Hopkins, Metalepsis, and the Metaphysicals

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It is a commonplace of Hopkins criticism that his poetry was so radically different it was rarely accepted for publication during the nineteenth century and thus languished in obscurity for many decades. When Hopkins' poems first began really to be noticed, in the next century, if they were identified with any group it was with twentieth-century poets or, if compared to an earlier school, with the Metaphysicals. Many of the poets between the wars attained a sense of common purpose and unity by identifying themselves to some extent with the Metaphysicals. Eliot and the later Yeats, for instance, looked to the revolt of the Metaphysicals as a model for their revolt against Romanticism, especially Victorian Romanticism. Hopkins' reputation coincided with that of the Metaphysicals: rediscovery in the 1890s, gathering momentum in the first two decades of the next century, and peaking in the 1930s. Naturally, in this context, Hopkins was perceived as a protomodernist who had far more in common with the Metaphysicals than he did with a Victorian school such as the Pre-Raphaelites.

This view is still pervasive in the second half of the twentieth century, even though much has been done in the last twenty years to establish Hopkins' Victorian context.[1] Louis Martz was one of many readers of the Metaphysicals who associated Hopkins with the twentieth-century poets. He has shown how the Metaphysicals adapted Renaissance meditation techniques to the composition of poetry. For example, Herbert's technique recalled that of Savonarola,[2] among others, while Donne and many other Metaphysicals structured poems after patterns popularized by *The Spiritual Exercises of St. Ignatius*. Partly because Hopkins' life and art were also structured by Ignatian meditation, Martz relates Hopkins to twentieth-century poets: "In thus recovering an ancient way of meditation, Hopkins might be seen as the forerunner of a new era of meditative poetry, represented in the later poetry of Yeats and

Eliot and found also in portions of the work of Allen Tate, Richard Eberhart, Dylan Thomas, or Robert Lowell" (p. 4).

Martz cites a few of Hopkins' sonnets, but the Ignatian technique is evident also in his longer poems, as in the following stanzas, the first from his "Rosa Mystica" and the second from his masterpiece, *The Wreck of the Deutschland*:

> How many leaves had it? Five they were then,
> Five like the senses and members of men;
> Five is their number by nature, but now
> They multiply, multiply, who can tell how?
> > *In the gardens of God, in the daylight divine*
> > *Make me a leaf in thee, mother of mine.*

> Five! the finding and sake
> > And cipher of suffering Christ.
> Mark, the mark is of man's make
> > And the word of it Sacrificed.
> But he scores it in scarlet himself on his own bespoken
> Before-time-taken, dearest prized and priced—
> > Stigma, signal, cinquefoil token
> For lettering of the lamb's fleece, ruddying of the
> > rose-flake.

The development of the pentameral symbolism here is a good example of Hopkins' poetic adaptation of the second Ignatian method of prayer: stopping at each word and meditating on it until its various meanings and parallels unfold themselves.[3] The result is an elaborate, multivalent metaphor. The word is, of course, "five" and the line "They multiply, multiply, who can tell how?" epitomizes the proliferation of meanings associated with this Ignatian meditative technique. Five is not merely the "number by nature" of the rose petals, of the senses and members of men, and of the wounds of the physical body of Christ; after the Crucifixion it also became the "type" for all members of the mystical Body, all those who call themselves Christians.

In addition to their multivalence and a shared typological and Ignatian heritage, both Hopkins' metaphors and those of the Metaphysicals struck some readers at times as virtuoso comparisons which were a little too ingenious, heterogeneous, or particular. Hopkins' images shocked some because they seemed "affected," "ludicrous and perhaps blasphemous," the result of a style which lapses into a "self-regarding, decadent ingenuity," a "purely artistic wantonness," an over-emphasis

on "descriptive virtuosity" or "copious, violent detail," perhaps because Hopkins' "intensity . . . expressed itself in a kind of hypertrophy of technique, and in an excessive imputation of significance to formal pattern."[4] Hopkins' most vocal opponent, Yvor Winters, insisted that Hopkins' imagistic technique was simply to "hurl miscellaneous images at his subject from all sides, rather than to develop one of them fully" (70). Similarly, the Metaphysicals are often characterized by a "violent yoking of discordant ideas and images, and straining after novelty, particularity, intellectual subtlety, and recondite learning."[5] Thus, the revival of the Metaphysicals enabled some readers to accept both Hopkins' straining after novelty in word music and his occasional particularity in imagery, while the new admiration for the Metaphysical conceit encouraged respect for his yoking of disparate elements and his love of puns, paradoxes, and antitheses.[6]

For example, the great pioneer of Hopkins studies, W. H. Gardner, was able to accept the stanza of *The Wreck* cited above as an "amazing 'metaphysical' digression" reminiscent of "Donne and Crashaw," though he added that it demonstrates a "kind of virtuosity which will never appeal to all types of reader."[7]

The imagery of that stanza clearly derived from the poem which immediately preceded *The Wreck*, "Rosa Mystica," and this too has been associated with the Metaphysicals. Paul Mariani identified it as a "Metaphysical conceit in the tradition of Herbert" grafted "upon Swinburne's meter."[8] I would identify the poem specifically as a parody of Swinburne in the tradition of sacred parody established in the Renaissance by Southwell and developed by Herbert. Nor would I deny that the lens of modernist poetry could also be employed here, for *Rosa Mystica* was one of the magical books which inspired such poems of Yeats's as "The Secret Rose," "To the Rose upon the Rood of Time," and "The Rose of the World."

Yet the problem of defining the connection between the Metaphysicals and Hopkins is not unlike that of detecting their influence on Christina Rossetti. As David Kent has said of her, "It would not be difficult to detect Herbert's influence in aspects of Rossetti's writing . . . , except that still other operative influences would thereby be neglected [such as] the emblematic tendencies of Pre-Raphaelitism and the sacramentalism of Anglo-Catholicism [and] Dante."[9] Similarly, to focus exclusively on Hopkins' affinities with the Metaphysicals is misleading for it exaggerates their importance vis-à-vis some equally important influences which were competing and/or merged with theirs. In Hopkins' case as well as Christina Rossetti's, those other operative alliances include Pre-Raphaelitism, Tractarianism, and Dante.

One way to prevent simplistic identification of Hopkins' poetry with that of the Metaphysicals is to remind ourselves of some of their more salient differences. Joseph Duncan admits in *The Revival of Metaphysical Poetry* that there are few Metaphysical precedents for Hopkins' nature imagery, that his symbolism is more truly sacramental and Incarnational than that of the Metaphysicals, and that Hopkins' failure even to mention Donne and Crashaw probably reflected his distaste for them; hence he concludes that the differences between Hopkins and the Metaphysicals are greater than the similarities.[10] Likewise, in *The Poetry of Gerard Manley Hopkins and T. S. Eliot in the Light of the Donne Tradition*, David Morris concedes that Hopkins "is much milder than Donne and does not possess the older poet's passion for logical argument"; that Hopkins has "no room whatever" for Donne's "purely intellectual or witty" effects because his "most outstanding characteristics are depth and sincerity"; that Hopkins "is not such an analytic poet as Donne, and therefore makes less use of the expanded conceit"; and Morris concludes that "in Hopkins we find some religious lyrics which seem to be devoid of all Metaphysical characteristics, and are certainly opposed to the spirit of Donne."[11]

While Hopkins' similarities to Donne have been challenged, we still need to consider the affinities between his poetry and that of Vaughan, Southwell, Crashaw, Quarles, and especially Herbert. Herbert was generally ignored by those in the mainstream of Victorian poetry, but, as Kent has shown, he was popular among the writers who influenced Christina Rossetti—by and large, the writers to whom Hopkins was also attracted. For instance, *The Cathedral* by the Tractarian poet, Isaac Williams, was modeled on *The Temple* and dedicated to Herbert; and Ruskin, one of the primary early influences on Hopkins, valued Herbert highly.[12] Herbert's popularity among the Pre-Raphaelites, the school with which Ruskin and Hopkins aligned themselves, is perhaps most evident in William Dyce's painting, *George Herbert at Bemerton*, displayed at the Royal Academy in 1861. Consequently, the influences of Herbert, the Pre-Raphaelites, and the Tractarians all tended to blend to some extent in Hopkins' early years.

We need to keep this in mind to check our tendency to see what we expect to see. Earlier in this century most readers expected to discover affinities between Hopkins and the modernists or the Metaphysicals, especially Herbert. Now, however, even the Norton Anthology has finally restored Hopkins to the Victorian era and we can more easily discover connections between him and his own contemporaries. To discern which of the traditional affinities between Hopkins and the

Metaphysicals are truly "Metaphysical," let us see how many can as easily be made with a contemporary of his, say, Christina Rossetti.

