, man, and by the pause provided by the colon, also heightens the intensity.

Verse ten: Kéeps | gráce: | thát kéesps | áll hĭs
gólĭngs grácēs;|//

This verse has a secondary pause provided by a colon, and it is end-stopped by a semi-colon. The subject of keeps is the just man in verse nine; that refers to the keeping of grace. Man, left to himself, is incapable of

1. R. V. Schoder, S. J., quoted in Gerard Manley Hopkins, sel. W. H. Gardner, p. 231.

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

84

regulating his behaviour with respect to his ultimate good; through God's grace, divine favor which gives man supernatural assistance, he is able to align his own will with the will of God. The sense is that the just man preserves the state of supernatural grace in himself, because he acts in accordance with God's will for him. The grace that marks his nature sanctifies all his actions, as nature always is expressed in activity. Without God's grace, man's animality predominates in him, and it perverts his character:

the soul not only has an inborn propensity to evil, it is moreover of itself incapable of performing aught that is good. For, without preventing grace and the supernatural aid of God, it cannot produce any supernatural act, nor can it produce even a natural act without God's natural assistance.¹

Grace generates grace, and a person in the state of grace has unlimited opportunities of augmenting grace within him.

The outer pattern is the general picture of the just man and of his actions; the inner pattern is the power of God behind him. The speaker's intensity and reverence are conveyed through diction, meter, sound-pattern and tempo. The important word grace is emphasized through stress, repetition, position in the verse, and alliteration in g with goings. The simple word goings is much more effective than its synonyms conduct and behaviour

1. Bellecio, p. 153.

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

85

would be. The first three syllables are stressed, and this sprung rhythm, the repetition of keeps and graces, the word all and the slow smooth tempo contribute to the intense tone. The sound-pattern is euphonic by virtue of the tempo, the feminine rhyme, the alliteration of s in keeps, graces, goings, and the assonance of a in grace, that, all. The hard k and g sounds contribute to the intensity.

Verse eleven: Ácts ǎn | God's éye | whát ǎn |
 God's éye | hé ís -|

There is a secondary pause, provided by a dash, at the end of this verse; the element which begins therein is carried through to the end of the poem. The subject of acts is again the just man. The same idea is stated that was stated and conveyed a number of times above: the just man acts as he is, that is, according to his nature. In God's eye, which is emphasized through the stress-pattern and through repetition, suggests God's omnipotence, His eye which sees beyond activity into the thing acting itself. Christ in verse twelve is the complement of is; the sense is that the just man appears as Christ before God. The meter is irregular: feet one and three are trochaic, and feet two and four have a hovering accent. Acts and is are emphasized through their position in the

verse, through stresses, and through their consonance. The speaker's intensity and joy are conveyed through the phrase in God's eye, through the meter, and through the assonance of i in eye, in, is and of a in acts, what. Hopkins' poems are born in a spirit of passionate empathy, which results from the fact that he made his environment the inseparable, intimate vehicle for the statement of his belief.¹ For him, the activity of nature and of man reflects Christ.

Verse twelve: Chríst|-/ fõr Chríst | pláys ĩn|
tén thõus|ånd plácēs,|/

A dash provides a secondary pause after Christ and a comma provides one at the end of the verse. Man appears as Christ to God because Christ is operating in him, as He operates in all of creation. For Hopkins, all things are created in Christ, Who is the model for inscapes and the perfection of man and of nature, as His nature contains in itself all natures.² The God-man relationship is part of a vast hierarchy of being, which comprises all creatures, animate and inanimate, and which has Christ at its head. Fallen man could not regain God's favor, as he had not the wherewithal to make the necessary restitution for the

1. Grigson, p. 6.

2. Miller, p. 112.

offence committed against God. Christ, through the mystery of the Redemption, initiated by the Incarnation, made proper payment for men to His Father, and became their mediator with Him:

because of the Incarnation, because Jesus Christ is who and what He is, He is the ontological mediator between God and man, perfectly suited to take up the work of moral mediation. This He did by all the salvific actions of His life.¹

The Incarnation is not just an historical event, but one which transcends time and place, and its efficacy is continuous. Moreover, Christ assumed a perfect human nature at the Incarnation, and through this nature He assumed to Himself all temporal realities and values. Therefore, all temporal goods and values have been ennobled and consecrated by the Incarnation.²

The tone continues to be intense and reverent. The logical sense of the verse, with respect to the complete poem, is the chief contributor to it. The central word Christ is emphasized through dashes and through the pauses they provide, through stress, and through repetition. Plays has many denotations, including "operate", "exert influence", "act in the character or part of", "cause to sound or give off music", and "put in action

1. New Catholic Encyclopaedia, Vol. 7, p. 414.

2. Ibid., p. 417.

or motion". The idea stated is that Christ is the manifest of men, as ringing is of the bell and a fiery appearance is of kingfishers. As the bell rings and asserts itself when it is moved, man "justices" when Christ operates in him, and his righteousness reflects Christ.

The meter is irregular: the first foot has no unaccented syllable, and the third and fourth feet are counterpointed. Play is emphasized through stress and through repetition. The repetition, the alliteration of t in ten thousand, the meter, and the long sounds, contribute to the intense tone.

Verse thirteen: Lóvelŷ | ĩn límbs, / and lóvelĭŷ
ĩn éyes | nót hís /

There is a secondary pause at the comma and another one at the end of the verse. The two descriptive phrases here apply to Christ, whose beauty is shown forth in the appearance and in the activity of men. The outer pattern is the beauty of human limbs and of human eyes; the inner pattern is the beauty of Christ which is reflected in human beauty. Limbs and eyes are specific concrete words. Limbs are the chief means of movement of the body, and the eyes are often considered as the gateway to the soul. Lovely, often a trite and ineffective word, takes on strong and fresh meanings with Hopkins. Limbs

and eyes are extremely attractive to God because they are the instruments for the perfection of man who, as the acme of creation, manifests Christ incomparably. The first foot is a trochee and the fourth an anapest; the fifth foot has a secondary accent. Lovely is emphasized through repetition, through stress, through its position in the verse, and through its alliteration in l with limbs. The joyous, appreciative feeling of the speaker is conveyed through lovely, through the melodic l sound, and through the pleasant consonance in limbs, eyes, and his.

