Gerard Manley Hopkins, Poet And Priest: Poetic Expression Of The Integration Of The Voluntas Ut Natura And The Arbitrium

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GERARD MANLEY HOPKINS, POET AND PRIEST:
POETIC EXPRESSIO OF THE INTEGRATION
OF THE VOLUNTAS UT NATURA AND THE ARBITRIUM

Submitted in Partial Fulfillment of the Requirements for
Graduation with Honors to the Department of English
at Carroll College, Helena, Montana

by

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This thesis for honors recognition has been approved for the Department of English.

[Signatures]

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Gerard Manley Hopkins was born in Stratford, Essex, in 1844, the first-born child to Kate and Manley Hopkins. He attended Highgate boarding school in Essex and because of his excellence in academics was awarded a scholarship to Balliol College, Oxford. While attending Balliol, he converted to Catholicism, abandoning his family's Anglican faith. Two years after his graduation from Balliol, in 1868, he entered a Jesuit novitiate, and was from that time until his death in 1889 a member of St. Ignatius' Society of Jesus. Hopkins wrote poetry intermittently throughout his life. He burnt the poetry he had written during his school years when he entered the Jesuit novitiate, and did not resume writing poetry until seven years later. He did then continue to write poetry until his death, but he was not a prolific writer. His poetic output was minimal; he wrote a total of seventy-five complete poems. Only forty-seven of these poems were written after he became a Jesuit; it is this small collection which has attracted the overwhelming critical and popular response that Hopkins has achieved since his poems were first published in 1918.

The reason for the overwhelming reception of and attention given to Hopkins' poetry is the intensity of the
thought expressed in the works. Though the number of poems he produced is scarce, the works are packed with meaning. Much of the meaning found in Hopkins' poetry is found in the expression of the theological tenets which he held important.

One of the central theological tenets expressed in Hopkins' poetry is the Ignatian statement of man's created end, which is to contribute to the greater glory of God. In his theological writings, Hopkins stated that man fulfills his created end through the integration of the voluntas ut natura and the arbitrium. These Latin terms are Hopkins' names for two different wills contained within a human individual's being, the affective will and the elective will. Hopkins believed that through the integration of these two volitional faculties man could achieve the fulfillment of his created end, and contribute to the greater glory of God. Hopkins ordered his life, and his poetic expression, under this belief.

This paper could not have been completed without the patience and assistance of Dr. John Semmens, director of the project. Thanks go also to Mr. Henry Burgess and Dr. Donald Roy for their editorial assistance. I would like also to thank my parents for their help and support in this undertaking, and words cannot express my eternal gratitude to my mother for typing the final draft. Finally, many thanks go to Tom Whyte who risked life and limb in procuring a type-writer for me to use in the final stages of this project,
and to Penny Ackley and Grace McElligott who aided me in last-minute corrections and additions.
CHAPTER I
THE VOLUNTAS UT NATURA AND THE ARBITRIUM

One of the most important concepts to be considered in an attempt to understand the poetry of Gerard Manley Hopkins is a concept which he spent much time exploring, and which is evident in many of his spiritual writings. This is the concept that a human individual contains, in his or her being, two separate wills, which Hopkins termed the \textit{voluntas ut natura} and the \textit{arbitrium}, more commonly known as man's affective will and his elective will. An understanding of Hopkins' definition of these two terms and his concept of their interrelationship is essential to an understanding of his poetry.

\textbf{The Theological Basis of the Concept of the Two Wills}

Hopkins' distinction between the \textit{voluntas ut natura} and the \textit{arbitrium} grew out of his studies of Ignatian theology and can be gleaned through readings of various theological notes which Hopkins wrote throughout his life as he studied this theology. From the time Hopkins entered the Jesuit novitiate in Roehampton in the year 1868, the "Spiritual Excercises of St. Ignatius of Loyola," a program of study and prayer written by St. Ignatius as personal reflections to be inspirations to
his readers, was the basis of Hopkins' life. An important element of this Ignatian basis was the practice of Ignatian meditation.

The essence of Ignatian meditation is "to see with the eyes of the imagination."¹ That is, the meditator must "make the fullest use of all his senses to realize the subject, to bring it home . . . to his imagination."² This realization of the subject is brought about by the use of three of man's basic faculties. The first of these is the memory. The memory is used to bring the subject of the meditation to the mind of the meditator. In Hopkins' own words:

Memory is the name for that faculty which towards present things is Simple Apprehension and, when it is a question of the concrete only . . . /memory is/ the Faculty of Identification; towards past things /It/ is memory proper; and towards things future or things unknown or imaginary /It/ is Imagination.³

So bringing the apprehension of an object to the mind of the meditator, whether this object or subject of meditation is in past, present, or future time, is the function of the faculty of memory in the system of Ignatian meditation.

²Ibid., p. 34.
The second step in this meditative process is accomplished through man's faculty of understanding. This is the meditator's use of his intellectual powers to analyze and reflect deeply on the subject of his meditation. Hopkins in his theological writings termed the "act" of this faculty of understanding as "attention, attendance, heed, the being aware," and he termed the "habit" of this faculty as "knowledge, the being aware."

The mind has gone beyond the simple apprehension of the object to become truly aware of the object and of something of its essence, to achieve a knowledge of the subject of the meditation. And Hopkins continues, in explicitly religious terms, that it is this faculty which "towards God" gives rise to reverence, it is the sense of the presence of God. When the meditator reaches this state in the meditation, he has achieved the "essence" of the Ignatian meditation: that is, he has realized the subject and brought it home to his imagination.

Yet, there is one step left in the process of the Ignatian meditation. This step is achieved by the faculty of the will. And this final step is to turn the reflection --

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\(^4\) Ibid., p.174.
\(^5\) Ibid., p.174.
\(^6\) Ibid., p.174.
the understanding which has been achieved—into action.

Hopkins' study of the medieval Franciscan philosopher John Duns Scotus is very important here. According to Scotus, when the faculty of the understanding has achieved some knowledge of an object and has also achieved an awareness of the presence of God in the essence of that object, it has:

... diagnose truly the object of the soul's desire is the infinite, it has no difficulty in handing over its burden to the will. What the will then does is to join the understanding and the memory so as to have both truth and beauty... then to project the whole soul, by a Free Choice, towards the supreme object of desire."

The supreme object of desire, the truth, for both Hopkins and Duns Scotus, would be God. This is evidenced by the fact that in the second step of the Ignatian meditation, the operation of the understanding, an awareness of God is the truth which had been discerned in an awareness of the essence of the subject of the meditation.

The steps of Ignatian meditation then are briefly: simple apprehension of an object, followed by reflection on that object, which leads to an awareness of its essence, which is actually an awareness of God, the creator of all objects. This knowledge is followed by a fusion of the

\[\text{Ibid.}, \ p.346.\]
apprehension and the understanding by an action of the will, which then freely chooses the supreme object of desire: that is, freely chooses God. Hopkins practiced and lived this Ignatian theology and, in further spiritual writings which contemplate this process, adds finally that "... the second faculty ends in admiration, which issues in praise, and the third in enjoyment, which issues in love, which issues in service." 8

**Definition of Voluntas ut Natura**
**And Arbitrium**

The theological thought discussed above is Hopkins' understanding of a key concept which was part of a theological system on which he based his life. Recognition of this understanding of Hopkins leads into his concept of the *voluntas ut natura*, man's affective will, and the *arbitrium*, man's elective will. The terminology Hopkins adopted for these two facets of an individual's will makes very evident his definition, his concept of these two volitional facets.