When we do so, we discover that she, rather than Herbert, could be cited as the seminal exemplar of the saintly artist who kept Hopkins in the English church until 1866. Moreover, many of the words, phrases, and images in his early poems which have been traced to Herbert can be found as easily in her poetry. On the other hand, Herbert emerges as the more important precursor of Hopkins' revolt against dualism. And when the focus shifts from his poetry of the 1860s to that of the 1870s we find that Hopkins' emphasis on facing the storms of this world in *The Wreck of the Deutschland* enabled him to move away from both Christina Rossetti and the Metaphysicals, though their influences are still evident. He distinguished himself by being even more experimental, quaint, odd, and dramatic than they had been. His most significant response in some ways, however, was his attempt to be more true than they to the medieval and Christian wellsprings of their creativity.

Hopkins was more attracted by Herbert's medievalism than by some of his "Metaphysical" features, and even in those aspects of Hopkins' poetry which seem most Metaphysical, his medievalist orientation reveals significant differences from Herbert. Hopkins finally distinguished himself by trying to identify more closely with their medieval ancestors than Herbert himself had. This *metalepsis* or *transumption*, an attempt to establish priority by becoming in a sense the precursor's own precursor, was Hopkins' usual way of overcoming a strong influence, whether that of the Metaphysicals or the Pre-Raphaelites.

i

The religious poetry Hopkins wrote between 1864 and 1866, when he was debating whether to convert to Catholicism and join a religious order, reveals the influences of both Herbert and Christina Rossetti. However, because an Oxford friend of Hopkins' once said that "George Herbert was his strongest tie to the English church" and because Herbert's touch is quite apparent in such poems as "Barnfloor and Winepress," "New Readings," "He hath abolished the old drought," and "Heaven-Haven," most critics feel that Herbert's "more noticeable" influence was strong enough to break through Christina Rossetti's "suffusing ambience."[13] As a result, because Herbert's style is "more noticeable," as well as more fashionable now, Christina Rossetti's influence has generally been ignored, despite the connections between Hopkins' family and hers through *All Saints*, ties which may well have made her at least as important a link to the English church as Herbert was. While we

have hearsay evidence as to Herbert's influence on Hopkins in the 1860s, we have Hopkins' own testimony to Christina Rossetti's importance in the subtitle to his poem, "A Voice from the World": "An answer to Miss Rossetti's 'The Convent Threshold.'" "A Voice from the World" reminds us that if, as Kent suggests, Rossetti began her poetic career with an imitation of Herbert's "Virtue" and in a sense served as an apprentice to Herbert for some time thereafter, Hopkins began his career not only with readings of Herbert but also with a detailed response to Christina Rossetti, whose influence also can still be detected in his later poetry.

Indeed, the connections between Herbert and Rossetti are so many and so various it is often difficult to distinguish their respective roles in Hopkins' life and art.[14] Especially important for Hopkins were the examples of their lives. Hopkins was, until 1866, devoted to their brand of high Anglo-Catholicism, and emulated their holiness throughout his life. D'Amico argues that

> in the Victorian period, Herbert and Rossetti actually held their "sainthood" in common. Although Herbert's poetry met with some negative criticism, his faith was never questioned. The saintly life which Walton had first stressed in his 1670 biography was still emphasized; indeed, his holy life and Walton's record of it were seen to be the main reason for Herbert's fame. Similarly, Rossetti's first biographers willingly conferred "sainthood" upon her. Gosse saw her as "a great saint" who when she died "passed into the world of her visions."[15]

Such was the kind of praise Hopkins sought. Indeed, his admirers would question Kent's assertion that "Among her contemporaries, only the painter Frederic Shields seemed to have achieved that union of Christian principle and artistic vocation that Herbert so completely embodied. She told Mackenzie Bell that sacred themes were 'part of his life in a way that I have never known them to be of any other artist. . . .'"[16] By "artist" Rossetti may have meant simply "painter," but she apparently did not know that Hopkins, whom she met briefly in 1864, had gone on to become not only a great poet, but also a priest famous in his order for sanctity.[17] In any case, she believed that "The saints are God's epistle known and read of all men,"[18] and if, as Kent suggests, Herbert's life was a text for her, hers and Herbert's were certainly texts for Hopkins.

Many of his poems are his readings of those texts. The editors of the fourth edition of Hopkins' poems cite Herbert's influence on "New

Readings" and "Barnfloor and Winepress."[19] Hopkins' representation of Christ's thorns as grapes in "New Readings," for instance, recalls Herbert's "The Sacrifice" (ll. 161-63), and the basic form of a series of interpretations of passages from the New Testament is a favorite of Herbert's. The suggestion of Hopkins' editors that the theme of "Barnfloor and Winepress" is related to that of Herbert's "A Bunch of Grapes" is also apposite.[20] The imagery of Christ as the vine, the grapes, and the wine in "Barnfloor and Winepress," and especially the description of how "by Calvary's distress / The vine was racked from the press" seems to allude to the ending of "The Bunch of Grapes": "Who of the Law's sowre juice sweet wine did make, / Even God himself being pressed for my sake."

Yet we should not forget that Hopkins was also tapping the resources of many of the predecessors who used the same traditional Christian symbols, just as Christina Rossetti did in "The Three Enemies": "Christ for my sake trod / The winepress of the wrath of God." Admittedly, Rossetti's imagery is more apocalyptic, but the particular constellation of images which constitutes "Barnfloor and Winepress" is more typical of Christina Rossetti's usual selection from Christian iconography than of Herbert's. The first stanza of her "I Know You Not," for example, also integrates images of Christ as a "Vine with living fruit," Christ as the "Tree of Life," and a biblical allusion to the cedars of Lebanon (though she apparently drew on Hosea 14:5, while Hopkins seems to be alluding to Psalm 92). The image of man as God's plant pervades Rossetti's poetry, especially in "Christian and Jew" (ll. 31-34), "A Dirge," and "From House to Home" (ll. 221-24). Harvest imagery, the other major component of "Barnfloor and Winepress," is also far more prevalent in her poetry than in Herbert's.

This harvest imagery reminds us, moreover, that a closely related poem of 1864, "He hath abolished the old drouth" (a new reading of Isaiah 35), often considered a continuation of "New Readings," is closely aligned with Christina Rossetti's poetry. Dew and rain imagery, the other major cluster in the poem, is more typical of her, especially her imitations of the Benedicite, and the idea of new readings from the Old rather than the New Testament is more representative of her poetry than Herbert's. This imagery and the metrical form of Hopkins' poem, which is related to that of "A Voice from the World," all point to Christina Rossetti.

Yet another poem of July, 1864, "Heaven-Haven," is often ascribed to Herbert's influence because of the last line of "The Size"—"These seas are tears, and heav'n the haven":

Heaven-Haven
A Nun Takes the Veil

I have desired to go
    Where springs not fail
To fields where flies no sharp and sided hail
    And a few lilies blow.

And I have asked to be
    Where no storms come,
Where the green swell is in the havens dumb,
    And out of the swing of the sea.

This poem has been called "the best of the early poems ... one of the few that are not notably derivative," but in fact it achieves its greatness, I would argue, because, as T. S. Eliot put it, "not only the best, but the most individual parts of [a poet's work] may be those in which the dead poets, his ancestors, assert their immortality most vigorously."[21] "Heaven-Haven" is clearly aligned with Herbert, not only with "The Size," but also with the focus on "rest" in "The Pulley," and with "The Flower":

O that I once past changing were,
Fast in thy Paradise, where no flower can wither!
Many a spring I shoot up fair
        *   *   *
On whom thy tempests fell all night
Thou hast a garden for us, where to bide
        *   *   *
Lord, grant us calm.

Like "The Flower," "Heaven-Haven" is a variation of the recurrent attempt in Hebraic pastoral to return to the Eden from which each of us has been driven, the Golden Age of childhood. The dream of that Eden for Henry Vaughan and for countless other predecessors was a vision of a quiet, beautiful landscape of springs and flowers protected from the fierce brutality of storms and the insidious ravages of time. In addition to Herbert and Vaughan, Hopkins' version of this "Heaven-Haven" recalls his Jesuit Metaphysical precursor, Robert Southwell:

Seeke flowers of heaven:
Gaze not on wordly withered weede
    It fitteth not thy taste,

> The flowers of everlasting spring
> Doe grow for thy repast
>
> *   *   *
>
> Whose soveraigne sent surpassing sense
> So ravisheth the minde,
> That wordly weedes needs must be loath,
> That can these flowers find.[22]

Some of this congruency of diction and detail between Hopkins and his predecessors is due to the attractiveness of the striking rhyme of "Heaven" and "haven" in English, of course, but most of the echoes can be traced to the common source cited repeatedly in Christina Rossetti's poetry: the Psalms, especially Psalm 107, which in the King James' version includes the words: "He maketh the storm a calm, so that the waves thereof are still / Then are they glad because they be quiet; so he bringeth them unto their desired haven" (ll. 29-30). And of course "Heaven-Haven" recalls the most famous Psalm of all, Psalm 24, "The Lord is my shepherd," with its "green pastures," and "still waters."

