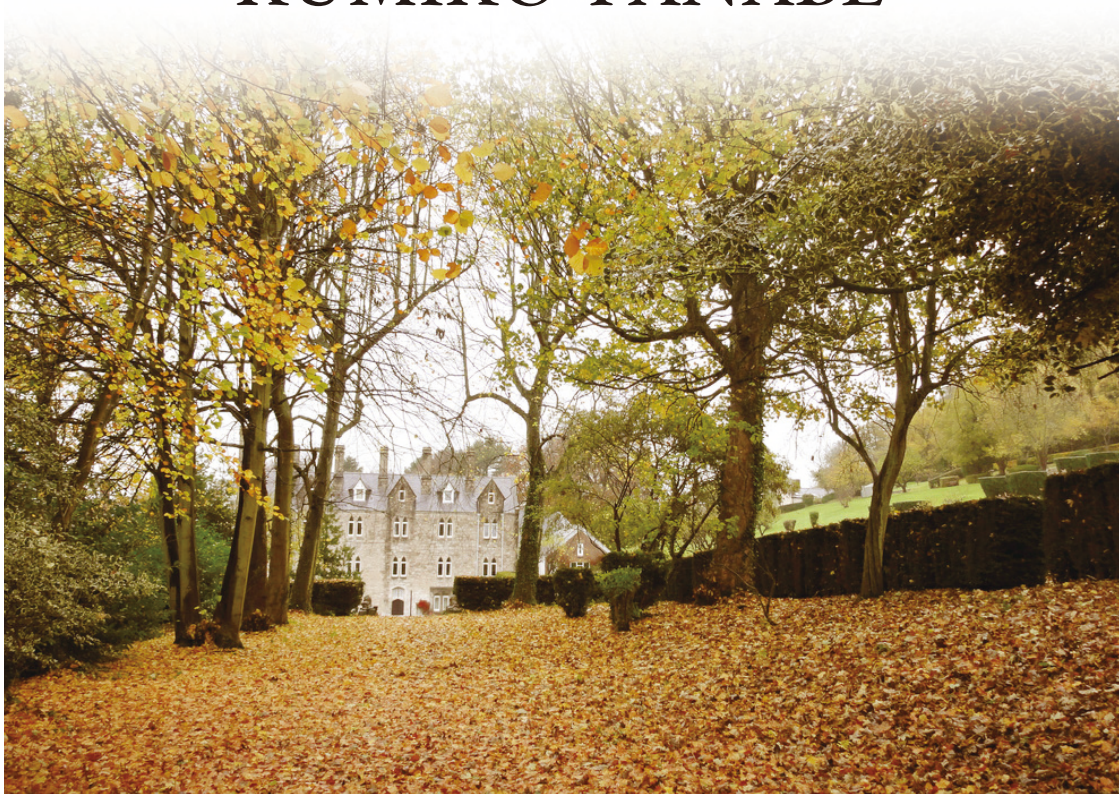


THE POETRY OF INSPIRATION

*The Poetics of Fancy
in the Works of*

GERARD MANLEY
HOPKINS

KUMIKO TANABE





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Kumiko Tanabe

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* All the photographs in 3.3. & 3.4. were taken by me at All Saints’ Margaret Street in July, 2008.

List of Abbreviations

- BL *Biographia Literaria*, ed. James Engell and W. Jackson Bate. 2 vols. (Princeton: Princeton University Press, 1983)
- CN *Coleridge's Notebooks: A Selection*, ed. Seamus Perry (Oxford: Oxford University Press, 2002)
- J *The Journals and Papers of Gerard Manley Hopkins*, ed. Humphry House and completed by Graham Storey (London: Oxford University Press, 1959)
- LI *The Letters of Gerard Manley Hopkins to Robert Bridges*, ed. with notes and Introduction by Claude Collier Abbott (London: Oxford University Press, 1959)
- LII *The Correspondence of Gerard Manley Hopkins and Richard Watson Dixon*, ed. with notes and an Introduction by Claude Collier Abbott (London: Oxford University Press, 1935, 2nd rev. impression 1955, repr. 1970)
- LIH *Further Letters of Gerard Manley Hopkins, including his correspondence with Coventry Patmore*, ed. with notes and an Introduction by Claude Collier Abbott (London: Oxford University Press, 1938; 2nd edn. rev. and enlarged, 1956)
- LNS *Lectures and Notes on Shakespeare and Other English Poets* (London: Chiswick Press, 1893)
- MP *Modern Painters*, 3 vols, ed. Ernest Rhys (London: Everyman's Library, 1907)
- PI *The Poems of Gerard Manley Hopkins*, 4th ed. W. H. Gardner and N. H. MacKenzie (London: Oxford University Press, 1970)
- PII *Gerard Manley Hopkins*, ed. Catherine Phillips (Oxford: Oxford University Press, 1995)
- PIII *The Poetical Works of Gerard Manley Hopkins*, ed. N. H. MacKenzie, Oxford English Texts series (Oxford: Clarendon Press, 1990)

