CHAPTER II

VERSIFICATION
SPRUNG RHYTHM

One of the most significant things about the innovative Hopkins is his Sprung Rhythm, not that it is any of his inventions but is the outcome of his effort to revivify and revitalize a rhythmic tradition which cut under and around 'the running' or 'Common rhythm' of the nineteenth century.¹

'The running' or 'Common rhythm' of the Spenserian tradition imposed an alternating beat on the natural rhythm of the language, as in:

\[ \begin{array}{c}
\ast / \times / \times / \ast / \times / \times / \times / \\
\end{array} \]

The ploughman homeward plods his weary way

Explaning in a note on the nature of Sprung Rhythm that it is the rhythm of common speech and of written prose ... it is the rhythm of all but the most monotonously regular music ... it is found in nursery rhymes, weather saws ...; Hopkins adds that it arises in common verse when reversed or counterpointed; for the same reason.²

Counterpointing is bringing together accents by the simple process of reversing feet, usually by substituting an accentual trochee (/ x) for an iamb (x /) as exemplified in Miltonic line which Hopkins loved to quote:
Home to his mother's house private returned
And like examples are found in Hopkins own poetry
also written in common rhythm:

Will or mild nights the new morsels of spring

(Poems 34)

Besides giving greater freedom of expression, counterpointing facilitates accentuation of words and syllables according to the sense or emphasis intended in spite of the frame work of common metre. When this counterpointing is repeated throughout, 'since only one of the counter rhythms is actually heard, the other is really destroyed or cannot come to exist and what is written is one rhythm only and probably Sprung Rhythm'. In this process it appears that the 'common rhythm' somewhat freed from the age-old constrictions emerges itself quite fresh and more vigorous for a springy step. But Sprung Rhythm is not mere counterpointing though the latter helps the rhythm to have a refreshing effect. We have got Hopkins's own assertion in a letter to Bridges that Sprung rhythm excludes counterpointing, and in a letter of 27 Feb. 1879 to Dixon that:

I find it very hurried and confused: I hope you may gather some meaning like abrupt and applies by rights only where one stress follows another and running, without syllables between.
'Without syllables between' may mean to spring or jump from one foot to another over an intervening gap. Such a sensation may reasonably be expected of the reader when an accented monosyllable occupies the time of a full foot. Examples of this are found in Hopkins.

\[
\begin{array}{c}
\text{His Cap shall be shining fur (Poems 124)} \\
\text{Which is it, star or dew? (Poems 25)}
\end{array}
\]

Even such processes too cannot be said to constitute Sprung Rhythm as these are found to contradict what he says in an earlier letter he wrote to Dixon in 1878:

To speak shortly, it consists in scanning by accents or stresses alone, without any account of the number of syllables, so that a foot may be one strong syllable or it may be many light and one strong ...

From this it is clear Hopkins was not only to scrap the classical prosody which insisted on feet referring to length of time syllables took rather than to the strength of emphasis put on them - to quantity rather than to stress, and an underlying pattern of stress but also allow any number of syllables per line, the unstressed clustering round the stressed.

This does not mean that all form and order are
jettisoned in sprung rhythm. Instead it involves a new perspective of versification in English.

Its characteristic features are: though it admits of unlimited substitution of syllables, it is not quite unlike the broad frame work of traditional metrical model in that in any given line as many primary accents are permitted as there are feet, the primary accents being accompanied in turn by as few or as many unaccented or slack syllables as the poet pleases; though it again smacks of traditional rhythm by speaking of feet, its feet are primarily based on stress unlike syllabic rhythm based on quantity of syllables; and may therefore be called rhythm-feet. Rhetorical stress (Give me the daggers of Lady Macbeth where 'me' is stressed as against the usual 'give') is used to manipulate syllabic stress.

In all this the word 'stress' though apparently simple is a very important concept. It is a greater degree of vocal force characterizing one part of a word as compared with the rest. A syllable thus uttered becomes prominent in our awareness.