However, if we are to focus on one poet for comparison, Christina Rossetti is just as likely a candidate as Herbert. She describes this kind of heavenly rest in "Christian and Jew" (ll. 2-25), and many more poems than Herbert does. Her heavenly garden of delight was essentially a collection of sensations from the earthly paradise intensified, perfected, and transported to heaven. In "After-Thought," for instance, she sighs for the "lost garden Paradise!" (ll. 1-5) and concludes that "Paradise was rapt on high" (l. 43). In "Paradise" and most of the other heavenly dream poems I Corinthians 9 provides the refrain to suggest how unimaginably superior the flowers, fruits, bird songs, and rivers of Paradise are to their earthly counterparts: "Eye hath not seen, nor ear hath heard, / Nor heart conceived" (ll. 39-40). Unimaginably ideal, they are paradoxically all the more enjoyable to the senses (ll. 41-44). This reward-oriented asceticism in which perfected sensations will be received in heaven in proportion to their repression on earth is an ancient theme in the Judeo-Christian tradition, of course; it is, for instance, the theme of Herbert's "The Size" and is spelled out even more clearly in Christina Rossetti's prose.[23]

In the final analysis, however, "Heaven-Haven" is more closely aligned with Christina Rossetti's poetry than with Herbert's. Although influences as various as Homer, the Psalms, St. Paul, Thomas More, Herbert, Wordsworth, Keats, and Tennyson are apparent in "Heaven-Haven," the original titles of the poem, "Rest" and "'Fair Havens' or the Convent," are redolent of Christina Rossetti. Hopkins' final subtitle, "A

nun takes the veil," strengthens the association with her art, for nuns and nun-like heroines recur again and again in her poetry, most obviously in "Three Nuns." The connection with "The Convent Threshold" is particularly important, however, because it had an extraordinary impact on Hopkins, partly because he was himself considering crossing the threshold and becoming a religious, and finally did so a few years later.

Like most of Christina Rossetti's poems, "Heaven-Haven" is a short, simple lyric, more of a song than a picture. The diction is conventional and general like hers, with the possible exception of "sided" and "Heaven-Haven," though the latter recalls the compounds "haven-bells" and "heaven-air" in "The Convent Threshold" (ll. 89, 90) and "haven-rest" in "I Do Set My Bow in the Cloud." However, Hopkins' original title, "Rest," makes the most striking connection with Rossetti's poetry. "Rest" may be an important concept in Herbert's "The Pulley" but it is the normative word in her poetry, so pervasive that her brother William made it a separate topic in the table of contents of his edition of her poems. Almost as pervasive in that edition is her vision of a heavenly garden. A nun crossing the convent threshold and dreaming of heaven as a garden where all natural beauty is no longer subject to the triumph of time is one of her quintessential themes. Hopkins' choice of flowers for this heaven is also far more characteristic of Christina Rossetti than of Herbert: lilies were one of Christina's favorite flowers,[24] but Herbert mentions them only once. Hopkins shared her attraction to roses as well as lilies. Herbert usually used roses to represent worldly beauty, though he did use a rose to represent the Church and Christ's blood, in "Church-rents and schismes." Hopkins' representation of Christ's blood ruddying the rose in "Rosa Mystica" and *The Wreck of the Deutschland* (st. 22) thus recalls Herbert, but his use of the rose to represent Christ, Mary, and the communion of saints is more characteristic of Christina Rossetti, especially her "Herself a rose, who bore the Rose" and "Thou are Fairer than the children of men." As with lilies, roses are particularly pervasive in Hopkins' poems of 1864, the year he was most under Christina Rossetti's influence.[25]

She was also a better model than Herbert for Hopkins' poems which focus on nature itself rather than merely using it as source of comparisons. Generally, her influence on Hopkins' conception of the relationship between nature and religion was more extensive than Herbert's because she was willing on some occasions to make nature at least the ostensible subject of a poem, something Herbert rarely does. With a few notable exceptions, he usually begins with an explicitly religious thought and simply illustrates it with natural imagery, itself often drawn from the Bible. Even in Hopkins' use of this kind of imagery, however, the

example of Christina Rossetti seems to be as important as that of Herbert.

Indeed, one could go so far as to argue that "Easter" reveals how Hopkins' response to contemporary poetry broke through the ambience of George Herbert. Many critics would ascribe a conventional line such as "Flowers do ope their heavenward eyes" in "Easter" to Hopkins' love of Herbert. Nonetheless, though Herbert's "The Flower" is a famous example of a flower straining toward heaven, Herbert employs no satellite imagery of opening eyes; in fact he only twice used the word "ope" in all of his poems, neither time referring to flowers, and he never used the adjective "heavenward." On the other hand, the genre to which Hopkins' "Easter" belongs, the hymn of creation inspired by Psalm 148, also inspired many of Christina Rossetti's most felicitous unions of her feelings for religion and for nature and therefore there are many parallels between her creation hymns and Hopkins' "Easter." Her most extensive work in this vein was in prose, *Seek and Find, a Double Series of Short Studies of the Benedicite,* but her poem "All Thy Works Praise Thee, O Lord, A Processional of Creation" summarizes most of the themes and motifs which appear in the third stanza of Hopkins' "Easter." As G. B. Tennyson points out, Hopkins' "Easter" "reads almost as though it were written by Keble and revised for greater impact by Christina Rossetti."[26]

If a Hopkins poem which draws heavily on nature imagery, such as "Easter," is more easily aligned with Victorian than with Metaphysical poetry, perhaps a later, more explicitly supernatural—that is, a more "meta-physical"—poem such as "For a Picture of St. Dorothea," may more easily be associated with the Metaphysicals. This poem originated in that section of Hopkins' journal devoted primarily to the representa-tion of nature and shares the same stanza pattern as "Easter" but soon reveals a different emphasis. A grass-lined basket of flowers is its initial focus, but the flowers in this poem are not rooted in the earth, as they are in "Easter," but in legend.

Dorothea's ascension is clearly modelled on the Assumption of Mary. Crashaw's "On the Glorious Assumption of Our Blessed Lady, The Hymn," for example, includes the same emphasis on spring and the stars:

> A piece of heavenly earth; Purer and brighter
> Than the chast starres, whose choise lamps come to
>   light her
> While through the crystall orbes, clearer than they
> She climbes; and makes a farre more milkey way.

                                                        (ll. 3-6)

Other Renaissance sources are relevant as well. Massinger emphasizes the sounds of the ascension, the music of the spheres:

> legions of ministering Angels to bear up
> Her spotless Soul to heaven, who entertained it
> With choice celestial music, equal to
> The motion of the spheres. (*The Virgin Martyr*, V.ii)

Earlier Antoninus had exclaimed, "O, take me thither with you!" and Dorothea had replied "trace my steps, And be Assured you shall" (IV.iii).

However, Hopkins' contemporaries, the Pre-Raphaelites, were even more clearly oriented to St. Dorothea than the Metaphysicals[27] and the parallels with, say, Christina Rossetti are more striking. Her "A Shadow of Dorothea" spells out in greater detail how those steps should be traced. Moreover, the antithetical dualisms in Hopkins' poem are characteristic of her. Like "Easter" this is a spring poem, but the setting is in the opposite season, winter, and the flowers of spring originate not in earth but in heaven. The opposition of the two realms is introduced in the closing words of the first stanza, "sweets for bitter," a phrase which recalls Christina Rossetti's "Bitter for Sweet," her biblical diction, and her preoccupation with sharp antitheses.

She concludes her poem by forcing the reader to choose between these flowers and their earthly counterparts, between the supernatural and the natural, the choice she herself usually made, iterated again and again as in "Three Nuns":

> I will not look upon a rose
>   Though it is fair to see:
> The flowers planted in Paradise
>   Are budding now for me.