- S *The Sermons and Devotional Writings of Gerard Manley Hopkins*,
ed. with an Introduction by Christopher Devlin (London: Oxford
University Press, 1959)
- SM *The Statesman's Manual in Lay Sermons*, ed. R. J. White (London
and Princeton, NJ, 1972)
- SV *The Stones of Venice*, 2 vols, ed. E. T. Cook & Alexander
Wedderburn (London: George Allen, 1904)
- TT *Table Talk (The Collected Works of Samuel Taylor Coleridge 14)*,
ed. Carl Woodring (London: Routledge, 1990)

Introduction

This thesis deals with the poetics of fancy in the works of Gerard Manley Hopkins (1844-1889). Fancy is the term paired with imagination in the well-known Romantic poetics, and fancy has been given a secondary and degraded position under imagination. My aim in this thesis is to shed a new light on fancy, which is expressed positively in Hopkins' poetics and later becomes the essence of his idiosyncratic concept of "inscape."

There are some counter arguments to the influence of Romanticism on Hopkins' poetics. While some critics agree that his imagination is essentially Romantic, Marylou Motto in *"Mined with a Motion" : The Poetry of Gerard Manley Hopkins* completely rejects the idea: "unlike other Victorian Poets, Hopkins sharply rejects the major tenets of Romanticism, rejects in large part the whole complex variety of Romantic theories of imagination, perception, and creation" (Motto 1). Patricia M. Ball in *The Science of Aspects: The Changing Role of Fact in the Work of Coleridge, Ruskin and Hopkins* closely surveys the transition of ideas from Coleridge through Ruskin to Hopkins, concerning their views on the subject and the object. Although her detailed discussion usefully highlights how Hopkins' view of the self reveals his originality despite the influence of both his predecessors, she does not use the terms imagination and fancy without reference to their distinctions or to the different views taken of them by the three writers she is concerned with. Maria R. Lichtmann in *The Contemplative Poetry of Gerard Manley Hopkins* investigates Hopkins' notion of contemplation in relation to his poetics of parallelism, but she pays no critical attention to his concept of fancy, which is arguably inseparable from his contemplation and parallelism. Although the arguments of these critics appear persuasive, Hopkins' concept of fancy, as related in his own words, gives a different perspective.

Among a few critics who have mentioned Hopkins' fancy, John E.

Keating questions the use of the term in stanza 28 of “The Wreck of the Deutschland” because Hopkins later uses it with “pejorative connotations” (Keating 94). Keating takes an example from Hopkins’ letter of 1881 to Dixon and writes: “Indeed, he himself accepts the pejorative connotations of the word, when...he criticizes a phrase in Browning’s *Instans Tyrannus* as coming ‘of frigid fancy with no imagination.’” In 1972, Robert Boyle counters the argument of Keating, and develops fancy’s relevance to “The Beginning of the End” and “The Wreck of the Deutschland.” It is natural for critics concerned with Hopkins’ fancy to quote the term fancy from these poems, suggesting support for the viewpoint taken by this thesis as well. I doubt Boyle’s statement that Hopkins uses the term “fancy” in Wordsworth’s sense. In fact, his concept of fancy is influenced by Coleridge’s definition because he criticizes Wordsworth in his essay “Poetic Diction.” Hopkins’ criticism of Wordsworth’s poetic diction can also be observed in his letter of 1864, concerning Wordsworth’s use of an “intolerable deal of Parnassian” (LI 218). Furthermore, Hopkins’ attitude toward fancy changes in his later years. He also distinguishes “Parnassian,” or weary and practical poetic diction, from “the language of inspiration” as fancy. This thesis will focus on Hopkins’ poetics of fancy before and after his conversion to Catholicism in 1866. He develops his concept of fancy in “The Wreck of the Deutschland” (1875) and his sonnets between 1877 and 1882. Although Hopkins does not neglect imagination, he sets fancy above it especially in the 1860’s and 1870’s.

