In this chapter an attempt has been made to analyse some poems of Hopkins to discover their underlying patterns. It has not been always easy. Hopkins often employs more than one technique to produce the desired effect. It is the combination of the devices that help to produce the totality of the pattern. Poetry loses much of its beauty if one tries to isolate its particular features. Yet without analysing these linguistic devices, it would be impossible to understand the complex way in which the patterns work. At the same time, the patterns justify the highly individualistic way Hopkins used language in his poetry.

(i) Use of Achaism and Dialect Words

Let us first take up the basic element of poetry — the individual words. It is words that make up poems. Hopkins generally preferred Anglo-Saxon words. Indeed the core of Hopkins's poetry is built up with words drawn from the Anglo-Saxon. Yet there is a large body of words in his poetry that lies outside Anglo-Saxon origin. In spite of his preference for Anglo-Saxon, Hopkins does not hesitate to use words like, 'minion', 'dauphin', 'chevalier', 'sillion' which are drawn from such Romance language as French. Then there are a large number of words which have caused considerable confusion among the critics.
Their dictionary meanings often lead to obscurity and ambiguity. Then there are Hopkins’s coinages like ‘slogging’ 'louched' etc. Hopkins condemned the use of archaism in poetry. Yet he does not hesitate to use archaic words in his own poetry when occasion demands. Critics are puzzled over these problems. They are at a loss to account for such contradictions. But if we look at these words from the angle Hopkins looked at them i.e. from the angle of pattern, indeed if we realise that these words were chosen not so much for their meaning as for their intrinsic ability to fit into the pattern, much of our confusion disappears.

Thus the words 'minion', 'dauphin', 'chevalier' and 'sillion' are chosen in preference to their Anglo-Saxon counterparts because of their sound-content and because of their ability to fit into the general pattern of the poem The Windhover. The Windhover is a poem in which Hopkins uses a complex array of techniques like alliteration, skothending, verbal repetitions. It is also a poem in which the variation of 'n' sound gives formal unity. Now three of the four French words mentioned above have the 'n' sound in them and fit with other words to create the necessary pattern. Thus 'minion' besides alliterating with 'morning's minion', chimes with the 'n' sound in 'morning', 'kingdom' and 'dauphin' and also with 'dawn-drawn', 'falcon', 'riding' and other words in the poem.
In the same way, 'Sillion' besides rhyming with 'gold-vermillion' chimes with 'down', 'shine' and 'wonder'. 'Chevalier' is used for the sake of internal rhyme, the rhyme-word being 'lovelier'. Such an explanation may appear simplistic. But when we read Hopkins's poems as patterns of sound, such an explanation obviously makes sense.

In the same way, if we look at other words, words which caused much confusion among the critics, we shall find that it is their general acoustic quality or their ability to enter into the pattern of the poem, that had led Hopkins to choose them in preference to their more common and familiar counterparts. Some of these words were formerly held to be obsolete. Thus, W. A. M. Peters remarks:

"Someone might make out a good case against him for employing a language as archaic and as obsolete as that ever used by Dixon or Bridges .... 'hie' is preferred to 'haste', 'ghost' to 'spirit', 'thew' and 'brawn' to 'muscle', 'lade' to 'load', 'brine' to 'sea' and so on. 'Fettle', 'pash', 'mamack', 'revel', 'rive', 'reeve', 'wend', 'heft', 'sillion', 'shive', 'barrow', 'bole', 'tuck', 'burl' and 'buck' are all of them good Saxon words but they can hardly be said to belong any longer to the ordinary modern language of Victorian days."
Modern scholarship has, of course, shown that words which Peters and others thought to be obsolete, are in fact not so. They are in most cases dialect words and still used by people of particular regions. Thus says James Milroy:

"A great many of these words do belong to the ordinary modern language; they are not part of the vocabulary of standard literary prose, but are colloquial and dialectal. Others like 'ghost' and 'brine' are certainly part of the standard language, but Hopkins uses them in senses that Peters considers to be archaic. The words themselves are plainly not archaic."²

Milroy has very ably shown that words which critics thought to be obsolete or archaic are in fact only dialect words. Be it as it may, it is not our concern to show whether words used by Hopkins belong to standard English or dialects, what is to be especially noted is what use Hopkins made of them and what purpose they serve in Hopkins's poetry. Hopkins looked upon poetry as words patterned and he did not hesitate to draw words from dialects, if he found them suitable to his purpose. Thus the word 'asunder' ('lovely-asunder', 'Deutschland, St.5) is held to be archaic and literary in standard English but according to Milroy it is still current in provincial English. Hopkins, however, chooses this word
not only because it rhymes with 'thunder', but also because he can make it internally rhyme with 'under', 'splendour' and 'wonder' ("since tho' he is under the world's splendour and wonder, / His mistery must be instressed, stressed"). The word 'blear' is frequently used by Hopkins. It occurs in The Wreck of Deutschland, St.11 and is also in Poems No. 31, 46 and 60. In Deutschland, it is used for the sake of consonance ('Clear'-'share'). In No.31 'bleared' is used for the pattern 'seared'-'bleared'-'smeared'. In No.46 'blear-all' not only alliterates with 'black' but also the 'i' sound sets up the pattern with words like 'yellow', 'mild' and 'black' and later 'truckle' in the lines "With yellowy moisture mild nights' blear-all black / or to-fro tender trambeams truckle at the eye."
The word 'bole' occurs in No.41, St.16. Milroy comments, "It is a technical and provincial term for tree-trunk. Phonoaesthetic reason prefers it to 'trunk'". In this poem the word not only alliterates with 'bloom', but also echoes with 'bold' in "bold-boys soon to be men". The word braid is used in Deutschland, St.16 and in No.59. In the former it is used not only to make it alliterate with 'breast' but also for the purpose of consonance with the 'dread' ("For all his dreadnought breast and braids of thew"). In No.59 'braid' is used to make it alliterate with 'bow', 'brooch' and 'brace'. The word is also used for assonance ("braid or brace, lace ...."). The word 'brandle' has caused much confusion. Schoeder glosses it: "shake, rock,
make totter' and Gardner and Mackenzie suggest 'shake'. Milroy thinks that it is associated with 'brandish' and 'brand'. Hopkins, however, uses the word to make it chime with 'only', 'lips', 'please'. 'Buck' is another word which is highly ambiguous. Milroy thinks that Hopkins "possibly associated buck and buckle with OE begin, bend (cf. Bow), and might have associated buck with buckle on the pattern of brinded, brindled etc." Hopkins uses it to alliterate with 'burl' and also for the sake of assonance ('burl ... buck ... flood')

'Cogged', according to Milroy, means to 'deceive, cheat' in dialect and it is "still current in Ireland, especially in children's usage". Hopkins uses it in No.59 to make it rhyme with 'flagged' and also for its similarity of 'gg' sound in 'haggard'. The word 'coil' has been frequently glossed by critics. It occurs in Nos.22, 59 and 64. In No.59 it is used not only to make it alliterate with 'care' and 'killed' but also to make the 'l' of the two words chime with each other. In No.64, 'coil' and 'toil' produce not only consonance, they also rhyme. 'Comb' is a dialect word meaning crest or ridge. Hopkins uses it in Nos.2, 56, 68, 76, 149 and also in Deutschland, stz. 4, 14. In Deutschland, St.4, 'combs' not only alliterates with 'crowds', but also chimes with 'motion'. In St.14 'combs' chimes with 'smoother'. In No.56 'comb' alliterates with 'coop'. In No.68 'combs' not only alliterates but also chimes with 'comes'.
The word 'dapple' is used in a large number of Hopkins's poems. In Deutschland, St.5, 'dapple' not only alliterates with 'damson' but also chimes with 'lovely' and 'splendour'. In No.36 'dapple' alliterates with 'dauphin', 'dawn-drawn' and also chimes with 'daylight' and 'Falcon'. In No.36 'dapple' rhymes with 'couple' and also chimes with 'couple' and 'colour'. In No.42, 'dapple' alliterates with 'drop' and in No.44 'dapple' chimes with 'lily' and 'below'. In No.49 'dapple' not only alliterates with 'die' but also rhymes with 'wimpled'. 'Degged' is used in No.56. According to MacKenzie, it is a northern dialect word. Here it alliterates with 'dew' and 'dappled'.

'Fagged' and 'fashed' occur in No.59. They not only alliterate, Hopkins uses 'fagged' because of its 'gg' sound which 'haggard' and 'cogged' also have. 'Fettle' occurs in No.53 and together with 'great', 'grey' and 'dray' produce assonance. 'Fleck' occurs in No.60 and not only alliterates with 'flashing' but also rhymes with 'sparks'. 'Flitch' occurs in No.56 and alliterates with 'fern'. 'Flue' occurs in No.71 and is used to set up the pattern, 'flue-flank-lank'.

The word 'hawling' in Deutschland has caused much confusion. MacKenzie refers to OED hawl as variant of haul with one of its meanings: 'Of the wind to change direction, shift, veer'.

In No.76 'comb' alliterates with 'cares' and also chimes with 'same'.

MacKenzie refers to OED hawl as variant of haul with one of its meanings: 'Of the wind to change direction, shift, veer'.
Hopkins uses it to make it rhyme with 'calling' and also because of its consonance with 'swirling' and 'sloggering'. 'Lade' is used in No.41 instead of 'load' not only because it alliterates with 'lad'. Also 'men-lade-treasure' produce assonance. About 'louched' Hopkins wrote to Dixon: "a coinage of mine is to mean much the same as slouched, slouching". It is used in No.58 obviously to alliterate with 'landscape', 'leaves', 'low' and 'appeal'.