These lines could almost as easily have been composed by Hopkins during the six-month custody-of-the-eye penance he imposed upon himself after joining the Society of Jesus. By repeatedly emphasizing the need for such penances, Christina Rossetti made Hopkins more receptive to the command of his Jesuit precursor, Southwell's "Seeke flowers of heaven." As if in response to this injunction, "Heaven-Haven" appears soon after "For a Picture of St. Dorothea" in the Bodleian MS. of Hopkins' poetry.

In at least one respect, however, Hopkins was more like Herbert than Christina Rossetti: he more frequently sought God in this world. In his poem on the Eucharist, "The Half-Way House," for instance, he asks, in

the tradition of Herbert, "Love, come down to me if Thy name be Love," because "I must o'ertake Thee at once and under heaven / If I shall overtake Thee at last above."

This difference between Herbert and Christina Rossetti can be exaggerated, as in Mahood's contrast of Herbert's "true humanist's delight and gratitude for all earth's gifts" with Rossetti's "false and puritanical asceticism,"[28] but even D'Amico concedes that "the most striking distinctions between these two Anglican poets" revolve around their different responses to the Eucharist.[29] In D'Amico's comparison of Herbert's "The H. Communion" and Rossetti's "After Communion" Rossetti's eschatological orientation to the next world emerges as quite distinct from Herbert's focus on enjoying heaven on earth in the Eucharist. Nor is heaven vs. earth the only antithetical dualism which Herbert attempts to transcend. Mahood, comparing Rossetti's "Sweet Death" to Herbert's "Life," finds Herbert's "theocentric acceptance of both life and death" missing in Rossetti.[30] To the extent to which Herbert more clearly embodied such revolts against dualism than Rossetti, one could argue that he was the more important precursor.

Important as transcending mutually exclusive dichotomies was to Hopkins, however, it was not always characteristic of his art and life. He, too, might be accused of "puritanical asceticism," especially in his attraction to Savonarola and Origen, and he was quite capable of embracing antithetical dualisms, most obviously in "Spelt from Sibyl's Leaves" and the poems which followed. The sour-sweet imagery of the eighth stanza of *The Wreck*, for instance, has been traced to Herbert's "Bitter-Sweet."[31] Still, Hopkins does not in fact say "sour-sweet" as Herbert does, but rather "sour or sweet," the two consecutive possibilities illustrated in his tenth stanza. Instead of being considered a paradox along the lines of Herbert's "Bitter-Sweet," therefore, it would be more accurate to define Hopkins' phrase as an either/or alternative like Christina Rossetti's "Bitter for Sweet," to which Hopkins apparently alluded earlier in his representation of an exchange of bitter for sweet in "For a Picture of St. Dorothea" (l. 6), recalled in the winter vs. spring imagery of stanzas nine and ten in *The Wreck*.

Nor is Hopkins as consistent as Herbert in his "theocentric acceptance of both life and death," as Mahood put it. Like Christina Rossetti, Hopkins also might be charged with a bias toward death in an early poem such as "Spring and Death" and even in a "mature" poem such as *The Wreck*. In the latter, personified Death speaks, flowers wither as in Rossetti's "Sweet Death" and Herbert's "Life" (st. 11), and the speaker seeks inspiration from the "body of lovely Death" (st. 25). Moreover, what D'Amico demonstrates about "Sweet Death"—namely that in the

context of its allusions to Rossetti's other works it is more hopeful than it seems—can also be suggested about the poem in which Hopkins' death wish seems most evident, "No worst, there is none." Still, the eschatological orientation which often accompanies such an orientation toward death, while not completely absent in Hopkins' poetry,[32] is not characteristic of him.

Far more typical of Hopkins' poetry, especially *The Wreck* and the nature poems which followed, is a revolt against simplistic dualisms. Christina Rossetti did attempt to transcend a few dichotomies, but this activity was far more pervasive in the art of the other Pre-Raphaelites.[33] Thus Hopkins turned more to their paintings and poetry for models for his own struggles with apparently mutually exclusive antitheses. In this respect Hopkins was attracted to both the nineteenth-century medievalists and the Metaphysicals for the same reason, for Herbert demonstrated how Anglo-Catholicism also could transcend such dualisms as heaven vs. earth and life vs. death.

ii

Hopkins' emphasis on facing the storms of this world in *The Wreck of the Deutschland* enabled him to move beyond Christina Rossetti and the Metaphysicals, though the influences of both are still present in his greatest poem. In "Heaven-Haven" he had invoked both storm and calm. This alone is not unique in the Judeo-Christian tradition; God's presence was recognized and accepted in both aspects of nature by Christina Rossetti in, for example,

> Lord, grant us calm, if calm can set forth Thee;
>   Or tempest, if a tempest set Thee forth;
>   Wind from the east or west or south or north,
>   Or congellation of a silent sea,
> With stillness of each tremulous aspen tree.

She concludes, "Still let the east and west, the south and north, / Curb in their winds, or plough a thundering sea." We also recall that the persona of Herbert's "The Flower"—who wanted to be "Fast in thy Paradise, where no flower can wither!"—was he "On whom Thy tempests fell all night."

Hopkins, however, swerves from this tradition in the direction indicated in Sir Thomas More's address to Fortune:

> Trust shall I God, to enter in a while
> His haven of heaven sure and uniforme.
> Even after thy calme, look I for a storme.

Like More, Hopkins in the 1870s, more consistently than Herbert or Christina Rossetti, seeks the stormy, sublime aspects of nature *after* he has sought rest from them. "Rest," the original version of "Heaven-Haven," is followed immediately in Hopkins' diary by "I must hunt down the prize." The latter has exactly the same form as "Heaven-Haven," even including an alternative second stanza, suggesting that it may have been not a separate poem but a coda to "Heaven-Haven" or at least a parallel, answering poem. When "Heaven-Haven" is read in conjunction with "I must hunt down the prize," as it should be, we discover Hopkins apparently seeking a greater range of sensations in this world than Christina Rossetti or Herbert did. Hence his answer to her "Convent Threshold" was originally titled "A Voice from the World." In that poem, before he seeks shelter from the hail beyond the cloister wall, he identifies himself as the source of the "hail" and the "blast," i.e. as the storm itself (ll. 73-76). In "I must hunt down the prize" the persona says he "Must see the eagle's bulk" and

> Must see the waters roll
>   Where waters set
> Towards those wastes where the ice-blocks tilt and fret,
>   Not so far from the pole.

The aim seems to be to experience the kind of "congellation of a silent sea" sought in the coda of Mary Shelley's *Frankenstein*.

Hopkins hunted down this prize of the dynamic sublime, captured and confronted it in what some regard as his most "Metaphysical" poem, *The Wreck of the Deutschland*. In that poem he realized that if, as Herbert suggested, the "seas are tears, and heaven the haven," a Christian must accept the seas and tears in imitation of Christ before there could be any talk of "heaven-haven" (st. 35). In stanzas twenty-five and twenty-six he seems to move beyond Christina Rossetti's reward-oriented asceticism. He hypothesizes that the nun was motivated by this kind of asceticism—"Or is it that she cried for the crown then, / The keener to come at the comfort for feeling the combating keen?" (st. 25)—and in the next stanza he suggests the possibility that she was inspired by a vision of the heavens casting off their "ground-hugged grey" much as "heaven put off its hodden grey" in Christina Rossetti's

Prince's Progress (l. 69). The transcendental aspiration in this stanza of
The Wreck is towards the stars and the Milky Way, as it is in "For a
Picture of St. Dorothea," but Hopkins soon moves beyond all such
visual imagery, concluding with an echo of 1 Corinthians 9 also charac-
teristic of Christina Rossetti: "What by your measure is the heaven of
desire, / The treasure never eyesight got, nor was ever guessed what for
the hearing?" The speaker insists, in the next line, "No, but it was not
these," explicitly rejecting that "asking for ease" (st. 27) apparently so
characteristic of Christina Rossetti's poetry. After *The Wreck* dreams of
the "heaven of desire" disappear from Hopkins' poetry.

