That Hopkins was both a priest and a poet has led many critics to investigate what appears to them as a problem of reconciling two incompatible modes of life. Most of these studies have concluded that Hopkins's diversified activities were not conflicting but actually complementary. A number of critics have viewed his poems in the light of their
religious significance. Added to this, systematic attempts have also been made to consider Hopkins's poetic theory in relation to his professed beliefs. A study of this theory reveals a conception of poetry founded on an essentially Christian view of art.

Like many other literary theorists, Hopkins considered the relation between art and nature, but, while some of his statements on this subject may sound similar to those made by other people, his treatment of the problem is peculiar to his own theory. In an address based on the opening of the Spiritual Exercises of St. Ignatius, Hopkins discusses both nature and art in terms of Creation. The natural world, he notes was created by God out of nothing, and as God created everything besides Himself, it follows that man can create nothing:

"But men of genius are said to create, a painting, a poem, a tale, a tune, a policy; not indeed the colours and the canvas, not the words or notes, but the design, the character, the air, the plan? How then? - from themselves, from their own minds. And they themselves, their minds and all, are creatures of God. . . ."
Thus men are merely said to "create", for their activity resembles that of God, the only true Creator, but is not identical with His. Therefore, human creation may be called such only by analogy. Unlike the Deity, man does not create from nothing; he must act upon materials which exist independently, to which he gives form.

In Hopkins's world, God is the Maker of all things and He alone gives them being - it is a perception of reality equivalent to a recognition of God as Creator. For this reason, according to Hopkins, it is the man who is capable of this religious insight who is potentially the greatest artist. This intimate relation between the capacity of the artist and the adequacy of his subject - matter is dependent on Hopkins's analogy between natural and artistic creation. Hopkins maintains that although the artist, unlike God, works with materials not of his own creation, his attributes, like those of God, are reflected in his work; and so his insight into reality as shown in his finished product, gives evidence of their Creator. An oft-quoted, but apt example is to be found in Hopkins's own writing:

"I do not think I have ever seen anything more beautiful than the bluebell I have been looking at. I know the beauty of of our Lord by it."
The man who perceives reality sees more than mere appearances, for he apprehends the participation of all creatures in the qualities of God. Accordingly, the reflection of the qualities of God in Nature gives rise to Hopkins's notion of Inscape and Instress.

Inscape, in the aesthetic of Hopkins, who himself coined the term, refers to the principle of physical distinctiveness in a natural or artistic object. Rooted in the Scotist concept of Haecceitas or "Thisness", inscape is whatever differentiates a thing from anything else. It means the individual distinctive form, the 'oneness' of a natural object. Inscape and Instress are closely related terms. In a nutshell, Inscape is the principle of individuation, and Instress the force (or divine energy) which emanates from and sustains the Inscape. For Hopkins, Instress is the energy "by which all things are upheld". This is akin to what Shelley called the "One Spirit's plastic stress." An instress, then, is the 'sensation' of inscape: it is a kind of mystical illumination or insight into the underlying order and unity of Creation.

Hopkins's own statement that "design, pattern, or what I am in the habit of calling 'inscape' is what I above all aim at in poetry" and his declaration that
"All the world is full of inscape and chance left free to act falls into order as well as purpose". Show clearly the immense importance he attached to the two terms. The philosophic justification for inscape which Hopkins discerned in Duns Scotus helps to clarify our understanding of the term. In 1372, he read Scotus's Commentaries on the Sentences of Peter Lombard and "was flush with a new stroke of enthusiasm". He records at that time:

"It may come to nothing or it may be a mercy/ from God, but just then when I took in any inscape of the sky or sea I thought of Scotus".

That "mercy of God" lay undeniably in Scotus's analysis of the distinctive individuality, the inscape of objects of perception. For Scotus, individuation is not the result of matter quantitatively determined as St. Thomas Aquinas held, but of a formal determination which restricts and completes in the individual the specific form. This ultimate determination, which Scotus called Haecceitas or Thisness, is neither matter alone nor form alone, but it is something that occurs equally to both, a principle of individuation that makes an object exactly this and no other. The Haecceitas is the individualizing difference restricting the specific
form of a being and finally determining its essential individuality.

Hopkins was intensely conscious of the principle of individuation contained in the writings of Scotus, and while on a Retreat in Liverpool in 1884, he wrote:

"I find myself both as man and as myself something most determined and distinctive at pitch, more distinctive and higher pitched than anything else I see . . . . . . I consider my self-being, my consciousness and feeling of myself, that taste of myself, of I and me above and in all things, which is more distinctive than the taste of ale or alum, more distinctive than the smell of walnut leaf or camphor . . . . . Nothing else in Nature comes near this unspeakable stress of pitch, distinctiveness, and selving, this self-being of my own. Then, making the connection with Scotus explicit, he asks:

"Is not this pitch or whatever we call it then the same as Scotus's *esseitas*?" 

The reason why the philosophy of Scotus attracted him more strongly than Aristotle or St. Thomas Aquinas is given by Hopkins himself when he says that he would care to read Scotus more than Aristotle or even "a thousand Hegels". Also, Hopkins had already said that
the inscape of things made him think of Scotus. This indicates that Duns Scotus's philosophy gave the philosophical basis for his conceptions of Inscape and Instress.

More than the Theory of Knowledge propounded by Scotus, it was the theory of the Individuating Principle that made Hopkins turn to Scotus with enthusiasm. Hopkins was convinced that inscape was a direct sensible manifestation of the entity that makes a thing one and individual. But this theory clashed with those of Aristotle and St. Thomas, who maintain that the individuality of a thing is not due to any separate entity, but it is explained by the totality of the form i.e. the determinative principle of things in the matter as the principle capable of being determined. In this theory, Hopkins found, there is no place for Inscape because the form is not individual by virtue of its own essence, but only by virtue of being joined with the total quantity of the matter.