Basically, the affective will, the will to nature, is man's capacity to desire a physical object. It is the will which is drawn toward whatever is felt to be desirable by the senses and emotions; it is the natural response of the individual. As this element of man is really no more than natural impulse, drawn towards whatever feels desirable, sensuously and emotionally, the affective will can be satisfied with a finite object, such as a pleasing tune or

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8Ibid., p. 174.
a beautiful scene. There is no choice involved in the action of the affective will; the operation of the affective will is, again, only an individual's natural response to a finite, physical object, and left on its own, the affective will would take the appreciation of an object no further.

However, we have not yet considered the arbitrium, man's elective will. The meaning of elective will, again obvious from its terminology, is man's power of choice, his power of election, the choice between right and wrong, the election to perform an action. This power of election and choice is the answer of the arbitrium to a desire for the infinite. And this is where a fundamental basis of Hopkins' understanding of Ignatian meditation is important. The first and second steps of Ignatian meditation, simple apprehension of an object with a resulting reflection on that object, are actions of the intellect brought on by the affective will. That is, an individual will see something and, because drawn to it by some impulse of his nature, will reflect on this object in an attempt to make it a reality in his imagination and to discover the essence of the object. And, as Hopkins has stated, in this state of understanding, when an awareness of the essence of the object is achieved, the result in the meditator is a feeling of reverence, an awareness of the presence of God.

The end of the affective will has been achieved, and the "burden" of understanding is now handed over to the
arbitrium. For it is the arbitrium which feels drawn to the infinite, which feels desire when the meditator reaches the stage of reverence and awareness of God. In Hopkins' own words:

... the tendency in the soul towards an infinite object comes from the arbitrium. The arbitrium in itself is man's personality or individuality and places him on a level of individuality in some sense with God; so that in so far as God is one thing, a self, an individual being, he is an object of apprehension, desire, pursuit to man's arbitrium.\(^9\)

Hopkins' theological writings, then, make clear his understanding of the voluntas ut natura and the arbitrium as two separate wills inherent in a human individual's being. His understanding of these wills is made clear primarily under the aspect of the distinctive characteristics of the two wills set out in Hopkins' definition of his terms.

The first of these distinctions is in the inclination of each of the two wills. Again, the voluntas ut natura feels inclination toward objects which are tangible and finite, objects which are part of the physical environment. The arbitrium, on the other hand, feels inclination for something infinite, which in Hopkins' theological terms is always God.

The second essential distinction between the voluntas ut natura and the arbitrium is the aspect of choice or non-choice involved in the operation of each of the wills. There is no choice involved in the operation of the

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\(^9\)Ibid., pp.138-9.
affective will. The affective will is the faculty of affection, capable simply of feelings of inclination or disinclination towards a finite, physical object. However, choice is involved in the operation of the elective will. The elective will is the faculty of election; it is the faculty which chooses whether or not to pursue something infinite towards which an inclination has been felt. Again, in terms of Hopkins' theology, this "something infinite" is always God, and a discussion of the choice to be made upon discovering Him as the essence of any finite object is discussed in the next section of this chapter.

Integration

This understanding of affective and elective wills must now be taken one step further. That is, total understanding of these concepts of Hopkins' cannot be achieved simply by understanding the definitions of the terms involved; an understanding of the integration of the voluntas ut natura and the arbitrium must also be achieved. Their integration in terms of Ignatian theology has already been suggested; to recall: according to the steps of Ignatian meditation, the operation of the affective will draws the elective will into play. That is, an inclination towards an apprehended object leads to reflection upon the essence of that object and here, with the finite object concerned, the operation of the affective will ends, and that of the elective will begins.
For, according to Hopkins' theology, an understanding of the essence of a finite object is an awareness of God, the infinite. And again, the operation of the elective will begins at this point, as it is drawn towards the infinite which has been recognized. The operation of the arbitrium does not end with this inclination, for the central function of the elective will is the function of election so that now, upon a feeling of inclination towards God the infinite, a choice must be made. As Hopkins says:

The will is surrounded by the objects of desire as the needle by the points of the compass. It has play then in two dimensions. This is to say it is drawn by affection towards any one, A, and this freely, and it can change its direction towards any other, as free, B, which implies the moving through an arc. It has in fact, more or less, in its affections a tendency or magnetism towards every object and the arbitrium, the elective will, decides which: this is the needle proper.10

In order to determine what this choice to be made by the arbitrium is, we return again to Hopkins' theological precepts and writings. An understanding of the Ignatian concept of man's created end is essential here. According to St. Ignatius' theological writing, "The Principle or Foundation," which is a section of the "Spiritual Exercises":

Man was created to praise, reverence, and serve God our Lord, and by this

10Ibid., p.157.
means to save his soul; and the other things on the face of the earth were created for man's sake, and in order to aid him for the prosecution of the end for which he was created.¹¹

So a man, having been aided in the prosecution of his created end by an initial, affective inclination towards some finite object of creation which leads to an awareness of the infinite Creator, must now, through the operation of his elective will, which feels drawn towards this infinite Creator, make a free choice as to whether or not to pursue God.

According to Hopkins' theology, a man, having achieved an awareness of God, must choose whether to answer the end for which God created him. The following excerpt from Hopkins' notes on "The Principle or Foundation" states this theological tenet of his quite explicitly:

The sun and the stars shining glorify God. They stand where he placed them, they move where he bid them . . . They glorify God, but they do not know it. The birds sing to him, the thunder speaks of his terror, the lion is like his strength, the sea is like his greatness, the honey like his sweetness; they are something like him, they make him known, they tell of him, they give him glory, but they do not know they do, they do not know him, they never can, they are brute things that only think of food or think of nothing. This then is poor praise, faint reverence, slight service, dull glory. Nevertheless what they can, they always do.

But amidst them all is man, man and the angels: we will speak of man. Man was created like the rest then to praise, reverence, and serve God, to give him glory. He does so, even by his being, beyond all visible creatures. But man can know God, can mean to give him glory.

I was made for this, each one of us was made for this.12

Again, this excerpt shows very plainly that the integration of the affective will and the elective will is very important in Hopkins' theology; in fact, it is central.

For it is by an impulse of the affective will that man feels an inclination towards an object of God's creation. As Hopkins writes: "... the affective will must always be affected towards the stem of good."13 If he then follows the Ignatian pattern of meditation, as Hopkins did, he will reflect on this object until he begins to discern the "stem of good," the essence of the object, and that essence is God. For "God's utterance of himself in himself is God the Word, outside himself [It] is this world."14 The elective will is drawn to this infinite when it is discovered, and next it can make the choice, the election of whether to give God glory. Man does give God glory simply by existing, as Hopkins has stated, as do all of God's creations. But through the use of his elective will, man can give further glory than this,

12Devlin, p. 239.
13Ibid., p. 149.
14Ibid., p. 129.
further glory than any other earthly creation, because he can mean to, choose to, give God glory through reverence and service. This then is Hopkins' essential theological tenet concerning man's voluntas ut natura and his arbitrium: through an integration of these two faculties, man can choose to give God glory. It is the purpose of this paper to show Hopkins' own integration of his affective and elective will as evidenced in his mature poetry.

\[14\text{Ibid.}, p. 129.\]
CHAPTER II

THE VOLUNTAS UT NATURA AND ARBITRIUM

OF GERARD MANLEY HOPKINS

It is now necessary to consider how the integration of these concepts of the voluntas ut natura and the arbitrium apply to Hopkins himself. For Hopkins, like any other individual, possessed both of these wills in his own being, and he had to find his own method of integrating the two. It is this integration, which he did achieve, which gave meaning and purpose to his life, and this meaningful integration is expressed throughout his mature poetry.