'Mammock' is a dialect word. Hopkins uses it No.70 to make it alliterate with 'mother' and 'mighty'. 'Messes' is used in No.41 to make it alliterate with 'mortal'.

'Ramp' in No.35 alliterates with 'right' and 'roar'. 'Rack' which is frequently used, occurs in Nos.31, 58, 61, 70 and 152. In No.31 'rick' not only alliterates with 'rod', it also rhymes with 'shook'. 'Reel' is used in No.58 to make it rhyme with 'deal'. 'Reeve' occurs in Deutschland, St. 12 and No. 63. It not only alliterates with 'rounds', but produces assonance with 'million' and 'in'. The word 'road' is used in an unusual sense in Deutschland, St.35 and in No.53. In the former it is used to make it alliterate with 'reward'. In No.53 it is used for the sake of para-rhyme ('God-road') and also for the sake of alliteration in the previous line ('reprieve', 'ransom').
'Rude' is used in Nos. 22 and 59. In No. 59 it is used to make it alliterate with 'wrinkle'.

The word 'sheet' occurs in Nos. 36, 41, 64, 65 and 72. In No. 36 'sheer' rhymes with 'clear' and in No. 65 'sheer' rhymes with 'there' ('Hold them cheap / May who ne'er hung there'). In No. 72 'sheer' alliterate with 'Manshape', 'shone', and 'disseveral'. The word 'shire' in Deutschland, st.34 not only rhymes with 'fire' but also chimes with 'shower'. The word 'sloggering' in Deutschland, St.19 completes the pattern together with the words 'swirling', 'hawling' and 'smart'.

'Stipple' (No. 37) is, according to Milroy, an art term derived from Dutch. Hopkins uses it to make it rhyme with 'dapple' and 'couple'. The word 'tackle' (No. 37) not only alliterates with 'trim' but looks forward to rhyme with 'dapple', 'couple' and 'stipple'. 'Thew' occurs in Deutschland, St.16 and also in Nos. 49 and 71. In Deutschland it rhymes with 'to' and 'do'. In No. 49 'thew' alliterates with 'thought' and in No. 71 'threw' rhymes with 'crew'. 'Throp' (No. 42) is an archaic word, but Hopkins uses it to make it alliterate with 'thicket', 'throstle' (No. 42) not only rhymes with 'all', but also chimes with 'flesh' 'fleece' and 'all'. 'Trim' (No. 37) alliterates with 'tattle'. 'Truckle' (No. 46) not only alliterates with 'to-fro', 'tender', 'trambeam', but also chimes with 'yellowy' 'mild', 'clear-all black'. 'Tucked' (No. 57) is used to make it alliterate with
'tumble', 'tell' and 'tongue'. 'Whorl' (Deutschland, St.14) alliterates with 'wheel'.

From the above analysis it would be clear that these words are chosen in preference to their more familiar counterparts because of phonological reasons and also because of their ability to set up patterns. Other words could satisfy the meaning but would be useless to Hopkins because of their inability to form parts of the rich patterns which Hopkins aimed at above everything else in poetry.

(ii) Compound Words

Compound words are a prominent feature of Hopkins's poetry. No other English poet except Keats had done so much compounding. And even Keats did not go as far as Hopkins in this direction. Critics have noticed this aspect of Hopkins's poetry. It has been said that Hopkins was out to produce exact verbal copy of the 'inscape' in Nature. Ordinary words were inadequate for this purpose. So Hopkins invented compounds that exactly caught the 'inscapes'. Other critics have tried to explain the linguistic rules Hopkins were following in making the compounds. But few of them have observed that most of the Hopkins's compound-words are made according to rules of phonetics. They are not just haphazardly made and in them meaning is not always the first consideration. They are part
of Hopkins's general pattern-making effort.

In a majority of instances the underlying principle behind the compound-word is alliteration. Thus

1. And the sea **flint-flake**, black-back in the regular blow,
   (Deutschland, St. 13)

2. Thou **martyr-master**: in thy sight
   Storm flakes were scroll-leaved flowers, lily showers.
   (Deutschland, St. 21)

3. Though **high-hung** bells or din ........
   (Silver Jubilee)

4. And mazy sands all **water-wattled**
   (Penmaen Pool)

5. The bright boroughs, the **circle-citadels** there
   (The Starlight Night)

   (Penmai Pool)

7. .... **dapple-dawn-drawn** Falcon.
   (The Winhover)

8. ....... **and blue-bleak** embers, ah, my dear
   Fall, gall themselves, and gash gold-vermilion
   (The Windhover)
9. Fresh-firecool chestnut fall  
   (Pied Beauty)

Sometimes it is consonance which brings two or more words together:

1. His rash-fresh rewinded new-skeined score .....  
   (The Sea And the Skylark)

2. That neighbour-nature thy grey beauty is grounded  
   (Dun Scotus's Oxford)

3. Or to-fro tender trambeam truckle at the eye.  
   (The Candle Indoors)

4. ..... the Wimpled-water-dimpled, not by morning matched  
   (No. 59)

Sometimes two compounds are placed side by side. One element of the first compound produces consonance with another element of the second compound -

1. Night roared, with the heart-break, hearing a heart-broke  
   (Deutschland, St. 17)

2. The down-dugged, ground-hugged grey .....  
   (Deutschland, St. 26)
3. Cuckoo-echoing, **bell-swarmed**, lark-charmed, rook
   - racked,
   (Dun Scotus's Oxford)

4. Care-coiled, care-killed
   (No. 53)

5. Womb-of-all, **home-of-all**,  
   hearse-of-all night
   (No. 61)

**Sometimes a component of a compound alliterates or rhymes with a word in the line and completes the pattern** -

1. My heart, but you were **dove-winged**, I can tell  
   **Carrier-witted**, I am bold to boast,  
   (Deutschland, St. 3)

2. Warm-laid grave of **womb-life grey**  
   (Deutschland, St. 7)

3. **Wiry** and white-fiery and whirlwind swivelled snow  
   (Deutschland, St. 13)

4. Of the Yore-flood and the year's fall  
   (Deutschland, St. 32)

5. Heaven **flung**, heart-flashed, maiden-furled  
   (Deutschland, St. 34)
6. Windbeat whitebeam airy abeles set on a flare!
   (The Starlight Night)

Sometimes the compounds are made on the basis of assonance -

1. And the sea flint-flake black-backed in the regular blow
   (Deutschland, St.13)

2. Never-elderine revel and river of youth .......
   (Deutschland, St.18)

3. Thou martyr-master: in thy sight
   Storm flakes were scroll-leaved flowers, lily-showers...
   (Deutschland, St.21)

4. Meal-drift moulded ever and melted across the sky.
   (Hurrahing in Harvest)

5. Hailropes hustle and grind their
   Heaven-gravel? Wolfsnow, world of it, wind there?
   (Hurrahing in Harvest)

Compounds are, therefore, used by Hopkins primarily for the sake of pattern. They serve semantic purpose alright. But in making compounds Hopkins was not primarily led by semantic aspects of the language. In making compounds Hopkins's primary concern was making rich patterns.
(iii) Verbal Repetition

A prominent feature of Hopkins's art is the use of verbal repetitions. Now poets have been using verbal repetitions since the time of antiquity. Rhetoricians have invented various names like anaphora, epistrophe, symploce, anadiplosis, antistrophe, polyptoton, homoioteleuton etc. according to the position where the verbal repetition occurs in poetry. But the importance of verbal repetitions in poetry lies not in their names, but in the purpose they serve in poetry. Verbal repetition of every kind is a characteristic feature of Hopkins's poetry. Indeed it comes so thick and fast in his poetry that Hopkins must have made it a basic principle in his poetry. But although it is such a prominent feature of Hopkins's poetry, few critics have realised its importance or made any detailed study of this feature of Hopkins's poetry.

Hopkins generally repeats words; sometimes whole phrases are repeated. Sometimes the repetition occurs at the beginning of his poems:

1. She drove in the dark to leeward,
   She struck - not a feef or a rock.

   (Deutschland, St.14)
2. Hope had grown grey hairs
   Hope had mourning on,
   Trenched with tears, carved with cares
   Hope was twelve hours gone.
   (Deutschland, st.15)

3. Sister, a sister calling
   A master, her master and mine.
   (Deutschland, St.19)

4. Jesu, heart's light,
   Jesu, maid's son
   (Deutschland, St.30)

5. Too proud, too proud, what a press she bore!
   (The Loss of Eurydice)

6. Leagues, leagues of seamanship
   Slumber in these forsaken.
   Bones, this sinew, and will not waken.
   (The Loss of Eurydice)

7. Pining, pining, till time when reason rambled in it and ...
   (Felix Randal)

Sometimes a word or phrase is repeated several times consecutively.
1. Generations \textit{have trod, have trod, have trod}
   \hspace{1cm} (God's Grandeur)

2. Why \textit{hear him, hear him} babble and drop down to his nest,
   \hspace{1cm} (The Caged Skylark)

3. It \textit{hurls, hauls} off Boniface down ....
   \hspace{1cm} (The Loss of Durydice)

4. \textit{Too proud, too proud} what a press she bore
   \hspace{1cm} (The Loss of Eurydice).