Verse fourteen: Tõ thě Fálthěr thróugh/
thě féa|túres óf | mĕn's fácĕs.//

This verse, which is end-stopped by a period, concludes the element which was begun in verse eleven. The sense is that the reason for Christ's activity in the world is the glorification of His Father, which is given in a distinct manner by each individual person. The Catholic doctrine of the Mystical Body is suggested by verses twelve to fourteen. The Mystical Body is the most comprehensive name for Christ's Church, which is a body because all its members are united to one another through Christ. The Church, through Christ's mystical presence in it, is the body of Christ, and Christians are the visible embodiment of the risen Christ, Who is the source

of man's salvation. Christ is present everywhere, and the force, perfection and merit of man derive from Him. After Christ's Ascension and the coming of the Holy Spirit, Christ cannot be thought of apart from His Church.¹ It is through Christ's activity in him that man is filled with, and can become like, Christ: "[Christ] puts a stress on man's imagination that transcends any 'instress' of nature's. This is because divine stress again becomes likeness: whatever disparity there is between human and divine, man can become Christ just as God in Christ became man."²

The features of something are its particularizing and individualizing details. Features in this verse refers to the unique manner in which each individual praises God through the grace of Christ in him. Features and faces, like limbs and eyes in verse thirteen, emphasize the sanctity of man's body, and the spiritual reality which is manifested in material being. Father, features and faces all take stresses, and they are further emphasized through their alliteration. The hard f sound, and the th sound in Father, through, the, convey the speaker's intense feeling. The meter, except for the

1. The Catholic Encyclopaedia, p. 407.

2. Hartman, "Introduction: Poetry and Justification", p. 10.

anapestic first foot, is regular; the fifth foot has a secondary accent. The regular meter and the feminine rhyme reinforce the joy conveyed through the logical sense.

3. Conclusion

In this chapter the relationship between the theory of inscape and Hopkins' sonnet which begins "As kingfishers catch fire" has been studied. Visual, kinaesthetic, and auditory imagery is employed to depict outer patterns in nature in verses one to four. The inner meaning associated with these patterns is stated in verses five to eight: each thing in nature acts according to its "being indoors" or inscape, and in expressing its inscape through activity it is glorifying God, the author of all inscapes. The interest is transferred to man from nature in the sestet. Man can offer much greater praise to God the Father than can nature because he is God's most precious handiwork, and when he co-operates with Christ's power and allows Christ to use him as an instrument for the glorification of God, his volitional activity is much more beautiful before God than is the spontaneous praise of nature.

The correlatives which supply the outer patterns are from nature, animate and inanimate, and they include

kingfishers, dragonflies, stones, string, and bells. The diction utilized for the presentation of these images is precise and concrete. Catch suggests the suddenness of the revelation of the inscape of the bird in its flight; the inscape is revealed to be as awe-inspiring as the bird's plunge through the air. Draw suggests that the dragonfly reveals its inner being as undramatically as it pulls in other insects smaller than itself for food in its flight. Tumbled and roundy suggests the carefree and joyous activity of nature; ring suggests the pride with which stones manifest their inscapes. The verbal modifiers, tucked, hung, and swung denote the equivalence of the activity of things to the things themselves. The tone of this first half of the octave is joyous and appreciative, and it implies an inner pattern underlying the beauty of the material world.

The second half of the octave makes explicit that which was implicit; it states that each natural object exists in order to reveal its unique inner being or inscape and in so doing it praises God uniquely. God is not mentioned in this section of the poem but strongly implied in the diction of mortal, selves, and came. Mortal life depends for its being on Immortal Life; Christ operates through the distinctive selves of nature to glorify His Father. The speaker's attitude is intense and reverent:

INSCAPE AND "AS KINGFISHERS CATCH FIRE"

93

the reverence is associated with the transcendental reality which he declares is embodied in material objects, and the intensity is conveyed with the heavy stress-pattern, the diction in deals out, being indoors, crying and What, and the intensification which results from the repetition of words and ideas.

The sestet focuses upon the special position in nature of man and the relationship of the just man to Christ. The just man is Christlike before God because he allows Christ's grace to operate in him. Christ manifests Himself through the bodies of men, and He gives unique praise to God the Father through the instrumentality of each individual. The intensity, reverence, and joy of the speaker has increased as he has progressed from the consideration of nature to the consideration of man and of Christ in man. The sprung, substituted and counterpointed feet serve to emphasize key words and the general logical sense. The diction in graces, justices, God's eye, lovely, and features is also important with respect to the establishment of tone. Repetition and the sound-pattern of alliteration and assonance are also very effective for intensification.

CONCLUSION

In this paper the relationship of Hopkins' theory of inscape to three of his sonnets has been studied, by means of a verse by verse thematic and stylistic analysis of each sonnet. In chapter one the theory of inscape has been discussed as an introduction to the study. In chapters two to four, "God's Grandeur", "Hurrahing in Harvest" and the untitled sonnet which begins "As kingfishers catch fire", are analysed, respectively.

Hopkins uses the term inscape in a great variety of contexts in his Journal without ever defining it properly, other than to refer to an inscape as a pattern or design. Inscape signifies the inner pattern of a thing which is apprehended through sense-observation of its outer pattern when instress, the actualizing energy of the thing, passes from it to the perceiver or inscaper. Faith in Christ is essential for the reception of instress according to Hopkins. Christ is the source of instress, and he operates through the inscapes of creation to praise His Father; therefore inscapes reflect Christ, each one uniquely.

Although inscaping is associated with sense-knowledge and with the process of abstraction, the theory

CONCLUSION

95

of inscape is much more related to art and to religion than to philosophy. It is a theory through which Hopkins reconciled his acute attraction to sensuous beauty with his profound religious impulses, and this reconciliation provided him with the moral justification for his return to the composition of poetry.

In chapter two the relationship between inscape and the sonnet, "God's Grandeur" was explored. The theme of this poem is the instressing of the world by God which ensures its perennial freshness and beauty. This theme

CONCLUSION

96

is expressed directly and is also conveyed through the style of the poem; it is also illustrated through the description of the outer patterns in the world. The tone of verses one to three and of verses nine to fourteen, which are concerned with nature, is joyous and optimistic; the tone of verses four to eight, which describe man's behaviour and its consequences, is puzzled and depressed. Nature necessarily acts in conformity with its purpose, whereas man does not, due to his ignorance and insensitivity.