Hopkins' Voluntas ut Natura

In order to illustrate how the terms voluntas ut natura and arbitrium apply to Hopkins personally, it is helpful to turn to W. H. Gardner's definitive study of Hopkins entitled: Gerard Manley Hopkins, 1844-1889: A Study of Poetic Idiosyncracy in Relation to Poetic Tradition. In this study, Gardner defines the "personality" and the "character" of Gerard Manley Hopkins. These terms of Gardner's can be seen to be an explanation of Hopkins' concepts of the voluntas ut natura and arbitrium. Gardner applies these concepts specifically to Hopkins.

Gardner first defines his term "personality," saying:
By personality we mean the free or comparatively unhampered psychic individuality, that complex of native faculties... (which tends to be guided only by the inner law of its own being.)

Gardner's term "personality" as applied to Hopkins seems to be a definition of the same concept which Hopkins termed the voluntas ut natura when speaking generically of man. That concept is the idea of man's natural will, an individual's "unhampered psychic individuality," which is drawn by natural impulse towards whatever is deemed desirable sensuously and emotionally. It is Hopkins' affective will which is drawn only by natural impulse to whatever it instinctively feels to be desirable.

What, then, is Hopkins' "personality"; what are the dictates of his voluntas ut natura? According to Gardner, Hopkins' personality is a "poetic" personality, which means, it seems, a personality of heightened sensibility. This heightened sensibility of Hopkins' personality is especially receptive to beauty in the world around him. That is, Hopkins' affective will throughout his life is drawn to any object of beauty which he sees in his world. He is extremely sensitive to these glimpses of beauty, and this is his "poetic" personality.

It is necessary to quote only a few excerpts from Hopkins' prose writings here as evidence of this heightened sensibility; it will be shown explicitly in the later examination of his poetry. The most outstanding evidence of Hopkins' remarkable sensitivity to the beauties of the natural world are his early diaries, kept from the time he was eighteen until the year of his conversion, 1866, and the journal which he kept from that year until 1875.

All of these writings show his feeling for and attraction to the varied and distinctive beauties visible in creation. Indeed, by far the great majority of the notations which Hopkins made in these diaries and the journal are concise and intricate notations of his many experiences of beauty. Hopkins himself describes this strong, affective feeling for natural beauty in a letter to a friend written during his first year at Balliol College, Oxford:

I think I have told you that I have particular periods of admiration for particular things in Nature: for a certain time I am astonished at the beauty of a tree, shape, effect, etc., then when the passion, so to speak, has subsided, it is consigned to my treasury of explored beauty, and acknowledged with admiration and interest ever after, while something new takes its place in my enthusiasm.⁴

It is this admiration, interest, passion, and enthusiasm which is chronicled throughout these personal writings in a running commentary of the beauties Hopkins sees and is touched

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by. This commentary includes such enthusiasms as:
different tree varieties, varied leaf formations, the
pattern of water currents as the water passes through a canal
lock, the greeness of a certain type of wheat, sunsets and
sunrises, the patterns and the glimmerings of stars—in
short, almost every physical or natural visible spectacle.
The most explicit statement of Hopkins' intense feeling
for and awareness of the beauties of the world around him
is expressed in a journal entry of 1872:

Stepped into . . . a great
shadowy barn, where the hay had been stack-
ed on either side, and looking at the great
rudely arched timber frames . . . and tie-
beams, which make them look like bold big
As with the cross-bar high up—I thought
how sadly beauty of inscape was unknown
and buried away from simple people. . . . 3

This brings us to a brief discussion of "inscape,",
a term which Hopkins coined for that special essence of
any object of creation to which his affective will re-
sponded so sensitively, and its corresponding term "instress."
The most explicit definition to be found in Hopkins' per-
sonal writings of his term "inscape" equates the term
with a "design or pattern." The design or pattern which Hop-
kins is concerned with is a design which he sees in the beauties

3Gerard Manley Hopkins, The Journals and Papers
of Gerard Manley Hopkins, eds. Humphrey House and Graham

4Gerard Manley Hopkins, Letters to Bridges,
of the natural world. For he once wrote: "All the world is full of inscape."⁵

The root of the term, "scape," brings to mind other terms, such as "seascape" and "landscape," words which encompass a scene or an overall view. But the prefix "in" suggests another application of this basic idea of vision, a reversal of the application mentioned above. That is, the prefix suggests a precise insight rather than an inclusive overview. With "inscape," Hopkins is concerned with focusing his vision inward, rather than expanding his vision outward, to view the inner nature or essence of his subject, which attracts his sensitive affective will forcefully.

This interpretation of "inscape" (i.e., having to do with the design of the inner nature or the pattern of the peculiar essence of a subject) is, again, borne out by the passionate and keen observations of nature's beauties contained in Hopkins' diaries and journal. For these observations are more than vivid descriptions; they are revelations of Hopkins' fascination with those aspects of his subject, be it stars, clouds, leaf-formations, whatever, which constitute its individuality, uniqueness, distinctiveness. The fascination chronicled is a fascination with the actuality of the subject's essence of being. It is this essence of being, this inscape, which draws Hopkins' affective will towards his subject.

⁵House and Storey, p. 230.
So it was for this unified pattern of the essential attributes of a thing that Hopkins coined the term "inscape." Then, to name that force which he saw as the energy or stress which holds this inscape together, Hopkins invented the word "instress." Further, instress is a unique force with a dual function: that is, it has an outward as well as an inward function. For the instressing energy of any object can also carry the inscape of that object into the mind of a perceiver. Thus, in broad terms, "inscape" is the individuality, distinctiveness, essence of any subject; and "instress" is the guiding force of individuality, holding the inscape together and at the same time enabling that inscape to be perceived by another individual, a rational individual, a man.

One final, and very important, note about inscape is this: it is through the individual inscapes of the objects that Hopkins affectively responds to that he receives glimpses of the ultimate inscape of God. In any inscape Hopkins could find some reflection of God. Recall Hopkins' words:

The sun and the stars shining glorify God. They stand where he placed them, they move where he bid them . . . The birds sing to him, the thunder speaks of his terror, the lion is like his strength, the sea is like his greatness, the honey like his sweetness; they are something like him, they make him known, they tell of him . . .

Another example of this religious appreciation of inscape is given by the following 1870 journal entry:
I do not think I have ever seen anything more beautiful than the bluebell I have been looking at. I know the beauty of our Lord by it. It /s inscape/ is /mixed of/ strength and grace...6

For it is in God that Hopkins finally finds the totality of the pattern or design of all the world's beauty for which he has been searching throughout his notebooks:

As we drove home the stars came out thick: I leaned back to look at them and my heart opening more than usual praised our Lord to and in whom all that beauty comes home.7

Thus far, this much is evident: Hopkins' nature, his inherent being, is what Gardner would term a "poetic personality." That is, his affective will, his capacity to desire, is extremely sensitive to natural beauty, in any form, which he sees in the world. And the especial beauty of any subject which Hopkins affectively feels drawn toward is that subject's inscape, and is communicated to him by the instress of the subject. He is so affectively touched by nature's inscapes, in fact, that he once wrote:

The ashtree growing in the corner of the garden was felled. It was lopped first; I heard the sound and looking out and seeing it maimed there came at that moment a great pang and I wished to die and not to see the inscapes of the world destroyed anymore.8

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6Ibid., p. 199.
7Ibid., p. 254.
8Ibid., p. 230.
Hopkins' sensitive personality of heightened sensibility to nature's many inscapes forcefully draws his affective will to those inscapes. Stemming from this yearning towards the world's inscapes, a yearning towards the pattern of the individually distinctive essence of any subject and the especial design of that subject's essence, there arises the realization that all finite inscapes are reflections of the total, infinite inscape, the reality of "our Lord to and in whom all . . . beauty comes home." An affective inclination towards an apprehended object has led to reflection upon the essence of that object, and here ends the action of Hopkins' affective will, his "poetic personality." Further, through this affectively achieved understanding of the essence of the finite object, and awareness of the infinite God has arisen, just as it should according to Hopkins' theology. It remains now for Hopkins' elective will to be called into play.

