The number of unfinished poems, fragments, and pieces of light verse, etc., which Hopkins wrote from 1876 to 1889, comes to twenty-three in the Fourth Edition of his Poems edited by Gardner and MacKenzie.

After the completion of The De'reck of the Deutschland in 1876, Hopkins seems to have undergone temporarily a draining of his poetic sensibility. It was quite natural because he gave the best of his religious thought and poetic sensibility to that ur-poem. He also exhausted for the time the various possibilities to which he had applied his linguistic resources and stylistic excellences. This is why the unfinished and fragmentary verse Hopkins composed during 1876-1889 seems to be lacking in the poetic and stylistic excellences which characterize The Deutschland and his subsequent body poetic. I, therefore, propose to analyze some specimens of his unfinished poems and fragments which are important from the standpoint of the evolution of his poetic technique and sensibility.

W.H. Gardner and Norman H. MacKenzie have taken great pains in rearranging the unfinished poems and fragments, etc. in a most logical sequence. Their rearrangement in the Fourth Edition gives the impression of a "nearly complete story."
Hopkins' *Moonrise* and *The Woodlark* were written on June 19 and July 5, 1876 respectively. *Moonrise* describes a crescent moon in midsummer rising over Mt. Maenfa. The poet is able to see it from St. Beuno's. This lovely sight, "unsought, presented so easily", greets Hopkins in the early hours of the morning. The poem is important "in charting Hopkins' prosodic development" in 1876. It is written in unrhymed lines in which Hopkins uses anapestic heptameter. They also have an occasional reversed foot added for a spondaic or sprung effect. The poem looks forward to Hopkins' experiments in *St. Winefred's Well* where he uses sprung-rhythm lines varying from six to eight stresses.

In *The Woodlark*, which was left in disorder, Hopkins experimented with a "radically different form". The fragment was rearranged by the Rev. Geoffrey Bliss, S.J., with the addition of three lines. It was published in *The Month* in July 1936. Hopkins uses, in the fragment, a four-stress sprung line rhyming in couplets. A close similarity of form exists between this fragment and *Spring and Death*, though they are not similar in execution. The poet is ravished by the woodlark's "trickle of song-strain", although he has not been able to see the bird diffusing its notes. The lyric mostly describes the joy of the woodlark's song which the poet seems to be sharing with it. The fragment deals with the details of the local landscape: "the crush-silk poppies", "Sun-spurge and oxeye", and "fumitory". The woodlark continues to diffuse its notes until "the longing is less and the good gone".
There is a certain kind of resemblance between the closing lines of *Binsey Poplars* and those of this fragment:

> With a sweet joy of a sweet joy  
> Sweet, of a sweet, of a sweet joy  
> Of a sweet—a sweet—sweet—joy.

Hopkins wrote to Bridges from Bedford Leigh that he was planning to write a play on the martyrdom of Margaret Clitheroe together with one on St. Winefred. The fragments of the latter are available to us (No. 145 in the Fourth Edition). What is extant on Clitheroe is not a play but a fragment of a narrative poem consisting of sixty-one lines. It is undated and without a title. The title, *Margaret Clitheroe*, was supplied to the poem by Bridges. Keeping in mind the place Gardner and MacKenzie give it amongst the mature fragments, one can well surmise that the poem was written somewhere in the second half of 1879. Hopkins mentions Margaret Clitheroe in a sermon of December 14, 1379:

> Margaret Clitheroe as she went through York streets,  
> to be pressed to death on Ouse Bridge (Lady Day, 1536),  
> all along the road as best she could with her pinioned hands dealing out alms to the poor, looked, it is said,  
> so marvellously cheerful and happy that her murderers,  
> like those Pharisees who of Christ her master said that he cast out devils by Beelzebub, had nothing for it but to pretend she was possessed by "a merry devil."  

The poem mostly consists of seven-line stanzas. Hopkins had also employed seven-line stanzas in *Morning, Midday, and Evening Sacrifice* composed in August 1879. Each line in the fragment has four stresses and rhymes abbacc. The last line of every stanza
ends with the name of Margaret Clitheroe.