In verses two and three, shaken goldfoil and the oil which is expressed from seeds in an oil-press are used to illustrate the statement of instress in verse one. The goldfoil, when it is shaken, reveals an unexpected and startling manificence in the appearance of the unique lightning which flashes out from it; similarly the hidden beauty of the oil contained in seeds is exposed when the seeds are pulverized in a press and the oil from them is collected in the gutter of the press. An examination of the seeds before the accomplishment of the pressing operation would reveal no trace of the wonderful iridescence of the oil which is contained in them. The diction and the sound-pattern of these three verses harmonize with the joyous intensity associated with the logical sense of the verses. World, charged, grandeur, flame out,

CONCLUSION

.97

shook foil and greatness are firm, definite, intense words carrying great impact and suggestiveness. These key words are emphasized through the patterns of stress and sound. The smooth tempo and the long smooth pleasant sounds also reinforce the sense of joy and reverence.

The emphasis shifts, in verses four to eight, from nature to man. Unfortunately, although man is the highest form of creation, his conduct in history and his present conduct do not reflect this fact; he has used and still uses nature to satisfy his own worldly pleasures and interests, rather than to discover and glorify God Who is immanent in it. The speaker uses exaggeration, intensification and contrast in this section of the poem to express puzzlement and sorrow for man's behaviour, and to convey his own deep love of God. To describe the effects of man's sin, of his ignorance of and alienation from God, the speaker says that the world has been stripped by man of the beauty of God, which before man's appearance in the world was manifested by the distinctive beauty of each material object. Now individuality has disappeared, he says, and everything is indistinct, blurred and chaotic. The diction in these lines contrasts sharply with that of the first three lines. Have trod, seared, bleared, smear-ed, smudge, smell, bare soil, shod feet, express confusion, weariness and disillusion. The words employed are

CONCLUSION

98

short and common and they have unpleasant connotations, which are emphasized by the dragging tempo and the cacophony due to clumsy sounds.

In the sestet the theme returns to that of the first section, the divine beauty in the world, and the tone becomes more intensely joyous with each verse. The inexhaustible inner beauty of the world is affirmed in verses nine and ten. The sunset, and the sunrise which follows it, are described to illustrate the resilience of nature which bounces back to its original beauty, despite man's abuse of it, so that man has no reason to despair. The reason for nature's resiliency is the activity in the world of the Holy Ghost, who preserves its life and beauty, as a mother bird preserves the life contained in the eggs she has laid by enveloping them with her body, which conducts its heat to them. The diction of this section especially in freshness, springs, morning and broods, expresses ecstasy. The smooth tempo and the euphonic sound-pattern reinforce this ecstatic feeling.

In Chapter three, the relationship between inscape and the sonnet, "Hurrahing in Harvest", was analyzed. This sonnet is broken up into three parts: the first part describes the physical setting of the speaker, the second describes the contemplation which results from his sense-knowledge of the setting, and the third describes the

CONCLUSION

. 99

beauty and power of Christ which are reflected in nature, and the ecstasy of the soul which encounters Christ in nature.

The first quatrain describes outer patterns in nature, the beauty of which delights the speaker. The word barbarous, which he uses to describe the stooked grain, suggests both its rude or primitive beauty and also the beard-like appearance of its ears. The compound wind-walks is extremely effective for suggesting the independent and changing behaviour of the wind. The clouds are described in three other compounds, silk-sack, wilful-wavier and meal-drift, which are very appropriate. The first suggests cirrocumulus clouds, the second suggests independent, headstrong, undulating activity, and the third suggests, with the verbs molded and melted, an amorphous mass which moves lazily and directionless across the sky, changing its contour ceaselessly as it moves.

In the second quatrain the spiritual impact or the instress of nature is described. The speaker uses the sense-images which have come to him from nature as the basis for the contemplation of Christ. His effort to know Christ through nature meets with success when Christ speaks to him and instresses him with a greeting which makes any human greeting negligible in comparison with it. The fervor and intensity of the speaker is

CONCLUSION

100

expressed through the pointed repetition or 'contentio' in verse five; he is not satisfied with merely the aesthetic pleasure apprehended through his senses, as his faith in Christ moves him to interpret nature and to give it a divine meaning. The intense greeting of love which he receives from Christ is expressed through the heavy stress-pattern and the sound-pattern in consonance and alliteration which reinforce the logical sense.

In the sestet Christ's beauty and strength are compared to the beauty and strength of the hills and of a stallion in a series of compressed and interlinked comparisons. Natural beauty reflects a much greater spiritual beauty. The speaker declares that Christ is immanent in the world but that man's activity is necessary if he were to know Christ. When man discovers Christ present in nature, his soul will aspire to union with Him so vehemently that earthly existence will have no attraction for it, in comparison to Christ's attraction. The image of the huge bird hurling itself into the air effectively conveys the strong emotion of the speaker as he contemplates the love of God.

This poem is an expression of the application of the method of Ignatian meditation. Like Ignatian meditation, the poem presents a physical setting, the contemplation of Christ from the sense-data presented to the

CONCLUSION

101

soul, the presence of Christ in the world, and the ecstasy which results from a colloquy with Him. Nature, the grain, the hills, the clouds, beasts, spontaneously offers praise to Christ, but man must contemplate Christ in nature so as to know Him and love Him. When man comes to the knowledge of Christ through contemplating or beholding Him in creation, the glory he is capable of offering Christ far surpasses the necessary glory given Him by nature.

In chapter four the relationship between the sonnet beginning "As kingfishers catch fire" and the theory of inscape was explored. The octave has as its theme the relationship of nature and God, while the sestet considers the relationship of man and God. In the first half of the octave the activity of different material things is described through visual, auditory, and kinaesthetic imagery; in the second half the purpose of this activity is explained: things act so as to manifest their being indoors, their inner self. This self-revelation is the reason for their creation. Implicit is the idea that the ultimate purpose of this natural activity is the glorification of God. In the sestet the explanation for the just man's virtuous behaviour is presented: he is pleasing to God not because of his own bodily perfection but because he co-operates with the grace of God and he allows Christ to operate upon his nature and to glorify God through the

expression of it in activity. Christ uses creation to praise His Father, and He uses each individual who is in the state of grace as a unique and powerful instrument for the presentation of this praise.

The outer patterns are described through the use of similes and of diction which is both concrete and evocative. Catch fire and draw flame provide clear images of kingfishers and of dragonflies, as the power they exhibit in their flight masters the air. These images suggest also that the beauty of these birds and insects may be outlined by sunlight. Tumbled, roundy, ring, tucked, hung, swung, and fling out, accurately depict the movement, appearance and sound of these various natural beings, animate and inanimate.