**Hopkins' Arbitrium**

In understanding Gerard Manley Hopkins' own arbitrium, it is helpful again to turn to Gardner's study. The term now to be considered is Gardner's term "character," which he applies to Hopkins. According to Gardner:

Character we define as the stamp imposed upon the individual by tradition and moral training; it may also be desired and self-imposed, and in any case it is maintained by an effort of the
Gardner goes on to say that Hopkins' character is a "priestly" character. That is, it is a character, an effort of the will, which directs Hopkins' personality, or nature, in a religious direction. This priestly character directs his nature, his being, towards God. Using Hopkins' terminology and Gardner's application, my contention is that Hopkins' arbitrium, or elective will, chooses to direct his nature, his affective will, his "poetic personality," his voluntas ut natura, towards God. For Hopkins' power of choice is maintained by an effort of the will in choosing God's way; Hopkins' arbitrium, when it is applied to himself, is the power of election maintained by will; it is Gardner's "priestly" character.

This "priestly" character, according to Gardner, is a character in which the power of choice, the elective will, is dominant. And this elective will is a will which chooses generally according to the practice and theory of asceticism. "Asceticism" is a complex term, but it means, basically, a belief in the practice of self-denial, self-denials which are imposed by an individual upon himself/herself because of religious principles. When applied to Hopkins, "asceticism" would refer to the restriction of sensuous delights: that is, Hopkins' elective will often restricts his reception of the affective pleasures in the world around him because

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\textsuperscript{9}Gardner, p. 2.
of religious principles. Thus, Hopkins' "character" is "priestly."

This ascetic strain is evident in Hopkins from his very early years. One example of this dominance of the elective will and its tendency to choose self-denial is a story told about Hopkins as a teenager attending a boarding school in Highgate, Essex. This was when Hopkins and his school friends were discussing the hardships undergone by seamen, especially in times of absence of drinkable liquids. Hopkins saw a challenge in this situation to his own power of self-denial and accepted a bet that he could endure a fixed length of time without drinking liquids. He did deny himself liquid for the amount of time determined, and he won the bet, although he collapsed in the effort. ¹⁰

This example could testify only to the youth's willingness to accept a challenge to his self-denying will from an early age. However, it can be seen that Hopkins matured, this self-denying will or determination to achieve self-control and self-discipline develops to where it can be declared as "ascetic." That is, Hopkins' elective will often chooses to control his reception of affectively-received, sensuous delights for the purpose of religious beliefs.

This development is evidenced by such writings as Hopkins' diary entry of November 6, 1865: "On this day by

God's grace I resolved to give up all beauty until I had His leave for it.\footnote{11}{House and Storey, p. 71.} Just exactly what Hopkins meant by "giving up beauty" is impossible to determine, but the above statement is obviously an expression of Hopkins' intent to give up his chief source of sensuous delight--affective reception of beauty in the natural world--because of religious beliefs.

Another example of Hopkins' asceticism is the following diary entry of January 23, 1866:

\begin{quote}
For Lent. No tea except to keep me awake and then without sugar. Meat only once a day. No verses in Passion week or on Fridays. No lunch or meat on Fridays. Not to sit in armchair except can work in no other way. Ash Wednesday and Good Friday bread and water.\footnote{12}{Ibid., p. 72.}
\end{quote}

This excerpt clearly shows Hopkins' practice of the self-denial of physical luxuries, even of the minimal creature comforts, for the enrichment of the spiritual self. Taking both excerpts into consideration, it can be seen that Hopkins' character is indeed one in which the elective will chooses self-denial in physical terms for the betterment of the spiritual being. Hopkins is an ascetic; his is a "priestly" personality.

The next step to be taken is an exploration of the necessity
which Hopkins felt to direct his affective nature towards God. For even in terms of Hopkins' understanding of man's created end, which is to give God glory, Hopkins himself has stated that man does give God glory by his existence, as do all of God's creations. And yet there is a demanding qualification on the glory which man is meant to give to God. For man's being contains the rational power of election: that is, he can choose to, mean to, give God glory which is more than any other object of God's creation can do.

For although Hopkins loved nature, and saw the glory of God which creation represents simply by existing as a testament to God's wonder, this way to God, the way of simple reflection of His glory, was of no use to Hopkins as a human individual. For this reflection of God is only the vision or representation of God. It is not the possession of God in the individual's being. It is not the way of salvation, for, according to Hopkins, salvation is achieved by the free choice of God above all else. This belief of Hopkins is based on a tenet of Ignatian theology which is, as stated in the "Principle and Foundation": "Man was created to praise, reverence and serve God our Lord and by so doing to save his soul."¹³

Man cannot achieve salvation simply by reflecting God's glory as one of God's creations. A man is saved by his free

¹³Devlin, p. 122.
choice of God above all else. An individual, by existing as a creation of God, may be an expression of God, but as such he is doing no more for his spiritual salvation than a beautiful sunset can do for itself. Man does not perform his created end as do God's other creations, simply by being what he is, a creation of God and a reflection of God's glory. Man must do more to reflect the greater glory of God and to achieve his created end than simply exist as he is; he must choose what he is to be. In order to fulfill his created end and achieve salvation, man must use his power of election to direct his life Godwards.

Integration

The essential, and final, point to be developed is how Hopkins achieved this Godward direction in his own life. The method of achievement was simply the integration of his voluntas ut natura and his arbitrium. It has been shown that Hopkins felt drawn by his "poetic personality," his affective will, to the natural beauty which he saw in the world around him. In contemplation on these beauties which affected him so deeply, Hopkins achieved an awareness of the presence of God and he felt the reverence which accompanies this awareness. It has been shown also that Hopkins was of a "priestly" character; that is, he was an ascetic who saw the value in choosing self-denial of such sensuous pleasure in order to attain spiritual betterment. And it has been contended by many critics that this "poetic personality"
and this "priestly character" were at odds throughout Hopkins' life, creating a tension which Hopkins never successfully resolved.\footnote{14Walter E. Houghton, co-editor of the poetic anthology,\textit{British Literature}, makes this claim in his introduction to the works of Hopkins, saying that much of Hopkins' poetry evidences concern with "inner division\\and friction." Houghton goes on to say that the focal point of Hopkins' last poems is "an agonizing sense of frustration" and "frustration is the normal expression of neurosis, of an inner conflict that is unresolved." (Hazelton Spencer, Walter E. Houghton, Herbert Barrows and David Ferry, \textit{British Literature}, Lexington: D. C. Heath \\& Company, 1974), pp. 941-42.}

However, this is not the contention here. Granted, Hopkins may have had difficulty at times maintaining the integration of the elective and the affective wills which becomes so central to his being, his life, and his poetry, and this difficulty will be explored later. Yet it can be seen that the result of the interreaction of Hopkins' sensitive affective will and his ascetically-inclined elective will was not an irreconcilable conflict; rather, the result was the important integration of these two strains within the man which gave meaning to his mature life and his mature poetry.

Hopkins' integration of his affective and his elective will can itself be defined in terms of his theological understandings. The theological concepts of primary importance here are broadly: Hopkins' understanding of Ignatian and Scotist theology, his concept of grace, and his Ignatian spirituality.
Duns Scotus had worked out a precise system of integration of the two faculties of man which Hopkins understood as the affective and the elective wills, and this theological tenet of Scotus is one which was of utmost interest and importance to Hopkins. Firstly, Scotus offered to Hopkins a meaningful justification for his deep affective love of inscapes. For it was Scotus' contention that God created the world's creatures for the benefit of man, as a connection between the finite and the infinite.