5. Though aloft on a turf or perch or poor low stage,
   Both sing sometimes the \textit{sweetest, sweetest} spell ...
   \hspace{1cm} (The Caged Skylark)

6. I walk, \textit{I lift up, I lift up} heart, eyes
   \hspace{1cm} (Hurrahing in Harvest).

7. All \textit{felled, felled, are all felled}
   \hspace{1cm} (Binsey Poplars)

8. \hspace{1cm} ... graceless growth, thou hast confounded
   \hspace{1cm} \textit{Rural, rural} keeping - folk, flocks, and flowers.
   \hspace{1cm} (Dun Scouts' Oxford).

It is difficult to classify these verbal repetitions. Sometimes the subject remains constant, but the predicate is varied, sometimes the verba are constant and the subject is
variable. Occasionally a noun is preceded by variable adjectives. At other times adjectives are constant but the nouns or pronouns are variable. We quote from the text at random. In fact, there is hardly a poem by Hopkins where verbal repetitions in one of its form has not been used. For example,

1. Have, get, before it cloy,
   Before it cloud, christ, lord, and sour with sinning.
   (Spring)
   (Constant preposition followed by variable clause)

2. And hurls for him, O half hurls earth for him off under his ...
   (Hurrahing in Harvest)
   (Constant verb followed by variable phrases).

3. Man's mounting spirit in his bone-house, meanhouse dwells -
   (The Caged Skylark)
   (Fixed noun preceded by variable adjectives).

4. Christ minds. Christ interest, what to avow or amend.
   (The Lantern our of doors)
   (Fixed noun followed by variable verbs)

5. When will you ever Peace, wild wooddove, shy wing shut, Your round me roaming end, and under be my bouth?
When, when, Peace, will you Peace? ..... (Peace).
(Repetitions of the apostrophe).

6. How lovely the elder brother's Life all laced in the other's Love-laced:
(Brothers).
(Repetition helping in the compounding)

Indeed every form of repetition is used by Hopkins. They are used so thickly that there is hardly a poem in which some form of repetition is not used -

1. ..... cry I can no more; I can;
Can something, hope, which day come, not choose not to be.
(No.64)

2. Comforter, where, where is your comforting? Many, mother of us, where is your relief? (No.65)

3. I am in Ireland now; now I am at a third Remove. Not but in all removes I can Kind love both give and get.
(No.66)

4. What hours, O what black hours we have spent (No.67)
5. **Patience, hard thing!** the hard thing but to pray
   But bid for, **Patience is!** **Patience** who asks
   Wants war, wants wounds; ......
   (No.68)

6. My own heart **let me** more have pity on; **let**
   **Me** to my sad self hereafter kind
   Charitable, not live this **tormented mind**
   With this **tormented mind** tormenting yet.
   (No.69)

7. Low be it : Lustily he his low lot feel
   That ne'er need hunger **Tom, Tom** seldom sick
   (No.70)

8. That **onewhere** curded **onewhere** sucked or sank -
   (No.71)

9. .... they glitter in marches
   **Down** roughcast, **down** dazzling whitewash ......
   (No.72)

Instance of repetitions have been cited from eight successive poems to show how pervasive repetition is in Hopkins's poetry. Now the question that legitimately arises is — what purpose do these verbal repetitions serve in Hopkins's poetry? In reply to this question it must be said that when a poet uses
verbal repetitions too thickly he uses the words *not as meaning but as sound*. That is why verbal repetition is so pervassive in Hopkins's poetry. Indeed there are instances when Hopkins could well have used a good substitutes, if meaning was all that he intended. But since meaning was furthest from Hopkins's mind and since he was primarily interested *in organisation of words as sound*, he used verbal repetitions so thickly. P.M. Wetherill has as much to say when he remarks:

"The obsessive repetition of certain words (in a Sponde sonnet for example) becomes the obsessive preoccupation with certain sound. Words become sounds — elements other than (or as well as) the meaning of the words are foregrounded."³

Hopkins uses another form of verbal repetition in his poetry. This kind of repetition does not exactly consist in repeating the exact words (sounds) but in using the words *in a slightly variable manner*. Thus when he writes —

His mystery must be *in*stressed, stressed.

(*Deutschland*, St. 5)

he was playing upon the sound 'stressed' and its variation. In the same way, the near similarity of 'dawn' and 'drawn' have brought the two words together in such lines as —
I caught this morning morning's minion king -
dom of daylight's dauphin, dapple-drawn-dawn Falcon .....
(The Windhover)

From life's dawn it is drawn dawn ......
(Deutschland, St.20)

In the same way, Hopkins was repeating the sound 'passion'
when he wrote -

Our passion-plunged giant risen
The Christ of the Father compassionate, fetched in the storm
of his strides.
(Deutschland, St.33)

In the following line Hopkins was playing upon the sound 'end' -

.... and why must
Disappoint all I endeavour end.
(No.74)

'Tame' and 'Tempest' are the two sounds that interest Hopkins
primarily in a line like this -

That ... in smooth spoons spy life's masque mirrored: tame
My tempests there, my fire and fever fussy.
(No.75)

The same pattern applies in the line -
.... her earliest stars, earlstars, stars principal.  
(Spelt from Sibyl's Leaves).

Minus the 're' the first two words in the following line have the same sound -

Dismembering, dismembering all now.  
(Spelt from Sibyl's Leaves).

(iv) Homophones

A step from this is the use of homophones. Bridges criticised Hopkins for his indiscriminate use of homophones. He thought that homophone led to ambiguity. But since Hopkins was not primarily aiming at meaning, he was perfectly justified in using homophones. We quote a few examples of homophones which are used for phonetic purposes in Hopkins's poetry —

1. Startle the poor sheep back! is the shipwreck then a harvest,  
   (Deutschland, St.31)

2. And five-lived and leaved favour and pride  
   (Deutschland, St.23)

3. That piecemeal peace is poor peace ......  
   (Peace).
4. It fancies, feigns, deems, dears the artist after his art;
   And fain will find as sterling all as all is smart.
   (The Soldier)

5. He is patient. Patience fills
   His crisp combs, and that comes those ways we know
   (No. 68).

(v) Other Structural Elements Used by Hopkins

Poems for Hopkins were essentially structures of sound. Rhyme, metre, stanza form, sonnet form are various components of the structure. Without them, there would be no poem, according to Hopkins. But they alone, according to Hopkins, did not constitute the structure that poetry essentially was. Alliteration, assonance, consonance, half-rhyme, chiming, and other devices are necessary for creating the appropriate pattern or structure. Indeed so important they were to Hopkins that he discussed them at great length in his Rhythm, And Other Structural Parts of Rhetoric-Verse. But before coming to them, it will be noticed that Hopkins always used rhyme. But since he used other devices so thickly, rhyme or more properly speaking, end-rhymes do not always call attention to themselves. James Milroy has analysed this problem beautifully with suitable extracts from Hopkins's poems. The first one is from The Wreck of the Deutschland -
Is out with it! Oh
We lash with the best or worst
Word last! How a lush-kept plush-capped sloe
Will, mouthed to flesh-burst,
Gush - flush the man, the being with it, sour or sweet
(St.8)

Remarks Milroy, "Here Hopkins follows the required
metre and rhyme scheme of the poem, but we hardly notice that
'Oh' rhymes with 'sloe' and 'worst' with 'burst'. Our atten­
tion is drawn much more insistently to the remarkable effects
of vowel and consonant rhyme, alliteration and assonance that
occur within the lines and throughout the stanza. It is
possible to read a Hopkins's poem many times and fail to
notice particular instances of end rhyme."4

The other instances that Milroy cites is from Poem
No.72 -

But vastness blurs and time beats level. Enough! the Resur
rection
A heart's clarion! Away grief gasping, joyless days, de
jection
Across my foundering deck shone
A beacon, an eternal beam.
Milroy rounds off:

"But this is as it should be for Hopkins did not intend his end rhymes to call attention to themselves (they are part of the skeleton of the verse), and the fact that we often miss his unconventional rhymes is a measure of his success."\(^5\)

Since it was the patterns of sounds that primarily interested Hopkins, he paid very careful attention to the minutest details of them. In his *Lecture Notes* he calls them 'lettering to syllables'. He says -

"To this belong rhyme, alliteration, assonance. They are all a same or likeness of some or all of the elementary sounds, the letters, of which syllables are made. Syllables so agreeing or resembling may be said to chime or widely rhyme but we keep rhyme for a more special or narrower sense."\(^6\)

(vi) **Alliteration**

Hopkins uses alliteration thickly in his poetry. Indeed there is hardly a poem in which there is not an alliterating line. Alliteration, says Hopkins is "the beginning with the same sound".\(^7\) But Hopkins holds that like consonant alliteration, there can be a vowel alliteration.
"Therefore the line 'And apt alliteration's artful aid' alliterates but not for the reason the writer thought, for in the six alliterated syllables there are at least three vowels (reading 'and' and 'alliteration' without slur), not one only - the hard or dry short a; the long shut English a; the Italian long e; and the long broad a".  