Scotus distinguishes in each object three formalititates: Three entities that constitute an object which, corresponding to logical determinations in our mind, generic, specific and individual, have each their own reality in the object. Thus, in each object
there is a generic form, a specific form and an individual form. The individualizing difference, which is the final determination of the object in its specific essence, is termed by Scotus as Haecceitas, this-ness. Thus, whereas in the philosophy of Aristotle and St. Thomas there is no separate identity which limits the object, determines and individualizes it, there is such a separate entity in the theory of Scotus, and Inscape was for Hopkins its sensible manifestation. From this, it follows that according to Scotus, created things are immediately active by virtue of this separate identity, the individualizing haecceitas. In Aristotle and St. Thomas, on the other hand, things are not so immediately active, because the individuating principle, that is, the matter is a passive principle.

**The Importance of Inscape**

According to Hopkins, inscape is the very soul of art. In a letter to Patmore, he criticizes the poetic talent of Sir Samuel Fergusson: "... he as a poet as the Irish are ... full of feeling, high thought; flow of verse, pointed and often fine imagery and other virtues, but the essential and only lasting things left out - what I call inscape". The notion of inscape has not been examined satisfactorily enough by critics,
and some of them have taken 'inscape' for little more than one of the numerous words which Hopkins coined. They have failed to see that this word represents something left unobserved by others. It caused a very personal experience to Hopkins, and so was to stand for something not experienced by others, for which, consequently, there existed no word, because the need for it was never felt. Father Peters offers a comprehensive definition of the term Inscape when he says:

"Inscape is the unified complex of those sensible qualities of the object of perception that strikes us as inseparably belonging to it, and being most typical of it, so that through the knowledge of this unified complex of sense-data, we may gain an insight into the individual essence of the object". Father Peters further elaborates the meaning of 'scape':

"The suffix in 'landscape' and 'seascape' posits the presence of a unifying principle which enables us to consider part of the land or sea as a unit and an individual, but also that this part is perceived to carry the typical properties of the actually undivided whole. By placing emphasis on the second meaning of 'scape', it comes to stand for that being which is an exact copy or reflection of the individual whole
on which it is dependent for its existence. In this meaning 'scape' is frequently used in the Notes on the Spiritual Exercises as the translation of the 'species' of the scholastic theory of knowledge: the 'species' being the impression made by a sensible object on our own senses and in our mind, which actualizes our power to know the object with a sensitive or intellectual knowledge respectively, and in which the object is known. 'Scape' in the sense of the scholastic 'species' occurs in the following instances:

"after death the soul is left to its own resources with only the scape and species of its past life"."10.

and

"Our action leaves in our mind scapes or species, the extreme intention or instressing of which would be painful, and the pain would be that of fire"."11.

and

"several strong thrills of light followed the flash but a grey another of darkness blotted the eyes if they had seen the fork, also dull furry thickened scapes of it were left in them"."12."
Bearing in mind this aspect of the meaning of 'scape' I infer that 'in-scape' is the outward reflection of the inner nature of a thing, or a sensible copy or representation of its individual essence.

W.H. Gardner also offers an excellent commentary on the notion of Inscape.

"... the best part of the work (the Journal) consists of carefully written observations on natural phenomena - on colour, organic form, movement, in fact the intrinsic quality of any object which was capable of striking through the senses and into the mind with a feeling of novelty and discovery. Indeed many vivid images and descriptions recorded in the Journal were 'stalled' by the poet's mind and used later, with a functional precision, in the nature poems. With a searching vision, which often has to coin or re-mint words to express itself, Hopkins describes trees, breaking waves, the ribbed glacier and the distant hill whose contour is like 'a slow tune'; he eagerly observes the growth and disintegration of anything from a cloud to a bluebell. But he is mainly interested in those aspects of a thing which make it distinctive and individual. He is always intent
on examining that unified complex of characteristics which constitute 'the outward reflection of the inner nature of a thing'\textsuperscript{13} - its individual essence. He was always looking for the law or principle which gave to any object or grouping of objects its delicate and surprising uniqueness. Very often this is, for Hopkins, the fundamental beauty which is the active principle of all true being, the source of all true knowledge and delight - even of religious ecstasy; for speaking of a blue bell, he says:

\textit{I know the beauty of our Lord by it}.\textsuperscript{14}

"Now this feeling for intrinsic quality, for the unified pattern of essential characteristics, is the special mark of the artist, whose business is to select these characteristics and organize them into what Clive Bell has called 'significant form'. So too Hopkins must have felt that he had discovered a new aesthetic of metaphysical principle. As a name for that 'individually distinctive' form (made up of various sense-data), which constitutes the rich and revealing 'presence' of the natural object, he coined the word inscape; . . . . .
Hopkins's most significant experience of inscape in Nature occurred during the ascetic years of his Jesuit training, notably the years 1874-77, when he enjoyed, the rural peace and contemplation of his religious studies at St. Beuno's in North Wales, and where he encountered the writings of Duns Scotus. It was as if the rigorous discipline and asceticism of the Jesuit order sharpened his senses and drew aside an obscuring screen revealing a world ablaze with energy, pattern and colour, each individual thing inexpressible except in its unique selfhood, and all things falling into marvellous order.

A study of Hopkins's Journal shows that he was setting down those same carefully incisive descriptions of Nature that are later found in his poetry. His Journal became his preliminary sketch-pad, his field-book, in which the rudimentary and embryonic images of his later poetry are to be found. It is a treasuring up of the discoveries he made during his manual work in the fields, during summer holidays, during walks taken for recreation, though these
are sometimes dampened by much less receptive or observant companions. For Hopkins, every feature of the natural world, be it landscape, seascape, cloudscape, held objects for visual explorations, and Hopkins wished to see each of these "freshly, as if my eye were still growing".

The record of inscapes made by Hopkins in his Journal shows the analysis of the scientist meeting the verbal inventiveness of the artist. Some representative examples may be cited as follows:

". . . . . . endless ranges of part-vertical dancing cloud . . . . a slender race of fine fluid cloud"16.

". . . . . the moon was roughing the lake with silver and dinting and tooling it with sparkling holes"17.

