Gerard Manley Hopkins (1844-1889) broke his elected silence by writing *The Wreck of the Deutschland* in 1876. Although a Victorian, his rhythmic experiments and exploitation of the native resources of the English language give a modern orientation to his poetic sensibility. Hopkins, by virtue of these qualities of his body poetic, is regarded by F.R. Leavis as the "only influential poet of the Victorian age" who seems to him "the greatest". He is closer to Dylan Thomas than Matthew Arnold in his "creative violence" and "insistence on the sound of poetry", the latter of which plays an important role in the reinforcement of his poetic meaning.

In the present study, I have taken into account the critical views of W.H. Gardner, John Pick, F.R. Leavis, Paul L. Mariani, Peter Milward, David A. Downes, and J.F. Cotter on Hopkins' poetry. In Chapter 1, I have tried to place Hopkins in his literary background and to reach the conclusion that he is closer in "intention" and "method" to the Romantics than to the Victorians. By defining poetry as "current language heightened", Hopkins establishes his link with William Wordsworth. The link is further reinforced by his insistence on the Anglo-Saxon vocabulary. His use of sprung rhythm in his poems draws sustenance, on the one hand, from the medieval alliterative verse of Langland and the choruses of Milton's *Samson Agonistes* and, on the other, it brings his poetry closer to the spoken idiom by highlighting the stress pattern of the English language. Herein lies the validity of his consistent emphasis on the declamatory quality of his verse which facilitates the unravelling
of his poetic message.

No appraisal of Hopkins' poetry can ever be satisfying without scrutinizing his theory of inscape which relates to the unravelling of the "unified complex" of the sensible qualities of the objects of perception. It incidentally finds its echo in Duns Scotus' theory of haecceitas. Inscape, in Hopkins, points to the uniqueness and individuality of things in the physical universe. Hopkins' concept of "instress" further crystallizes his theory of inscape. Instress basically highlights the idea of the instinctive commitment of the objects of perception, both animate and inanimate, to their individual function which ultimately reveals their self.

Hopkins also reveals his poetic sensibility through his language. As already stated, his poetic diction is Anglo-Saxon in character, although he also makes an opportune employment of the Latinate diction to produce solemn effects in his poetry, as in Spelt from Sibyl's Leaves. He makes a masterly use of alliteration, assonance, consonance, internal and half rhymes and compound words which play a functional role in the unravelling of his meaning. Although his syntactical and grammatical inversions have caused charges of oddity and obscurity, they, none the less, constitute his distinctive poetic achievement and determine the precise nature of his poetic sensibility.

Chapter 2 is devoted to a discussion of the influence of St. Ignatius Loyola on Hopkins' sensibility. There are few poems by Hopkins which do not show the influence of Ignatius' Spiritual Exercises on the thematic level. Many of his poems show the incorpo-
ration of the tripartite structure of Ignatian meditation. It is in these two ways that his sensibility has been influenced by Ignatius.

Chapter 3 deals with the religious sensibility of Hopkins' ur-poem, *The Wreck of the Deutschland* (1875-76), which he wrote after an elected silence of seven years. The poem has a central significance in the Hopkins canon inasmuch as its imagery, stylistic devices, and Christological ideas find recurrence in one way or the other in his subsequent poems. The poem, occasioned by the drowning of five Franciscan nuns in a shipwreck in the mouth of the Thames, is basically a reaffirmation of the Incarnation which, according to Hopkins, recurs periodically in various forms in human history. The ode is long and difficult and hence described by Bridges as a "dragon in the gate" forbidding all entrance to Hopkins' poetry.

Chapter 4 treats of Hopkins' 1877 nature sonnets which epitomize the basic premise of his religious poetry: the triune God is immanent in nature. Nature in these sonnets provides man with the news of his basic function of the glorification of God. These sonnets consistently highlight the idea that the things of the physical universe are "all a purchase, all is a prize". *The Windhover, Starlight Night, Hurrahing in Harvest*, and *Pied Beauty* are some of the representative sonnets written in 1877 which express Hopkins' sacramental attitude to nature. The divine gnosis Hopkins presents in these sonnets is an offshoot of the spiritual-
ization of his sensibility.

In Chapter 5, I have analyzed almost every poem of Hopkins' middle phase (1878-1883). These poems are of miscellaneous nature. They deal, broadly speaking, with the medieval Franciscan thinker, Duns Scotus, the inscape of the personality of Henry Purcell, beauty to be given back to God — its original home — through His glorification, instress, human innocence, etc. One long poem Hopkins wrote during this period, as a sequel to The Deutschland, is The Loss of the Eurydice which is mostly narrative in character. Hopkins was deeply affected by the disaster of the 'Eurydice', as he was by that of the 'Deutschland'. This was the reason why he felt compelled to write a poem about the tragic event. Because Bridges had severely criticized The Deutschland and remarked that the ode was incomprehensible on account of the elements of oddity and obscurity, Hopkins tried to make The Eurydice as popular a poem as possible by focusing on the details of the shipwreck itself. This poem is, therefore, "less complicated" than the earlier one. The art is in some ways as "bold" as that of The Deutschland. As in the earlier poem, Hopkins expresses his concern in The Eurydice for the victims of the tragedy who died outside the Catholic fold. He, however, hopes that they will be finally redeemed by Christ. The imagery, diction, and syntax of the poems of this phase are resonant with the echoes of The Deutschland and the sonnets of 1877. In most of these poems, Hopkins is, however, not a poet "in act" (as he was in the nature sonnets of 1877) in the language of scholastic
philosophy. Dune Scotus's Oxford, As kingfishers catch fire ..., and The Leaden Echo and the Golden Echo are some other important poems of this phase of Hopkins' poetic career.

A detailed discussion of Hopkins' last poems exists in Chapter 6. Spelt from Sibyl's Leaves, That Nature is a Heraclitean Fire ..., and To what serves Mortal Beauty? are the first three major poems of this phase. The Heraclitean Fire is one of the instances of Hopkins' experimentation with the caudated sonnet form and shows a structural link with Harry Ploughman. It is one of Hopkins' masterpieces in the philosophical sense. He fuses diverse elements of sound and sense into an organic experience in the poem. Although the sonnet ends on the reaffirmation of the Christian doctrine of the Resurrection, it shows an integral harmony with the rest of it which is characterized by Heraclitean thought. A consistently sustained poetic sensibility comes to the fore in Hopkins' "terrible" sonnets which are basically poems of spiritual desolation. They are mystical in sensibility and often compared to the Dark Night of the Soul of St. John of the Cross. Here the poet finds God absent from his being but his greatness lies in the fact that he does not despair of the possibility of the showers of divine grace on his arid soul.

Some of Hopkins' unfinished poems (1876-1889) have been scrutinized in Chapter 7. They are basically "trivial" on account of their fragmentary nature. Their only significance lies in the fact that they provide the reader with certain clues to the evolution of Hopkins' poetic sensibility. Ashboughs, St. Winefred's Well, On the Portrait of Two Beautiful Young People, and Epithalamion are some of the poems
I conclude the dissertation with the remark that Hopkins' poetic sensibility, which is determined by his rhythmic experiments and distinctive use of language, exercised a marked influence on such 20th-century poets as T.S. Eliot, Dylan Thomas, W.H. Auden, Stephen Spender, and C. Day Lewis. This is perhaps why Spender believes that Hopkins "ferments in other poets". Hopkins' work is now unanimously recognized as among the most original and powerful literary accomplishments of his century.