The tone in this poem is a very important means of conveying the spiritual significance of nature and its activity. The tone is joyous, reverent, and appreciative throughout, and its intensity increases as the poem progresses. This rich tone is created by diction, rhythm, tempo, punctuation, and sound-pattern. The sound-pattern of alliteration, assonance, repetition, rhyme, and consonance contributes directly to tone through its euphonic and emphatic sounds, and indirectly through its emphasis of diction and through its reinforcement of the logical sense.

The meter is basically iambic pentameter but the many variations from this basic meter strongly contribute to the intense and emotional quality of the tone. There are many anapestic and trochaic feet substituted for iambic feet, there is some sprung rhythm and counterpoint, and there is a heavy stress-pattern due to the presence of many secondary accents. Justices, grace, plays, and lovely, are very effective with respect to the joyous and reverent feeling which characterizes the sestet. The diction throughout the poem is direct and concrete, and it is almost entirely Anglo-Saxon in origin. The modulated tempo co-operates with the other stylistic elements to emphasize and reinforce words and ideas; it varies from slow to fast, although it is generally smooth. Dashes and colons also contribute to the establishment of intensification.

Each sonnet is a Petrarchan sonnet with the rhyme scheme abba abba cdcdcd. The rhythm of "God's Grandeur" is iambic pentameter with counterpointing, that of "Hurrahing in Harvest" is sprung and outriding, and that of the untitled sonnet is basically iambic pentameter, but it is marked by many departures from this basic rhythm. The sound-pattern of the three is extremely rich, especially with respect to alliteration and to repetition. The diction is almost entirely Anglo-Saxon, and it is concrete,

CONCLUSION

104

precise, and evocative.

In each of these three sonnets Hopkins follows the technique of Ignatian meditation: he describes images from nature in the first half of the octave, and he makes general statements as to their spiritual significance, with respect to men, in the remainder of the sonnet. In "God's Grandeur" he contrasts nature's beauty with man's sordidness, and he affirms the incorruptibility of the world, despite man's sin which seems to corrupt it, because of the immanence in it of the Holy Ghost. In "Hurrahing in Harvest" he describes the ecstasy of a person when he is instressed by Christ manifested in nature; in the untitled sonnet, Hopkins contrasts the volitional glorification of God by man with the inferior spontaneous praise which nature gives Him.

In all three poems the inner pattern underlying the physical pictures which are presented is both directly stated and conveyed through tone. The import of this inner pattern may be summarized as follows: each inscape in nature is unique and distinctive; Christ instresses all inscapes with Himself and he operates through them to glorify God the Father; each inscape glorifies God uniquely; man can glorify God much more effectively than can nature, because of man's rank in the hierarchy of creation, but his tragedy is that he is usually ignorant

CONCLUSION

105

of instress and unable to recognize Christ in nature. However, when he is in the state of grace and is cooperating with God's will for him, he receives instress from nature and he glorifies God through all his activities or goings.

Thus these three poems have been studied with respect to the theory of inscape. We have seen that inscape is an inner pattern which is perceived through sense-observation of an outer pattern, when the inscaper, through his faith in Christ, can be instressed by the inscape. The outer and the inner patterns, and the manner in which each is expressed, have been investigated. It has been shown that Hopkins through the theory of inscape gave a spiritual meaning to the objective correlatives from nature which he used in these poems.

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107

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112

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ABSTRACT

The purpose of this paper was to relate Hopkins' theory of inscape to three of his sonnets, "God's Grandeur", "Hurrahing in Harvest", and an untitled one, which begins "As kingfishers catch fire". The theory of inscape found its origin in Hopkins' need to reconcile his appreciation of material beauty with his compulsive anxiety to offer his life to God. Inscapè is the inner pattern of a material object which is known through sense-perception of the object's outer form, when the subject or inscaper is instressed by the object through his faith in Christ.

Each of the sonnets presents images from nature, which are described through precise and concrete diction, in the first half of the octave. The rest of the sonnet makes direct statements with respect to the spiritual reality which underlies these phenomena, and indirectly conveys it through tone. The most salient characteristic of the tone in all three instances is its intensity, which is very compatible with the deeply religious themes of the poems. When the speakers have as their subject nature, the tone is joyous, appreciative and reverent; when they discuss man, the tone employed ranges from melancholic to ecstatic.

The diction, rhythm, tempo, sound-pattern, and punctuation employed in these poems very effectively

expresses the feeling of their speakers, who are aware of the inner meaning, the spiritual significance, of material reality. The diction is relevant, specific, and suggestive and it is emphasized through the other elements of style. The sound-pattern, in alliteration, assonance, repetition and consonance, contributes directly to tone and indirectly through its emphasis of diction and through its reinforcement of logical sense. The rhythm, tempo, and punctuation work in harmony with the diction and with the sound-pattern to reinforce the sense and suggestivity of the poem.

For Hopkins the beauty of nature is the result of the activity of Christ within it; Christ works through the inscapes of nature to glorify His Father; He is the source of the instress which maintains inscapes in existence, and each inscape manifests Him uniquely. Nature necessarily gives God glory, but man must choose to glorify God. The speaker in "God's Grandeur" is greatly disillusioned when he considers man's ignorance of God which seems to corrupt the world; the speaker in "Hurrahing in Harvest" is exuberant at the contemplation of the instressing of man by God in nature; the speaker in the untitled sonnet is intensely joyous when he considers the glory which the just man, through the activity of Christ in him, is able to offer to God.

ABSTRACT

115

The theory of inscape is thus seen to have played an extremely important role in these three examples of Hopkins' mature poetry. All three use as objective cor-relatives material objects, and all are characterized in the main by the intensity and joy of a poet who believed that Christ acted through the inscapes of nature to glorify His Father.

APPENDIX

THE INFLUENCES UPON THE THEORY OF INSCAPE

In chapter one the theory of inscape - inscape as a pattern, inscaping, and the significance of inscaping - has been discussed. The theory of inscape is an aesthetic theory, but also it is intimately connected to religion and to philosophy. In the evolution of his theory, Hopkins was profoundly influenced by Catholicism and the Ignatian spirit,¹ and he found a strong support for the theory in the philosophy of Duns Scotus² with respect to form. It is the intention in this chapter to examine the relationship of each of these to the theory of inscape.