Scotus maintained that creation's many varied inscapes are actually representations or images of divine ideas, of the varied attributes of the one inscape of God. It has been shown that Hopkins did accept this theological tenet; for Hopkins the many inscapes towards which his affective will was so strongly drawn were ultimately experiences of God. For Hopkins, inscapes did bridge the finite with the infinite.

Another important Scotist concept here is Scotus' theory of knowledge. According to Scotist doctrine, the "first act" of knowledge is an apprehension of a living or concrete being. The second act of knowledge in Scotist theory is the act of "conation" in which knowledge proceeds from the particular and finite to the universal and infinite. Thus far, these acts of knowledge in the Scotist doctrine parallel the steps of Ignatian meditation, and it is through the practice of such a dual-levelled system of knowledge, a system in which understanding of the finite leads to the understanding
of the infinite, that Hopkins viewed, contemplated, and understood the world around him.

So Hopkins makes use of his affective will in a manner according with Ignatian and Scotist theology which he believed. Now the elective will must be called into play and an integration of the two must yet be achieved. Hopkins makes use of his elective will in a manner which is, again, according to Scotist and Ignatian theological tenets.

Scotus makes an important contention in this respect, saying that man, after experiencing beauty in one of God's natural creations, can now, by a volitional "act of love," direct this experience Godwards. This "act of love" is an act of the elective will; it is, again, a volitional act.

And this is the method towards God which Hopkins makes use of. He feels drawn to contemplation of a finite object which he has responded to affectively. In the contemplation of the finite object he achieves awareness of the infinite, God. He then elects to direct the entire experience of beauty towards God by an "act of love." The entire process is one of integration of desire and choice, and is in accordance with the Scotist theory of knowledge and the process of Ignatian meditation.

Just what is this volitional act of love? This question can be answered through an understanding of Hopkins' theology

of grace, an understanding which is doubly important because it is, according to Hopkins, by means of God's grace that the integration of voluntas ut natura and arbitrium is achieved.

**Hopkins' definition of grace is:**

... an action, activity, on God's part by which, in creating or after creating, he carries the creature towards the end of its being, which is its self-sacrifice to God and its salvation.\(^\text{16}\)

**Hopkins goes on to define three types of grace:**

(1) quickening, stimulating, towards the object, towards good: this is especially in the affective will, might be a natural grace ... (2) corrective, turning the will from one direction or pitting into another, like a needle through an arc, determining its choice (I mean/stimulating that determination, which still leaves it free): this touches the elective will or the power of election ... (3) elevating, which lifts the receiver from one cleave of being to another and to a vital act in Christ ... \(^\text{17}\)

Again, the three-step process is evident. By a gift of God's natural grace, Hopkins' voluntas ut natura is affectively drawn towards something good, some physical creation of God's. He reflects upon this object and finds in its essence the ultimate goodness, God. Corrective grace then stimulates the elective choice of some action in affirmation of this ultimate goodness. This vital act in Christ, referring to Hopkins'\(^\text{16}\) Devlin, p. 154.

\(^{17}\) Ibid., p. 158.
basic definition of grace, would be an act of self-sacrifice. This self-sacrifice would be of such a type as to direct Hopkins' individual being Godwards, so that he could achieve his created end: that is, so he could become a testament to the greater glory of God.

The integration of the affective and the elective wills has been achieved and it is now necessary to examine Hopkins' Ignatian spirituality in order to discover the vital act of love which he elects to make in answer to the awareness of God which he has achieved, the act which furthers his created end and through which he contributes to the greater glory of God.

This act of love is the correspondence with the grace received from God, "the verdict on God's side, the saying yes, the 'doing-agree.'" Hopkins' "verdict on God's side," his answer yes, was first his conversion to the Catholic faith and then his choice of a religious lifestyle dedicated to God. He has been inspired by elevating grace and he answers to the inspiration. He sacrifices artistic, scholastic, worldly ambitions in order to dedicate himself totally to the greater glory of God. For a man of Ignatian principles must live in accordance with these principles; he must live an answer to God's call which will further his created end and contribute to God's greater glory.

\[18\text{Ibid.}, \text{p. 155.}\]
Hopkins, the Ignatian poet, did this. He lived with a profound awareness of the grandeur of God, "to and in whom all . . . beauty comes home," an awareness which he reaches through the sensitivity of his affective will towards the beauty of God's creation. This awareness leads to a great reverence which moves Hopkins to elect to live his life entirely dedicated to what he understands and accepts as God's will for him.

Hopkins elected to join the Society of Jesus and live according to its principles. This was a self-sacrifice of worldly ambitions. However, it was not an absolute self-denial of beauty or a withdrawal from the world. Hopkins' senses were not suppressed; they were directed. They became instruments with which to praise God. Hopkins' election to become a Jesuit was the resolution to use all things, most especially his affective will and the beauty which it drew him towards, only in so far as they would lead him to God and further his created end. Hopkins affectively enjoyed the beauties of God's creations as manifestations of their Creator. Hopkins chose to live "fully among the things God created, [he chose to] live among them for the greater glory of God."19

Hopkins' affective will has been drawn toward the grandeur of God through the beauty of His creation.

Contemplation of this beauty has brought on an awareness of God and a reverence, which inspires the elective will to answer Yes to this awareness. Hopkins has made a volitional act of love in dedicating his entire self to the greater glory of God, in choosing a lifestyle in which every day he means to give God glory. He has made a sacrifice and furthered his created end, Hopkins has achieved the integration of his voluntas ut natura and his arbitrium. His "poetic personality" and his "priestly character" have been united and dedicated always Godwards. It remains to be seen how Hopkins' poetry is an expression of this integration under which he ordered his life.
CHAPTER III
INTEGRATION AS EVIDENCED IN
"THE WRECK OF THE DEUTSCHLAND"

Gerard Manley Hopkins expresses the integration of his *voluntas ut natura* and his *arbitrium* under various aspects in his mature poetry. References to Hopkins' "mature poetry" made within this paper are to be taken as references to the poems which Hopkins wrote between 1875, his seventh year as a Jesuit priest, and 1889, the year of his death. These poems number only forty-seven in all. Hopkins had written poetry earlier, during his Highgate and Balliol school years, but these works are the poems of his youth and were written before he achieved the essential integration of his affective and elective wills. These early poems are not the concern of this paper, nor are the several poem fragments which Hopkins wrote during his life. This paper aims only to examine some of the central selections of Hopkins' mature poetry under the aspect of the integration of the two wills.

Integration as the Premise for Poetic Creation

The first of Hopkins' mature works to be considered, and the first "mature work" by him, is his longest poem entitled "The Wreck of the Deutschland," written in December, 1875. The very circumstances surrounding the
creation of this poem show how central the integration of the two wills had become in Hopkins' daily life by this time, for Hopkins had not written poetry since his entry into the Jesuit novitiate in 1868. As he explains in a letter to R. W. Dixon, one of his frequent correspondents:

... what I had written I burnt before I became a Jesuit and resolved to write no more, as not belonging to my profession, unless it were by the wish of my superiors; so for seven years I wrote nothing but two or three little presentation pieces which occasion called for. But when in the winter of '75 the Deutschland was wrecked in the mouth of the Thames and five Franciscan nuns, exiles from Germany by the Falck Laws, aboard of her were drowned I was affected by the account and happening to say so to my rector he said that he wished someone would write a poem on the subject. On this hint I set to work and, though my hand was out at first, produced one.\(^1\)

Until his writing of "The Wreck of the Deutschland," Hopkins' feelings on poetic creation were that it was only an expression of his natural self; it was the action of his "poetic personality." Hopkins wrote his early poetry before he entered the Jesuit novitiate, before he began living the Ignatian principle of dedicating every aspect of his life to the greater glory of God. It seems that, upon entering the novitiate, Hopkins viewed the poetry he'd written without this principled direction as merely the answer to natural impulse, an expression of self which was not directed

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Godwards. And, according to Hopkins' theological understandings, expression of self made solely for the sake of expressing self is not a contribution to the greater glory of God or the way to salvation. Is, in fact, quite the opposite; it is the sin of pride and the way to damnation. It is the primary sin; it is a refusal to give self to God; it is the reason for the downfall of Satan and his angels:

'The song of Lucifer's was a dwelling on his own beauty, an instressing of his own inscape, and like a performance on the organ and instrument of his own being; it was a sounding, as they say, of his own trumpet and a hymn in his own praise.'