Alliteration is everywhere in Hopkins's poetry. Even the most casual reader of Hopkins will fail to notice that it is Hopkins's commonest device for making sound-patterns:

1. God! giver of breath and bread,  
World's strand, sway of the sea  
Lord of the living and dead  
Thou hast bound bones and veins in me, fastened me flesh  
After it almost unmade, what with dread,  
Thy doing: and dost thou touch me afresh  
Over again I feel thy finger and find thee.  
(Deutschland, St. 1)

2. I caught this morning morning's minion, kingdom of daylight's dauphin, dapple-dawn-drawn Falcon,  
(The Windhover)

3. Landscape plotted and pieced-fold, fallow and plough  
And all trades, their gear and tackle and trim.  
(Pied Beauty)
4. No worst, there is none, pitched past pitch of grief
   More pangs will, schooled at forepangs, wilder wring.
   (No. 65)

5. Hard as hurdle arms, with a broth of goldish flue
   Breathed round, the rack of ribs, the scooped flank lank
   Rope-over thigh; knee-nave; and barelled shank -
   Head and foot, shoulder and sank -
   (Harry Ploughman)

6. It gathers to a greatness / like the ooze of oil
   (No. 31)

7. In coop and comb / the fleece of his foam.
   (No. 56)

8. The bright borrows / the circle citadels there.
   (No. 32).

As Milroy has pointed out sometimes "alliteration is the main phonetic principle used to bind a whole sentence". Sometimes it may "carry over from one line to another".

As an instance of the former we cite -

1. Over again I feel they finger and find thee.
   (Deutschland, St. 1)
2. And Wears man's smudge and shares man's smell the soil
(No. 31)

3. And all trades, their gear and tackle and trim.
(No. 37).

As an instance of the latter Milroy mentions -

Why wouldst thou rude on me
The wring-world right foot rock.
(No. 64).

(vii) Skothending

Hopkins uses another kind of alliteration. It can be called 'end-consonant rhyme'. Hopkins writes,

"In Icelandic Verse an opposite kind of alliteration (Skothending) is made use of, namely ending with the same consonant but after a different vowel, as bad led, find band, sin run (from Marsh who calls it half-rhyme). This is also a grace but less."

Here are some examples of skothendings -

1. But roped with, always, all the way down from the tall Fells or flanks of veil, a vein Of the Gospel proffer, a pressure, a principle Christs' Gift
(Deutschland, St. 4)
2. Not out of his bliss
   Springs the stress felt
   (Deutschland, St. 6)

3. Is out with it! Oh
   We lash with the best or worst
   Word last! How a lush-kept plush-capped sloe
   Will mouthed to flesh burst
   Gush! flush the man, the being with it, sour or
   Brim, in flash, full! -
   (Deutschland, St. 8)

4. Wiry, and white-fiery, and whirlwind-swivelled snow.
   (Deutschland, St. 13)

5. And Canvas and Compass, the whorl and wheel ....
   (Deutschland, St. 14)

6. .... make words break from me here all alone
   (Deutschland, St. )

Generally skothending is used with other devices. But sometimes
it is used singly. Milroy has cited some instances of nasal
consonants and combinations consisting of 'l' plus 'd':

1. .... has wilder, wilful-waiver
   Meal-drift moulded ever and metted across skies?
   (No. 38)
2. Man's mounting spirit in his bone house, mean house 
dwells
(No.39)

3. Left-hand, off-land, I hear the lark ascend 
His rash-fresh rewined, new-skeined score
(No.35)

4. O why are we so
haggard at heart ... so fagged, so cogged, so cumbered
(No.59)

5. womb-of-all, home-of-all 
hearse-of-all night.
(No.61)

Sometimes skothending occurs in combination with alliteration. 
Milroy gives a number of examples of such combinations -

1. I am soft gift 
   In an hourglass ... 
   (Deutschland, St. 4)

2. And canvas and compass, the whorl and wheel 
   (Deutschland, St.14)

3. ... heeds but hides, bodes but abides. 
   (Deutschland, st. )
4. Generations have *tröd*, have *tröd*, have *tröd*
   
   And all is seared with trade;
   
   (No.31)

5. Whatever is *fickle*, *freckled* (who knows how?)
   
   (No.37)

When skothending is used together with assonance the result
is full rhyme. Hopkins's poems are strewn with instances of
this kind of skothending -

1. That guilt is hushed by hearts are flushed by and melt
   
   (Deutschland, St. 6)

2. O Father, not under thy feathers nor even as guessing
   
   The goal was a shoal, of a fourth the doom to be drowned.
   
   (Deutschland, st.12)

3. Trenched with tears, carved with cares
   
   (Deutschland, St.15)

4. .... **make** words break from me here all alone.
   
   (Deutschland, St.  )

5. Let the chime of a rhyme
   
   Utter Silver Jubilee
   
   (The Silver Jubilee)
6. The grey lawn cold where gold, where quickgold lies
   (The Starlight Night)

7. Our make and making break are breaking, down
   To man's last dust drain fast towards man's first slime.
   (The Sea And the Skylark)

8. Must it, worst weather
   Blast bole and bloom together?
   (The Loss of Eurydice).

(viii) Interior Rhyme

Hopkins uses such devices so frequently that we do not notice that interior rhyme plays an important part of his poetry. But interior rhyme is employed frequently by Hopkins. As an instance we can cite stanza 5 of Deutschland:

1. I kiss my hand
   To the stars, lovely - asunder
   Starlight, wafting him out of it; and
   Glow, glory in Thunder;
   Kiss my hand to the dappled with-damson west:
   Since tho' he is under the world's splendour and wonder,
   His mystery must be instressed, stressed;

   (Deutschland, St. 5)
2. Father and fondler of heart thou has wrung:
Hast thy dark descending and most art merciful then.
(Deutschland, St. 9)

3. With an anvil-ding
And with fire in him forge thy will
(Deutschland, St.10)

4. And storms bugle his fame
But we dream we are rooted in 'earth - Dust!
(Deutschland, St.11)

5. She drove in the dark to the leeward
She struck - not a reef or a rock
(Deutschland, St.14)

6. I remember a house where all were good
To me, God knows, deserving no such thing:
Comforting smell breathed at very entering,
Fetch fresh, as I suppose, off some sweet wood.
(In the Valley of Elwy)

7. Glory be to god for dappled things -
For skies of couple - colour as a brinded cow;
For rose-moles all in stipple upon trout that swim;
(Pied Beauty)
8. Shadow that swam or sank
    On meadow and river and wind-wandering
    weed: -winding bank
            (Binsey Poplars)

9. .... like this sleek and seeing ball
    But prick will make no eye at all.
            (Binsey Poplars)

10. The dappled die-away
    Cheek and the wimpled lip.
            (Morning, Midday and Evening Sacrifice)

(ix) Consonant or Constant cluster or their variations giving structural unit to poems:

In many poems of Hopkins one or two consonant, consonant clusters and their variations give structural unity to the poem. James Milroy has also noticed this feature of Hopkins's poetry. He notices that 'n', 'm' and 'ng' variations give structural unity to Hopkins's Felix Randal. As he says,

"Many of Hopkins's skothendings are nasal consonants or combinations consisting of 'l' plus 'd'."

Thus 'ng' and 'st' give structural unity to Poem No.57.
As Kingfishers catch fire, dragon flies draw flame;
As stumbled over rim in roundy wells
Stones ring; like each tucked string tells, each hung bells
Bow swung finds tongue to fling out broad its name;
Each mortal thing does one thing and the same:
Deals out that being indoors each one dwells;
Selves goes itself; myself it speaks and spells,
Carrying what I do is me: for that I came.

I say more: the first man justices
Keeps grace: that keep all his going grace
Acts in God's eyes what in God's eye he is—
Christ. For Christ plays in ten thousand places,
Lovely in limbs, and lovely in eyes not his
To father through the features of men's faces.

In the same way 'I' and 'm' gives structural cohesion to the following poem:

The fine delight that fathers thought; the strong
Spur, live and lancing like the blowpipe flame,
Breathes once and, quenched faster than it came,
Leaves yet the mind a mother of immortal song.
Nine months she then, nay years, nine years she long
Within her wears, bears, cares and combs the same;
The widow of an insight lost she lives, with an aim
Now known and hand at work now never wrong.

Sweet fire the sire of muse, my soul needs this;
I want the one rapture of an inspiration.
O then if in my lagging lines you miss

The roll, the rise, the carol, the creation
My winter world, that scarcely breathe that bliss
Now, yields you, with some sighs, our explanation.

Variations of 'and' and 'end' are one of the main binding forces in Hopkins's Felix Randal. The sounds occur in such words as 'Randal', 'handsome', 'mended', 'endears'. In Poem No.46 'nd' gives structural unity. The words are 'candle', 'tender', 'window', 'hinders' and 'splendour'. 'Que' and 'l' give structural cohesion to the poem Binsey Poplars. The words are 'quelled', 'quenched', 'leaves', 'leaping', 'folded', 'dandled', 'sandalled', 'delve', 'like', 'sleek', 'ball', 'slender', 'all', 'rural', 'twelve' and 'especial'.

Indeed in a large number of poems (e.g. Penmaen Pool,
The Starlight Night, Spring, The Sea And the Skylark, Hurrahing in Harvest, The Caged Skylark, The Loss of Eurydice, The May Magnificat, Henry Purcell, The Handsome Heart, The Bugler's First Communion) it is the variation of the consonant 'l' which helps the poet in organising the sound pattern. In Inversnaid it is 'c' and 't' which are one of the chief pattern-making factors. The sounds occur in such words as 'darksome', 'Horseback', 'rollrock', 'Lake', 'pitchblack', 'brook', 'heathpack', 'bereft', 'wet', 'Let', 'left'. In Poem No.66 it is 'h' and 'th' which mainly hold the poem together structurally. They act through such words as 'Father', 'mother', 'brother', 'heart', 'honour', 'neither', 'hear', 'third', 'what', 'heaven', 'hell', 'heard', 'unheeded'.