The poetics of fancy has traditionally been subordinated to arguments on imagination, but Jeffrey C. Robinson in *Unfettering Poetry: The Fancy in British Romanticism* declares its merit as an early nineteenth-century version of the experimental poetics of the twentieth century. His discussion on fancy interprets it as the periphery current in literary criticism such as feminism, homosexuality or eroticism, in contrast to the central ideology of imagination. While Robinson does not comment on the idea of fancy in Coleridge in detail, much less in Ruskin and Hopkins, this thesis will independently highlight

the development of their ideas with respect to his concept of inscape and contemplation. The elements of fancy in post-Romantic poetry should receive more critical attention, as they were the signs of counterattack against the respect for subjective imagination in the mainstream of Romantic ideology.

All the chapters in this thesis will examine various aspects concerning Hopkins' poetics of fancy as the basis of his concept of inscape. Chapter 1 will discuss the influence of Coleridge and Ruskin on Hopkins' poetics of fancy. Coleridge is known as the first literary critic who distinguished imagination from fancy in *Biographia Literaria*, while Ruskin also wrote many pages on the distinction between imagination and fancy in *Modern Painters*. Although Hopkins learned the theory of imagination and fancy from the works of these two literary critics, he stressed the importance of fancy and established his own poetics of fancy as the language of inspiration. This chapter also deals with some of his essays which formed his concept of fancy. Chapters 2 will focus on the concept of fancy in Hopkins' predecessors, William Shakespeare and Alfred Lord Tennyson, who influenced him along with Coleridge and Ruskin, making him write the play *Floris in Italy* and the sonnet series "The Beginning of the End" in order to experiment with the language of inspiration as fancy. This chapter also deals with the aestheticism in the nineteenth century which influenced his concept of fancy. Chapter 3 will treat Hopkins' conversion to Catholicism and Catholic art. He was deeply attracted to the concept of fancy just before his conversion to Catholicism. Hopkins was influenced by the religious and aesthetic tendencies at the time of his conversion, such as the Gothic Revival, the Oxford Movement and medievalism. This chapter will deal with his concept of inscape based on his idea of fancy, and with the influence of the two styles of Catholic art, gothic and baroque, on his poetics. After his conversion to Catholicism and seven years of poetic silence, Hopkins wrote "The Wreck of the Deutschland" and the group of his sonnets called the Bright Sonnets, where he successfully connected fancy with his concept of inscape as Christ incarnate.

1

The Formation of Hopkins' Poetics of Fancy

1.1. Introduction

This chapter will focus on Hopkins' definition of fancy and imagination, which was influenced by and deviated from those of Samuel Taylor Coleridge (1772-1834) and John Ruskin (1819-1900), and then consider the formation of his poetics of fancy in the 1860's through his essays, journals and letters. Hopkins elaborated his poetics of fancy in "Poetic Diction" and other essays of the 1860's through his consideration on the origin of beauty and words and on Christ and the Incarnation in the Real Presence of the Blessed Sacrament of the Altar. He converted from the Anglican Church to the Roman Catholic Church in 1866 against his parents' objection. What made him determine on conversion seems to be relevant to his resolution to create "the poetry of inspiration" as fancy. Hopkins' poetics of fancy is not only concerned with his creation of a new poetry but also with his belief in the Incarnation.

1.2. Coleridge's Definition of Fancy and Imagination

We find some similarities between Hopkins' poetics and Coleridge's representing Romanticism. Both poets are at the same time critics and philosophers. Hopkins studied the classics at Oxford University and was an ardent admirer of Plato and Heraclitus, whom Coleridge often used in his works. Both of them rejected materialism but accepted idealism. Such a philosophical ideal seems to give similarity to their poetics. Hopkins' journals also show the similar descriptions of nature to those of Coleridge. Coleridge, Ruskin and Hopkins describe nature in detail, and their depictions of nature as the object originate in their religious view of it as God's creation. Some influence from Coleridge's *Biographia Literaria* can be observed in Hopkins' journals and letters, while the expressions in his

poetical works differ from those of Coleridge and other Romantic poets. While Romanticism holds subjectivity or self in high esteem, Hopkins avoids clinging to it and values fancy more than imagination, though he inherits Romanticism to some degree by using the terms fancy and imagination. The difference between the poetics of Hopkins and Coleridge lies in their treatment of fancy.