Thus, singing one's own note is a Satanic singing according to Hopkins. And poetic expression undertaken only as a natural expression of the affective self would be not only wrong, but sinful. This is one of the reasons Hopkins burned all his poetic expressions upon entering the novitiate and resolved to write no more.

There is another reason for this resolution, a reason to which Hopkins makes direct reference in the letter quoted. He feared that writing poetry would interfere with his state and vocation. A man who elects to join the Society of Jesus has elected to dedicate his life to the service of God, and he surely has more pressing duties in the performance of

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this service than the creation of poetry. Hopkins' first duties as a Jesuit would be his own sanctification and perfection after the model of Christ, who sacrificed all of Himself for God.

In this hierarchy of duties in God's service, Hopkins would next be bound to whatever priestly duties were assigned to him by his superiors. For Christ's service, be it in the form of parish duties, teaching assignments, ministerial functions, or whatever, is always more important than the creation of poetry. In fact, the creation of poetry cannot have been considered to have importance at all nor could it be justified in any way, unless it, too, was undertaken in terms of dedication to God and the furthering of His glory. Yet even such justifiable poetry took a place far down in the order of Hopkins' Jesuit duties, for Hopkins' spiritual duties and the duties of his priesthood took precedence over all things. As Hopkins wrote Robert Bridges, "If we care for fine verses, how much more for a noble life."3

In deference, then, to what he felt to be the will of God made known to him by the demands of his superiors, Hopkins elected to sacrifice the expression of his affective will, his poetry, when he became a Jesuit. And it was not until seven years later, because of a word from his superior,

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that Hopkins was able to justify further poetic effort. And as a result of the Jesuit training which he had been undergoing during this time, Hopkins now believed that not only the act but also the end of poetic creation must be justified. That is, the purpose of the poetry would have to be the furtherance of the glory and praise of God.

All this is accomplished in "The Wreck of the Deutschland," a poem in which Hopkins elects to dedicate the expression of his affective will to the greater glory of God. This election applied to the great majority of Hopkins' poetry; it is the necessary premise for the very act of creation. Without this premise or rule of election, Hopkins' poetry would be no more than a sinful affirmation of self. Thus, the very act of poetic creation is, for Hopkins, an integration of the affective and elective wills in a Godward direction. It must now be shown that this integration and Godward direction is also the end of the poetic act.

**Hopkins' Affective Response to the Wreck**

The "Wreck of the Deutschland" is Hopkins' first poetic creation emanating from and revealing the integration of his *voluntas ut natura* and his *arbitrium*. This section of this paper will be devoted to an examination of "The Wreck of the Deutschland" as evidence of this integration. In this examination, certain other of Hopkins' mature poems will also be discussed in terms of this integration.
These poems are selected arbitrarily as they do not fall into either the category of Hopkins' nature sonnets or his dark sonnets. Thus, these miscellaneous works will be examined in this section of the paper as they can be seen to show many of the same aspects of integration which are shown in the "Duetschland." In "The Wreck of the Deutschland" and the other works discussed here, the integration of the voluntas ut natura and the arbitrium is discerned under the aspects of: faith, grace, and total dedication of self to God in imitation of Christ the hero.

The event that inspired Hopkins to write "The Wreck of the Deutschland" was the December 7th, 1875, grounding of a German ocean-going vessel, the Deutschland, bound for America, and the deaths subsequent to this grounding. The Deutschland embarked from the port town of Bremen in foul weather which grew worse as the ship continued her journey. As night fell the ship struck a shoal or sandbank on the Thames river. The ship did not sink immediately, but was taking on water through a hole in the hull and was unable to continue.

However, day broke before anyone died and those stranded on the ship had hopes of rescue. But as the daylight hours of December 7th peaked and waned, no rescue came, despite the sighting of other sea-going vessels which those on board the Deutschland tried but failed to attract with flares and
distress signals. And so another night fell, and the situation of the Deutschland was by now so desperate that all passengers were clinging to the masts and rigging of the ship, the deck being almost completely submerged in the tumultuous waters. Soon, the cold and exposure so weakened those clinging to the masts that many fell to the decks or into the sea, unable to maintain their precarious hold on life.

One tragic isolated incident about which Hopkins learned from reports in the papers was that of a sailor who left the security of the rigging in order to rescue either a woman or child crying on the deck below. He was, however, thrown against the deck by the force of the gale and died in his brave attempt at rescue. Another striking happening which occurred during the wreck, and which Hopkins also utilizes in his poem, was the conduct of five Franciscan nuns aboard the ship who joined hands and formed a circle during the tumult. Their leader, a tall gaunt woman, called loudly throughout the storm: "O Christ, come quickly!" until she died. The Deutschland finally received aid the next morning, but by this time the storm had claimed nearly one-fourth of the 200 lives aboard.

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Hopkins learned of the wreck through London newspaper clippings sent to him by his mother. These clippings are reproduced in the book by P. Milward and R. Schoder, Landscape and Inscape, Vision and Inspiration in Hopkins' Poetry, (London, Paul Elek Co., 1975), pp. 109-113, from which this account is taken.
The most striking evidence of the function of Hopkins' affective will in reference to this poem is his deeply sensitive response to the tragedy. As Hopkins wrote his mother, who sent him the newspaper clippings about the wreck, this disaster affected him more deeply than "any other wreck or accident" he had ever read about. This affective response is evident in the descriptive or narrative sections of the work. The basis of this poem is a finite happening, a storm at sea and a resulting shipwreck, to which Hopkins responds affectively with sensitive intensity, and through which he arrives at an understanding of an infinite reality. The shipwreck provides Hopkins with an inscape with which to bridge the finite and the infinite. Hopkins is capable of this bridging because of his initial affective response to shipwreck.

In the narrative sections of this poem which describe the shipwreck, Hopkins shows the reader his deeply sensitive response to the disaster.

Hopkins begins the narrative of the shipwreck in stanza 12 of the work, which is the second stanza of the second part of this two-part poem. This second section is concerned mainly with the actual circumstance of the wreck and the Franciscan sister who called out to Christ during the disaster.

disaster; the first section is a more personal statement of an encounter with God which Hopkins has experienced. It will be examined later.

It is important simply to note at the outset, however, that both Hopkins and the nun whom the poem dramatizes elect to respond to an affectively received glimpse of God. For there are two wrecks in the poem, both Hopkins' personal "wreck" and the wreck of the ship, the Deutschland, on which the nun was travelling. In both wrecks, the important spiritual consequence of an individual's elective acknowledgment of God's presence is achieved through the affectively received emotions of terror and anguish.

To return to the narrative section of the poem, which begins in stanza 12, Hopkins' poetic language is so moving in these descriptive passages that it not only evidences to the reader Hopkins' intense, sensitive personal response to the tragedy—a response achieved through the sensibility of his affective will—but it also draws an affective response from the reader. The Deutschland sets out from Bremen in an atmosphere sensitively described by the poet as:

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 Spins to the widow-making unchilding unfathering depths.6

The ship continues on in this tumult and "The breakers rolled on her beam with ruinous shock" (p. 60) as she collides with a "smother of sand" (p. 60) off the Kentish Knock. And those aboard the Deutschland waited throughout the night and signalled desperately for rescue, Hopkins responds affectively to their plight; he feels their desperation and describes it movingly, saying:

Hope had grown grey hairs,
Hope had mourning on,
Trenched with tears, carved with cares,
Hope was twelve hours gone;
And frightful a nightfall folded rueful
a day
Nor rescue, only rocket and lightship, shone,
And lives at last were washing away:
To the shrouds they took,—they shook in the
hurling and horrible airs (p. 60).