"I saw the phenomena of the sheep-flock. . . . It ran like water-packets on a leaf—that collectively, but a number of globules so filmed over that they would not flush together is the exacter comparison: at a gap in the hedge they were huddled and shaking open. As they passed outwards they behaved as the drops would do (or a handful of shot) in reaching the brow of a rising and running over"18.
"The brow was crowned with that burning clear or silver light which surrounds the sun, then the sun itself leapt out with long bright spits of beam.\(^{19}\)

Hopkins's intense consciousness of the presence of God in created things markedly influenced the loving admiration for inscapes of the world, for his attention concentrated more and more on the individual, and on the individual as "charged with love", "charged with God". He thus came more and more to look upon the objects of a natural scene as being worthy of a personal love. There is evidence in the Journal as well as in his poetry that he is acutely aware of the fact that, in spite of generic and specific differences, man, beast and inanimate nature are all alike "selves", so that according to the poet, from this angle of vision, the difference between man and the rest of creation is one of degree, not of kind.

In his poetry, the images he uses to express the inscapes are familiar: a world charged with the grandeur of God:

"The world is charged with the grandeur of God
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooz of oil
Crushed".

*(God's Grandeur)*
The sense of energy running riot:

"Summer ends now, now barbarous in beauty, the
stocks rise,
Around; up above, what wind-walks? What lovely
behaviour
Of silk-sack clouds! has wilder, wilful-wavier
Meal-drift moulded ever and melted across skies?"

(Harvesting in Harvest)

the glory given to God for the variety and 'dapple'
of the world:

"Glory be to God for dappled things -
For skies of couple colour as a brinded cow;
For rose-moles in all stipple upon trout that swim,
Fresh firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced-fold, follow and
plough:
And all trades, their gear tackle and trim".

(Pied Beauty)

the intricacies of the cloudscape:

"Cloud-puffball, torn tufts, tossed pillows flaunt
forth, then chevy on an air -
built throughfare: heaven roysteres, in
gay gangs they throng; they glitter in
marches."

(That Nature is a Heraclitoean Fire)
the particularized action of each new-born object of spring the inscape of it which defines its individual reality:

"Nothing is so beautiful as Spring — When woods, in wheels, shot long and lovely and lush; Thrush's eggs look little low heavens, and thrush Though the echoing timber does so rise and wring The ear, it strikes like lightnings to hear him sing; The glassy pears, leaves and blooms, they brush The descending blue; that blue is all in a rush With richness; the racing lambs too have fair their fling."

(Spring)

the inscape of the stars as fairyland and medieval castles and townships:

"Look at the stars! look, look up at the skies! O look at all the fire-folk sitting in the air! The bright boroughs, the circle-citadels there! Down in the dim woods the diamond delves! the elves' - eyes!"

(The Starlight Night)
In his spiritual writings, Hopkins, following an image of Duns Scotus, compares the creation to a vast choir and orchestra, each creature sounding out its individual note towards producing the full concord which alone could represent perfection of God. In the sonnet "As Kingfishers catch fire," Hopkins wishes to illustrate the harmonious counterpointings of the many individual melodies of Creation:

"As kingfishers catch fire, dragonflies draw flame;  
As tubed over rim in roundy wells  
Stones ring: like each tucked string tells, each hung bell's  
Bow swung finds tongue to fling out its broad name;  
Each mortal thing does one thing and the same:  
Selves—goes itself; myself it speaks and spells,  
Crying what I do is me: for that I came."

The fiery flash of the kingfisher announces its name; a jetted flame above the water reveals the darting dragonfly's course. So, too, each living thing declares its species or genus through its actions as clearly as the sound of a particular stone or bell or string in action marks it off from others of a different kind. This, again, is the Scotian conception of Haecceitas, the determinant quality which allows each genus or species or individual to contribute its own note to the hierarchy of creation.
Hopkins tended to call this the self: among brute animals, he felt that the self or special quality lay in the species rather than in particular members of the species. With man, each individual was a self "more distinctive than the taste of ale or alum, more distinctive than the smell of walnut leaf or camphor . . . . . nothing else in Nature comes near this unspeakable stress of pitch."22

Hopkins saw the world of Nature thus from time to time, and at times when vision failed to be granted him, he strove to attain it by conscious effort. "Unless you refresh the mind from time to time", he wrote to R.W. Dixon, "you cannot always remember or believe how deep the inscape in things is."23

Refreshing his mind meant, to the poet often intense and solitary contemplation of a scene to make it yield its inscape. There is an interesting passage in the Journal where Hopkins records a close description of the waves breaking on the shore, and a candid admission that he has failed to perceive the underlying inscape:24

"About all the turns of the scaping from the break and the flood of the wave to its run out again I have not yet satisfied myself. The shores are swelling and the
eyes have before them a region of milky surf but it is
hard for them to unpack the huddling and gnarls of the
water and lay out the shapes and sequence".

The underlying faith is that the shapes and
sequence have a design or pattern, if his vision were
only clear enough to perceive them. Nonetheless, Hopkins
was always delighted when he penetrated through to the
ture inscape of a scene, which thenceforth would be
transformed for him. In the description of inscapes
there is the usual painstaking observation which sometimes
makes hard reading because of the minute, effortful
accuracy of description. Inscape in Nature, then, to
Hopkins, was sometimes a matter of visionary and
ecstatic experience, and sometimes a matter of
workaday effort. Either way, it was for him connected
with God's presence in the world, revealed in beauty,
energy and hidden pattern. Hopkins hoped, if he was a
ture poet, he would be able to perceive God in Nature,
"under the world's splendour and wonder", and pass the
current of the beauty and majesty of God through
living creatures, through the stalks "barbarous in beauty",
through land, skies, clouds and stars. It was Hopkins's
intense aspiration to see His love and grandeur run
through the best of his work, the "The roll, the rise,
the carol, the creation".
In the foregoing section, it has been pointed out that inscape is ontological, the "bead of Being", the meeting of the one and the Many of unity and variety in the unique object of the poet's "seeing". With the concept of Instress, critics have had more difficulty than with that of Inscape. Correctly, they have made use here also of Scotist analogies. For Hopkins, the concept of Instress is charged with significance - it expresses fundamental notions of being, and like inscape, it is a means of perception, but something that goes deeper. If the Scotist theory of Individuation has been helpful as an analogue of Inscape, the Scotist theory of knowledge is equally helpful as a philosophic parallel to Instress.