Here another word bordering upon 'stress' is 'accent'. Of course even Hopkins did not consistently
distinguish between accent and stress. Yet O.E.D defines it originally meant in Greek variety of musical pitch in pronouncing the syllables of a word. English is a language of stress and all accent in English is a stress.

A stressed syllable need not be pronounced loud to be conspicuous. Even a whisper may carry a stress or stresses with it. In Hopkins' prosody stress may be present without the stressed syllable sounding loud and clear - he calls this dumb stress and uses the recitation mark 0 below the syllable as distinct from 0 to mark a heard stress.

Stress is the most acoustic element in our language. We accomplish in English what the classical Greek and Sanskrit accomplished by the numbers of long and short syllables and their fixed positions. In discovering the metrical pattern of any line it is but fundamental to know which syllable receives the maximum stress and which the secondary. In a well-worn line as

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Ill fares the land to hasten ing ills a prey
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almost a mathematical rule of marking the iambs (x /) holds good but to scan Shakespeare's famous line by
the same rule as

\[
\begin{align*}
&\text{x/x/x/x/x/x/x/} \\
&\text{To be or not to be, that is the question}
\end{align*}
\]

would be foolish. But according to emphasis (The essence of stress) it should scan as

\[
\begin{align*}
&\text{x/x/x/x/} \\
&\text{To be or not to be, that is the question.}
\end{align*}
\]

So it is that prosodists say, in scansion there is no substitute for experience and an open mind. That is to say that, though accent is stress in English, it is not always one with the metrical stress. Every English word has only one primary stress and for the secondary and tertiary stresses we must be all ears to the lilt.

Iamb (x/), Trochee (/ x), Dactyl (/ x x), and the anapaest (x x /) are the most common traditional feet measuring traditional rhythm but sprung rhythm has one to four syllables in a foot and any number for special effects. It does not much matter how these stressed and slack syllables are divided to form feet: rising (the stress coming first), falling (the stress coming last), and the rocking, like the classical amphibrack (the stress in the middle), but when Hopkins wrote his famous 'Author's Preface' in 1884 he had come to prefer the equivalent musical bars in which
According to this rule the feet in sprung rhythm may be noted down, as Hopkins preferred to call them:

1. Monosyllabic foot .... / Eg. God
2. Trochee ... / x Eg. Hopkins
3. Dactyl ... / x x Eg. Glorious
4. First paeon .. / x x x Eg. Consequences.

These feet may follow any order in a line, the number of stresses being fixed by the poet. But greater freedom only demands greater sensitivity in using the feet just as free verse calls for utilizing space - the blank space of the page functionally and imaginatively without affectation or prejudice against the established traditions simply that they are established. One important thing to keep in mind about the stress in sprung rhythm is, that is sense-stress, attuned only to poetic feeling and thought.

Now a beat may have just one syllable to the foot. If the beat otherwise carries more than one syllable with a primary stress on a syllable, then, the greater the emphasis on the primary stress. Where the primary stress is light then the primary accent will be lighter as the number of syllables is greater. It is all a
question of ingeniously balancing the strengths of feet irrespective of their constituent syllables. This Hopkins called 'period-building'. Prof. Mackenzie quotes a line of Hopkins's invention 'sanguinary consequences, terrible butchery, frightful slaughter, fell swoop' in which the total strength of sanguinary is no more than that of terrible or frightful or of feel and so on ... in other words, the four successive pairs of feet offered mutual counterparts in their separate rhythmic weights; remarks that great skill and musical judgement lie behind a stanza in Hopkins (Hopkins, pp. 104-5).