(x) Gradiance

There is another important device of phonetic organisation in Hopkins's poetry which has been noted by James Milroy. He calls it 'gradiance' and remarks that it is a kind of 'extended rhyming'.

As Milroy says,

"It is noticeable that Hopkins's lines are often organised in steps, in which a phonetic characteristic (say, alliteration), present but not dominant in the first steps, is
taken up by the second, which at the same time usually abandones the dominant principle of the first; the third then takes up a subsidiary phonetic effect of the second, again abandoning the dominant, and so on.\textsuperscript{10}

Milroy gives an example of 'gradiance' of more simple type from the \textit{Wreck of Deutschland}:

The down-dugged/ground-hugged/grey  
(St. 26)

In this instance:

"The first step is unified by alliteration on 'd'; the second abandons this, but links itself to the first by vowel (and consonant) rhyme (in this case so nearly completely that step 2 is an 'echo' of step 1). Finally, the third step abandons rhyme and is linked to the second by alliteration on 'gr'."\textsuperscript{11}

"Hopkins's fondness for lists of synonyms or near-synonyms, or of items grammatically in opposition to one another, allows him considerable scope for phonetic gradiance. We may best demonstrate it in a table, in which bracketed figures label devices which link with the previous step. Often, it will be seen, a particular
step may itself have a dominant device which characterises it alone:

Table - 1

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>flint-flake</td>
<td>black-backed</td>
<td>in the regular</td>
<td>blow</td>
<td>(1) (1) (2)</td>
</tr>
<tr>
<td>Wiry</td>
<td>and white-fiery (1)</td>
<td>and whirlwind (2)</td>
<td>Snow swivelled</td>
<td>(3)</td>
</tr>
<tr>
<td>stanching</td>
<td>Ocean (1)</td>
<td>of a motionable (2)</td>
<td>mind (3)</td>
<td></td>
</tr>
<tr>
<td>in all that</td>
<td>that coil (1)</td>
<td>since (seems) I kissed the rod (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cloud puffball</td>
<td>torn-tufts (1)</td>
<td>tossed pillows (2)</td>
<td>flaunt- forth (3)? (2)?</td>
<td></td>
</tr>
<tr>
<td>Poor potshard</td>
<td>Patch (1)</td>
<td>matchwood</td>
<td>immortal (3)</td>
<td>diamond</td>
</tr>
</tbody>
</table>

"The paradigmatic example of a gradiance is the first line of The Leaden Echo. This starts by stating the end-point of the gradiance (the word 'keep'), then moves away and
slowly returns to the word 'keep' at the end of the line:

<table>
<thead>
<tr>
<th>Table - 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>How to keep</td>
</tr>
<tr>
<td>latch or catch</td>
</tr>
<tr>
<td>lace</td>
</tr>
<tr>
<td>or braid or brace</td>
</tr>
<tr>
<td>brow or brooch</td>
</tr>
<tr>
<td>nowhere known some</td>
</tr>
<tr>
<td>is there none such</td>
</tr>
<tr>
<td>is there any, any</td>
</tr>
</tbody>
</table>

"There are eight stages in this concatenation. The first is not connected with 'How to keep', since its head-word, 'any', has neither vowel nor consonant in common with 'keep'. The second step (ignoring the semantic relation between 'any' and 'none', which is also important) 'rhymes' on 'n', particularly syllable-final 'n'. The third step takes up two features of the second. The primary feature is initial alliteration on 'n'. This comes on the wrong stresses: 'nowhere known'. The link between 'such' and 'some' (which differ only in their final consonants) is secondary. The fourth step is linked by the vowel 'o' : 'bow' and 'brooch',
'rhyme' with 'no', 'known'. The fifth step alliterates with the fourth on 'b' or 'br'. The sixth takes up the rhyme on 'brace' changing the initial consonant; the seventh alliterates 'latch' and 'lace' (in the sixth), and the eight alliterates 'key' and 'keep' with 'catch' (of the seventh). In addition, most steps are internally linked by some phonetic scheme. Thus in the second 'none' and 'such' have vowel-rhyme between themselves at the same time as their initial consonants provide the linking device to the third-step; 'brade' and 'brace' are linked by their initial consonants to the previous step, but have vowel-rhyme themselves; 'latch' and 'catch' are full rhymes (semantically as well since they are, or can be synonymous), with the initial 'l' reaching back to previous step, and initial 'k' pointing forward to the next. The vowels are not repeated in the gradiance, except in adjacent steps when vowel rhyme is itself the link (long 0 in 3-4 and long e as in lace in 5-6). The series is (1) short e (any) (2) short u (none) \(\rightarrow\) (3-4) long 0 (known, bow) \(\rightarrow\) (5-6) long e (brace, lace) \(\rightarrow\) (7) short a (latch) \(\rightarrow\) long i (key)\(^{12}\)

Since Milroy has probed this kind of organisation of sound in considerable detail, we quote at some length from his book:
"It is characteristic of a simple gradiance not to repeat a particular principle of organisation in steps which are not consecutive; two-step figures (although sometimes complex) are necessarily consecutive and are not sufficiently extended to be called gradiances. The following examples have the making of gradiance but fail to follow out the concatenative principle:

1. That country and town / did
   Once encounter in ....
   (No.44)

2. Let life waned / ah let life wind /
   Off her once skeined
   (No.61)

"In the first example, the phonetic characteristics of the first step are conflated in the second, and the figure is therefore completed; in the second, the third step reverts to the first and a new series is developed on 'skeined' / 'stained' / 'veined' / 'variety'. If we take the series 'wound' as belonging to the longer series we have to recognize that although gradiance occurs, the dominant principle, involved in the set is full rhyme; on this principle, and not on concatenation, this series is built up."
"Sometimes a gradience can be interrupted by the introduction of a new principle, only to be recapitulated in a further step. In the following, the interrupting step is bracketed:

Delightfully / the **bright** wind / **boisterous** / (ropes, wrestles) / **beats**

earth **bare**

"The possibility of such interruption leads in complex cases to the further development of the interrupting (secondary) figure and even the conflation of the primary with the secondary series. In the following quotation the steps of the primary figure are capitalized:

0 why are we so

HAGGARD at heart / so care-coiled / care-killed / so

FAGGED /

so fashed - so COGGED / so cumbered

The second step (care-coiled) does not follow from the first, and the fourth refers back to the first, ignoring the intervening steps. The sixth step (cogged) does not follow from the fifth, but is related to the main series (Haggard, fagged) by skoth-ending and also to the secondary series (care-coiled, care-killed) by alliteration. In conflates the two series, and the series
continues to completion in a seventh alliterating step (cumbered). The following diagram demonstrates the organisation:

Table - 3

<table>
<thead>
<tr>
<th>Series-1</th>
<th>Series-2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haggard</td>
<td>Care-coiled</td>
</tr>
<tr>
<td>Fagged</td>
<td>(→ care-killed)</td>
</tr>
<tr>
<td>(→ fashed)</td>
<td>Cogged</td>
</tr>
<tr>
<td>Cumbered</td>
<td></td>
</tr>
</tbody>
</table>

"While it is true that many of Hopkins's lines are organised on a concatenative principle, the phonetic organisation of some of his later poems is often so complex that we have to recognise that it cannot be described as based mainly on consecutive series. Commonly there is dominant principle (skothending, as above or in Felix Randal or alliteration) to which the poet returns at intervals, the development of subsidiary figures which are not necessarily linked with one another. We may conclude this discussion by considering the following lines from Heraclitean Fire (words relevant to the dominant figure are underlined):
Squandering ooze to squeezed dough, crust, dust;

stanches

starches

Squadroned masks and manmarks treadmire toil there

Footfretted in it. Million-fuel'd, nature's bonfire burns on

But quench her bonnies, dearest to her ......

'Squandering' is the head-word of the figures. Its initial consonants are taken up in 'squeezed' (which conflates the 'squ' and the 'z' of 'ooze', with vowelling - off); its vowel (+ u) is taken up in 'stanches'); 'squandering', but the principle is developed in this line or the next; in the four line 'quench' conflates characteristics of 'squandering' and 'stanch'. It most clearly recalls 'stanch'; arguably, it belongs to the same semantic field, and it is used here as a phonetic link between the description of the first three lines and the analogy with Man to be developed later. Otherwise there is a number of alliterative and rhyming figures in the lines, and some of these show development with themselves.13

(xi) Vowelling-on and Vowelling-off

So long we have discussed Hopkins's organisation of consonant sounds. But Hopkins was not unmindful of vowel-sounds. Hopkins called assonance 'Vowelling-on' and was not much interested in it. He was more interested in what he called
'vowelling off' i.e. "changing of vowel down some scale or
strain or keeping". Hopkins quotes the line:

'On that lone shore loud moans the sea' as an instance
of vowelling-off.