Hopkins has some relationship with Coleridge not only because he is influenced by the poetics of Coleridge himself but also because his grandchild, Ernest Hartley Coleridge (1846-1920), is one of his best friends at Highgate School. In his note in 1864, Hopkins mentions the name of John Duke Coleridge (1820-1894): "Butterfield had restored Ottery St. Mary church for John Duke Coleridge, and painted his drawing-room, whom he knows" (J 59). William Butterfield (1814-1900) is an architect of the Gothic Revival, and his style and oddness attracted Hopkins. The church of St. Mary was restored between 1849 and 1850, through the influence of Sir John Taylor Coleridge (STC's nephew), and his eldest son, John Duke, was responsible for the choice of his life-long friend, Butterfield (J 329-30).



Before considering Coleridge's definition of fancy which he distinguishes from imagination, we should take heed of Longinus' definition of "*phantasia*" and "*imagination*," which influenced Coleridge's definition of "imagination" and "fancy." The discussions on imagination and fancy possibly originate in Longinus' argument in *On the Sublime*. Longinus uses the term *phantasia* as "visualization":

"Weight, grandeur, and urgency in writing are very largely produced...by the use of "visualization" (*phantasia*). ...For the term *phantasia* is applied...to an idea which enters the mind from any source and engenders speech, but the word has now come to be used...of passages where, inspired by strong emotion, you seem to

see what you describe and bring it vividly before the eyes of your audience. The *phantasia* means that the object of the poetical form of it is to enthrall, and that of the prose form to present things vividly, though both...aim at the emotional and the excited.

(Longinus 215-17)

This statement expresses that *phantasia* is related to the mental vision "inspired by strong emotion" (passion) when one feels sublime, which creates poetic diction.

Coleridge divides *phantasia* into two different conceptions in *Biographia Literaria*:

...fancy and imagination were two distinct and widely different faculties, instead of being...either two names with one meaning....

It is not, I own, easy to conceive a more apposite translation of the Greek *Phantasia*, than the Latin *Imaginatio*.... The first and most important point to be proved is, that two conceptions perfectly distinct are confused under one and the same word.... (BLI 82-84)

Coleridge describes the confusion of the terms *phantasia* and *imaginatio* in English translation, which makes unclear the distinction between fancy and imagination (BLI 99). He defines *phantasia* that "is employed...to express the mental power of comprehension, or the active function of the mind" as imagination and "imaginatio for the receptivity...of impressions, or for the passive perception" as fancy, and distinguishes imagination into two types, "primary" and "secondary":

The primary IMAGINATION I hold to be the living power and prime Agent of all human Perception, and as repetition in the finite mind of the eternal act of creation in the infinite I AM. The secondary I consider as an echo of the former co-existing with the

conscious will, yet still as identical with the primary in the *kind* of its agency...It dissolves, diffuses, dissipates, in order to re-create; ... it struggles to idealize and to unify. It is essentially *vital*, even as all objects (as objects) are essentially fixed and dead. (BLI 304)

Though Hopkins' poetics is partly influenced by Coleridge's definition of the primary imagination as the repetition of God's creation and as unity in art, the essential difference between their views is that Hopkins respects objects that are "fixed" and does not regard them as "dead." Coleridge sets imagination and the human subject above fancy and the object:

Fancy, on the contrary, has no other counters to play with, but fixities and definites. The Fancy is indeed no other than a mode of Memory emancipated from the order of time and space; and blended with, and modified by that empirical phenomenon of the will, which we express by the word CHOICE. (BLI 305)

Coleridge's *Table Talk* further mentions the quality of fancy and imagination:

The Fancy brings together images which have no connection natural or moral, but are yoked together by the poet by means of some accidental coincidence... The imagination modifies images, and gives unity to variety; it sees all things in one.... (TT 423)

Coleridge also refers to "the *passive* fancy and *mechanical* memory":

In association then consists the whole mechanism of the reproduction of impressions, in the Aristotelian Psychology. It is the universal law of the *passive* fancy and *mechanical* memory; that which supplies to other faculties their objects, to all thought

the elements of its materials.

(BLI 103-104)

1.3. Ruskin's Definition of Fancy and Imagination

Ruskin is also influential on the formation of Hopkins' poetics of fancy as well as on Victorian arts in general including the Gothic Revival and medievalism. Hopkins' journals show the influence of the Gothic Revival, concerned with John Ruskin and the Pre-Raphaelites. He expresses his interest in medievalism and details in parts which Ruskin advocates, and leaves a lot of notes in the 1860's on the architects of the Gothic Revival, especially on Butterfield and the restoration of Catholic churches. Hopkins' aesthetic concern is naturally directed to John Ruskin, who champions medievalism, the restitution of Gothic architecture and the importance of the details in works of art. Although Hopkins does not completely agree with Ruskin and comments that "Ruskin often goes astray" (LIII 204), he is certainly intrigued by Ruskin's theories, as he mentions *Modern Painters* as one of the books to be read (J 56).