Yet it would be a mistake to assume that Hopkins' affinities with
Christina Rossetti are not also evident even in this highly Metaphysical
poem in which he appears to deny her influence. Admittedly, the nun
represented in this poem is very different from the nun who crossed
Christina Rossetti's "Convent Threshold" or took the veil in Hopkins'
"Heaven-Haven." This nun is motivated less by a dream of a paradisal
garden "out of the swing of the Sea" than she is by a willingness to
imitate Christ's suffering. Christina Rossetti's often cloying "asking for
ease / Of the sodden-with-its-sorrowing heart" (*The Wreck*, st. 27) is
replaced by a Metaphysical toughness and boldness perhaps most
evident in the love of puns and paradoxes throughout the poem. The
image "under thy feathers" (st. 12, cf. Ps. 90:4) recalls Herbert's "Mis-
erie" in which God's love "doth cover

> Their follies with the wing of thy milde Dove,
>   Not suff'ring those
> Who would, to be thy foes. (ll. 27-30)

Nor are the allusions to the Metaphysicals limited to Herbert. The
predicament dramatized in Hopkins' second and third stanzas—the fear
of God, the loss of a "place," the dove imagery, the paradoxical flying
from God to God—are all variants of Quarles' Emblems XII and XIII, Bk.
III, and XIII, Bk. V. Indeed Quarles' invocation of Augustine's version of
Psalm 30 in Emblem XII is a good gloss for an understanding of Hopkins'
"To flash from the flame to the flame then, tower from the grace to the
grace": "wheresoever O Lord, I go, I find thee, if angry, a Revenger; if
appeased, a Redeemer: What way have I, but to flie from thee to thee:
That thou maist avoid thy God, addresse thee to thy Lord." The hour-
glass image of the fourth stanza and the meadow imagery of the eleventh
stanza have also been identified as Hopkins' interpretation of Quarles'
Emblem XIII, Bk. III, though we might point out that Herbert also uses the
hour-glass metaphor in "Church-Monuments" (ll. 20-22). The play on

the coincidence of the five wounds of Christ and the five nuns, on the other hand, seems to be a reading of Crashaw.

All this suggests that Christina Rossetti's poetry is of little relevance here, but such a judgment would be to overestimate the influence of the Metaphysicals and to underestimate both the range of her poetry and the extent of Hopkins' attraction to it. Despite his apparent denial of her influence in stanzas twenty-six and twenty-seven, Hopkins' affinities with her are evident even in the more Metaphysical aspects of the poem.

To be fair to Christina Rossetti, it should be admitted that even the terrifying predicament Hopkins describes in stanzas two and three could be interpreted as a reading of her poetry. Indeed, her acceptance and acknowledgment of God's "chastening rod" in "Not Yours But You," "There Remaineth Therefore A Rest," and other poems is closer to Hopkins' meaning in the second stanza than Quarles' desire to escape that rod in Emblem XII, Bk. III, ll. 1-3. Dove imagery, in addition, is less frequent in Quarles than in Christina Rossetti (cf. "Sonnet, from the Psalms"; "If I had Words"; "Lord hast Thou so Loved us"; "God is our Hope and Strength"). The hour-glass image in Hopkins, moreover, recalls her "Three Stages" (Part 3) as well as Herbert and Quarles, and the well image is an analogue for that metaphor in her "Three Nuns" (III, ll. 19-23) and her "Spring" in "All Thy Works Praise Thee." Similarly, the meadow imagery of the eleventh stanza (Peter 1:24) is more akin to Christina Rossetti's harvest imagery than to Quarles.

Death's speech, with which the stanza begins, is also a close reading of her medievalist *memento mori* poems. Hopkins' personification of dying Hope a few stanzas later, moreover, may have been inspired directly by her "Dead Hope" which he copied over into one of his notebooks. Finally, even the "Metaphysical" play on the coincidence of the wreck with the eve of the Feast of the Immaculate Conception (st. 30) reminds us that her *Time Flies* and *Called to be Saints* are full of searches for coincidences of this kind.

In the final analysis, however, it must be admitted that many kinds of "play" in *The Wreck* and other poems of Hopkins are more characteristic of the Metaphysicals. As Kent points out, Herbert was perceived in the nineteenth century as a poet of "fantastic oddities" and "quaintness"[34] and "quaintness" has also been identified in the poetry of his disciple, Christina Rossetti.[35] Ruskin criticized her "irregular measure" and reviewers focused on her interest in the "new fangled shape or shapelessness" in poetry.[36]

Yet, as usual, Hopkins surpassed both of his exemplars in quaintness and fantastic oddities, and the differences from Christina Rossetti's poetry are striking. It is no accident that what Kent says about how

Herbert's poetry differs from hers applies to Hopkins as well: his poetry is also more "playful, witty, metaphorically dense, and intellectually demanding" than hers. Yet Hopkins surpassed her model, Herbert, too: Hopkins was willing to be even more experimental, quaint, and odd than Herbert. Hopkins is less restrained by the distrust of artifice Kent identifies in Herbert's "Jordan (II)" and clearly does not agree with Christina Rossetti's rather uncharacteristic attack on "cleverness in matters poetic," especially on puns as "a frivolous crew likely to misbehave unless kept within strict bounds."[37] Hopkins also often surpasses Herbert in the Metaphysical emphasis on drama as well, as Marylou Motto has shown.[38]

iii

Even in those aspects of Hopkins' poetry which seem most Metaphysical, his medievalist orientation reveals significant differences. For instance, what might seem recondite learning in Hopkins is often deliberate obscurity. As Hopkins wrote to Bridges, *The Wreck* is "obscure, for indeed I was not over-desirous that the meaning of all should be quite clear, at least unmistakable."[39] This attempt to preserve some mystery is not so much a Metaphysical love of recondite learning, or a vague Romantic love of mystery, or a modernist insistence on a private or coterie meaning *pour epater le bourgeois*, as a medievalist desire to preserve the awe originally associated with the types, paradoxes, and mysteries of early Christianity. In *The Wreck* Hopkins was following St. Jerome and the Tractarians, including Pusey, Newman, Isaac Williams, and Keble, who agreed that no one should "expose the sacred mysteries either of Nature or Religion to public view without regard to the temper and training of his hearers. He would rather be charged with obscureness than pour forth all truths, secret and open alike, without restraint."[40]

Hopkins' medievalism also prevents simplistic identification of his poetry with that love of novelty and personal display which nineteenth- and twentieth-century poets "discovered" in him and the Metaphysicals. For instance, Martz's first citation from Hopkins' poetry is from "Henry Purcell": "it is the rehearsal / Of own, of abrupt self that so thrusts on, so throngs the ear" (p. 321), and he cites Eliot's belief expressed in "The Music of Poetry" that Hopkins' "'poetry has the necessary fidelity to his way of thinking and talking to himself.' It is poetry of a kind that Eliot ... would include within his category of the 'first voice'—'the voice of the poet talking to himself—or to nobody'" (p. 323). While Martz admits that Hopkins speaks to God rather than to "nobody" (p. 324), the stress remains on Hopkins as an isolated poet focused on his own self.

Yet Hopkins was attracted to Keble and the Tractarians because of their revival of a tradition and convention opposed to novelty and personal display. While Herbert and other Metaphysicals were famous in the nineteenth and twentieth centuries for their idiosyncratic styles and their revelation of personality,[41] the Tractarians gained popularity by offering what Eliot in "Tradition and the Individual Talent" called the "historical sense," that sense "of the timeless and the temporal together" which makes a writer "traditional," something more than an individual talent (p. 49). Though Herbert and Keble were often associated with each other in the public mind, Keble, despite his associations with Wordsworth, was felt to be more medieval and less personal than Herbert,[42] partly because there is more ritualism and Catholic doctrine in Keble.[43] It is true that the Tractarians at first identified themselves with seventeenth-century Anglo-Catholicism, but this was done apparently to avoid the charge of Roman Catholic sympathies. Once Newman acknowledged his conversion, the more fundamental medieval orientation was made clear.

The medieval emphasis on tradition rather than personality is obvious in Keble's repudiation of Byron because Byron gave "nothing but the picture of his own mind and personality" (II, 339). Admittedly, Hopkins was attracted to the Metaphysical and Romantic preoccupation with personality, especially in his poems about God and the self which draw most heavily on the imagery of Herbert, but when Hopkins allowed nature to mediate between himself and God in the poetry of the 1870s, Keble's influence tended to merge with, and often displace, Herbert's.

iv

My primary thesis is that Hopkins was more attracted by Herbert's medievalism than by his personal display and that Hopkins finally distinguished himself from Herbert by trying to be more true to medieval ancestors than Herbert himself had been. This, Hopkins' characteristic process of overcoming a dominating influence, whether that of the Metaphysicals or the Pre-Raphaelites, is *metalepsis* or *transumption*, the attempt to establish priority over the precursor, by being more true to the precursor's own sources of inspiration.[44]

Two primary exemplars over whom he attempted to gain priority were George Herbert and Christina Rossetti. The former was of course an important precursor for the latter. Rossetti's and Herbert's poetry both set important standards for the Christian poetic to which Hopkins was attracted and in that respect they were the most important exemplars for him in the 1860s. As we have seen, Hopkins was willing to be even more

experimental, quaint, odd, and dramatic than Christina Rossetti or the Metaphysicals. His most significant response to them in some ways, however, was his attempt to be more true to the medieval sources of their creativity. His first, and in some respects his most important response, was to convert to the medieval religion to which they seemed so sympathetic but from which they remained distanced: Roman Catholicism. Then he proceeded to become a priest, as Herbert did, but in a more demanding religious order, the elite of the orders of that church.