1. Inscape and Catholicism

In this section the relationship of Catholicism to Hopkins' theory of inscape will be discussed. Preliminary to this discussion Hopkins' conversion to Catholicism, and its dominant mysteries, which exerted considerable influence upon him, will be considered.

1 The Ignatian spirit refers to an attitude towards life which is induced through familiarity with the method of meditation outlined by St. Ignatius of Loyola, the founder of the Society of Jesus.

2 Duns Scotus was an important Scottish philosopher-monk of the thirteenth century, whose philosophy still carries considerable influence.

THE INFLUENCES UPON THE THEORY OF INSCAPE

20

The influence of Tractarianism was still strong at Oxford during the years from 1863 to 1867, when Hopkins was a student there. Tractarianism, the principles of which are contained in pamphlets issued at Oxford between 1833 and 1841, was a movement directed against the galloping liberalism of the English Church; it urged a revival of the patristic sacramental piety and theology of the seventeenth century. The movement was inclined, at least initially, towards Catholicism, and some tractarians, as Newman, became Catholics. Hopkins was raised as an Anglican, but his participation in theological discussion and inquiry at Oxford effected his conversion to Catholicism in 1866. Despite the objections of and possible alienation from his family and friends, he was impatient to join the Catholic Church as soon as he was convinced that it was the true Christian Church.

In a letter to his father on October 16, 1866, Hopkins presents as reasons for his conversion the following: simple and strict arguments for the validity of Catholicism, common sense, the reading of the Bible, and his knowledge of Catholicism.¹ As a convert he was willing to sacrifice family connections, an academic career, and poetic genius, if need be, for the reassurance that he

1 A Hopkins Reader, p. 356.

THE INFLUENCES UPON THE THEORY OF INSCAPE

27

would not succumb to the paralysis which was rapidly developing at that time. G. H. Hartman believes that the reassurance which Hopkins associated with Catholicism derived from its mystery, discipline, and tradition:

"Catholicism, compared to Protestantism, is a mystery religion.... the Catholic faith to which he converted recalled him to the mystery, discipline and tradition indispensable for a real presence of the spirit."¹ The fact that the beliefs, liturgy, teaching, and organization of the Catholic Church have a continuity reaching back to the earliest beginnings of Christianity was very important to Hopkins.

In a letter to Robert Bridges Hopkins explains that by a mystery a Catholic means not an interesting uncertainty, but an incomprehensible certainty.² The central mystery of Catholicism is the Incarnation, the union of divinity with humanity in the person of Christ. "As a Catholic Hopkins was an incarnationist and a sacramentalist: the sacraments are the extension of the Incarnation."³ A sacramentalist is one who holds that the sacraments, religious acts or ceremonies instituted

1 "Introduction: Poetry and Justification", Hopkins, p. 3.

2 A Hopkins Reader, p. 408.

3 Warren, "Instress of Inscape", p. 169.

THE INFLUENCES UPON THE THEORY OF INSCAPE

20

by Christ to give grace, are inherently efficacious and capable of conferring grace.

Through taking on a body and becoming man, while remaining God, Christ sanctified creation, raised it above its nature, and imparted a supernatural significance to even the most trivial worldly activity. Christ's condescension in assuming human flesh and thereby ennobling all matter greatly impressed Hopkins, who writes:

I think that the trivialness of life is, and personally to each one, ought to be seen to be, done away with by the Incarnation - or, I shd. say the difficulty wh. the trivialness of life presents ought to be.. It is one adorable point of the incomparable condescension of the Incarnation.... that our Lord submitted not only to the pains of life... but also to the mean and trivial accidents of humanity.¹

Christ, as God-man, accepted the petty, even seemingly degrading, details of human existence, transfigured them by His acceptance, and charged them with spiritual value. He worked as a humble carpenter, lived in an obscure village, consorted with simple people all His life, and died ingloriously. Christ, by living humbly and inconspicuously, and by redeeming mankind through His life, demonstrated to man the importance and the sanctity of an ordinary life, a life not marked by fame, fortune, or power. Through the example of Christ, Hopkins can face

¹ Letter to E. H. Coleridge, A Hopkins Reader, p. 347.

THE INFLUENCES UPON THE THEORY OF INSCAPE

20

the triviality of life and redeem or transmute this triviality into something previous, by taking advantage of it to imitate Christ.

Christ is the Word of God made flesh, and the world is also the word or the expression of God for Hopkins; the world is the means which God uses for self-revelation: "God's utterance of Himself is God the Word, outside Himself in this world. This world is word, expression, news of God. Therefore its end, its purport, its meaning, is God and its life or work to name and praise Him."¹ In this expression of his sacramental view of creation, Hopkins is stating that God, Divine Inscape, is known through the world, which is His exterior being or His sakes. Hopkins is not maintaining that the world is God, but that God is in the world and not of it. Divine Inscape is the model for the inscapes of all material beings, but each one is individual and unique because of the matter which unites with the form to constitute the self.

Creation, with its temporal goods and values, through the Incarnation has been elevated to a position beyond its nature, one in which it participates in divine reality:

¹ The Sermons and Devotional Writings of Gerard Manley Hopkins, ed. C. Devlin (London, 1959), p. 129.

Moreover, Christ assumed a perfect human nature at the Incarnation, and through this nature He assumed to Himself all temporal realities and values. In this way, all temporal goods and values have been ennobled and consecrated by the Incarnation. Profane effort to build a better world becomes the extension of the royalty of Christ.¹

Hopkins believes all things to be created in Christ; His nature contains in itself all natures. Each created being imitates Christ, is a version of Him, and derives its being from its unique expression of Christ's nature.²

A basic difference between Catholicism and Protestantism lies in their divergent interpretations of the Sacrament of Communion. Protestants believe that Christ is only symbolically present in the consecrated elements, but Catholics, as Hopkins, believe in His real presence: "the least fragment of the consecrated elements in the Blessed Sacrament of the altar is the whole body of Christ.... This belief once got is the life of the soul and when I doubted it I shd. become an atheist the next day."³ For Hopkins the world, without Christ's presence in it through the Holy Eucharist, would have no divine meaning. Hopkins cannot accept the concept of a God Who

1 New Catholic Encyclopaedia, Vol. 7 (Washington, 1967), p. 417.

2 Miller, "The Univocal Chiming", p. 112.

3 "Letter to his father", A Hopkins Reader, p. 355.