Hopkins goes on to describe with sensitivity and intensity the heroic act of the sailor and the plight of those clinging on the masts, which his affective will responds to so strongly:

One stirred from the rigging to save
The wild woman-kind below,
With a rope's end round the man,
handy and brave—
He was pitched to his death at a blow,
For all his dreadnought breast and braids of thew;
They could tell him for hours,
dandled the to and fro
Through the cobbled foam-fleece,
what could he do
With the burl of the fountains of air;
buck and the flood of the wave?
They fought with God's cold—
And they could not and fell to the deck
(Crushed them) or water (and drowned them)
or rolled
With the sea-romp over the wreck.
Night roared, with the heart-break hearing
a heart-broke rabble,
The woman's wailing,
the crying of a child without check (pp. 60-61),
Such strong descriptive terms as those used in the above excerpts not only bring the subject of the wreck of the Deutschland home to the imagination of the reader, but more importantly they show convincingly that this subject has presented itself as an intense reality to Hopkins' imagination. This is in accordance with the first two steps of Ignatian meditation and the "first act" of the Scotist concept of knowledge: that is, the apprehension of a subject towards which the affective will has been drawn has been achieved.

Contemplation and Integration

After this apprehension, Hopkins proceeds through the second step of Ignatian meditation and the second act of the Scotist concept of knowledge. That is, he proceeds to an understanding of his subject, he proceeds to contemplation on the essence of the wreck, he proceeds to dwell on the essence of his subject. To define this action, this dwelling or contemplation, Hopkins used his word "inscape" as a verb; thus he is now "inscaping" the subject of the wreck of the Deutschland. Thus he proceeds to find the essence which drew his affective will to such a powerful and sensitive response to the subject. The awareness which Hopkins achieves through this contemplation is, as always, an awareness of God. The inscape of some natural happening—a storm and a shipwreck—has bridged the finite happening with the infinite, with God.

For it is "God's cold" that the "two hundred souls" (p. 61) aboard the Deutschland have been contending with.
The reference to "souls" rather than, say, "people," or "bodies," which Hopkins uses in the initial narrative passage is very important as an indication of Hopkins' emphasis of the spiritual rather than physical implications and consequences of the wreck. Hopkins, in his reflection on the essence of the wreck, in discovering its inscape, has achieved the end of the second step of Ignatian meditation and the second act, conation, of Scotist knowledge. This achievement is the knowledge and understanding of some finite thing (in this case a physical occurrence, a shipwreck in a storm), which has led to the knowledge and awareness of the infinite, God. All this has been accomplished as a result of an initial response of Hopkins' affective will to a terrible tragedy.

This achievement of the awareness of the presence of God in the inscape of a subject has given rise to reverence of God. This reverence was accomplished through faith, a faith which reconciled the powerful, tumultuous God whom Hopkins recognized in the inscape of the storm with the gentle and loving God whom Hopkins believed to call His children to heaven, the bliss of His fullness.

Hopkins' own definition of faith is: "... to believe without doubting all that God reveals, hear him whenever he speaks to you."\(^7\) Hopkins explores his own faith, his ability to hear God speaking even amidst terror and tumult, in the first section of the poem. The turmoil of this first

\(^7\)Devlin, p. 28.
section in which Hopkins hears God speaking to him is an internal, personal turmoil. The very first stanza of the poem is an invocation to God whom Hopkins realizes to be bountiful in creation, "giver of breath and bread," the "Lord of [The] living" (p. 55). Yet Hopkins also recognizes a stern and terrible God, a God who is also the "Lord of . . . [The] dead" (p. 55), a Lord who often shows His might in such terrible natural phenomena as the storm in which the Deutschland was wrecked. Faith is required to reconcile these two sides of God.

Hopkins continues to reflect upon this many-faceted God whom he has encountered in his lifetime, the God both life-giving who has "bound bones and veins in me, fashioned me flesh" (p. 55), and terrifying, the God who "after it almost unmade, what with dread,/Thy doing" (p. 55). This reference to Hopkins' being "almost unmade" reflects his inner struggle with the will of God, first as he debated converting to Catholicism and later as he contemplated dedicating his life to God as a Jesuit.

The closing lines of the stanza, in which Hopkins asks God: "dost thou touch me afresh?" (p. 55) speak of a renewed struggle of faith, a renewal of the awareness of a terrifying and all-powerful God. The renewal of this struggle is brought about by Hopkins' affective reception of the disastrous wreck of the Deutschland. This affective reception of the wreck leads him to recognition of the inscape of the wreck from which stems the awareness of the All-Powerful. Hopkins must
faithfully reconcile this awareness with his understanding of God as a loving creator and savior. For Hopkins' sensitive response to the terror of the storm and shipwreck renews his personal struggle with the complexities of God, brought on by the dilemma of how the God who manifests himself in tranquility, mercy, and love is also manifest in such a tumultuous and terrifying happening.

The reconciliation of these dual natures of God may, at times, be difficult, but it is always possible through the instrument of faith, the readiness to hear God whenever He speaks. For Hopkins has, at times, found the awareness of God so terrifying that, as expressed in the poem:

Thous heardst me truer than tongue confess
Thy terror, O Christ, O God;
Thou knowest the walls, altar and hour and night:
The swoon of a heart that the sweep and the hurl of thee trod
Hard down with a horror of height (p. 56).

Such an awareness of God sweeping and hurling and treading man's heart hard down with horror is so terrifying that Hopkins wants to flee, but nowhere is there an escape from the All-Powerful:

The frown of his face
Before me, the hurtle of hell
Behind, where, where was a, where was a place? (p. 56)

It is essential to mention grace here, for it is only by the grace of God that a man confronted with such a terrifying
image of God, to which he must either answer or be hurled into hell, can find the faith to reconcile this terrifying God with the loving God who is his only "place" or refuge. For Hopkins' intense affective awareness of this terrifying God has been: "an action . . . on God's part by which . . . he carries the creature [Hopkins] towards the end of [his] being, which is [his] self sacrifice to God and [his] salvation."

Hopkins, when confronted with this terror, can only "[flee] with a fling of the heart to the heart of the Host" (p. 56), which is the only refuge. This "fleeing" is an act of faith, stimulated by God's grace. This "fling" is Hopkins' election to direct himself and his life in a Godward direction, an elective response to the affective will's awareness of God even in His tumult and terror. For, as Hopkins says in the poem, "I did say yes" (p. 56); he did elect to correspond in faith with the grace of God, he did convert to the Catholic faith, he did choose a dedicated vocation as a Jesuit priest, and he did discern the presence of his loving Lord in the Deutschland disaster. The integration of the affective and elective wills has been achieved under the aspect of faithful correspondence with the grace of God.

**Elective Response: Faithful Correspondence**

Thus, it has been shown that Hopkins achieved the integration of his affective and elective wills through
faithful correspondence with God's grace, however His grace is manifest, and this faithful correspondence is the aspect under which Hopkins expresses the integration of the affective and elective wills in "The Wreck of the Deutschland." This faithful correspondence with God's grace in every manifestation of it, and the results of such faithful correspondence, are themes of some of Hopkins' shorter works. As these works show, an individual's faithful correspondence with God's grace, however it is manifest, results in the individual's reception of God's blessings. The blessings to be discussed here which are the result of Hopkins' faithful correspondence with God's grace are: (1) his reception of Christ's peace, and (2) his participation in Christ's resurrection.