The first stanza emphasizes the fact that Clitheroe's being pressed to death was divinely predestined. There are several images of weight in stanza 1: "weighty weeks" and "Heaved drum on drum". The poet puns on the name of Clinch, the judge who awarded death sentence on Clitheroe, by saying that he was "clinching-blind" to her Christian rectitude. The judges, likened to the Pharisees in the sermon quoted above, are designated by Hopkins as "Fawning fawning crocodiles". What Clitheroe heeded while dying was "... the crying of those three,/ The Immortals of the Eternal Ring,/ The Utterer, Uttered, Uttering", and thus she bore witness to Them. Mary and St. Thecla, along with other Christian martyrs, turn their "starlight eyes below" to Clitheroe sympathizing with her undeserved suffering. The arms of this female martyr are outstretched "Just like Jesus crucified". It has been suggested that the words "It is over" are reminiscent of Christ's "It is consummated".

Two images are heart-rending in the poem: Clitheroe's sewing a shroud for herself and the smothering of a "quick" child in her womb by the heavy weights. These images were perhaps too agonizing for Hopkins to finish the poem.

Ashboughs was neither sent to Bridges nor to Dixon. Its draft was found in two versions among Hopkins' posthumous papers. Bridges writes in his notes to the poem that the earlier draft is a curtail sonnet on the "same sheet with the four sonnets 66-69, and preceding them: second, an apparently later version in the
same metre on a page by itself; with expanded variation from
seventh line, making thirteen lines for eleven.” Bridges and
Gardner have included this curtal sonnet among unfinished poems,
fragments, etc. (1876-1839) because it is, according to Ritz,
"accompanied by an unfinished variant." The first version is,
however, a finished curtal sonnet like Pied Beauty. The sonnet,
according to conjecture, seems to have been written sometime in
the summer of 1835. It was initially written "in a light, sprightly,
five-stress sprung rhythm with many hurried feet".

In the octet, the poet believes that his eyes see nothing
in the world which fosters the human mind or has in it such
profound poetry as a tree whose boughs "break in the sky". The
following entry in Hopkins' Journal facilitates the understanding
of the first tercet:

I looked at some delicate flying shafted
ashes — there was one especially of single
sonnet-like inscape. 4

The minute description of the ash boughs in lines 4-6 of
the sonnet is poetically excellent:

Say it is ashboughs: whether on a December
day and furled
Fast or they in clammyish lashtender combs creep
Apart wide and new-nestle at heaven most high.

The line "... how their talons sweep/ The smouldering enormous
winter welkin!" invests the ash tree with an aura of strangeness.
Mariani rightly believes that "this sonnet is a classic example
of the Russian formalist Viktor Shklovsky's theory of defamiliar-
ization; that is, making objects strange to make them new for us."

The last two lines of the sonnet are slightly obscure. They seem to mean that we feel inspired to see how nature stretches out its "talons" towards heaven — thus communicating its mute praise and adoration to God. This perhaps serves as a religious lesson to man whose praise and adoration of God can be more conscious than those of the outstretched gnarled branches of a tree which are like the hands of human beings outstretched in the praise and adoration of God.

Hopkins revised and corrected the draft of *The times are nightfall*. Gardner and MacKenzie note in the Fourth Edition that the first two lines were corrected from the original opening in old syllabic verse:

The times are nightfall and the light grows less;
The times are winter and a world undone:

Ritz conjectures that this fragment was written in January 1885. Bridges thinks that the fragment is perhaps the "first sketch" for Hopkins' *Spelt from Sibyl's Leaves*. It seems quite probable inasmuch as the imagery of the fragment is in a way similar to that of *Sibyl's Leaves*. It has also been suggested that there exists a thematic closeness between the fragment and *To seem the stranger*. In the line "The times are nightfall", there is an obvious reference to the political unrest in Ireland. The mention of "one" in line 6 seems to refer the attempts of the Liberals to salvage Gladstone's failing reputation on account of the collapse
of his foreign policy in Ireland and Egypt. The British were defeated because Gladstone could not end the siege of Khartoum.