In addition to assimilating the more powerful Eucharistic symbolism of that church and other aspects of its sacramentalism in his poetry, Hopkins established priority as an artist over Christina Rossetti and Herbert by orienting himself increasingly to the greatest poet of that church and of the Middle Age.[45] While this is clearly a metalepsis of Christina Rossetti who, like the other Rossettis, was devoted to Dante, I would argue that in some respects it is also a metalepsis of Herbert and the Metaphysicals.

A case can in fact be made for Dante as the most authentic "Metaphysical" poet. Herbert Read, for instance, in "The Nature of Metaphysical Poetry" finds himself again and again referring to Dante's transcendence of certain dualisms. For him "Metaphysical poetry is . . . the emotional apprehension of thought—or, to use words suggested by Dante, . . . thought transmuted into vision: '*e il pensamento in sogno transmutai.*'"[46] To explain the nature of the didacticism in metaphysical poetry he cites "Dante's attitude as expressed in the dedicatory epistle to *Can Grande*" (pp. 35-37) and he argues that

> The philosophical spirit in both Donne and Chapman was, I think, derived directly from Dante and the early Italian poets [to whom] we turn for the most obvious illustration of the nature of metaphysical poetry. In reality there existed at that time a perfectly conscious theory of metaphysical poetry. . . . And . . . this symbolism . . . became the sustaining element in all Dante's work . . . a form of personification which we have not developed to any extent in England (Donne's *Anatomy of the World* is the only example that occurs to me), and which consists of a bold interfusion of thought and actuality. The common idea of "personification" in literature is peculiarly bloodless: . . . But with Dante and Cavalcanti, and with Donne and Chapman, and even with Wordsworth, thought is the expression of experience . . . Dante achieved this result. The *Commedia* is . . . in every sense

> a metaphysical poem, complete and unified, and as a
> whole is a perfect demonstration of the sufficiency of
> metaphysical inspiration. (pp. 44-48)

Read concludes that "With Wordsworth the metaphysical tradition in English poetry for the time being ends" (p. 55). At the time of this essay Hopkins' poetry was still virtually unknown. When Read discovered Hopkins, in the thirties, his praise knew no bounds.[47] In any case, if the criterion for metaphysical poetry is the kind of transcendence of dualisms he discusses, Hopkins, and many of the Pre-Raphaelites deserve the title of "metaphysical" poets as well, in some sense of the word. Eliot also discovered in Dante a medieval source of the metaphysical poetry he initially admired. Hopkins' transference of allegiance from Metaphysical to medieval models foreshadows a similar shift in T. S. Eliot's career when he discovered in the 1920s that *"la poésie métaphysique de Dante et de son époque"* represented "une civilisation souvent supérieure à la nôtre, supérieure aussi à la civilisation du monde de Donne."[48]

This focus on Dante was an even more pervasive feature of Hopkins' contemporaries, the Pre-Raphaelites, including Christina Rossetti. In most respects she was far more like Dante Alighieri than his namesake, her brother. Ultimately, if Dante was the first Metaphysical as well as the first Pre-Raphaelite, Christina was a more faithful disciple of his than the members of the "Brotherhood." Because Christina Rossetti was the high priestess of the Oxford Movement as well as of Pre-Raphaelitism she embodied a deeper, more genuine medievalism than that represented by Pre-Raphaelitism alone. "The Convent Threshold," for instance, is more truly Dantesque than "The Blessed Damozel" and thus a better model of the definitive genre of the "Brotherhood": the medieval dream vision in which the male is represented as on a lower plane than the vision. Despite the ambiguous ending, the poem is full of deliberate echoes of the *Divine Comedy*. Hopkins, by surpassing her version of Dante, achieved a metalepsis not only of the Metaphysicals but of the Pre-Raphaelites as well.

This is evident in, among other places, his images. Like Dante's, Hopkins' metaphors are generally more like medieval "types" than Metaphysical conceits, that is, more oriented to vertical correspondences and movements, to multiple meanings, and to tradition, as well as more dependent on auditory techniques of unification. I would not deny that nineteenth-century typology was inspired in part by that of the seventeenth century, as Hönnighausen has shown,[49] but I would point out that the best of the emblem-books she cites, *Flower-Lore* (Belfast, 1879), is in fact explicitly medieval in inspiration, as is Louisa Twining's

Types and Figures of the Bible, Illustrated by the Art of the Early and Middle Ages (London, 1855).

In the final analysis Hopkins' imagery is illuminated not so much by the most famous example of a metaphysical conceit, the analogy between the compass and the lovers in Donne's "A Valediction: forbidding mourning," as it is by Herbert's metaphors. However, this is due less to the Metaphysical novelties among Herbert's images than to the medieval traditions which, as Rosemond Tuve has ably demonstrated, they so persistently develop. Hence we need to be able to perceive Hopkins as she does Herbert: "It is important to notice some of the many cases in which the similitudes or details that seem to us most wittily novel, 'Metaphysical,' baroque, or far-fetchedly ingenious are either outright conventions in traditional allegorical materials, or take their spring from such inherited symbols."[50] Many aspects of the Metaphysical imagery of Herbert and Hopkins, including puns and other word and number plays, paradoxes, extended conceits, and of course types can be found in medieval literature as well.[51] Clearly, we should not simply assume that nineteenth-century artists looked only to the seventeenth century for this kind of imagery.

The medieval model accounts for many of Hopkins' differences from Herbert as well as much of his interest in him. In the poems of the 1870s Hopkins was fonder of images drawn from nature than Herbert, and the revelation of turbulent emotion in the poems of God and the self in the 1860s and 1880s is clearly in a different key from Herbert's collected self-possession.[52] Both features reflect Hopkins' Romanticism, of course, but medievalism was one of its key elements. The Romantics identified the Middle Ages again and again not only with a sense of intimacy with nature they were losing but also with a less cognitive, more affective response to life, and thus they could believe they were following their medieval ancestors in their preference for emotive symbols which could evoke a sublimity beyond the range of self-consciously witty analogies and pseudological dialectics.

To get some idea of the medievalist differences between Hopkins' poetry and Metaphysical poetry, we may return to Hopkins' rose imagery and, following Duncan's suggestion, compare it to Donne's "The Primrose." If we do so, we discover that in his attempt to be more true to medieval sources, Hopkins could be less "particular" than Donne. In "Rosa Mystica" Hopkins, supposedly the master of descriptive literalism, gives his rose no distinctive details:

> The rose in a mystery—where is it found?
> Is it anything true? Does it grow upon ground?

>It was made of earth's mould but it went from men's eyes.
>And its place is a secret and shut in the skies.

Donne, not Hopkins, begins with the Wordsworthian illusion, as it were, of a particular flower empirically observed: his full title is "The Primrose, being at Montgomery Castle, upon the hill . . . I walke to finde a true Love." Hopkins in "Rosa Mystica," on the other hand, refuses to introduce his allegory as an actual experience and therefore seems to deny his flower any separate existence in earthly reality; as in a medieval dream vision it appears that the imagery in this poem cannot mean something more than itself, only something other than itself:

>White to begin with, immaculate white.
>But what a wild flush on the flakes of it stood
>When the rose ran in crimsonings down the cross-wood.

Although this imagery is reminiscent of Herbert and Crashaw, it can be traced to the *Paradiso* (canto 31) and the medieval tradition of creating Christian counterparts for pagan legend which Southwell revived.[53]

Hopkins' metaphor is also more hierarchical and theistical than Donne's, or Quarles' rose metaphor in his second Emblem on the Canticle, for "Rosa Mystica" invokes all three of the higher meanings adduced for the Rose of Sharon: (1) the mystical Body of Christ, the loftiest conception of the communion of saints; (2) Mary, who as mother of the physical Body of Christ was also mother of the mystical Body; and (3) Christ Himself, the Head of the mystical Body by whose blood it was given life.