THE INFLUENCES UPON THE THEORY OF INSCAPE

34

is not immanent in the world, as well as transcending it. The Holy Eucharist is an extension of the Incarnation because at the Transubstantiation, Christ replaces the substance of the Eucharistic elements with His own substance, and is present as God and man under the same species. In the Holy Eucharist, as in the Incarnation, He unites divinity with materiality.

Hopkins states that the Holy Eucharist is "the great aid to belief and object of belief.... Religion without that is sombre, dangerous, illogical, with that it is ... lovable".¹ For Hopkins, the Holy Eucharist was the greatest possible proof of Christ's love of man. Hopkins believes that without Christ's abiding presence in the world men would have to create their own gods, perhaps gods that would be venerated through lust or through human immolation; also without His presence men would be unable to know and to love God.

The relationship between the Incarnation, and its extension in the Sacraments, especially the Holy Eucharist, is apparent. Christ, through the Incarnation, unites divine reality with material reality, and he instresses the inscapes of the world with Himself. Christ is the model or prototype for all inscapes; they derive from

¹ The Letters of Gerard Manley Hopkins to Robert Bridges, p. 17.

THE INFLUENCES UPON THE THEORY OF INSCAPE

22

Him and manifest Him, each uniquely. Christ is the fountainhead of instress through His presence in the world; all inscapes are held together through Divine Instress or Eternal Form. The actualizing principle inherent in material beings participates in the Word of God. Creation manifests Christ, is His exterior utterance, as the sakes of a self manifest its inscape. Christ, through the Incarnation, is the common nature of all material things; He is the reason underlying the unity of inscapes.

In this section Hopkins' conversion to Catholicism, and the influence of the Catholic mysteries, the Incarnation and the Real Presence, upon him and upon his theory of inscape, have been discussed. Hopkins found in his new faith the tradition, discipline, and mystery which his intensely pious nature sought. For him the Incarnation sanctified the world and even the most trivial activity in it, because Christ, by uniting divinity with humanity, infused a supernatural value into material reality. Through the Incarnation Christ has enabled creation to participate in His own perfection; He is the Divine Inscape, the prototype of all inscapes, and the source of instress, Who instresses creation with Himself. Therefore, the world is the Word of God, is His exterior being, and it has a divine meaning. The beauty of the

world reflects God's beauty, and each inscape reflects Divine Beauty in a unique fashion.

2. Inscape and the Ignatian Spirit

Hopkins encountered the Ignatian spirit as soon as he entered the Jesuit order, and he became thoroughly imbued with this spirit during his years as a Jesuit. The nature of the Ignatian spirit, and its influence upon Hopkins, and upon his theory of inscape, will now be considered.

The next major event in Hopkins' life after his conversion to Catholicism, and an event which changed his life more than did his conversion, was his entering the Jesuit order. John Pick, discussing Hopkins, remarks: "the outlines of his life are simple, and there is really only one date of great significance: the year 1868 when he entered the Jesuit order".¹ That the founder of the Society, St. Ignatius of Loyola, was a soldier is reflected in its soldierly discipline, which has been preserved from the sixteenth century up to the present. The principles of the Society of Jesus involve complete self-sacrifice - the giving of the whole life to God.²

1 "Preface", A Hopkins Reader, p. 15.

2 Hunter, p. 16.

INSCAPE AND "GOD'S GRANDEUR"

34

Verse twelve: Óh, / mórning, / át / thě brówn |
brínk éastwārd, / spríngs - //

This verse presents an image of the sunrise, which banishes the darkness of night unexpectedly and vigorously. An observer, looking towards the east before sunrise, sees only a gloomy, murky horizon, when suddenly light bursts into the sky. "No where is the resilience or 'springiness' of the world so directly expressed as in this sonnet, and we realize that there the eternal and unchanged regeneration of the act of sensing and of the world is taken by Hopkins as a mark of the divine."¹ God is not manifested for Hopkins only in the regeneration of the world, but also in the continual freshness of man's sense-experience of the world. The more an observer looks at the world, the more evidence of God he sees in it. With each observation of even trivial objects, man sees new proof of God's beauty. Precise and critical observation of material things, rather than diminishing their individuality, increases it. As an observer of the eastern sky at dawn will be struck by the startling appearance of light, so a careful observer of nature will receive a revelation of God.

1. G. H. Hartman, "The Dialectic of Sense-Perception", Hopkins, pp. 123-24.

THE INFLUENCES UPON THE THEORY OF INSCAPE

35

They became part of his life and attitude. They gave direction to all he experienced, thought and wrote. They influenced his most exuberant and joyous poems; they were part of his sufferings and desolation. He delivered sermons suggested by them, started to write a commentary on them; he gave them to others. They fashioned his reaction to nature and to beauty.¹

John Pick believes that it was due to the pervasive influence of The Spiritual Exercises that Hopkins gradually discovered what was for him a new relationship between a delight in nature and his newly found vocation.² His sensuous enjoyment of nature and the asceticism that influenced his choice of vocation are evident in his Journal for 1866, for example:

Drops of rain hanging on rails etc seen with only the lower rim lighted like nails (of fingers). Screws of brooks and twines. Soft chalky look with more shadowy middles of the globes of cloud on a night with a moon faint or concealed. Mealy clouds with a not brilliant moon.

For Lent. No pudding on Sundays. No tea except if to keep me awake and then without sugar. Meat only once a day. No verses in Passion Week or on Fridays. Not to sit in armchair except can work in no other way. Ash Wednesday and Good Friday bread and water.³

Asceticism and sensuousness at this time are struggling for control within Hopkins, and the latter

1 John Pick, Gerard Manley Hopkins (London, 1942), pp. 25-26.

2 "Preface", A Hopkins Reader, p. 16.

3 Ibid., p. 89.

Verse thirteen: Běcáuse | thě Hóplý Ghóst|
óvěr | thě bént|O

The element which begins with this verse ends at the end of verse fourteen. The Holy Ghost is "the bond and mutual love of Father and Son, so of God and man.... [He is] uncreated grace and the sharing by man of the divine nature and the bestowal of himself by God on man."¹ According to the doctrine of the Trinity, there are three equal and distinct persons in God. God the Father's knowledge of himself begets the Son or the Word, and the mutual love of Father and Son begets the Holy Ghost. Through the activity of the Holy Ghost God unites nature to Himself, charges or instresses it with Himself. "Through the nature He has made He passes the voltage of the current of His love, His grandeur."² Through the Spirit of Love, the Holy Ghost, creation, the exterior expression of the Word of God, participates in divinity. "The whole function of the Spirit is to manifest and glorify Christ, to bear testimony to Him, to make Christ present in His Church, and to allow its members to share

1. On The Spiritual Exercises, A Hopkins Reader, p. 404.

2. Grigson, p. 20.

manifests his power, and it expresses and glorifies Him necessarily through its very existence. Its praise and service of God, however, is not great because it does not have a spiritual soul; it does not have an intellect with which to know God nor a will with which to love Him. It can not mean, does not choose, to give God glory.