Let us for a while think of stress again keeping in mind the above indications and the other we have already seen viz. "that the accent or the chief accent always comes first in any foot", in conjunction with what J.A. Symonds said on the flexible theory of strengths and period-building:

A verse may often have more than ten syllables, and more or less than five accents; but it must carry so much sound as shall be a satisfactory equivalent for ten syllables, and must have its accents so arranged as to content an ear prepared for five

(As quoted by Mackenzie, Hopkins, p. 106)
"The accent or the chief accent always comes first" implies that a rhythmic-foot in Sprung rhythm, may have two stresses one of which is a bit weaker than the other. Symonds' notion implies a variety of modulation of stresses to suit poetic thought and feeling, primary stress being the nucleus. In this, for the poet, the stress on an unaccented syllable of a poetically emphatic word could be more than the accented syllable of another word. Rhetorical accent makes this possible. That means in any rhythmic foot of sprung rhythm the syllables should have such well-graded stresses that the traditional 'slack' seems to be a misnomer - after all no syllable can be without any stress at all. Prof. Mackenzie feels 'many of Hopkins's sprung lines require the recognition of weak stresses for satisfactory analysis.

(Hopkins, p. 102)

As such, I think, to a recent critic, A. Devasahayam there are three varieties of primary stresses A, B, C and D with little or no stress. He too says that the possibilities for sprung feet are inexhaustible, but for convenience, following the musical convention of considering the bar or foot as always beginning
with the primary stress, classifies major sprung feet exploited by Hopkins as:

'A' primary stress foot  Examples from the Wreck of the Deutschland

1. A ... Eg. God ... (St. 1, 1 2)
2. A B ... Eg. Dooms-day ... (St. 34, 1.6)

... ...

15. ADBBD ... Eg. Towered in the ... (St.17, 1.8)

'B' Primary stress foot

1. B C D ... Eg. Breast of the ... (St.31, 1.6)
2. B C D C ... Eg. King of it and ... (St.31,1.7)

'C' Primary stress foot

1. C D D ... Eg. feathery ... (St. 31, 1.6)

and applies this scheme to the 1st stanza of the Wreck of the Deutschland:

Thou mastering me
A B C D A

God! giver of breath and bread;
B C D D B C B

World's strand, sway of the Sea;
A B B C D B

Lord of living and dead;
B C B C C B
Thou hast bound bones and veins in me, fastened me flesh
C D A A C A DC A D C A

And after it almost unmade, what with dread,
D A D C A C A B A C A.

Thy doing: and dost thou touch me afresh?
C B C D A B A B C A.

Over again I feel thy finger and find thee.
B C D B C A C A C C B A.

We find here 'mild stress' C in addition to the usual heavy stress (metrical and non-metrical) and normal (metrical) stress. D with little or no stress is also extra. Prof. Devasahayam has listed down only major varieties of sprung-feet used by Hopkins. If the lists were to be complete, of course, with only three primary stresses and little or no stress D, that will be long for comparison with the common feet in English and too cumbersome to approach Hopkins's prosody even for prosody's sake. I accept my knowledge of English music is little or nothing. So, for me this method of analysing sprung feet seems to be touch and go with lines as

Let him: easter in us, be a dayspring to the dimness

of us,

be a/Crimson-cresseted/east.

(Wreck of the Deutschland
St. 35)
where, among many slack syllables huddling together, Ds and (perhaps) less than Ds may become blurred for the moment for an especial musical ear, in Hopkinsian way used to retardation and acceleration; concentration and rarefaction; forcing and winging; prolongation and pause of sounds; to word-sense-rhythm; to an almost unstudied melody.