In volume II of *Modern Painters*, Ruskin renders more significance to fancy than Coleridge does but still defends imagination over it: imagination is "the source of all that is great in the poetic arts" and fancy as "merely decorative and entertaining"; however, they "have so much in common as to render strict definition of either difficult" (MPII 152). For Ruskin, fancy responds to the outside of objects and sees them as parts, while imagination responds to the inside and grasps the whole (MPII 179). He adds a detailed explication of fancy in contrast to imagination:

...the imagination being at the heart of things...and is still, quiet, and brooding... ; but the fancy staying at the outside of things ...bounding merrily from point to point...but necessarily always settling...on a point only, never embracing the whole. And

from these single points she can strike analogies and catch resemblances, which, so far as the point she looks at is concerned, are true, but would be false, if she could see through to the other side. This, however, she cares not to do; the point of contact is enough for her, and even if there be a gap left between the two things and they do not quite touch, she will spring from one to the other like an electric spark, and be seen brightest in her leaping.

(MPII 182-3)

Ruskin here describes fancy's restlessness and its ambiguity which can be both true and false. Fancy's characteristic to unite two things which "do not quite touch" is compatible with Coleridge's definition of fancy as that which "brings together images which have no connection."

Ruskin focuses on contemplation or *theoria* (a Greek word meaning "gaze"), which he connects with imagination. Though Ruskin estimates the merit of contemplation detached from fancy, the third function of fancy as "the highest" is closely related to contemplation and evokes its nature as defined by Coleridge:

[Fancy] beholds in the things...things different from actual; but the suggestions...are not in their nature essential in the object contemplated; and the images resulting...may...change the current of contemplative feeling: for...we saw her dwelling upon external features....

(MPII 209)

This notion of fancy is similar to Coleridge's definition of fancy that "brings together images which have no connection." For Ruskin, the "regardant or contemplative action of Fancy is...different from...that mere...likeness-catching operation" and it "loses sight of actuality" and "passes gradually from mere vivid sight of reality, and witty suggestion of likeness, to...what is unreal" (MPII 209-10).

1.4. Hopkins' Introduction of Fancy into his Poetics

1.4.1. Hopkins' Definition of Fancy and Imagination in "Poetic Diction"

In his undergraduate essay, "Poetic Diction" (1865), Hopkins mentions Coleridge's view on poetic diction and the ideas of imagination and fancy to refute Wordsworth's opinion "that poetic diction scarcely differed...from that of prose" (J 84). Hopkins apparently raises an objection to Wordsworth's claim in *Lyrical Ballads* that the "most interesting parts of the best poems will be found to be strictly the language of prose when prose is well written" (11).¹ Instead, Hopkins seems to approve of Coleridge's view of poetic diction: "If the best prose and the best poetry use the same language—(Coleridge defined poetry as the best thoughts in the best words)—why not use unfettered prose of the two? Because...of the beauty of verse" (J 84). However, Coleridge actually defines prose and poetry as "prose = words in their best order;—poetry = the best words in the best order" (TT 56). Hopkins develops his own poetics from his misreading of Coleridge's view of poetic diction: "...metre, rhythm, rhyme, and all the structure which is called verse both necessitate and engender a difference in diction and in thought..." (J 84). Except for the emphasis on the "difference in diction and in thought" of verse from prose, the statement resembles Coleridge's argument in *Biographia Literaria* on the artificial arrangement of poetry as different from the nature of prose (BLII 11).

Hopkins, however, underlines the necessity of structure and parallelism for the beauty of verse and places this at the center of his poetics:

But what the character of poetry is will be found best by looking at the structure of verse. The artificial part of poetry...reduces itself to the principle of parallelism. ...And moreover parallelism in expression tends to beget or passes into parallelism of thought. This point reached we shall be able to see and account for the

¹ The quotation is from the second edition of *Lyrical Ballads* (1800).

peculiarities of poetic diction.