Man, in contrast to nature, is capable, through his spiritual soul, of offering great homage to God:

But man can know God, can mean to give Him glory. This then was why he was made, to give God glory and to mean to give; to praise God freely, willingly to reverence him, gladly to serve him. Man was made to give, and mean to give, God glory.¹

The purpose of creation, man and nature, is to give God glory. Man can give Him infinitely more glory than can nature because he can know and love God. He freely offers glory to God, unlike the involuntary glory which nature presents Him. Man glorifies God through his proper use of creation; he glorifies God when he sees and praises God in nature, forms no inordinate attachment to it, and does not use it primarily for his own sensual gratification.

In Ignatian meditation the soul is stimulated to engage in dialogue with God through images which appeal to the senses. "The higher supernatural beauty of

¹ A Hopkins Reader, p. 394.

THE INFLUENCES UPON THE THEORY OF INSCAPE

23

Christian belief ... is the ontological substrate or soil in which the seed, the immediate physical stimulus, takes root and grows."¹ The physical stimulus is a sense-image, presented to the mind, which recalls previous experience of sense-knowledge. The sense-image, nurtured by faith, develops a spiritual significance. The material and the spiritual are harmonized with each other; Christian doctrine is dramatized and explicated through an appeal to the senses. "Ignatian meditation combines a sacramental view of the world with a spiritual unrest which seeks resolution in the contemplation of Christian ideas. Often the contemplation takes place by means of the composition of place and the application of the five senses ... to the propositions of Christianity."² A definite physical setting is established in the mind of the person meditating through the sense-pictures presented to him. The physical details are employed to draw analogies which illuminate spiritual reality.

1 Gardner, Gerard Manley Hopkins, I (London, 1948), p. 237.

2 Todd K. Bender, Gerard Manley Hopkins (Baltimore, 1966), p. 142.

THE INFLUENCES UPON THE THEORY OF INSCAPE

39

The meditational technique of Ignatius of Loyola ... adapts the mimetic principle to the life of Christ. Meditation is not primarily speculative, not thought or intellectual speculation moving from a relatively arbitrary point of departure to an adventurous conclusion.... The aim of Ignatian meditation is to prepare a fuller "imitatio Christi" by bringing the mind as close as possible to the primal scene.¹

In this technique the life of Christ is contemplated through its resemblance to what is known through sense-contact with the world. The intention of the technique is to assist the subject in patterning his life on that of Christ. Through the representation of the original scene, for example, Christ's scourging or agony, in the subject's mind, he can sympathize with Christ and resolve to imitate Him.

The Ignatian spirit considerably intensified Hopkins' sacramental view of the world, and provided a practical application of the doctrine of the Incarnation. By stressing the importance of the senses in observing the world so as to praise God more fully in it, the Ignatian spirit acted to reconcile Hopkins' asceticism with his sensuousness; he realized that sense activity, far from being shameful, was of prime importance in honoring God. Ignatian meditation encouraged Hopkins to detect and appreciate the distinctive beauty of

¹ Hartman, "Introduction: Poetry and Justification", Hopkins, p. 5.

INSCAPE AND "GOD'S GRANDEUR"

40

and of the oil, are presented. The diction, in charged, grandeur, flame out, greatness, assisted by the sound-pattern, particularly the alliteration, conveys the speaker's intense joy and reverence because of God's presence in creation. The remainder of the octave, verses four to eight, considers man, who has failed to measure up to the perfection given him by God. Rather than glorifying God by observing His law, man has pursued his own course, which has obliterated the distinctive beauty which formerly characterized material things. In this section of the poem, the speaker is exaggerating the effect of man's behaviour on the world in order to express his deep sorrow for man's perversity and insensitivity.

In the sestet, the speaker returns to the consideration of divine beauty in the world; he affirms the resiliency of things, which will spring back to their former beauty after they appear to have been permanently deformed, because of the activity of the Holy Spirit, Who ever renews the face of the earth. In the second part of the octave, the sound-pattern is clumsy and the imagery has unpleasant associations; in the sestet, the sound-pattern is smooth and euphonic and the diction has pleasant associations. The most significant words in this respect are dearest freshness, morning, springs,

The purpose of Ignatian meditation is that man will attain love of God; the technique of the Exercises is to stimulate reflection on and imitation of the life of Christ, through the presentation of sense-images which are illuminated by the light of faith and Christian doctrine. Christ is contemplated through the use of sense-pictures of the world. The Ignatian spirit considerably deepened the impact of the Incarnation upon Hopkins, and was for him the means of concretizing or implementing an abstract proposition. Ignatian meditation strengthened the poet's sacramental view of the world, which is intimately related to his theory of inscape. Hopkins understood, through his acquaintance with the Ignatian spirit, that his senses were not to be repressed, but to be heightened and refined so that he would be better able to inscape the world and contemplate God by so doing, as His beauty shone forth in it.

3. Inscape and Scotian form

Catholicism and the Ignatian spirit are the dominant influences in the development of Hopkins' concept of inscape, but also he finds a correspondence to it in the writings of Duns Scotus: "at this time [1872] I had just begun to get hold of the copy of Scotus on the

THE INFLUENCES UPON THE THEORY OF INSCAPE

42

Sentences¹ ... and was flush with a new stroke of enthusiasm.... But just then when I took in any inscape of the sky or the sea I thought of Scotus."² The intention now is to discuss Scotus' concept of form in order to understand why Hopkins was so enthusiastic when he encountered this concept.