The poet is profoundly conscious of "nightfall" and "winter" in this fragment. He is utterly ineffectual in ameliorating the prevailing state of affairs:

And I not help. Nor word now of success:
All is from wreck, here, there, to rescue one—
Work which to see scarce so much as begun
Makes welcome death, does dear forgetfulness.

In line 9, Hopkins turns to the "world within". It is here that one can "rid the dragons" and "root out there the sin". He finds that the human "will is law in that small commonweal". The basic thought of the fragment, however, remains unresolved.

Hopkins composed Thee, God, I come from, to thee go on the same sheet as the first draft of To what serves Mortal Beauty? He wrote the hymn presumably during his retreat at Clongowes Wood College in mid-August 1885. It consists of six stanzas of four lines each with four-stress sprung lines. The rhyme scheme is aaba. There is an aura of "public prayer" about the poem. It is characterized by a firm "rhythmic control". The use of the vocative "sir" in "Help me, sir, and so I will" is reminiscent of "... but, sir, so what I plead is just" in Thou art indeed just, Lord. The stanza,

What I know of thee I bless
As acknowledging thy stress
On my being and as seeing
Something of thy holiness,

reminds one of the following lines of The Deutschland, 5:
His mystery must be instressed, stressed;
For I greet him the days I meet him, and
bless when I understand.

The lines, "I see/ With thy might that thou art mild", are a re-
iteration of the antinomic character of God in The Deutschland,
9: "Thou art lightning and love, I found it, a winter and warm;/
Father and fondler of heart thou hast wrung."

Hopkins was undoubtedly a great patriot. His sense of
patriotism was, however, characterized by prudence and a complete
absence of chauvinism. Hopkins' unfinished poem, What shall I do
for the land that bred me, for which he also composed martial
music, was written for the British soldiers at Clongowes in August
1835. In his notes to the poem, Bridges writes: "This is not
final of course. Perhaps the name of England is too exclusive."6

The following comment by Hopkins illuminates the true
nature of his patriotism:

It is a task of great delicacy and hazard to
write a patriotic song that shall breathe true
feeling without spoon or brag. How I hate both!
and yet feel myself half blundering or sinking
into them in several of my pieces, a thought that
makes me not greatly regret their likelihood of
perishing.7

Hopkins was proud of the British Empire, although he depre-
cated its shortcomings. There seems to exist a certain kind of
reciprocity in the poet's mind between "What shall I do for the
land that bred me" and "Her homes and fields that folded and fed
me". He wants to play his part in this reciprocal relationship by
being "under her banner and live for her honour". In To feel the stranger, he expresses a similar thought: "England, whose honour O all my heart woos,...". Hopkins' love for England in the poem is not blind. This is the reason why he does not approve of the "plunder" committed by England during her colonial expansion. It is with this sense of reservation that he loves his "country and flag".

Hopkins, in this poem, expresses the conviction that he is "England's fame's fond lover". He, therefore, explores the "field" where he "must play the man on". The poet would play his role in this field fearlessly even though he may have to "welcome there their steel and cannon." This resolve is born of his conviction that "Immortal beauty is death with duty". He expresses a similar thought in stanza 20 of The Loss of the Eurydice: "... he/ Is strung by duty, is strained to beauty."

This patriotic song consists of four five-line stanzas. The fifth line of each stanza is to be sung in chorus.

Hopkins' On the Portrait of Two Beautiful Young People was written at Christmas 1836 during a visit to Monasterevan, a country house in Co. Kildare. It was here that Hopkins had an opportunity to see the portrait of a young brother and sister. This is perhaps the best of Hopkins' unfinished poems. He describes it as "an elegy in Gray's metre" and as a poem "severe" and "without experiments". The fragment consists of thirty-six lines. Line 1 ("O I admire and sorrow! the heart's eye grieves") is slightly deficient in Hopkinsian sensibility and line 4 ("And beauty's dearest, veriest vein is tears") is, we are told, a specimen
of "bad Victorian verse".