In contrast to Inscape, Instress appears not to be wholly objective but in some way vitally related to the person perceiving, i.e. to the subject. It is in his frequent references to instress that Hopkins emphasises now its objective character, now its subjective, but always with the implication of something inherent in the object which is brought to its full being only in the effect upon the percipient subject. In his description
of Ely Cathedral, Hopkins indicates that instress exists outside the observer and causes a reaction in him:

"The all-powerfulness of instress in mode and the immediateness of its effect are very remarkable." 25

The words "powerful" and "immediate" here are important, revealing the pressure of instress on the person perceiving it. The struggle to capture in words the quality of the instress he feels in the subject is shown in another note:

"Take a few primroses in a glass and the instress of brilliancy, a sort of starriness; I have not the right word - so simple a flower gives is remarkable. It is, I think due to the strong swell given by the deeper yellow middle." 26

Again, he describes the blue of the sky as "charged with simple instress, the higher, zenith sky earnest and frowning, lower more light and sweet." 27

The metaphors "strong swell", "charged", suggest surely that instress exists objectively, and also that by its very nature it demands a subject, one who will feel the "swell", experience the "charge". In other references, Hopkins treats Instress chiefly from the point of view of the subject, as in his
description of his own reaction to a comet:

"The comet - I have seen it at bedtime in the west, with head to the ground, white a soft well-shaped tail, not big; I felt a certain awe and instress, a feeling of strangeness, flight... and of threatening."28

Dr. Gardner's remarks on the concept of Instress are illuminating:

"It was not until 1868 that the terms 'inscape' and 'instress' began to appear frequently and in a distracting variety of contexts. Early in that year Pater had introduced Hopkins to Swinburne and to the painter Simeon Solomon, so it is possible that Hopkins's preoccupation with 'pattern' 'design', was in part due to his conversation with these aesthetes. But the trend of his thought is not hard to discern. Instress is what Shelley (akin to Plato) called "the One spirit's plastic stress", which sweeps through the "dull dense world" of matter and imposes on it the predestined forms and reflections of the Prime Good. Similarly, Hopkins writes to Patmore:

"Fineness, proportion of feature comes from a moulding force which succeeds in asserting itself over the resistance of cumbersome or restraining matter..."29
But instress is not only the unifying force in the object; it connotes also that impulse from the inscape which acts on the senses and through them, actualizes the inscape in the mind of the behoolder (or rather 'perceiver' for inscape may be perceived through all senses at once). Instress, then, is often the sensation of inscape, a quasi-mystical illumination, a sudden perception of that deeper order pattern and unity which gives meaning to external forms.  

Like Inscape, Hopkins nowhere gives a substantial definition of Instress. It may be held that the emphasis was laid on the noun "stress", which in Hopkins's philosophical writing stands for perfection of being.  

"It is plain it (the mind) might have more perfection, more being. Nevertheless, the being it has got has a great perfection, a great stress. . . . ."  

The word "instress" would add little to this meaning of stress, except in so far as the prefix emphasises that this force, this stress is intrinsic to the thing. The origin and meaning of Instress, then, is that stress or energy of being "by which all things are upheld". Hence, placing 'instress' by the side of 'inscape', we note that the instress will strike the poet as the force that holds the inscape together - it is the power that
actualizes the inescap. Inescap, being a sensitive manifestation of a being's individuality, is perceived by the senses, but instress, though obtained by the perception of inescap, is not directly perceived by the senses because it is not a primary sensible quality of a thing. Therefore, it follows that while the world is full of things and events that deserve attention, they "would go without notice, go unwatched", but for the conception of instress. It must be emphasized that while inescap can be described in terms of sense-impression, instress cannot, but it must be interpreted in terms of its impression on the mind and on the soul. Hence it follows that the use of Instress in Nophine's writings stands for "two distinct and separate things, related to each other as cause and effect. As a cause, instress refers to that core of being or inherent energy which is the actuallity of the object; as effect it stands for the specifically individual impression the object makes on men." 33. Nophine, proceeds to give illustrative examples. Examples with reference to the first meaning are: "The all-powerfulness of instress in mode and the immediatness of its effect are very remarkable": The description of Ely Cathedral, (Journal p.119)

"... a pair of plain three light lambs in each aisle of the southern transept, which shall
on the eye with simple direct instress of Trinity

As examples of the second meaning, where instress is nearly synonymous with the sense—impression, Mathisen quotes the following:

"I saw the inscape though freshly, as if my eye were still growing, though with a companion the eye and ear are for the most part shut and instress cannot come."

Our understanding of the concept of instress is clarified when it is regarded in the light of the Scholastic theory of formalitates, which holds that direct knowledge of the individual, concrete object is made possible by the existence in the object of a multiplicity of distinct metaphysical entities, which he calls formalitates. The formalitates, however, as modifications of the individual being, are only partial and incomplete, and are completed and fulfilled in the intuitive act by which the intellect and the senses simultaneously react to them, thereby "knowing" the uniqueness, the distinctiveness of the object. In
other words the formalitates are a bridge between essential individuality and the mind and the senses perceiving it.

Indeed, then is a principle of pressure existing in the inscape by virtue of its distinctiveness, conveying to the immediate perception of the poet the very being of that distinctiveness, and being experienced by him, as an aesthetic intuition with all its force and excitement:

"But indeed I have often felt when I have been in this mood and felt that depth of an instress or how fast the inscape holds a thing that nothing is so pregnant to the truth as simple yes and no. There would be no bridge, no stem of stress between us and things to bear us out and carry the mind over . . . . "

The thing is this and no other and by our intuitive awareness of its uniqueness we know its essential being, not by abstraction, but immediately. While it is true that instress means under its objective aspects the core of being which is the actuality of the object, it must be particularly emphasised that for Hopkins, as for Socrates, the core is a core of individuality, the actuality is a distinctive and unique actuality, and instress constitutes that uniqueness, as the formalitates are the metaphysical basis of haecceitas.

It is thus that the instress felt by the poet is a
response of uniqueness to immediate and concrete reality. No two separate and distinct things, but one relationship, instress is the bridge between inscape and the poet.