But although Hopkins's primary interest lay in 'vowelling-
off', assonance or 'vowelling-on' is not altogether absent
from his poetry. In Poem No. 76 it is the vowel sound 'i' which
is one of the principal bind forces. It works through such
words as 'fine', 'delight', 'live', 'like', 'mind', 'line'.

In such a line as

But man, we scaffold of score brittle bones

It is the similarity of the vowel sound which helps in the
phonetic orchestration.

So also the following lines:

1. And I that die these deaths, that feed this flame
   (No. 75)

2. .... Oh, the sots and thralls of lust
   (No. 74)

3. Hard as hurdle arms, with a broth o goldish flue
   (No. 71)
4. Bones built in me, flesh filled, blood brimmed the curse
(No.67)

5. .... Father and mother dear, 
Brothers and sisters are in Christ not near
(No.66)

6. .... Pitched past pitch of grief ....
(No.65)

7. But frail clay, nay but foul clay ....
(No.63)

Hopkins was after richness of orchestration. Assonance produces
monotone which could not fully satisfy him. So he was more
interested in vowelling-off. This afforded him an opportunity
to string a number of vowel-sounds in a single line which
produce a sing-song quality in many places. It has been
generally remarked that Hopkins's 'terrible sonnets' are bare
of his general poetic experimentations. They are richer
semantically. Semantically richer or not, they also bear the
impress of his linguistic experimentations. In case of these
sonnets the orchestration of sound is achieved mainly on the
level of syntax and vowel-sound. The following lines are
particularly noted for vowelling-off:
1. But ah, but O thou terrible, why wouldst thou rude on me
Thy wring-world right foot rock?
(No. 64)

2. My cries heave, herds-long, huddle in a main, a chief woe ....
(No. 65)

3. .... all
Life death does and each day dies with sleep.
(No. 65)

4. And more must in yet longer light's delay.
(No. 67)

5. My own heart let me more have pity on; ..... 
(No. 69)

6. .... no, but strain,
Time's eunuch, and not breed one work that wakes.
(No. 74)

7. He! hand to mouth he lives and voids with shame;
(No. 75)

8. The roll, the rise, the carol, the creation,
(No. 76)

Vowel is gradually shifted down a scale in the following lines -
1. **EARNEST, earthless, equal, attenuable vaulty, voluminous**  
.... stupendous  
Evening ....  

*(Spelt from Sibyl's Leaves)*

2. .... bow or brooch or braid or brace, lace,  
latch or catch or key to keep  

*(The Leaden Echo)*

The following lines from The Windhover are remarkable for the scaling down of vowel sound -

1. As a skate's heel sweeps smooth on a bow-bend ....  

2. Brute beauty and volour and act, oh, air, pride, plume, here  
Buckle!  

Even in a poem like Deutschland which is so rich in hard consonant sounds, vowelling-off pleases the ear -  

1. The sour scythe Cringe, and the clear share come  

*(St.11)*

2. To bathe in his fall-gold mercies, to breathe in his all-fire glances.  

*(St.23)*

3. Warm laid grave of a womb-life grey  

*(St. 7)*
4. Stroke and stress that stars and storms deliver.

(St. 6)

(xii) Welsh influence in Hopkins's poetry

Hopkins was after richness of patterning and explored every avenue for this purpose. He found certain technical features of Welsh poetry very valuable in this respect. W.H. Gardner has traced these elements in detail in his book *Gerard Manley Hopkins: A Study of Poetic Idiosyncrasy in Relation to Poetic Tradition*, Volume II. Dr. Gardner's study shows how the rich texture of Welsh poetry influences the texture of Hopkins's own poetry. Critics who approach Hopkins's poetry from the angle of meaning, puzzle over certain constructions in Hopkins's poetry. If we try to disentangle the meanings of these constructions, they look strange and odd. But looked at from phonetic angle, they reveal their true beauty. The underlying principle of their phonetic organisation is, however, strongly influenced by the rules of Welsh poetry. Dr. Gardner had analysed many of such constructions of 'patterns' in Hopkins's poetry. He thought that at certain period of his life Hopkins became interested in poetry as patterns or verbal designs. But as we have demonstrated in our earlier chapters, *pre-occupation with patterns was not a passing phase in Hopkins's life*. He had made it the cornerstone of his poetry. Certain features of Welsh poetry fascinated
him and he thought that new patterns could be created in English poetry by incorporating these features.

Hopkins went to St. Beuno's, North Welsh, to read Theology in August, 1874. From his Journal (February 7, 1875) we know that he received Welsh lesson from a Miss Susanah Jones. Among the loose papers in MS 'H' of Hopkins was found a newspaper cutting of 1875 containing the complete Welsh text with an English translation of the well-known Cywyddli Wenfrewi Santes by the early sixteenth century bard Tudur Aled. MS 'H' also contains the autograph of a Cywydd, a Welsh poem by Hopkins himself. This poem together with what appears to be translation by Hopkins into Welsh free verse of Latin Hymn O Deus, ego amo has been included by Dr. Gardner in the third and fourth editions of Hopkins's Poems. The evidence of these two poems, according to Gardner, show that Hopkins had a 'good working knowledge' of Welsh language and a 'very considerable knowledge of classical Welsh metrics'.

In this connection what Hopkins himself said about his own knowledge of Welsh is worth quoting in full:

"I have learnt Welsh .... I can read easy prose and can speak stumblingly, but at present I find the greatest difficulty, amounting mostly to total failure, in understanding it when spoken and the poetry which is quite as
According to Dr. Gardner, the great bulk of Welsh poetry from the fourteenth to the eighteenth centuries and much of it even today are governed by a set of strict and intricate rules of internal rhyme and alliteration, which is known as Mesurah Caethion or Strict Measures. Dr. Gardner further informs us that in the Strict Measure of which there are twenty-four in all, rhythm is "dependent not upon count of beats, as in Free Measure, but upon the number of syllables in the line together with the number and disposition of the rhyming and alliterative elements". "These elements are partly controlled by the word-accent (which in the line, may be "rising" or "falling"), and the great variety of cynghanedd does not permit of regular rhythm." About fourteenth century Dafydd ap Gwilym first popularised cywydd whose stanzas consist of two seven-syllabled lines. One of the lines of each stanza must end with rising accent, which means that an accent syllable rhymes with an unaccented one. "A complete cywydd may run to any number of stanzas, but each line contain one of the four types of cynghanedd." As Gardner says the simplest type of Cynghanedd is called 'lusg' ('drag') in which the
accented penultimate syllable in the verse rhymes with a preceding syllable. Hopkins imitates in

Tongue true, vaunt - and tauntless

In the next type, which is known as Cynghanedd draws ('traverse'), the first part of the line alliterates with the last part, there being a portion in the middle which is 'traversed' or passed over. The third type called Cynghanedd groes ('cross') is written in the same principle but in it no middle part is 'traversed'. As Gardner has shown, the closest approximation to 'draws' can be found in the following lines of The Wreck of Deutschland:

1. To bathe in his fall-gold (mercies) to breathe in his all-fire glances
2. Warm-laid grave (of a) womb-life grey
3. How a lush kept (P)lush-capped sloe....
4. Is it love in her of the being / as per lover had been.

As a variation of groes and draws the Welsh poets used a technique known as cynghanedd ben goll (i.e. 'with the head or the end missing') Gardner cites the following lines from The Wreck of the Deutschland as an instance of cynghaned ben goll:
1. Now burn, / new born to the World

(St. 34)

2. The cross to her (she calls) Christ to her, Christens her wild worst
Best.

(St. 24)

Similarly, Gardner quotes the following passages from the Deutschland
and The Wood Lark as examples of more strict clynhanedd -

1. The swoon of a heart that the sweep and hurl of thee trod

(St. 2)

2. Of the Yore-flood, of the years fall ........

(St. 32)

3. The blood-gush blade-gash
   And lace-leaved lovely
   Foam tuft fumitory

4. Through the velvety wind V-winged.

We have an example of clynhanedd sain in Hopkins's line.

In grimy vasty vault
A freer handling of sain is to be found in the line -
Time's tasking, it is fathers that asking for ease
Sometimes the sain is enriched by alliteration or internal rhyme or even by other forms of cynghanedd. As a rich combination of sain and grets, Gardner mentions:

The down-duqqed ground hugged grey
(Deutschland, St. 26)

As a variation in sain pattern, the same author instances:
Banned by the land of their birth
(Deutschland, St. 4)

As an example of double (almost treble) cynghanedd sain, Gardner quotes the first line of the Leaden Echo:

bow or brooch or braid or brace, lace, latch or 
catch or key to keep
Back beauty.

Dr. Gardner has examined Hopkins's variations and development of cynghanedd. He gives the following line as an example of a combination of draws and sain:

Sain
Never ask if meaning, wanting, warned of it, men go
(Deutschland, St. 8)
The following example has been termed 'reversal' and 'resolution' by Gardner:

Night roard, with the heart-break hearing a heart-broke rabble
(Deutschland, st.17)

The pattern is:

\[
\begin{array}{c}
\bigcirc & h & \bigcirc \\
\bigcirc & r & \bigcirc & h & \bigcirc & br & \bigcirc & rb
\end{array}
\]

Gardner has instanced the following three lines as examples where the first alliterative group is resolved into its elements:

1. And frightful a nigh-fall folded a rueful a day
(Deutschland, St.15)
(Example of regularity - fr > f + r).

2. But we dream we are rooted to earth - Dust!
(Deutschland, St.11)
(Example of reversal - dr > r + d)

3. The breakers rolled on her beam with ruinous shock
(Deutschland, St.14)
(Example of a consonant repeated for reinforcement - br > r + b + r).