'Author's Preface' further says:

Two licences are natural to sprung rhythm. The one is rests as in music; but of this an example is scarcely to be found in this book, unless in the Echos, second line. The other is hangers or outrides, that is one, two or three slack syllables added to a foot and not counting in the normal scanning. They are so called because they seem to hang below the line or ride forward or backward from it in another dimension than the line itself, according to a principle needless to explain here. 5

To be still nearer an outride we go to what Hopkins himself wrote in 1877:

... An outriding foot is, by a sort of contradiction, a recognized extrametrical effect. It is and is not a part of the metre; not a part of it not being counted, but part of it by producing a calculated effect which tells in the general success ...
Extra metrical syllables are very common in Shakespeare. Abbott quotes a number of examples of extra syllables added before a pause, at the end of a line and rarely at the end of the fourth foot. The first two lines of 'Hurlaching in Harvest' — which has many outrides would scan as:

Summer ends now; now, barbarous in beauty, the stooks arise
Around; up above, what wind-walks! what lovely behaviour

and all the syllables are heard being read aloud.

But when the extra metrical syllables are marked by nether loops, they seem to ride off from the line or hang below the line but hanging together for all calculated effects of sprung rhythm.

Summer ends now; now barbarous in beauty, the stooks arise
Around; up above, what wind-walks what lovely behaviour

Here, as the 1877 statement continues, we come across a contradiction: "... outriding feet belong to counterpointed verse ... Counterpoint is excluded by sprung rhythm ..." Hopkins seems to imply by 'counterpointing' continual counterpointing when the standard rhythm is ousted and sprung rhythm emerges,
of course, with a limited scope, which admits of outrides. Outriders are considered outside only the regular metre.

We are told "The strong syllable in an outriding foot has always a great stress and after the outride follows a short pause;"7 followed by a hint that outriding feet are not to be confused with dactyls or paeons. Outriding feet are common before the caesural pause in Shakespeare

\[
\begin{array}{c}
\times / x / \_\_ \text{ers}/ \times / x / x / \_\_ \\
\text{Give me the dagg - ing: the sleep/ing and/the dead}
\end{array}
\]

(Macbeth)

\[
\begin{array}{c}
\times / x / x / \_\_ / x / x / x / \_\_ \\
\text{Is there/no rem - edy?/None but/to lose/your eyes/}
\end{array}
\]

(King John)

By this, the verse as though taking breath before resuming its high way. Naturally also, we perceive, at this, a new rhythm is superimposed.

"Remark also that it is natural in sprung rhythm for the lines to be rove over."8 Thus in a poem in sprung rhythm, various stanzas with their lines is a continuous line, like the rainy clouds gathering momentum and raining over an area.

We see a few things common to sprung rhythm and traditional rhythm. The structure of feet (esp.
Trochee, Dactyl, Paeon), verse and stanza forms are broadly the same in both. As we have already seen, sprung rhythm like the traditional has preferred 'stress' to classical Greek and Latin verse which went ahead with hackneyed rules: 'A long syllable is, in theory, equal to two short syllables; a syllable is long if it contains a long vowel etc., and the metrical structure of a line is based on the duration of the individual syllables. Hopkins has experimented with accentual verse also, quote successfully, E.g. At the Wedding March (Poems 52) with four stresses to a line. But of all, why did he prefer sprung rhythm?

Clearly because sprung rhythm carries some advantages with it. As the syllables are not fixed in every line, the poet can get nearer to the natural and sometimes more forcible rhythms of ordinary speech. As there is no predetermined metre dictating an underlying rhythm, the poet is free to heighten his language and enhance his logical meaning. Hopkins's poetry is more to be read aloud and to be heard for its own sake even over and above the interest of meaning. Sprung rhythm facilitates such oratorical
effect of poetry.

We have seen the nature of Sprung Rhythm, its origins, its relationship with normal English Rhythm. The question arises why Hopkins resorted to sprung rhythm. It is not so much to draw the attention of the reader or to be conspicuous as to arrive at a medium which would enable him to express adequately and precisely his experiences - inner and outer. One could almost say that he was trying to inscape his experiences. In fact the next chapter is going to be on the way he uses language to inscape the impact the external world and the inner experiences made upon him.