In an enlightening essay *Hopkins and Sætten*, Father Arthur Little emphasizes that Hopkins's poetry after his conversion testifies to an extraordinary realization of God as omnipresent, and of his and God's mutual awareness of each other. This factor is intrinsic. Father Little says, to an understanding of the concept of instress, and consequently a distinction between "three kinds of religious poetry may be discerned: (1) The poetry of imagination (for want of a better name) is the first; in it the religious subject is treated not for its own sake, but for the sake of the poetry to be made out of it and the ornament invented by the poet to be woven round it. Such poetry is consistent, either genuine or trumped-up belief, for the poet is interested rather in the beauty than in the truth of religion . . . . (2) The poetry of faith, the second kind, needs no explanation and is exemplified in Dante and François Villon and Duns Scot and medieval literature in general (3) The poetry of sight or realization is the third kind. In it God is apprehended with almost or quite the same immediacy as sensible things and their cause working in them. He is thus apprehended either by mystical intuition or by the habit of so vivid an exercise of faith as to make adorance
of God’s presence virtually as imperative as if He were intuited. Outside of writers enlightened by extraordinary supernatural means such as the Psalmist and other inspired writers and in later times the authentic mystics, only Hopkins occurs to mind as one who revealed such realization or virtual sight of God in his writings.

Earlier, Blake had written, "Think of a white cloud as being holy, you cannot love it; but think of a holy man within the cloud, love springs up in your thoughts for to think of holiness distinct from men is impossible to the affections." 37

So it certainly was for Hopkins:

"I kiss my hand
To the stars, lovely asunder
Starlight, wafting him out of it; and
Blow, 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;

(The Wreck of the Deutschland, stanza 5)
The 'intressing' of the divine mystery again reminds us of Blake who, in a long passage inspired by ecstatic teachings, wrote that

"... Man looks out in tree and herb and fish and bird and beast
Collecting up the scattered portions of his immortal body
Into the elemental forms of everything that grows"

and concludes:

"... wherever a grass grows
Or a leaf buds, the Eternal Man is seen, is heard, is felt,
And all his sorrows, till he reasserts his ancient bliss".

Blake's Eternal Man is, like Hopkins's Christ, the Emergent Person of the Universe, and Hopkins had divined the same cosmic being in a moment of intense intress:

"I walk, I lift up, I lift up heart, eyes,
Down all that glory in the heavens to gleam
our Saviour".

As plainly as Blake or Co-Jesuit Teilhard, Hopkins saw the world as His body.
"And the azureous hung hills are his world-wielding shoulder

Majestic — as a stallion stalwart, very-violet-sweet;

These things, these things were here and but the beholder

Wanting . . . . . . . . . . . "

(Murrahing in Harvest)

In each of the inscruples perceived by Hopkins and which pervaded him completely, his faith, much like a vision, gives his poetry a thrilling intensity, a naked directness of address irresistibly testifying to a grasp of the actuality of God's attentive ear:

"Thou mastering me

God! giver of breath and bread;

World's strand, sway of the sea;

Lord of living and dead;

Thou hast bound bones and veins in me, fastended me flesh,

And after it almost unmade, what with dread,

Thy doing: and dost thou touch me afresh?

Over again I feel thy finger and find thee".

(Wreck of the Deutschland, Stanza 1)
In all discussions on the early Greek philosopher Parmenides, Hopkins interprets him as meaning that "all things are upheld by instress and are meaningless without it\(^9\). Whether Hopkins is right or not about Parmenides, the statement illumines the aspect of instress as the undercurrent of creative energy that supports and binds together the whole of the created world, giving things shape, form and meaning to the eye of the beholder. Without this current of instress which runs: alike through the outside world as through the perceiving mind, there would be no "bridge" between the two, and the world would be unintelligible. In *Pied Beauty* there is a vision of God's loving kindness lavished on a world of lovely things in Nature. The sestet of the poem, as an illustration of instress, reflects an integrated religious experience that gives explicit expression to his vision of God's overflowing creative ability and ingenuity in creating not only the ordinarily beautiful, but also the quaintly beautiful:

"These things, these things were here but the beholder
Wanting; which two when once they meet,
The heart rears wings bolder and bolder
And hurls for him O half curls earth for
him off under his feet".

* (Hurrahing in Harvest)
The instress of the opening stanza of The Wreck of the Deutschland - the "touch" of God upon the very core of being: ("over again I feel thy finger and find thee") is reiterated in other poems: The just man

"Acts in God's eye what in God's eye he is -
Christ - For Christ plays in ten thousand places,
Lovely in limbs, and lovely in eyes not his
To the Father through the features of man's faces".

(As Kingfishers Catch Fire . . . . )

The Windhover is a powerful poem revealing Hopkins's use of instress. The sonnet is about the bird, a kestrel, and about the experience of the poet who watches it. Two actions of the bird stand out:

First (in the octave), it hurls, glides, rebuffs the wind. Next, (in the sestet), it breaks its flight and plummets downwards. In both actions the bird is an image of Christ our Lord, to whom the poem is dedicated. What the bird does that "mournings" reveals Christ to the man who watches from below. The bird's flight is a stress of "Brute beauty and valour and act" which gives glory of Christ, the Lord of Creation. It does more - it builds up an instress of admiration and joy in the one who watches:
"... . . . . . My heart in hiding
Stirred for a bird—th' achieve of, th' mastery of
th' thing!"

At th' top of th' curve, both of flight and admiration occurs a break:

"Brute beauty and valour and act, oh, air, pride,
plume here

Buckle! AND th' fire that breaks from thee then,
a billion

Times told lovelier, more dangerous, O my chevalier!

Th' image of th' "fire" had already been used in th' Wreck of th' Deutschland, to describe Christ who comes to judge with mercy: "A released shower, let flash to th' shire not a lightning of th' fire hard-hurled". Most beautiful of all, after th' excitement, are th' last sparks of dying fire. Th' instress has been achieved:

"No wonder of it: sheer plod makes plough down sillium
Shine, and blue-bleak embers, ah, my dear,
Fall, gall themselves, and gash gold-verbatiml".