On the other hand, I would be the first to admit that the rose metaphor in Herbert's "Church-rents and schismes" may have actually influenced "Rosa Mystica." Like Hopkins, Herbert adopts a questioning mode and invokes both the maternal associations of the rose and the belief that its color derived from Christ's blood. Usually a symbol of worldly beauty in Herbert's poetry, the rose in "Church-rents" is elevated to an image of the Church, but only as a temporal institution subject to all the rude shocks to which mortal roses are subject. Still, Hopkins, inspired more by medieval than Metaphysical ancestors, looks up to the rose in "the gardens of God" where it is not subject to the triumph of time and sees it as a type for Christ, Mary, and the mystical Body.

Hopkins' emphasis here and elsewhere on the multiple meanings characteristic of medieval art and religion is an even more significant difference between his metaphors and the usual one-to-one correspondences of the Metaphysical conceit. The anapestic meter of "Rosa

Mystica," unsuitable for a Metaphysical conceit, readily lends itself to the proliferation of meanings characteristic of medieval typology. While this meter was adopted primarily to establish the parody of Swinburne, Hopkins' more original sound music in his other poems reminds us that his creativity was focused usually not so much on the selection of objects to be compared, as in the Metaphysical conceit, as on the phonic integration of conventional Christian types or of types found in the Book of Nature. Hence if the similarities between "Rosa Mystica" and Herbert's "Church-rents and schismes" suggest his tendency to look to Herbert for inspiration, the differences illustrate his more frequent habit of establishing priority over Herbert by identifying more fully with the great age of Christianity which preceded his. Because Herbert, like Dante, had been one of Christina Rossetti's dominant precursors, moreover, Hopkins achieved a metalepsis of her poetry as well.

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¹ Studies of his Victorian context include Wendell Stacy Johnson, *Gerard Manley Hopkins: The Poet as Victorian* (Ithaca: Cornell Univ. Press, 1968); Alison G. Sulloway, *Gerard Manley Hopkins and the Victorian Temper* (London: Routledge & Kegan Paul, 1972); Howard Fulweiler, *Letters from the Darkling Plain: Language and the Grounds of Knowledge in the Poetry of Arnold and Hopkins* (Columbia: Univ. of Missouri Press, 1972); David Downes, *Victorian Portraits: Hopkins and Pater* (New York: Bookman, 1965).

² Louis L. Martz, *The Poetry of Meditation* (1954; rpt. New Haven: Yale Univ. Press, 1962), pp. 282-85—hereafter cited in the text. I have observed that Hopkins was also inspired by Savonarola's techniques: "Art and Religion: Hopkins and Savonarola," *Thought* 50, no. 197 (1975), 132-47.

³ Some of the arguments in this essay were first presented in my essay, "Hopkins' Imagery and Medievalist Poetics," *Victorian Poetry* 15, no. 2 (1977), 99-119.

⁴ Robert Bridges, "Preface to Notes" [1918], rpt. as "The Oddities of Genius," in *Hopkins, A Collection of Critical Essays*, ed. Geoffrey Hartman (Englewood Cliffs, NJ: 1966), pp. 71-75, 71; Yvor Winters, "The Poetry of Gerard Manley Hopkins," *HudR* 2 (1949), 61-89—hereafter cited in the text; Austin Warren, "Instress of Inscape," in *Gerard Manley Hopkins* (New York, 1945), pp. 72-89, 87; Donald Davie, "Hopkins, the Decadent Critic," *The Cambridge Journal* 4 (1951), 725-39, 732; F. R. Leavis, *The Common Pursuit* (London, 1952), pp. 51-52; T. J. Kelly, "Gerard Manley Hopkins," *CR* 11 (1968), 48-59, 53; and C. X. Ringrose, "F. R. Leavis and Yvor Winters on G. M. Hopkins," *ES* 55 (1974), 32-42.

⁵ Douglas Bush, *English Literature of the Earlier Seventeenth Century, 1600-1660* (Oxford: Clarendon, 1962), p. 5.

⁶ The connection with Herbert continues to have this effect; see William A. Quinn, "'The Windhover' as *Carmen Figuratum*," *HQ* 10, no. 4 (1984), 127-43.

⁷ W. H. Gardner, *Gerard Manley Hopkins, A Study of Poetic Idiosyncrasy in Relation to Poetic Tradition* (1944; rpt. Oxford Univ. Press, 1948), I, 63.

⁸ Paul Mariani, *A Commentary on the Complete Poems of Gerard Manley Hopkins* (Cornell Univ. Press, 1970), p. 45.

⁹ David Kent, "'By thought, word, and deed': George Herbert and Christina Rossetti," forthcoming in *The Achievement of Christina Rossetti*, ed. David Kent (Cornell Univ. Press, 1987).

¹⁰ Joseph Duncan, *The Revival of Metaphysical Poetry* (Minneapolis: Univ. of Minnesota Press, 1959), pp. 91-102—hereafter cited in the text.

¹¹ (Berne, 1959), pp. 20, 23, 33, 35.

12 See George P. Landow, *The Aesthetic and Critical Theories of John Ruskin* (Princeton Univ. Press, 1971), p. 363; John M. Idol, "George Herbert and John Ruskin," *George Herbert Journal* 4 (1980), 13-14; cited by Kent.

13 The Oxford friend was W. E. Addis; cited by G. F. Lahey, *Gerard Manley Hopkins* (London: Oxford Univ. Press, 1930), p. 19; for the discussion of Herbert vs. C. Rossetti see Mariani, p. 2.

14 Kent begins his essay with W. David Shaw's description of her as the "George Herbert among Victorian Anglicans" and Kent cites one of her reviewer's comments on "the manner of Herbert" in her religious poetry, Gosse's identification of her as "the sister" of Herbert, and Sharp's categorization of her as "the poetic inheritor" of Herbert, among others. Kent concludes that "no two English poets have so much in common, including Christian faith and all that implies, favourite writers such as Augustine and Plato, poor health, temperamental affinities such as an inclination to the ascetic, and a deep love of music." He argues that Herbert is the "seminal and formative" influence on her and thus that she owes more to him than "to any other single poet." In "Reading and Rereading George Herbert and Christina Rossetti" (in this volume) Diane D'Amico agrees that "it is a commonplace of literary history to see Christina Rossetti as a direct literary descendent of George Herbert. Such an evaluation has been made repeatedly from the early reviews of her poetry to the most recent biography." She cites Eliot's evaluation of Herbert: "Of all devotional poets, certainly of all Anglican poets, George Herbert seems nearest in feeling to Christina Rossetti who indeed, in a humble way, found herself obliged to make as great, and perhaps a greater, sacrifice of this world than did Herbert." D'Amico notes others who also felt that in some sense Rossetti may have surpassed Herbert. In any case, given Hopkins' attraction to Herbert, it is not difficult to see both why Christina Rossetti was his favorite Pre-Raphaelite poet and why her influence in his poetry tended to blend with Herbert's.

15 Cf. Edmund Gosse, *Critical Kit-Kats* (1913; rpt. Michigan: Scholarly Press, 1971), p. 162; William Sharp, "Some Reminiscences of Christina Rossetti," *Atlantic Monthly* 75 (June, 1895), 736—Sharp describes her as "One of the saintliest of women"; Ford Madox Hueffer [Ford] described her as a "nun-like and saintly woman," "Christina Rossetti," *The Fortnightly Review* 95 (March, 1911), 429.

16 Mackenzie Bell, *Christina Rossetti: A Biographical and Critical Study* (London: Hurst and Blackett, 1898), p. 152; cited by Kent.

17 See the illustration of the stained glass window devoted to him in Peter Milward and Raymond V. Schoder, *Landscape and Inscape: Vision and Illustration in Hopkins' Poetry* (Grand Rapids, MI: Eerdman's, 1975), opposite p. 81.

18 Christina Rossetti, *The Face of the Deep: A Devotional Commentary on The Apocalypse* (1892; rpt. London: SPCK, 1902), p. 127.

19 W. H. Gardner and N. H. Mackenzie, eds., *The Poems of Gerard Manley Hopkins* 4th ed. (London: Oxford Univ. Press, 1967), p. 248—all citations of Hopkins' poetry are from this edition.

20 It seems to me that the theme of "The Banquet" is just as relevant, while the sand and tent imagery and the basic plot of "The Bunch of Grapes"—"I did towards Canaan draw; but now I am / Brought back to the Red Sea, the sea of shame"—seems more like that of Hopkins' "Soliloquy of One of the Spies Left in the Wilderness."

21 Elizabeth Schneider, *The Dragon in the Gate: Studies in the Poetry of G. M. Hopkins* (Berkeley: Univ. of California Press, 1968), pp. 8-9; T. S. Eliot, "Tradition and the Individual Talent," in *The Sacred Wood*, 3rd ed. (London, 1932), p. 49—hereafter cited in the text.