(J 84-85)

Then, Hopkins traces the historical structure of poetry and reduces the artificial part of poetry to the principle of parallelism, which is distinguished into two kinds: "marked parallelism" which "is concerned with the structure of verse—in rhythm, in alliteration, in assonance and in rhyme" and "transitional or chromatic parallelism" (J 84). He apparently places more significance on marked parallelism than transitional. He classifies into the former the structure of verse and the artificial or rhetorical elements of poetry, attaching much importance to the recurrence of parallelism in words and thought. Then, Hopkins evolves his theory of poetic diction from "the best thoughts in the best words" to parallelism in thought and expression (J 84-85). Finally, he connects these two kinds of parallelism with the terms "Fancy" and "Imagination":

To the marked or abrupt kind of parallelism belong metaphor, simile, parable, and so on.... To the chromatic parallelism belong gradation, intensity, climax, tone, expression..., *chiaroscuro*, perhaps emphasis: while the faculties of Fancy and Imagination might range widely over both kinds, Fancy belonging more especially to the abrupt than to the transitional class. (J 85)

Hopkins' use of the terms fancy and imagination here is certainly borrowed from his predecessors. In his definition, fancy is particularly relevant to marked and abrupt parallelism, which is peculiar in his poetics.

While Ruskin connects contemplation to imagination, Hopkins directly relates the faculty of contemplation to fancy in his notes on the history of Greek Philosophy (1868), and equates its fixity with the "abiding" nature of contemplation, contrary to the transitional nature of meditation and the discursive reason in imagination:

The mind has two kinds of energy, a transitional kind, when one thought or sensation follows another...; (ii) an abiding kind...in which the mind is absorbed..., taken up by, dwells upon, enjoys, a single thought: we may call it contemplation, but it includes pleasures, supposing they...do not require a transition to another term of *another kind*, for contemplation in its absoluteness is impossible unless in a trance and it is enough for the mind to repeat the same energy on the same matter. (J 125-126)

The contrast between two kinds of energy in the mind, an abiding kind as contemplation and a transitional kind as meditation, matches the aforementioned dichotomy between abrupt and transitional parallelisms or between fancy and imagination in "Poetic Diction," written three years earlier. The association of meditation and discursive reason to imagination is based on Coleridge's argument, and Lichtmann admits this as well. After she remarks that "Hopkins meant his poetry to be read...not only with the 'transitional energy' of reasoning...but above all with the mind's 'abiding energy'...with contemplation" (Lichtmann 131), she goes on to relate reason, with imagination: "Where meditation involves the use of deductive reason, imagination, and 'affections' of the soul, contemplation is regarded as the point of passage from self-effort to grace" (Lichtmann 132). However, she does not mention that contemplation creates fancy, contrary to meditation concerned with imagination. Lichtmann unintentionally suggests Hopkins' privilege of fancy as contemplation over imagination as meditation, and concludes: "Hopkins' understanding of meditation as *reasoning*...reiterates the distinction... between transitional energy as reasoning and abiding energy as contemplation" (Lichtmann 149).

Ruskin's definition of the third function of fancy as "the highest" closely related to contemplation evokes its nature as defined by Hopkins and Coleridge, and is similar to Hopkins' idea of abrupt parallelism, supported by Coleridge's definition of fancy that "brings together images which have

no connection." Though the dwelling nature of fancy described by Ruskin corresponds to Hopkins' definition of contemplation, the difference between them is that Ruskin's fancy is irrelevant to actuality or reality.

1.4.2. Fancy as "Diatonic Beauty": "The Origin of Our Moral Ideas" and "On the Origin of Beauty: A Platonic Dialogue"

In his journals and essays, Hopkins often tends to dig carefully into the idea of beauty. He begins with trivial matters, then inquires into the nature of art, and finally arrives at philosophical consideration. Before the establishment of his own poetics, Hopkins expresses his idea of beauty in his undergraduate essays of 1865, "The Origin of Our Moral Ideas" and "On the Origin of Beauty: A Platonic Dialogue." They epitomize his interest in the classics and Platonism as a student of the classics before his conversion to Catholicism in 1866 under the guidance of John Henry Newman. In "On the Origin of Our Moral Ideas," submitted to his tutor Walter Pater, he refers to the idea of beauty:

Beauty lies in the relation of the parts of a sensuous thing to each other, that is in a certain relation, it being absolute at one point and comparative in those nearing it or falling from it.... In sensuous things a certain proportion in the intervals makes up beauty.... (J 80-81)

Hopkins points out that what makes up beauty is the relation of the parts or the proportion in the intervals between the parts of the things. This suggests that he is highly influenced by the Platonic idea of beauty. Then, Hopkins discusses the necessity to recognize unity in art:

All thought is of course in a sense an effort a[t] unity. ...In art it is essential to recognise and strive to realise...this unity in some shape or other. ...In art we strive to realise not only unity,

permanence of law, likeness, but also, with it, difference, variety, contrast: it is rhyme we like, not echo, and not unison but harmony. (J 83)

This statement suggests that an artist has the ability to recognize beauty in art and to compare and unite the parts.