Th' God of Hopkins, through th' world of Nature that He has created, passes on His love in th' form of "th' Holy Ghost sent to us through creatures". So one penetrates to th' full meaning of th' instress in th' sestet of God's Grandeur:
"And for all this, nature is never spent;  
There lives the dearest freshness deep down things;  
And though the last lights off the black West went  
Oh, morning, at the brown brink eastward, springs—  
Because the Holy Ghost over the bent  
World broods with warm breast and with ah!  

bright wings"

Thus the parallel statement:

"All things therefore are charged with love,  
are charged with God and if we knew how to touch them  
give off sparks and take fire, yield drops and flow...."40.

In The Starlight Night, the stars are a springtime  
of renewal, the risen world made real; they are the  
harvest world of Christ's victory and "the bonds of that  
bound that guards it (Being) all about."41.

"These are indeed the barn; withindears house  
The shocks, This peice-bright paling shuts the spouse  
Christ home, Christ and his mother and all his hallows;"

The final prayer in both Spring and In the  
Valley of the Elwy are Biblical in intent, asking that  
the beauty and wonder of the created world be made real  
in the person of the Son who can bring the world of nature  
and the world of man to completeness:"
"What is all this juice and all this joy?
A strain of earth's sweet being in the beginning
In Eden garden — Have, get, before it clay,
Before it cloud, Christ, Lord and sour with sinning.
Innocent mind in Mayday girl and boy,
Most, O maid's child, they chose and worthy the winning'.

(Spring)

and

"God, lover of souls, swaying considerate scales,
Complete thy creature dear O where it fails
Being mightya master, being a father and fond'.

(In the Valley of the Elvry)

Faithful to his vocation as a Jesuit priest,
Hopkins cared for the body no less than the soul;

"What I most dislike in towns, and in London in particular, is the misshapen degraded physical
(putting aside moral) type of so many of the people'.

For him, a man is never more human, more fully expressive of our 'nature' than in physical action. As the bird is its flight and song, so a man is what he does: "Acts in God's eye what in God's eye he is".

(As Kingfishers catch fire. . . . .) Felix Mendel's
deathbed thoughts are dismissed in a manner that is prosaic and perfunctory:

"... . . . Impatient, he cursed at first,
but mended.

Being anointed and all."

But the farrier is made immortal in the physical glory of his act:

"When thou at the random grim forge, powerful
amidst peers,
Didst fettle for the great grey drayhorse his bright and battering sandal!"

(William Hazlitt)

The young soldier is the type of Christ's sacrifices:

"Yes. Why do we all, seeing of a soldier, bless? bless
Our redcoats, our tars? Both these being, the greater part,
But frail clay, nay but foul clay."

(The Soldier)

It has been seen that instress is the underlying energy that organizes Nature into pattern and unity.

It also runs through the human mind (which is a part of
nature) enabling it to make sense of the world. By contemplation of simple objects or acts of human beings (Felix Randall the farrier, the Soldier, Harry Pleughman), Hopkins was often raised to heights of ecstasy because he realized that the hidden energy (instress) moulding things and persons into shapes, patterns and colours (inscapes) was the very energy of God Himself. The outward and visible beauty was to Hopkins the reflection of the energy and invisible beauty of God. So in this sense, all created Nature was sacramental to Hopkins; the visible sign of an invisible, intelligent and creative energy.

Of the relationship between inscape and instress, Hopkins himself, in a significant note, tells us that the two terms are very closely related:

"We went up to the castle but not in: standing before the gateway I had an instress which only the true old work gives from the strong and noble inscape of the pointed arch".43

Before he had begun to read Scotus thoroughly, he was analysing the objective - subjective character of instress and speculating on individuation. He wrote in 1871:

"On this walk I came to a cross read I had been at in the morning, carrying in it another 'running
inci stress'. I was surprised to recognize it, and the moment I did, it lost its present instance, breaking off from what had immediately gone before, and fell into the morning's . . . . . And what is this running instance, so independent of at least the immediate space of the thing, which unmistakably distinguishes and individualizes it? Not imposed outwards from the mind as, for instance, by melancholy or strong feeling: I can easily distinguish that instance. I think it is this same running instance by which we indentify, or better, test and refuse to indentify with our various suggestions the thought which has just slipped from the mind at an interruption. 44

Here Hopkins is distinguishing between "true" and "false" instance, and the true is linked with individual identity, not momentary but recognizable as part of the essential being of the object of perception, in this instance, the room. Every instance will have an instance; this design and no other will give rise to this instance and no other.

Springing from the distinctiveness of the individual object, instance conveys that distinctiveness, the haecceitas to the perceiver. In other words, instance is the means by which instance is realized by the poet.
When he "takes in" any inscape, he does so because of the instress which stems from its unique being, and which exerts upon him the pressure of its unique being. The relationship between the poet and what he sees is intimate, neither intellectual alone nor sensitive alone, but a commingling of both modes, a simultaneity of senses emotion and mind. The uniqueness of the object is borne in upon him by the instress carried within it:

**Inscape** and **Instress**, then, are the two terms that well bring out Hopkins's pre-occupation with the "self" of things. These coinages clearly point to his intense awareness of what was individually distinctive in every object, and to his consciousness of the object's independence in being and activity. This should be remembered in the reading of Hopkins's poetry, for in it is situated a characteristic and essential difference between him and other poets. Hopkins holds that a quick look at Nature yields the false instress of surface impressions:

"And it is common for the sea looked down upon, where the sheety spread is well seen but the depth and mass unfelt, to sway and follow the wind like the tumbled canvas of a loose sail".45.
A more sensitive perception of the inscape yields instress "unmoving and perfectly balanced":

"In watching the sea one should be alive to the oneness which all its motion and tumult receives from its perpetual balance and falling this way and that to its level."

As in Parmenides, 'instress' also means forms in the mind, "unravelled, foredrawn". During his trip to Switzerland in 1868, Hopkins noted that

"the Monte Rosa range appeals to the eye solely by form, the sense of size disappearing, becoming irrelevant and not rising in the mind."