22 "XI. Christs returne out of Egypt," from The Sequence on The Virgin Mary and Christ in *The Poems of Robert Southwell, S. J.*, ed. James H. McDonald and Nancy Pollard Brown (Oxford: Clarendon, 1967).

23 William Michael Rossetti, ed., *The Family Letters of Christina Georgina Rossetti* (London: Brown, Langham, 1908), p. 183; *Time Flies: A Reading Diary* (1885; rpt. London: SPCK, 1895), p. 26.

24 She too often thought of heaven as a place "where lilies fade not" ("Buried"), and, as types of innocence and purity, she often associated lilies with Christ ("Thy lilies drink the dew," "Thou art Fairer than the children of men") or with Mary ("To What Purpose is This Waste," "Herself a rose, who bore the Rose"). While Hopkins continues to use lily imagery in later poems such as *The Wreck of the Deutschland* and "Harry Ploughman" it is significant that most of the poems in which it appears were composed from 1864 to 1866, when her influence as well as Herbert's was at its peak. In 1864 alone, in addition to "Heaven-Haven" and "For a Picture of St. Dorothea," lilies appear in his response to her, "A Voice from the World," and in his "The Queen's Crowning," "Floris in Italy," and three other fragments.

25 See "The Queen's Crowning," "Love Preparing to Fly," "The Lover's Stars," "The Rainbow," "All as the Moth," and other fragments.

[26] G. B. Tennyson, *Victorian Devotional Poetry: The Tractarian Mode* (Cambridge: Harvard Univ. Press, 1980), p. 290.

[27] See Virginia Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti* (Oxford: Clarendon, 1971), p. 12; William Sharp, *Dante Gabriel Rossetti, A Record and Study* (London: Macmillan, 1882), p. 270; *The Poetical Works of Christina Georgina Rossetti*, ed. William Michael Rossetti (London: Macmillan, 1928), pp. 216-17; *The Swinburne Letters*, ed. Cecil Lang (New Haven: Yale Univ. Press, 1959), pp. 1, 38; K. L. Goodwin, "An Unfinished Tale from *The Earthy Paradise*," *Victorian Poetry* 13 (1975), 91-102.

[28] M. M. Mahood, "Two Anglican Poets," in *Poetry and Humanism* (1950; rpt. Port Washington, NY: Kennikat, 1967), p. 38; cited by Kent.

[29] D'Amico, "Reading and Rereading George Herbert and Christina Rossetti.".

[30] Mahood, p. 37; cited by D'Amico.

[31] Gardner, I, 171.

[32] See, especially *The Wreck* and "That Nature is a Heraclitean Fire," and Sulloway, pp. 158-96.

[33] See Cecil Lang, ed., *The Pre-Raphaelites and their Circle*, 2nd ed. (Chicago: Univ. of Chicago Press, 1975), pp. xxvii-xxviii.

[34] George MacDonald, *England's Antiphon* (London: Macmillan, 1868), p. 183; *The Treasury of Sacred Song: Selected from the English Lyrical Poetry of Four Centuries*, ed. Francis T. Palgrave (Oxford: Clarendon, 1890), p. 333n.

[35] Mary Sandars, *The Life of Christina Rossetti* (London: Hutchinson, 1930), p. 54; Eleanor Thomas, *Christina Georgina Rossetti* (1931; rpt. New York: AMS Press, 1966), p. 129.

[36] See Jerome Bump, "Hopkins, Christina Rossetti, and Pre-Raphaelitism," *Victorian Newsletter*, no. 57 (1980), p. 6.

[37] *Family Letters*, p. 183; *Time Flies*, p. 26.

[38] Marylou Motto, *Mined with a Motion: The Poetry of Gerard Manley Hopkins* (New Brunswick: Rutgers Univ. Press, 1984).

[39] Gerard Manley Hopkins, *The Letters of Gerard Manley Hopkins to Robert Bridges*, ed. C. C. Abbott (London: Oxford Univ. Press, 1955), p. 50.

[40] John Keble, *Keble's Lectures on Poetry*, trans. E. Francis (Oxford: Clarendon, 1912), II, 482; St. Jerome, "quidquid, non intelligit, plus miratur," *Ep.* LII; E. B. Pusey, "Lectures on Types and Prophecies of the Old Testament," MS. Pusey House, Oxford, p. 24; John Henry Newman, Tract 73, and Isaac Williams, Tracts 80 and 87, in *Tracts for the Times, By Members of the University of Oxford* (London, 1840).

[41] Duncan, pp. 17-18, 31-32.

[42] See Duncan, pp. 43-45.

[43] Elbert N. S. Thompson, "'The Temple' and *The Christian Year*," *PMLA* 54 (1939), 1018-25, 1021-22.

[44] Though this figure was cited by Quintilian it was defined more precisely by Hugh Blair: "When the Trope is founded on the relation between an antecedent and a consequent, or what goes before, and immediately follows, it is then called a Metalepsis" (*Lectures on Rhetoric and Belles Lettres*, ed. Harold F. Harding [Carbondale: Southern Illinois Univ. Press, 1967], I, 293). Harold Bloom argues that metaleptic substitution of late for early is the "major mode of allusion" from the Renaissance to the present: *The Map of Misreading* (New York: Oxford Univ. Press, 1975), p. 103; cf. pp. 73, 84, 95, 125-43. However, he is oriented primarily to distant precursors rather than contemporaries. Hopkins' reaction to his contemporaries, the Pre-Raphaelites, I would argue, is often a metaleptic "radicalism," essentially an attempt to be more true to their ancient "roots" of creativity than they were. Hopkins' aim is often to transume or "cross over" them, as it were, and go directly to their source, making his late commitment surpass their early allegiance to certain exemplars, especially Dante and Jesus.

[45] Jerome Bump, "Influence and Intertextuality: Hopkins and the School of Dante," *JEGP* 83, no. 3 (1984), 355-79.

[46] Herbert Read, *Reason and Romanticism* (London: Faber & Gwyer, 1926), pp. 34-35— hereafter cited in the text.

[47] See the *Criterion* 10, no. 40 (April, 1931), 552-59; 14, no. 56 (April, 1935), 478-82; and 15, no. 58 (October, 1935), 174; Read's *Form in Modern Poetry* (London: Sheed & Ward, 1932), pp. 44-55; "The Poetry of Gerard Manley Hopkins," in *English Critical Essays, Twentieth Century*, ed. Phyllis M. Jones (London: Oxford Univ. Press, 1933), pp. 351-74; "Poetry and Belief in Gerard Manley Hopkins," *New Verse*, no. 1 (January, 1933), 11-15; "Gerard Hopkins's Metres," *Times Literary Supplement*, 2 March 1933, p. 147; "Gerard Manley Hopkins," in his *In Defence of Shelley and*

Other Essays (London: Heinemann, 1936), pp. 113-44; "Americans on Hopkins," *Tribune* (London) 21 (April, 1950), 19; "Inscape and Gestalt: Hopkins," in his *The True Voice of Feeling: Studies in English Romantic Poetry* (London: Faber & Faber, 1953), pp. 76-86.

⁴⁸ T. S. Eliot, "Deux Attitudes Mystiques, Dante et Donne," *Le Roseau D'Or, Oeuvres et Chroniques* 14 ["Frontieres De La Poesie," ed. Jacques Maritain] (1927), 149-71, 150-51.

⁴⁹ Gisela Hönnighausen, "Emblematic Tendencies in the Works of Christina Rossetti," *VP* 10 (1972), 1-15.

⁵⁰ Rosemond Tuve, *A Reading of George Herbert* (Chicago: Univ. of Chicago Press, 1952), p. 128; for Herbert's debt to medieval theology see Mark Taylor, *The Soul in Paraphrase* (The Hague, 1974).

⁵¹ See R. T. Davies, ed., *Medieval English Lyrics* (Evanston: Northwestern Univ. Press, 1964), pp. 22, 70, 78, 96-97, 123-24, 163, 193, 259, 290.

⁵² For this difference between Hopkins and Herbert see Joan Bennett, *Five Metaphysical Poets* (Cambridge: Cambridge Univ. Press, 1964), pp. 65-67; Helen Vendler, *The Poetry of George Herbert* (Cambridge: Harvard Univ. Press, 1975), pp. 86-87; and Sister M. Joselyn, O.S.B., "Herbert and Hopkins: Two Lyrics," *Renascence* 10 (1958), 192-95.

⁵³ Swinburne's pagan "Dolores" attempted to revive the original legend of the rose which was white until Venus, hastening to the relief of Adonis, pierced her foot on a thorn and bloodied the flower.