In "On the Origin of Beauty," Hopkins pursues the origin of beauty using Platonic form of dialogue between John Hanbury and the Professor. Although the dialogue argues the Platonic idea of beauty in symmetry, Hanbury suggests that the beauty of nature is produced by irregularity as well (J 89). Then, the example of an oak shows that, though it is asymmetrical and irregular, "the outline of its head is drawn by a long curve...of a parabola, which...is of almost mathematical correctness" (J 89). Such irregularity in nature is related to the character of poetry. In the end, "beauty...is a mixture of regularity and irregularity," and the example of a tree shows that "all the leaves on the tree" have "precisely" the "same irregularity" (J 90). The irregularity of parts in the regularity of the whole is what Hopkins regards as individuality. Regularity is here defined as "likeness or agreement or consistency" and irregularity as "difference or disagreement or change or variety" (J 90). Beauty consists of likeness and difference, and the "beauty we find is from the comparison we make of the things with themselves, seeing their likeness and difference" (J 90-91). Beautiful forms are neither too symmetrical nor asymmetrical, implying Platonic beauty of the golden mean. The beauty and individuality of leaves lie in likeness with slight difference. In conclusion, universality lies in analogous forms. As the leaves of a tree as parts have diversity with resemblance and are united in a tree as the whole, "there is a relation between the parts of the thing to each other and again of the parts to the whole" (J 97).

Then, the discussion moves to structural unity in art: "the collective effect of a work of art is due to the effect of each part to the rest, in a play

of each act to the rest, in a smaller poem each stanza to the rest..." (J 99). The structural unity in a sonnet is emphasized here, and if one of fourteen lines were taken away, "that would be an important loss to the structural unity" (J 100). Hopkins highly regards regularity in poetry as well, and refers to the repetitive effect of sound in rhythm, meter and rhyme. Consequently, beauty is "considered as regularity or likeness tempered by irregularity or difference." The aim of rhythm is to find difference in likeness, and meter is the repetition in a regular series of rhythm, where each foot is a part to compose the whole (J 101).

Among others, rhyme is most highly valued in Hopkins' poetics "as shewing the proportion of disagreement joined with agreement which the ear finds most pleasurable..." (J 101). Rhymes resound to emphasize the sound and meaning in a stanza while each part is connected to compose the whole. Not only in poetry, but when we replace a stanza with a work of art, there is the point "where the principle of beauty is to be strongly marked" and "the intervals at which a combination of regularity with disagreement so very pronounced as rhyme may be well asserted..." (J 102). The term "intervals" shows that there are connections among the parts and between the parts and the whole, based on mathematical ratios or the correspondence between relative structures in parallelism. Hopkins notes the relationship where the parts are connected to compose the whole with comparative intervals based on the principle of beauty.

The discussion on the distinction between fancy as abrupt parallelism and imagination as chromatic or transitional in "Poetic Diction" can be linked to "On the Origin of Beauty" which mentions "transitional and abrupt" or "*chromatic* and *diatonic* beauty": "Then of many divisions one might make of beautiful things, I shall consider that there is one...of transitional and abrupt. I think I would call it...a division into *chromatic* and *diatonic* beauty" (J 104). The term "abrupt" is transformed into a musical term "diatonic," and the discussion is similar to "Poetic Diction." The dialogue leads to "these two kinds of comparison in poetry, comparison for likeness'

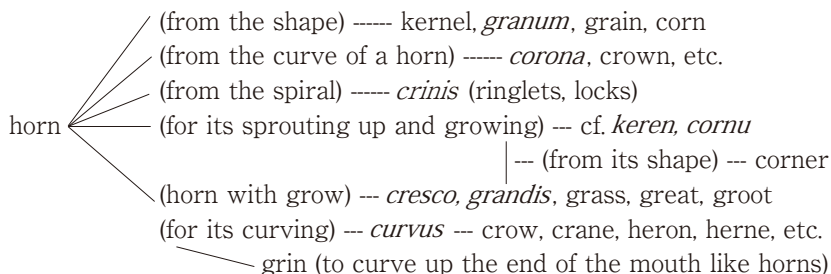
sake, to which belong metaphor, simile" and "comparison for unlikeness" sake, to which belong antithesis, contrast, and so on" (J 106). Comparison is connected with parallelism that distinguishes itself from prose. Then, the discussion moves to Parallelism as "diatonic beauty" which includes "metaphor, simile, and antitheses" while "chromatic beauty" is reduced to "emphasis, expression..., tone, intensity, climax" (J 106). Hopkins simply mentions "Parallelism," which he previously called "abrupt parallelism" in "Poetic Diction." This means that his idea of parallelism may be changed so as to consider that parallelism is essentially diatonic and abrupt.