Implicit in Hopkins's ideas of inscape and instress is the belief in a God who orders and sustains all things. Nature could draw him gradually but firmly to God by an everdeepening instress. On a visit to St. Winefred's Well, Hopkins was first held by the inscape of the water. Then thinking of the water's miraculous power, he was drawn without any interruption of the original stress, to think of God:

"The strong unfailing flow of the water and the chain of curse from year to year all these centuries took hold of my mind with wonder at the bounty of God in one of his saints, the sensible thing so naturally
and so gracefully uttering the spiritual reason of its being (which is all in true keeping with the story of St. Winefred's death and recovery) and the spring in place leading back the thoughts by its spring in time to its spring in eternity: even now the stress and buoyance and abundance of the water is before my eyes*. In this instress, the flow of the stream carries the mind to its source in God. At the end, the image of the water is still present. The natural event is thus inseparable from the thought about God.

Though complex and personal, Hopkins's images, with regard to inscape and instress, are coherently Seen in nature, recorded in the journals and poems, they are developed into structures expressive of Christian truths. Behind the complex and original poems lies a strong cohesion of experienced reality and human response. This background is, to be sure, Hopkins's own world of priesthood and poetry and we can share the experience only by accepting it on his own terms. Such an acceptance is the only way of entering deeply into his poetry - we must see it for ourselves:

"I thought how sadly beauty of inscape was unknown and buried away from simple people and yet how near at hand it was if they had eyes to see it and it could be called out everywhere again."48
"An interest in philosophy is almost the only one I can feel myself quite free to indulge in still*, Hopkins wrote to Baillie on February 12, 186849: Simultaneously, he entered into his note-book his translations and reflections on the Greek philospher Parmenides. He opens his observations with a note on Parmenides's visit to Athens, and then proceeds:

"His great text, which he repeats with religious conviction, is that Being is, and Not-being is not—which perhaps one can say, a little over-defining his meaning, means that all things are upheld by instress and are meaningless without it... His feeling for instress, for the flush and foredrawn, and for inscape/ is most striking, and from this one can understand Plato's reverence for him as the great father of Realism.**

Parmenides's 'great text' is a philosophical poem, now extant only in fragments. Hopkins responded to the Greek poet's insight with his own originality:
"But indeed I have often felt when I have been in this mood and felt the depth of an inscape or how fast the inscape holds a thing that nothing is so pregnant and straightforward to the truth as simple \_yes\_ and \_is\_." 51

In Hopkins's own terminology, then inscape is man's \_yes\_ in response to Being felt and known; inscape, the \_is\_ that marks not only individuality, but Being itself.

What Hopkins wrote of Parmenides is true of himself:

"His cosmology was a system of concentric ... spheres or cylinders, ranging between fire and night, governed by a spirit in the midst, also called Justice or Necessity'. This spirit was the cause of the gods, creating Love first". 52

One notes here the similarity to the spirit of Love who fills creation and renew the face of the earth:

"Because the Holy Ghost over the bent World broods".

\_God's Grandeur\_

"The way men judge in particular is determined for each by his own inscape", Hopkins wrote in his commentary on
Parmenides. Knowledge of his own soul's objective how enabled him to look into himself, to judge his life, and to determine its aim and direction. First a man must enter into himself, discover his own inscape, which he can do only by locating himself, fixed and focused, within the wide circumference of the whole of his being. Then "from all this throng and stack of being, so rich so distinctive, so important," he must choose one thing to do and be so that he can rightly say:

"What I do is me; for that I came"

(As Kingfishers catch fire)

**Inscape in Language**

The inscapes that Hopkins saw in nature may be juxtaposed with the inscapes he created in his original poetic expression. Each inscape in nature is also an intricately patterned piece of language, language raised to an ecstatic pitch, and his poetic purposes stretch into the realm of pure pattern, pure energy of spirit. Hopkins never deliberately cultivated obscurity. He wrote to "Bridges admitting that his poetry was queer at times, but that this was perhaps inescapable:}
"Now it is the virtue of design, pattern or inscape to be distinctive and it is the device of distinctiveness to become queer. This vice I cannot have escaped". 55

Given the desire to inscape language, Hopkins ransacked all sources for devices of rhythm and sound. His lecture notes on rhetoric allude to Old English alliterative verse, Norse and Icelandic poetry, classical metres, chiefly the lyrical odes of Pindar and the chorus rhythms of the great tragedies. What brought his technique to a fine degree of complexity was the Welsh art of cynghanedd, which he studied and mastered in his years at St. Beuno's prior to his ordination in 1877.

Cynghanedd is a Welsh bardic tradition of antiquity, consisting of a highly sophisticated series of techniques for making intricate and beautiful patterns of speech sound - i.e. for 'inscaping' speech-sound. Hopkins must have been delighted to find this ready-made art, systematising many patterns of alliteration and vowel sound. He imported these Welsh techniques into English and took them to a high pitch of conscious artistry. Very roughly, one can analyse his art under the headings of Vowelling, Alliteration and Sprung Rhythm.
Vowelling

Hopkins frequently uses vowels for everyday onomatopoeic effects. There is the dreariness of

"seared with trade; bleared, smeared with toil;
And wears man’s smudge and shared man’s smell."

(God's Grandeur)

From the use of vowels, Hopkins coins the device
vowelling on \( i \) patterns of internal rhyme. The inscape of
sound achieved by this device has an interwoven
intricacy, and must have been truly laborious. In
The Wreck of the Deutschland, he speaks of the sky:

"Blue-beating and heary-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 eyesight got, nor was ever
guessed what for the hearing?"

(Sonnet 26)

Woven into these four lines are three sets of rhyming
vowel sounds:

height, night; higher, fire, desire; moth,
soft, get; was what; measure, treasure.
The total effect is a rich inscape of sound, vowels in particular.

The opposite function to vewelling — on, is another aspect of the art of synghanedd, which Hopkins calls vewelling — off. This consists of the making of sound not by assonance or internal rhyme as with vewelling on, but by employing contrasting vowel sounds:

"Left hand, off land, I hear the lark ascend"

(The Sea and the Skylark)

Sometimes Hopkins used vewelling — off for onomatopoeic effects, as this line shows. Hopkins's emphasis was that the sound — pattern or shape is there to be contemplated by the mind for its own sake, over and above the interest of meaning:

"Evening strains to be time's vast, womb-of-all home-of-all, hearse-of-all-night".