Sprung rhythm is probably the only rhythm which enabled him to express his inner tensions or contraries that are pulling him in different direction. We saw how Sprung rhythm is close to the spoken rhythm which alone can help him to articulate clearly his hesitations, his aspirations, the obstacles he had to face in (to quote one of his words) 'buckling' his unagreeable nature to the higher will of God; to live out Christ. His sense of musical rhythm, his knowledge of versification, his sensitivity to sound and sense of English words helped him to exploit the
complexities to their utmost. In any given line we are able to see how the word-rhythm goes against the musical rhythm, the musical again goes against the speech rhythm. One can't think of a more organic way of expressing one's inner tensions.

Thinking that, perhaps, 'The used key is always bright,' and in keeping with his religious training and discipline, he retained the frame-work of the verse line with a regular number of feet. The loss, if any by this, was doubly made good by alliteration, assonance, (vowelling on), vowelling off, half-rhyme, onomatopoeic effects and to crown all the Welsh art of CYNHANEDD.

OTHER DEVICES FOR INSCAPING

We have already seen Hopkins's Muse slowly trying to free herself of the shackles of traditional rhythm in the experiments in "Lines for a picture of St. Dorothea" (Poems 25, end 1867? to Aug. 1868). It was Sprung rhythm in the making. But this to Hopkins, as to us, was not satisfying, though not without some alliteration there in the lines. It lacked the strength and coherence of a poem like 'The Wreck of the Deutschland.' Naturally Hopkins
wanted his new stress-rhythm to be more agreeable with alliteration, assonance, and half-rhyme. Like many great poets since the time of Chaucer, he also strongly desired that the resources of our language 'over-stocked with consonants' are fully and skilfully exploited. Inspired by the examples of Spenser, Shakespeare (in the sonnets), Dryden and Byron Hopkins said of alliteration: "One may indeed doubt whether a good ear is satisfied without it."

Though Hopkins had no direct knowledge of Old English poetry, he must have known through C.P. Marsh, a mighty influence for his eclectic originality that in it stress and alliteration were structurally important. In fact the vocalic quality instead of the classical quantity, 'rove over' lines, and a kind of rhyme which is not employed to mark off lines or bars or clauses - these are the characteristic influences of Marsh on Hopkins.

Old English verse was of this kind - four stresses to a line and two or three of these had to be marked by alliteration, but the number of syllables and the placing of the stressed syllables varied (within limits) from line to line
Wodon pa wælwulfas for waetere ne murnon
Wicynga werod West ofter Panton
Ofer scir waeter scyldas Wegen
Lidmen to lande linde baeron

(The battle of Maldon, 11 96-9)

Piers Ploughman is the most famous of the poems of Alliterative Revival. Walter Ong in his excellent essay has shown how this tradition reappeared sporadically from 15th century onwards - in Skelton and the Elizabethan drama and later, despite the general suppression by the Spenserian tradition.⁹

In 1882 when seriously reading Piers Ploughman Hopkins says:

So far as I know - I am inquiring and presently I shall be able to speak more decidedly - it existed in full force in Anglo Saxon Verse and in great beauty; in a degraded and doggerel shape in Piers Ploughman. (I am reading that famous Poem and am coming to the conclusion that it is not worth reading).

(R B p 156)

In such a line as

I am soft sift  (Poems 28, St. 4)
Dr. Gardner sees original, mimetic and most often musical effects (rare even in Shakespeare) but frequent in Hopkins as in

The goal was a shoal (Poems 28, St. 12)
and even where we mean
To mend her we end her (Poems 43)

ALLITERATION

It is no exaggeration to say that Hopkins is replete with alliteration. Generally it is used to knit 2 or 3 words in a phrase or half-line into arabesques. Or there may be 2 or 3 alliterating series in a line as a whole:

Eg: The bright boroughs, the circle-citadels there
    Rebuffed the big wind. My heart in hiding
    And thicket and thorp are merry
    With silver-surfed cherry
    Who have watched his mould of man,
    big-boned and hardy-handsome
    Man, how fast his fire-dint,/ his mark on mind
    Nor mind nor mainstrength; gold go garlanded
    In coop and in comb the fleece of his foam