There exists a close affinity between the theme of this poem and that of The Buglar's First Communion. The portrait Hopkins talks about in the fragment is of a young brother and sister who are now adults. The priest-poet, who has long been in the confessional, expresses his characteristic anxiety over the possibility of these two people's being corrupted by "the wild and wanton work of man". The anxiety becomes all the more justified inasmuch as the features of these young people in the portrait are characterized by innocence and "contentment":

She leans on him with such contentment fond
As well the sister sits, would well the wife;
His looks, the soul's own letters, see beyond,
Gaze on, and fall directly forth on life.

Hopkins had quite a good deal of the knowledge of human character because of hearing a large number of confessions in his sacerdotal capacity. This is perhaps the reason why he is not led astray by sentimentality. These children were not personally known to him when he wrote the fragment, although he met them subsequently. This fact invests the poem with the qualities of detachment and objectivity which are missing in The Buglar's First Communion.

Time exercises its ravages against physical beauty and can be more ruthless to spiritual beauty. This fact is lamented in the poem and it is perhaps on this account that Hopkins calls it "an elegy":

And are they thus? The fine, the fingering beams
Their young delightful hour do feature down
That fleeted else-like day-dissolved dreams
Or ringlet-race on burling Barrow brown.
Norman White has pointed out two stanzas which have been overlooked by the editors. One of them is as below:

See where a lighthouse lifts above the world,
Across this millionny, this mouthing foam
Its bright eye broke but now, my heart, and hurled
The deep, not dark nor Delphic, rede of Rome.

If we add this stanza to the fragment, it shows a resolution "parallel" with that of That Nature is a Heraclitean Fire ... which was composed nineteen months later.

In the last stanza, as it exists in the fragment, Hopkins questions himself: "What need I strain my heart beyond my ken?"
What he should at best do is to "bear my burning witness" to the fact that mundane life is full of the possibilities of human corruption. The poem shows the quality of "distanced wisdom" by comparison with The Bugler's First Communion.

Epithalamion, written sometime in March or April 1888, is a poem of its own kind in Hopkins' body poetic. It is an ode composed by Hopkins in celebration of the marriage of his youngest brother, Everard Hopkins, with Amy Sichel in April 1888. The fragment is mentioned in a letter to Bridges written in May 1888. It was found among Hopkins' posthumous papers.

Epithalamion is a descriptive poem about boys merrily swimming and diving in a river. The "bright gaiety" of the first thirteen lines is a freak in Hopkins' Dublin poems.

We come across a stranger in the poem who incidentally arrives at the place and is attracted by the jubilant shouts of the boys. He too begins frolicking in 'a pool and partaking of
"summer's sovereign good". The river where the boys are displaying their "downdolphinry" is lined by a "bushy-bowered wood". The poet breaks off in line 46:

What is ....... the delightful dean?
Wedlock, What the water? Spousal love.

It is at this point that the title provides the clue that the poem should be interpreted on the allegorical level. It has been suggested that the "Southern dean or Lancashire clough or Devon cleave"— the "leafy hood" opening towards the river — signifies the blissful state of spousal love. The stranger journeying in the heat of summer is perhaps a bachelor. He is attracted by the jubilation and decides to enter into wedlock. He strips and throws himself into the waters to have a firsthand experience of the joy he had so far been witnessing as a spectator. The waters have a "heaven-fallen freshness". All those who are present contribute to the coolness of the spot. They are refreshed in return by those waters which have the freshness of marital love.

What is remarkable about Epithalamion is its descriptive zest to be found in such lines as the following:

With dare and with downdolphinry and bell-bright bodies huddling out,
Are earthworld, airworld, waterworld thorough hurled, all by turn and turn about ...

There is a continual emphasis in the imagery on "coolness" and a sense of joy which one finds in a marriage after the hecticness and lonesomeness of life. Hopkins chastity of mind is corroborated by the fact that he makes "joy and unrestrained freedom"
(not sexuality) an essential condition of marital love.

If we exclude the title and the last nine lines from the fragment, the remainder will make up a vividly descriptive poem of "summertime joys".