(Snapt from Sihvl's Leaves)

Alliteration

Apart from the art of vewelling, the Welsh tradition of synghanedd also included a codified system of alliteration found in Anglo-Saxon and Middle English verse Hopkins's
use of alliteration is more complex and sophisticated than Old or Middle English which was content mainly with three alliterations per line. In the Deutschland, Hopkins describes the nuns aboard the sinking ship, about to meet Christ in beauty and terror:

"... sisterly sealed in wild waters
To bathe in his fall-gold mercies, to breathe in his all-fire glances".

The alliterative pattern of the first half of the second line is almost exactly reproduced in the latter half.

**Sprung Rhythm**

The importance of the art of cynghanedd in assisting Hopkins's use of his Sprung Rhythm is to be noted. This new rhythm was used to denote a kind of rhythm between strict metre and free verse. The verse is measured according to the number of stressed syllables, which may stand alone or be followed by any number of unstressed syllables. The stressed syllables are always considered to begin the foot. The points to be noted in Hopkins use of Sprung Rhythm may be chalked out:
(a) that Sprung Rhythm gives flexibility and enables an approximation to normal speech to be made.

(b) that it is not a systematic discipline, as Hopkins finally admitted, for the poet can add extra stresses and call them outriders.

(c) that a fairly clear idea of Sprung Rhythm is found in ordinary speech and nursery rhymes.

(d) that prosodic freedom was not an entirely new thing. All Hopkins did was to openly jettison these patterns.

To Hopkins, Sprung Rhythm is "The most natural of things", because it occurs in other forms of sound commonly heard - in everyday speech and written prose, and in music which pleases because it is not monotonously regular. Cecil Day Lewis justifies Hopkins's use of Sprung Rhythm:

"Thus in his metres the stress in the foundation . . . . . . And since stress is the basis of common speech rhythm we may say that this sprung rhythm approximates to the rhythm of speech."\(^56\).
Hopkins attributes great regularity to his prosodic system. Because each rhythmic unit should be equal in some way to the others in the verse, he divides sprung rhythm so that the feet are all equally long or strong. This is accomplished by having one stress make one foot, and by having each stress balanced by the same degree of slack or unstressed syllables so that the proportions of each foot are identical. It is this equality that makes the foot a unit. As long as the principle of equal stress is retained, variation in the number of slack syllables in no way disrupts the agreement among the feet.

Hopkins himself called the beauty in the repetition of the stress pattern inscape:

"Poetry is in fact speech only employed to carry the inscape of speech for the inscape's sake—and therefore the inscape must be dwelt on . . . . .

The inscape must be understood as so standing by itself that it could be copied and repeated. Repetition, ofteneng, over-and-overing, aftering of the inscape must take place in order to detach it to the mind." 57

Fidelity to "inscape" of speech results in naturalness, a prosody devoid of any affectation. The main reason for the initial strangeness of Sprung Rhythm is the
serious artistic purpose of 'inscaping' into a perfect
unity (a) the inward fusion of thought and feeling
and (b) the corresponding outward harmony of rhythm
and sound-texture. This is well illustrated in the
examples:

"High there, how he rung upon the rein of a
wimpling wing
In his ecstasy! then off, off forth on swing
As a skate's heel sweeps smooth on a bow-bend:
the hurl and gliding
Rebuffed the big wind. My heart in hiding
Stirred for a bird, - the achieve of, the
mastery of the thing!"

(The Windhover)

and:

"Into the snow she sweeps
Hurling the haven behind
The Deutschland, on Sunday; and so the sky keeps
For the infinite air is unkind,
And the sea flint-flake, black-backed in the
regular blow,
Sitting Eastnortheast, in cursed quarter, the wind;
Wiry and white-fiery and whirlwind -
swivelled snow
Sprung Rhythm was most suitable for Hopkins's purpose in putting forth his theory of Inscape. Sprung Rhythm allows an unusual degree of variety that Hopkins found too often lacking in the conventional English metres. The new metre was Hopkins's device of avoiding unpleasing monotony. The notion of Inscape is well brought out in the poet's own definition of poetry:

"Poetry is speech framed for contemplation of the mind by way of hearing or speech framed to be heard for its own sake and interest even above its interest of meaning." 58.

The definition is significant by its demarcation of the two aspects of Hopkins's particular art: the sensory pattern, made up of the elements of rhythm, metre and rhyme; and the thought content which is conveyed and enforced by these elements. The creation of interest of sound is dependent upon the same factors as those requisite for the establishment of interest of meaning. And Hopkins, who placed his whole poetic theory in a religious context, knew that because sensible form is an embodiment of inner form, it
cannot be realized except through powers conferred
by Grace.

To sum up, we may deduce that 'Inscape' is
related to 'Nature' and 'Instress' is related to
'Spirit' in the poetry of Hopkins. The one goal of
all of Hopkins's writing, "the pure and simple Christ",
has not been more clearly defined:

"What is the philosophy of Christ, which he
himself calls Renascentia, but the insaturation of
Nature created good? .........."59

The earth is good in Hopkins's eyes, not evil,
even though she bears the curse of God. Nature is not
at fault, but she shares the condemnation put upon
man by God, and she shares also in the hope of salvation
through Christ. By juxtaposing 'Inscape' and 'Instress'
we may similarly juxtapose 'Nature' and 'Spirit' because
we know for certain that behind the thought and imagery
of Hopkins lies the vigour and beauty of the Catholic
theological tradition; it is a part of him and his work.

The deepest meaning of Hopkins's work expresses something
of the profoundest mystery and central truth of the
Catholic faith - God's sharing of the inner life of
the Trinity with His creature, through the Incarnation
and Sacrifice of Christ. This is most certainly the
pivot upon which the notions of Inscape and Instress revolve, and by which their true meaning is revealed.

NOTES

7. Ibid.
8. WAM Peters, SJ - GMH. A critical Essay Towards the Understanding of his poetry, pg. 36.
11. Unpublished notes to the Spiritual Exercises,
27. *Ibid*


34. Opus 'Oxonieuse, d. iii, qu 2, n 26; qu 6, n. 15.


38. Vala or The Four Zoas, Night the Eighth, ll. 561-8


40. Sermons and Devotional Writings of GMH ed. C. Devlin S.J. (1959) p. 195


51. Ibid.