From darksome darksome Penmaen Pool (30)

It gathers to a greatness, like the ooze of oil (31)

As Kingfishers catch fire, dragonflies draw flame (57)

Examples of two half-lines obligatorily linked by alliteration:

And Wears man's smudge and shares man's smell: the soil (31)

Over again I feel thy finger and find thee (28, St. 1)

And all trades, their gear and tackle and trim (37)

It may also carry over from one line to another:

... why wouldst thou rude on me

Thy wring-world right-foot rock (64)

..., whose airy cages quelled

Quelled or quenched in leaves the leaping sun, (43)

... : whether on a December day and furled

Fast or they in ... (149)

Skothending (ending with the same consonant but after a different vowel, as sin, run; blink-blank; from Marsh, who calls it half-rhyme. Slant rhyme, oblique
rhyme, and near rhyme are the other names) occurs in combination with alliteration:

And canvas and compass, the whorl and the wheel (28, st.14)
Generations have trod, have trod, have trod
And all is seared with trade (31)
Whatever is fickle, freckled (who knows how?) (37)
On meadow and river and wind-wandering
Weed-winding bank (43)
I am soft sift
In an hour glass (28, St.4)
... that heeds but hides, bodes but abides, (28, St.32)
... wrinkles, ranked wrinkles deep ...
... as a stallion stalwart ...
This to hoard unheard,
Heard unheeded, leaves me a lonely began... (66)
... their rescue, and first, fast, last friend ...
this Jack, joke, poor potsherd ...
... Let life, waned,
an let life wind (61)
Hopkins called this vowelling-off. Sometimes this is used for onomatopoetic effects. The line from
'the sea and the skylark' (35)

Left hand, off land, I hear the lark ascend, is to some extent onomatopoeic. The vowels, like the lark, seem to rise off the ground and go upwards.

'fall, call themselves .... (36) is about the sacrifice, the glory that breaks forth from sacrifice. Hopkins at other times uses vowelling-off for pure play, contrasting sounds:

"Cuckoo-echoing, bell-swarmed, lark-charmed, rook-racked, river-rounded" is the city of Oxford in Duns Scotus's Oxford .... (44).

Evening in 'Spelt from Silbyl's Leaves' (61) tries to be 'womb-of-all,' 'home-of-all,' 'hearse-of-all' night.

If only alliteration is used and the final consonant varies, then there may be a looser kind of vowelling off:

When Weeds, in wheels, shoot long and lovely and lush .... (33)

He called this vowelling-on, in other words assonance, and used it as lavishly as vowelling-off. Donald McChesney notes the vocalic chiming, a lovely 'shape' of sound of the rhyming vowel sounds - height, night, higher, fire, desire./ moth, soft, got, was,
what, measure, treasure, woven into the four lines of the stanza 26 of the Wreck of the Deutschland:

Blue-beating and hoary-glow height; or night still higher,
With belled fire and the Moth-soft Milky way,
What by your measure is the heaven of desire,
The treasure never eye sight got, nor was ever guessed what for the hearing? 10

We note here that parallel phrases bound by alliteration were common in Old English verse. But Hopkins extends this parallelism into series as in poem 32 so that they may become lists of items all in opposition or co-ordinate with the head phrase. Germanic verse used various kinds of half-rhyme as required by the rules of structure. But for Hopkins these were the various methods of heightening current language.

CYNGHANEDD

The sleight-of-hand complexity, as it were, (in Hopkins's own words) of more "brilliancy, starriness, quain, margaretting" of the design (AB CD AB EF AB GH) wherein the rhythmic figure is repeated intermittently as in alliteration and rhyme of Hopkins's verse is on account of the Welsh bardic tradition of great antiquity, cynghanedd.
In August 1874 Hopkins began his course of theology at St. Beuno's, North Wales and was ordained priest on 23rd Sept. 1877. During these years he studied and mastered the most sophisticated art of cynghanedd.