Dr. Gardner has given us a long list of lines from Hopkins's
poetry to show how deeply Welsh device influenced Hopkins's mature poetry. We quote it in full to show their underlying patterns:

1. .... He in three of the thunder throne!
   (Deutschland, St.34;)

2. .... diamond delve'. the 'elves - eyes'.
   (The Starlight Night)

3. Left hand off land I hear the lark ......
   (The Sea and the Skylark)

4. .... our sordid turbid time,
   (The Sea and the Skylark)

5. Fall, gall themselves, and dash ....
   (The Windhover)

6. Forms and warms the life within ;
   (The May Magnificent)

7. All things rising, all things sizing
   Mary see,
   (The May Magnificent)

8. skeined stained veined variety
   (Spelt from Sibyl's Leaves)
(xiii) **Syntax** :

Syntax is a vital aspect of the poet's craft. Hopkins's originality in poetic experiment is reflected in the syntax of his poetry. Now syntax is more or less fixed and rigid in a language like English. In case of inflexional languages, syntax has much fluidity since the relation between the words in a sentence can be understood by the 'markers' i.e. the inflexions. But in a language which has lost its inflexions, it is the fixed position of the words in a sentence which together with grammatical words (prepositions, conjunctions, articles) help to determine the meaning. Poets have, of course, been taking routine licence in respect of syntax since the earliest times. But Hopkins went farthest in this direction. He wanted to make the language as supple and malleable as was possible for him to do. This has caused considerable confusion among the critics. Bridges alleged that Hopkins used words as if they were so many coloured beads to be stringed one after another, without caring for the semantic confusion that would result from it. But here what is important of other aspects of Hopkins's language, equally holds for his syntax. For the very beginning meaning, at least plain, clear meaning was not Hopkins's chief concern. He looked upon poetry as verbal structures and it is the structure of the words which mattered most for him. Meaning was necessary only to hold the structure of words together.
Hopkins manipulated the syntax so as to create the necessary 'structures' or 'inscape' of his poetry. Until and unless this vital fact about Hopkins's syntax is grasped, much beauty of his poetry will be missed. When Hopkins dislocated his syntax he was not doing so to get maximum meaning out of his sentences, as some critics have thought. When Hopkins twisted and warped his sentences, he was doing so to create patterns or 'inscapes' as he called them.

Now pattern or design means creation of regularity out of irregularity. Language is ever-changing. It flows on like a river at its own free will, here and there taking turns and twists and it is extremely resistant to human efforts to regularise or formalise it. Hopkins thought that it was the poet's principal duty to tame this ever-changing, ever-shifting, self-willed thing called Language. He wanted to impose extra order and harmony upon it. And he manipulated his syntax in this direction.

A study of Hopkins's syntax will reveal that it serves as a vital tool in his patterning effort. In this respect, Hopkins's syntax took two opposite and contrary directions. On the one hand, Hopkins tried to impart regularity to his language by using techniques like repetition, parallelism etc. On the other hand, he used inversions,
ellipses and other means of compression. The latter may be
described as irregularities. But both features helped to
impose upon the language the order or regularity which
Hopkins thought necessary for pattern or inscape.

W.A.M. Peters was the first to point out that Hopkins's
sentences were mostly co-ordinate. He contended that with a
handful of exceptions, almost all Hopkins's poems are built
with co-ordinate sentence. James Milroy has challenged this
view of Peters. He has argued that although on the surface
level Hopkins's sentences look co-ordinate, their deeper
structure reveals that the sentences are in effect sub-ordinate.

Now deep-structure is concerned with semantics or level of
meaning of the sentences. Since Hopkins's primary concern
was not meaning, but verbal structure and the beauty of sound
of that verbal structure, the learned distinction made between
the sub-ordinate and co-ordinate sentences does not hold in
respect of Hopkins's poetry. On the surface level, on the
level on which Hopkins primarily wanted his poetry to be
taken, Hopkins's sentences are mostly co-ordinate. This will
be at once apparent if anybody goes through Hopkins's poetry.
Let us take some examples -
1. She drove in the drak to the leeward,
   She struck - not a reef or a rock.
   But the combs of a smoother of sand: night drew her
   Dead to the Kentish Knock;

   (Deutschland, St.14)

Here, of course, the conjunctions are sometimes missing.
But we must allow at least that little freedom to a poet.
Or let us take another instance from the same poem -

   Hope had grown grey hairs,
   Hope had mourning on,
   Trenched with tears, carved with cares,
   Hope was twelve hours gone.

   (Deutschland, St.15)

This is also an example or co-ordinate sentence. Hopkins
does not, of course, always drop the conjunctions. His poetry
contain numerous line where he followed grammar in using con-
junctions. For Example -

   Generations have trod, have trod, have trod,
   And all is seared with trade; bleared, smeared, with toil
   And wears man's smudge and shares man's smell:

   (God's Grandeur)

And
Honour is flashed off exploit, so we say;
And these strokes once that gushed flesh or galled shield
Should tongue that time now, trumpet now that field,
And, on the fighter, force his glorious day.

(St. Alphonsus Rodgrignez)

Similarly

Abel is Cain's brother and breasts they have snacked the same.

(Deutschland, St. 20)

But it is true that in a vast majority of cases Hopkins omits the conjunctions -

1. Loathed for a love men knew in them,
   Banned by the land of their birth,
   Rhine refused them, Thames would ruin them;

   (Deutschland, St. 21)

2. The glossy peartree leaves and blooms, they brush
   The descending blue; that blue is all in a rush
   With rich richness; the racing lambs too have fair their fling.

   (Spring)

3. Now Carisbrook keep goes under in gloom;
   Now it overvaults Appledurcombe;
   Now near by Ventnor town
   It hurls, hurls off Boniface Down

   (The Loss of Eurydice).
4. Now he shoots short up to the round air; 
Now he grasps, now he gazes everywhere; 
But his eye no cliff, no coast or Mark makes in the rivelling snowstorm. 
(\textit{The Loss of Eurydice})

5. I am gall, I am heartburn, God's most deep decree 
Bitter would have me taste: my taste was me; 
Bones built in me, flesh filled, blood brimmed the curse. 
(No.67)

These and numerous other examples will prove that Hopkins mostly used co-ordinate sentences, sometimes with conjunction and sometimes without them. Now co-ordinate sentences impart a sort of regularity to Hopkins's poetry. Hopkins once remarked all poetry could be reduced to parallelism. Now among the English poets perhaps Hopkins used parallelism most widely. In fact most of Hopkins's poems can be said to be built around the principle of parallelism. Hopkins indeed used the most diverse kinds of parallelism in poetry. It ranges from the simplest kind of parallelism as -

\begin{quote}
New Nazareths in us, 
Where she shall yet conceive  
'\textit{Him, morning, noon, and eve;}\textendash  
New Bethlems, and he born 
There, \textit{evening, noon, and morn} - (No.60)
\end{quote}
to the subtly variety of phrases and sentences. Sometimes Hopkins uses simple parallelism by repeating some phrases in a regular way, sometimes he varies them. But it will be noticed in all cases, Hopkins's intention is to create some form of regularity or pattern on the basis of sound.

Sometimes the parallelisms are simple enough. For example -

1. Jesu, hearts light,
   Jesu, maids son .......
   (Deutschland, St.30)

2. Come, plant the staff by Cadair cliff;
   Come, swing the sculls on Penmaen Pool.
   (Penmaen Pool).

3. Now Carisbrook keep goes under in gloom;
   Now it overvaults Appledurcombe;
   (The Loss of Eurydice)

4. Now her afterdraught gullies him to down;
   Now he wrings for breath with the deathgush brown.
   ( Do )

5. Now he shoots short up to the round air;
   Now he gasps, now he gazes everywhere;
   ( Do )
6. Who long for rest, who look for pleasure
   (Penmaen Poll)

7. Glory be to God for dappled things -
   For skies of couple-colour as a brinded cow;
   For rose-moles all in stipple upon trout that swim;
   (Pied Beauty).

Sometimes the parallelism is used more insistently for pattern-making. In the following lines, for example, tag sentences are used for pattern -

   Ah, touched in your bower of bone,
   Are you! turned for an exquisite smart
   Have you! make words break from me here all alone
   Do you '.