For Hopkins who highly evaluates abrupt elements in poetry, fancy connects different things, and is related to inspiration or intuition given to artists by the supernatural being as the Idea of Beauty. In this sense, he is contrary to Coleridge and other Romantic poets who regard imagination as a higher faculty than fancy. In the "abrupt kind of parallelism" of fancy, there are an interval between things, and the proportion between them forms beauty, where we find a relation of correspondence. In "On the Origin of Beauty," Hopkins repeatedly mentions the importance of comparison and a relation between things, which confirms his belief in analogy or the correspondence in relative structures. It is correspondences between the parts and also between the parts and the whole that compose works of art. As the two essays written in 1865 "Poetic Diction" and "On the Origin of Beauty" show, fancy is parallel to diatonic beauty while imagination is chromatic.

1.4.3. Hopkins' Quest of the Origin of Words as Christ and Fancy

Hopkins' idea of beauty mentioned in "On the Origin of Beauty" and other essays is reflected in his view of nature, art and words. The discussion of individuality in universality in "On the Origin of Beauty" can be traced back to his study on word origins mentioned in his journals in 1863 and 1864. In the journal written in 1863, Hopkins writes down words

that have derivative meanings from the word "horn" (J 4). The following plate simplifies his discussion on the word "horn" as the root word:



Hopkins' consideration on the word "horn" suggests that various words with diverse meanings are united in a single word. He looks for Christ as the Word in the origin of words that unites diversity. Hopkins pursues the essence of Christ by knowing how words are connected with each other, or their origin and law that unite them. From 1863 to 1864, he further considers the origin of words and the relation between their meanings. In most of his journals at that time, Hopkins studies the root meanings of words that have similar sounds such as "[g]rind, gride, gird, grit, groat, greet...crush, crash". He comments on other words as well: "Crook, crank, crick, cranky. Original meaning crooked, not straight or right, wrong, awry" (J 5); "Drill, trill, thrill, nostril, nese-thirl (Wiclif etc.) Common idea piercing" (J 10).

These are just a few examples of root words that have relative ones with similar sounds and meanings. Hopkins thus tries to find common meanings in words with the similar forms and sounds in order to reach their origin or the nature of Christ as the Word. He makes use of his study on words with similar sounds in his poems, which unite the parts to compose the whole and connects each word by virtue of parallelism. The beauty in nature as creation has the same relation to words. Christ as the Word or the origin of words who unites diversity is also the origin of beauty, and

that is why Hopkins' poems are called "sacramental poetry," in which his inclination to the doctrine of the Real Presence is permeated.

1.4.4. Toward "the New Realism": "The Probable Future of Metaphysics"

When he was studying Greek philosophy under Pater, Hopkins submitted an essay "The Probable Future of Metaphysics" (1867) to him: "The Positivists foretell and many other people begin to fear, the end of all metaphysics is at hand" (J 118). What he calls "metaphysics" seems to be Platonism, Neo-Platonism, Catholicism and arts in general including poetry which embody these thoughts. For Hopkins, who was influenced by the Oxford Movement and about to convert from Anglicanism to Catholicism under the guidance of Newman, the rise of positivistic science was a threat to his belief.

Hopkins expands his discussion on diatonism as fancy and chromatism as imagination into a philosophic and scientific system in "The Probable Future of Metaphysics." He takes Darwinism and Positivism as a philosophy of continuity or flux in opposition to Platonism and the metaphysics he believes in:

...one sees that the ideas so rife now of a continuity without fixed points...of development in one chain of necessity, of species having no absolute types...all this is a philosophy of flux opposed to Platonism.... And this, or to speak more correctly Realism, is perhaps soon to return. ...it [Realism] will challenge the prevalent philosophy of continuity of flux. ...To the prevalent philosophy and science nature is a string all the differences in which are really chromatic.... The new Realism will maintain that in musical strings the roots of chords...are mathematically fixed and give a standard by which to fix all the notes of the appropriate scale.... (J 120)