In it the rules of alliteration are stricter. Words of more than one syllable alliterate when all their syllables except the final ones are the same and in the same order. Thus Godly alliterated with Godlike. Even the accent must fall on the corresponding syllables in both words. Thus goodness alliterates with good-now but not with goodnight. Hopkins would have carefully studied all the devices of cynghanedd making what he most wanted — dreamlike mosaic and tracery of words in lines. Prof Gardner analyses all the variations of Cynghanedd of which only some of the important types, I would like to note here.¹¹

Lusg (drag) is the simplest form of cynghanedd in which the accented penultimate syllable in the verse rhymes with a preceding syllable.

"Tongue true, vaunt-and tauntless (48. St. 4)"

As to the Welsh poets this was not rich and complex for extensive use to Hopkins too.
(2) *Cynghanedd draws* (traverse) first part of the line alliterates with the last part there being a portion in the middle which is traversed or passed over.

(3) *Cynghanedd groes 'cross'* whole of the first part alliterates with the second half there being no middle part traversed. A perfect example of the 'groes' form is not found in Hopkins's poetry. Imperfect example of the 'draws' form is found in

<table>
<thead>
<tr>
<th>How a lush - kept, (p) lush - capped sloe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm-laid grave (of a) Womb - life grey</td>
</tr>
</tbody>
</table>

(28, St. 8)

(28, St 7)

With his freedom and originality Hopkins introduced the variation of these two called *Cynghanedd bengoll* (i.e., with the head or the end missing) in the *Wreck of the Deutschland*.

Now burn, / new born to the world.. (28, St.34)
The cross to her (she calls) Christ to her, Christens her wild-worst Best. (28, St.24)

In both of these, the last three or four words are outside the scheme of alliteration.

(4) *Cynghanedd (sain) (tone)*: In this the line
is divided into three parts; the end of the first part rhymes with the end of the second part, while the second and third parts alliterate each other. Hopkins does adhere to this only in

"In grimy/vasty/vault" (60)

Hopkins, even in this freely went his way to suit his lines which are longer than those of the Welsh Cywydd.

Time's tasking, it is fathers that asking for ease (28, St.27)

This is further enriched by free alliteration or internal rhyme or by the other forms of Cynghanedd

"The down-dugged ground-hugged grey (28. st. 26) is a rich combination of sain and groes.

The sain pattern is deliberately varied in

Banned by the land of their birth (28. St. 21)

The first line of 'The Leaden Echo' is almost double or treble Cynghanedd Sain.

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

Stanza 8 of the Wreck of the Deutschland contains a combination of draws and sain

"(Never ask if) meaning it, wanting it, warned of it, men go"
In such an out and out original handling of versification of his personal sorrow and feeling for nature, Hopkins (determined by the spirit behind man) resolutely broke away from both the 'black trodden' Victorian elegiac mode and the so-and-so-all-overish-to-be-inspiration Wordsworthian mode, and may, with justification be said to have blazed a trail and that is perhaps his greatest achievement. Today, how many hills may it hurry down glistening and glittering, Tennyson's 'Brook' does not seem to draw us as powerfully as the darksome, darksome Arklet waters of the 'Inversnaid' to take us on a saunter along its course, as it were. How terribly feeling is 'No worse there is none... beside Arnold's 'Dover Beach'!

Hopkins found many divergent ways. But the tradition that he really discovered for himself out of his own reading and out of the needs of his own inner urge and situation is in Robert Frost's words:

I took the one less travelled by
And that has made all the difference.
NOTES

CHAPTER 2.

VERSIFICATION.

3. loc. cit, p. 47.
4. loc. cit, p. 45.
5. loc. cit, p. 48.
8. Ibid., p. 48.