Hopkins began writing St. Winefred's Well in October 1879. After a break, Hopkins resumed writing it in 1881. He also composed a chorus for it entitled The Leaden Echo and the Golden Echo in October 1882.

Hopkins makes the following comment on the rhythm of the play in a letter to R.W. Dixon:

It is in alexandrine verse, which I sometimes expand to 7 or 8 feet, very hard to manage but very effective when well used.\(^1\)

Again he writes to Bridges:

I hold that each half line is by nature a dimeter, two bars or four feet, of which commonly one foot is silent or lost at the pause. You will find it sometimes employed in full .... as the feeling rises the rhythm becomes freer and more sprung.\(^2\)

Winefred (c. A.D. 650), daughter of Teuyth (Teryth), was a disciple of her uncle, St. Beuno. Legend has it that Caradoc, a chieftain, beheaded her while she was fleeing from him to safeguard her chastity. She was miraculously brought back to life by St. Beuno. A spring gushed from the spot where her severed head had fallen.

Hopkins' mind was preoccupied with St. Winefred from 1874 to 1877. He used to frequent her Well at Holywell, North Wales:
The strong unfailing flow of the water and the chain of cures from year to year all these centuries took hold of my mind with wonder at the beauty of God in one of his saints, the sensible thing so naturally and gracefully uttering the spiritual reason of its being (which is all in true keeping with the story of St. Winefred's death and recovery) ....: even now the stress and buoyancy and abundance of the water is before my eyes.  

Hopkins could not finish the central portion of the play because his fine sensibilities hindered him from giving an organic shape to the evil propensities of Caradoc on a larger scale in this dramatic project. He also suffered from a lack of dramatic experience, although he tried his hand unsuccessfully at this tragic play like other 19th-century poets. One is amused to find that Hopkins brings Teryth and Winefred together on the stage rather too hurriedly in the first ten lines of the opening scene. The remaining fragments consist of dramatic soliloquies. Hopkins' poems are characterized by a colloquial idiom which is also the basic requisite of a play. These dramatic fragments are strikingly deficient in colloquial idiom, and dialogue does not show a natural progression.

Hopkins seems to have derived his insight into the nature of evil from his experience in the confessionals. He, however, deserves a word of praise for writing the following soliloquy for Caradoc which brings out "the perverse ecstasy of being endlessly frustrated" with great felicity of expression:
To hunger and not have, yet hope on for, to
storm and strive and
Be at every assault fresh foiled, worse flung,
deeper disappointed,
The turmoil and torment, it has, I swear, a
sweetness,
Keeps a kind of joy in it, a zest, an ecstasy,
Next after sweet success.

There are three extant fragments of St. Winefred's Well consisting of 124 lines. Hopkins called them A, B, and C while sending them to Bridges in April 1835. Fragment A is the opening scene in which Teryth informs his daughter, Winefred, of the expected arrival of her uncle, Beuno, and his deacon, Dirvan. Teryth loves Winefred dearly. He has a premonition that he will some day lose her. He, however, thinks that the premonition is uncalled-for.
Caradoc is a man of few words. He is masculine in character and slightly authoritarian in temperament.

Fragment B contains Caradoc's famous soliloquy which presents the worst specimen of evil and absolutely no trace of remorse or repentance. It has been described as "a study of a soul which has despaired of ever calling on God's grace".

Fragment C, written soon after The Echoes, has Beuno's monologue in which he praises God for resuscitating Winefred and for the spring miraculously flowing from the dene where the severed head of Winefred fell. This spring, called St. Winefred's Well, will, according to him, always draw a host of pilgrims from "elmy England", "Erin, and Flanders".

It has been suggested that the soliloquies of Caradoc and
Beuno are characterized by a dramatic intensity comparable with any passage of equal length in Eliot's *Murder in the Cathedral* or Yeats' *Purgatory*. It is, however, debatable how the soliloquies of dramatic fragments can be compared to passages of a finished verse-play.

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REFERENCES


10. Ibid., p. 306.


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