Scotus believed that the hylomorphic self of Aristotelian metaphysics to a certain extent contradicted the dignity of the individual, so in his philosophy he reinstates this lost dignity by insisting upon the distinctiveness of each self:

[Scotus] was centrally dear to Hopkins as undertaking the philosophical validation of the individual. In the individual's relation to his species Aquinas taught that the "matter" individuates, while the "form" is generic.... Scotus insisted that each individual has a distinctive "form" as well: a haecceitas, or thisness, as well as a generic quidditas, or whatness.³

The haecceitas is the formal determination which restricts the specific form;⁴ thisness denotes an individual nature, as against whatness, which denotes a specific nature. For Aristotle and Aquinas, there are only as many forms as

1 The Sentences is a noted theological work of Peter Lombard, on which Scotus wrote a commentary.

2 Note-books and Papers of Gerard Manley Hopkins, p. 161.

3 Warren, p. 170.

4 Gardner, Gerard Manley Hopkins, I, pp. 22-24.

there are species; for Scotus there are as many forms as there are individuals. For Aquinas only the specific nature can be the object of knowledge, but for Scotus the individual is the object of knowledge, and it is known in a bipartite act of knowledge through the collaboration of the soul and the senses:

By a first act of knowledge the mind has a direct but vague intuition of the individual concrete object as a "most special image" - a "particular glimpse", so to speak, of the haecceitas. Further, it is through this knowledge of the singular that the mind, by abstracting and comparing in a "second act", arrives eventually at its knowledge of the universal.¹

In a vague intuition the thisness or individual nature is known first, according to Scotus; through abstracting from its knowledge of the individual nature, the mind arrives at its knowledge of the specific nature.

Hopkins demonstrates his high regard for Scotus in the sonnet, "Duns Scotus' Oxford", in which the philosopher is recognized as the person "who of all men most sways my spirits to peace; / of realty the rarest-veined unraveller" (p. 40). Scotus "was able to analyse, disengage from the complex in which they appear, the thinnest, most delicate strands".² However, Hopkins

¹ Gardner, "Preface", Gerard Manley Hopkins, ed. W. H. Gardner, p. xxiv.

² Warren, p. 170.

THE INFLUENCES UPON THE THEORY OF INSCAPE

44

probably formulated his concept of inscape before his acquaintance with Scotus' writings, as he speaks of inscape and instress frequently in his Journals as early as 1868. Also he was of an independent mind and he preferred to develop his own concepts rather than borrow those of another. In Scotus, Hopkins found a congenial philosophy, one which supported his own previous belief, and justified his own poetical sensuousness and his inescapable awareness of the objective world.¹

Scotian form or thisness and inscape are analogous. The former is a vague intuition known through the cooperation of the senses and the soul; the latter is the inner pattern which is known through sense-observation of the external shape of something, coupled with the illumination which the soul receives from the object. An identity between the two cannot be feasibly established, however, because the former is an epistemological theory, the latter an aesthetic one. The poet and the philosopher reach similar conclusions, although each proceeds according to his own bent.

David Downes, discussing the resemblance between Hopkins and Scotus with respect to form, concludes that for Scotus form is known through a connection between

1 Iyengar, p. 82.

THE INFLUENCES UPON THE THEORY OF INSCAPE

45

innate memory and the sense process, and that for Scotus Christ is Divine Inscape, the Archetype of all creation, whose stress is everywhere, and properly instressed, affords a vision of immortal beauty.¹ This innate memory, which is responsible for the vague intuition received, corresponds in effect to the action of instress. For Hopkins it is instress from Christ which unites creation; for Scotus God the Son is in the world, but not of it, and through His presence, man's intellectual and moral nature is mysteriously united to all creation.² Both men appreciate the distinctive unique beauty of each individual thing, and both recognize Christ as being responsible for this beauty and for man's knowledge of it; both feel united to creation by virtue of the activity of Christ in it.

W. H. Gardner considers that Scotus offered the poet in Hopkins an aesthetic sanction and the priest in him a moral justification for his attachment to the arts.³ Ignatian meditation played the most prominent role in linking aesthetics with morality in the mind of Hopkins and in reconciling his sensuous appreciation of the

1 Downes, p. 32.

2 Gardner, Gerard Manley Hopkins, I, pp. 21-24.

3 Ibid., p. 27.

world with his moral attitude towards it, but Hopkins found in Scotus a strong voice which confirmed this reconciliation. Hopkins was sympathetic towards Scotus' dissatisfaction with the Aristotelian concept of form, and greatly admired the results of Scotus' subtle philosophy, which modified Aristotelian form so as to emphasize the unique worth of the individual. Hopkins' theory of inscape, although formulated independently of Scotian form, has a striking similarity to it. Hopkins' admiration for Scotus springs from the philosophical substantiation of inscape which the poet found in the philosopher.

4. Conclusion

For the purpose of further illuminating Hopkins' theory of inscape, its relationship to Catholicism, to the Ignatian spirit, and to Scotian form, has been discussed in this chapter. The doctrine of the Incarnation, which is renewed in the sacraments, is central to Catholicism, and this doctrine, by emphasizing the immanence of Christ in the world and in its activity, made the most significant contribution to the theory. Through the Incarnation creation was sanctified and made to participate in divine reality. Christ showed by His example that what is seemingly trivial is not, but is the source of giving glory to God the Father. Through the

Incarnation and the sacraments Christ lives in but is not of nature; He instresses the world with Himself, and He instresses each individual so that it will communicate His instress uniquely. Each inscape in creation participates in the Divine Form, in Christ Who is present everywhere through the Incarnation and the sacraments.

The Ignatian spirit reinforced the doctrine of the Incarnation for Hopkins, and encouraged him to employ his senses for precise observation of nature in order to contemplate Christ Who was present in it. He was able to reconcile his asceticism, which derived from his obligation to God, his End in life, with his pleasure in the world of the senses. The Ignatian spirit acting on Hopkins fused his personality with his character, his body with his soul, and showed him how he could use his senses in giving glory to God.

Hopkins' aesthetic theory of inscape does not derive from Scotus' philosophy of form, but Hopkins was very enthusiastic when he found in Scotus a philosophical confirmation for inscape. Scotus believes that the thisness or individual nature of a material being is known through a vague intuition which lights up the mind when it is presented with sense-data from the object; the source of this vague intuition or innate memory is Christ, present in creation through the Incarnation. This vague

intuition, which for Scotus acts upon the knower and enlightens his intellect, corresponds to instress, which for Hopkins is received by the inscaper, and which permits him to perceive the inner form of the object. It is not surprising that Hopkins experiences kinship with and appreciation for Scotus, which subtle intellect justified the importance of the individual philosophically. Scotus' concept of form helped to provide Hopkins with both an aesthetic sanction and a moral justification for his poetry.