   (Deutschland, St.18)

The pattern making effort is more prominent in the following examples -

1. Our hearts charity's hearth's fire, our thoughts chivalry's throng's Lord.

   (Deutschland, St.35)

2. What death half lifts the latch of,
   What hell hopes soon the snatch of,
   Your offering, with despatch of

   (Morning, Midday and Evening Sacrifice)
3. Eye, all in fellowship -
   This, all this beauty blooming
   This, all this freshness fuming,
   Give God while consuming.
   (Morning, Midday, and Evening Sacrifice)

But more often words and phrases are varied in a parallactic manner -

1. Look, at the stars! look, look up at the skies!
   (The Starlight Night)

2. I walk, I lift up, I lift up heart eyes.
   (Hurrahing in Harvest)

3. My aspens dear, whose air cages quelled,
   Quelled or quenched in leaves heaping sun,
   All felled, felled, are all felled
   (Binsey Poplars)

4. Where, even where we mean
   To mend her we end her;
   (Do )

5. Ah Well! it is all a purchase, all is a prize.
   (God's Grandeur)

Sometimes inversions are used for parallelism
1. And with **sighs soaring**, **sighs soaring**, deliver
   Then;
   (The Leaden Echo and the Golden Echo)

2. **Have fair fallen**, **fair fair have fallen** ....
   (Henry Purcell)

Sometimes phrases are balanced for parallelistic purpose -

1. Being mighty a master, being a father and fond.
   (In the Value of Elwy).

2. All things rising, all things sizing
   Mary sees ....
   (The May Magnificat)

3. Degged with dew, dappled with dew
   Are the groins of the braces that the brook treads through,
   (Inversnaid).

4. Who long for rest, who look for pleasure -
   (Penmaen Pool)

Sometimes a cumulative effect is produced by the use of the rhetorical figure of 'climax' -

1. I walk, I lift p. I lift up heart eyes
   (Hurrahing in Harvest)
2. Come then, your ways and airs and looks, locks, maidengear, 
gallantry and gaiety and grace, 
Winning ways, airs innocent, maiden manners, sweet looks, 
loose locks, long locks, lovelocks, gay gear, going gallant, 
girlgrace - 
(No.59)

3. This jack joke, poor potsherd, patch matchwood immortal 
diamond 
Is immortal diamond. 
(No.72)

4. Bones built in me, flesh filled, blood brimmed the curse. 
(No.67)

Indeed this sort of accumulation or stringing of phrases is a characteristic feature of Hopkins's poetry -

1. .... Curls - 
Wag or crossbridle, in a windlifted, windlaced - 
See his wind - lily locks - laced; 
(Harry Ploughman)

2. Cloud puff-balls, torn tufts, tossed pillows .... 
(No.72)

3. .... her earliest starts, earl-stars, stars principal overbend. 
(No.61)
4. .... of a rack
    where self-wring, self-strung, sheathe and shetterless thoughts
    against thoughts in groans grind.

    (No. 61)

5.    O why are we so
    haggard at heart, so care-coiled, care-killed, so fagged,
    so fashed, so cogged, so cumbered ....

    (No. 59)

6. Cuckoo-echoing, bell-swarmed, lark-charmed rook-racked,
    River-rounded.

    (Duns Scotus's Oxford).

7. The heaven flung, heart-flashed, maiden-furled
    Miracle-in-Mary-of-flame,
    Mid-numbered he in three of the thunder-throne

    (Deutschland, St. 34)

Closely allied to this the poet's habit of stringing words on
the basis of sound —

1. Within her wears, bears, cares and combs the same.

    (To R.B.)

2. The roll, the rise, the carol, the creation

    (To R.B.)
3. It fancies, feigns, deems, dears the artist after his art
(No.63)

4. Earnest, earthless, equal, attunable, vaulty, voluminous
... stupendous
Evening.
(No.61)

5. ... Let life, waned,
ah let life wind
Off her once skeined stained veined variety upon, all on two
(No.61)

6. Head, heart, hand, heel and shoulder
That beat and breathe in power
(No.49)

7. And all is seared with trade; cleared, smeared with toil.
(God's Grandeur).

8. Nothing is so beautiful as Spring -
When weeds in wheels, shoot long and lovely and lush;
(Spring)

The last example leads us to another very interesting feature of Hopkins’s syntax. It is the ‘coupling’ of two words beginning with same consonant. Sometimes more than two such words are joined for the sake of pattern -
1. Must it, worst weather,
   Plast **bole and bloom** together
   (The Loss of Eurydice)

2. **Flesh and fleece, fur and feather,**
   **Grass and green world** all together;
   (The May Magnificat)

3. And **bird and blossom** swell
   In sod or sheath or sheel.
   (DO)

4. And **thicket and throp** are merry
   (DO)

5. Shadow that **swam or sank**
   (Biney Poplar)

6. Of a **fresh and following** folded ranks
   (DO)

7. .... since I had our sweet **repite and ransom**
   tendered to him.
   (Felix Randol)

8. In **coop and in comb** the fleece of his foam
   Flutes and low to the lake falls home.
   (Inversnaid)
Hopkins was averse to inversion, especially in poetry. Yet when occasion demanded, he did not hesitate to use them. For example -

1. Thou hast bound bones and veins in me, fastened me flesh,
   After it almost unmade, what with dread,
   Thy doing:
   (Deutschland, St. 1)

2. The swoon of a heart that the sweep and the hurl of the trod
   Hard down with a horror of height.
   (Deutschland, St. 2)

3. Heart, you round
   me right
   With:
   (Spelt from Sybil's Leaves)

4. My own heart let me more have pity on, ....
   (No.69)

5. why wouldst thou rude on me
   Thy wring-world right foot rock?
   (Carrion Comfort).

Everyone will admit that inversions like these have enhanced the beauty of language. Sometimes the inversion was necessary for
the sake of rhyme, sometimes the close juxtaposition of words has helped the pattern-making process.

Besides inversion, Hopkins used various devices for compression. Compression was a vital aspect of Hopkins's poetic craftsmanship. By compressing the language, Hopkins was able to shed off the extra fat, the little-needed grammatical words that would have otherwise occupied unnecessary room. Sometimes Hopkins omits the relative pronouns for the sake of compression. For example -

1. What was the feast followed the night
   Thou
   hadst glory of this nun?——
   (Deutschland, St.30)

2. Squander the hell-rook ranks sally to molest him,
   (No.48)

3. .... Here! creep,
   Wretch, under a comfort serves in a whirlwind ....
   (No.65).

To the 'jerky', 'spasmodic' syntax, the following lines chiefly owe their beauty:
To what serves mortal beauty - dangerous; does set dancing blood - the O-seal-that-so feature, flung prouder form
Than Purcell tune lets tread to?
(No.62)

Gardner has remarked that the "syntactic magic" in the following passages had led them to the condition of music:

1. I cast for comfort I can no more get
   By groping round my comfortless, than blind
   Eyes in their dark can day or thirst can find
   Thirst's all-in-all in a world of wet.
   (No.69)

2. only what word,
   Wisest my heart breeds dark heaven's baffling ban
   Bars or hell's spell thwarts. This to hoard unheard
   Heard unheeded, leaves me a lonely began.
   (No.56)

The same can be said to be true in respect of -

1. Frowning and forefending angel-warden
   Squander the hell-rock ranks sally to molest him;
   (The Burgler's First Communion)
2. My own heart let me more have pity on; let
Me live to my sad self hereafter kind,
Charitable; not live this tormented mind
With this tormented mind tormenting yet.
(No. 69)

3. Not, I'll not carrion Comfort, Despair, not feast on these;
Not untwist – slack they may be – these last strands of man
In me or, most weary, cry I can no more. I can;
Can something, hope, wish day come, not choose not to be.
(No. 64)

Passages such as these owe their beauty to syntax. If the normal syntax were followed, they would have been anything but poems.

Hopkins's 'syncopation', his bringing together of more important words in a sentence, normally kept apart by grammatical words such as –

1. Whether at once, as once at a crash Paul.
2. .... since (seems) I kissed the rod,

his use of what Milroy calls 'left-branching constructions' such as –

1. The heaven-flung, heart-flashed, maiden-furled Miracle-in-Mary-of flame
(Deutschland, St. 34)
2. Kingdom of daylight's dauphin.
   (Windhover)

3. Dapple-dawn-drawn Falcon
   (Windhover)
   Or

4. Wimpled-water-dimpled
   (No. 59)

are all for the sake of compression, which is again for the sake of pattern.

An interesting aspect of Hopkins's syntax here needs to be commented upon. Hopkins's poems are strewn thickly with interjections like 'Ah', 'Oh', 'O'. Critics have generally thought that intensity of feeling led Hopkins to use interjections so frequently. But in a majority of cases such interjections are found to be purely rhyming words. For example -

1. And though, the last lights off the black West went
   Oh, morning, at the brown brink eastward, springs -
   (God's Grandeur).

2. O look at all the fire-folk sitting in the air!
   The bright boroughs, the circle-citadels there!
   (The Starlight Night)

3. ... AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!

(The Windhover)

4. But to Christ lord of thunder
Crouch; lay knee by earth low under:
Holiest, loveliest, bravest,
save my hero, O Hero Savest.

(The Loss of the Eurydice)

5. Have fair fallen, O fair have fallen so dear
To me

(Henry Purcell)

6. Let him Oh! with his air of angels then lift me, lay me! only I'll
Have an eye to the sakes of him, quaint moon marks, to his
pelted plumage under
Wings: so some great stormfowl, whenever he has walked his
while.

(DO)

7. O surely reaving Peace, my Lord should leave in lieu
Some good! And so he does leave Patience exquisite,
That plumes to Peace thereafter.

(Peace)

8. And cry O Christ-done deed! So God-made-flesh does too;

(The Soldier).
9. O the mind, mind has mountains; cliffs of fall
   Frightful, sheet, no man-fathomed, ....  
   (65)

10. ..... birds build - but not I build; no, but strain,
    Time's eunuch, and not breed one work that wakes
    Mine, O thou lord of life, send my roots rain.  
    (No. 74)

This is not an exhaustive, but only an illustrative list. But it is a pointer to the subtle art of Hopkins. Those who look for mere meaning will stretch their imagination to account for such things. But looked at from the angle of pattern or 'inscape', they fit into the poems all right.