Hopkins expresses his appreciation of these two gifts in two of his later sonnets. The first sonnet, beginning with the words "To seem the stranger," expresses Hopkins' reception of Christ's peace as a result of his faithful correspondence with God's grace, a thought which is also explored in stanza 4 of "The Wreck of the Deutschland." The second sonnet to be discussed explores Hopkins' belief in Christ's Incarnation, which is an aspect of the peace he finds through his faithful correspondence with God's grace. Thus, finally, Hopkins' integration through faithful correspondence with God's grace enables him to reconcile the terrifying and powerful image of God with the loving, merciful image of God.
The first sonnet to be discussed under this aspect of integration through faithful correspondence and the results of this integration is the sonnet beginning "To seem the stranger lies my lot, my life." This sonnet, like the "Wreck," shows that, through faith, God can be recognized even through the affective reception of some unpleasant finite object, happening, or circumstance. The sonnet makes clear that Hopkins faithfully listens to God even when he is only hearing Him through the affective reception of feelings of loneliness which his dedicated election of conversion and vocation has brought him.

For in electing to follow God's call to convert to Catholicism, Hopkins lost many of the Anglican friends of his Oxford days and experienced much pain in relations with members of his Anglican family. These dread consequences of his answer to God were only sharpened by his further election of a Jesuit vocation. As Hopkins says in the sonnet:

To seem the stranger lies my lot, my life Among strangers. Father and mother dear, Brothers and sisters are in Christ not near (p. 109),

For aside from the religious, intellectual, and spiritual separations which Hopkins' elected faith and vocation brought to his life, there were also physical separations from loved ones. Hopkins, as is the case with every Jesuit priest, was moved frequently from one place to another throughout his ministry according to the wishes of his superiors. At the time Hopkins wrote this sonnet, he was in Dublin, a place which during the latter 19th century was not only physically
removed from Hopkins' home island, England, but was for the most part very hostile to it. Hopkins was not at all at home and he felt very much alone.

Yet Hopkins still faithfully heard God speaking to him even in this affectively felt isolation. Although, as he says of his isolation: "I am in Ireland now; now I am at a third remove" (p. 109), he realizes that because he has elected to spend his life responding to God's call, even when heard through this terrible isolation, someday: "in all removes I can kind love both give and get" (p. 109). For he has elected to follow Christ's example of dedication of all of himself in the sacrifice of his life to God; thus, Christ who is "my parting, sword and strife" is also "my peace" (p. 109).

This idea of Christ as Hopkins' peace is the next idea developed in "The Wreck of the Deutschland." Hopkins has faithfully elected to respond to the call of God that he hears even in a night of terror, both the Deutschland's night of terror which he affectively empathizes with strongly, and a personal experience of a terror-filled encounter with God. In this election, this faithful correspondence with God's grace, Hopkins "flash from the flame" of God's terror "to the flame" (p. 56) of His love, peace and tranquility. The peace and tranquility achieved in this faithful flash is the thought behind the fourth stanza of the poem.

Hopkins has affectively responded to some finite object or happening; in this case it is a storm and a shipwreck,
He had no choice in this response, his affective will was drawn toward infinite goodness even through the inscape of some finite disaster. In the awareness of the infinite goodness behind this finite disaster, however, a choice is demanded, the choice of whether or not to pursue the infinite goodness which has been recognized. Hopkins "did say yes", he chose to affirm and to pursue the infinite reality of the goodness of God which he found in all finite inscapes, even in the inscape of the "lightning and lashed rod" (p. 56) of a terrifying God. He chose Catholicism and he chose a Jesuit vocation which was basically the choice to dedicate every day of his life to the pursuit of this infinite, ultimate goodness, God. He has faithfully elected to correspond with God's grace and surrender himself totally to God's will.

This elective correspondence in answer to an affectively-received awareness of God steadies Hopkins and leads him to the only peace possible to one confronted with the frown of God before him and the hurdle of hell behind. This is the idea of the fourth stanza. In the first four lines of this stanza, Hopkins acknowledges his mortality and describes man's physical life in terms of an hourglass. This image aptly conveys the idea of the finite quality of physical life. Man's finite, physical body may look strong and steady on the outside, as sand in an hourglass seems to be "... at the wall fast" (p. 56).
Yet in reality, the body is constantly deteriorating and nearing death, as the sand in the hourglass is actually:
"... mined with a motion, a drift,/ And it crowds and it combs to the fall" (p. 56). Man cannot escape the fact that physically he is a finite being, and with such a realization there is no true peace or tranquility or refuge. Man's only tranquility comes when he elects to direct his physical life Godward, when he recognizes the primacy of the spiritual order and surrenders his finite self to God's infinite self. This is the thought of the second four lines of stanza 4.

In this second quatrains Hopkins takes up the idea of the strength and steadiness which a man achieves when he elects to be not only physically but spiritually alive. If man elects to pursue the infinite reality of God, which Hopkins has elected to do, as a result of his faithful reception of some affectively felt awareness of God, then he is no longer merely a weak and finite physical being but he becomes:

steady as a water in a well, to a poise,  
to a pane,  
But roped with, always, all the way  
down from the tall  
Fells or flanks of the voel, a vein,  
Of the gospel proffer, a pressure, a  
principle, Christ's gift (p. 56).

Thus, a man who faithfully corresponds with God's grace becomes steady and strong, forever linked to God by the offering of the gospel, Christ's gift.
This gift of Christ was his descent from God in heaven to man on earth; Christ's gift is the Incarnation. For Christ, in becoming man, gave to man the perfect example of dedication and sacrifice of all to God, and saved man from his sin. Christ became the ultimate example of a man furthering his created end: that is, a man contributing to the greater glory of God. This was Christ's gift: a condescension to become man in order to save man from original sin and to provide him with the model of his salvation and reunion with God.

This understanding of the doctrine of the Incarnation was extremely important to Hopkins' theology and his life. He once wrote to his father, in defense of his conversion, an explanation of how he was called to Catholicism because of the Catholic doctrine of the Incarnation: "This belief /In Christ's Incarnation/once got is the life of the soul and when I doubted it I should become an atheist the next day." Christ's becoming man was man's salvation; the Incarnation was the bridge from the finite nature of man's physical being to the infinite nature of his spiritual being. As Hopkins says in a letter to a friend, "I think the trivialness of life is, and ... ought to be seen to be done away with by the Incarnation."

This idea of the importance of the Incarnation is the theme of one of Hopkins' later sonnets, a very powerful work

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8 Roberts, p. 30.
entitled: "That Nature is a Heraclitean Fire and of the Comfort of the Resurrection." This sonnet runs through a list of nature's many wonders, concluding at the end of this list that all of these wonders are only physical and therefore finite, for "nature's bonfire burns on" (p. 112). All finite beauty is destroyed in the end, since finite things are temporal and do inevitably cease to exist.

Even "nature's bonniest, dearest to her, her clearest-selved spark,/ Man" (p. 112) when understood only in physical terms, will be demolished with all other physical finite beings in nature's bonfire. For "how fast his firedint, his mark on mind, is gone" (p. 112). Even:

Manshape, that shone
Sheer off, disseveral, a star, death blots
black out; nor mark
Is any of him at all so stark
But vastness blurs and time beats level (p. 112).

Man, when existing only in a physical sense, is blurred and beaten, obliterated by time and vastness as is all of creation in nature's bonfire.

But man is more than just a physical being; he is also a spiritual being, capable of answering God's call by following the example of Christ. Because Christ became a finite man, man is no longer trapped in his finite nature. He can participate in infinity as can no other of God's creations:

Enough! The Resurrection
A heart's clarion! Away grief's gaspings,
joyless days, dejection.
Across my foundering deck shone
A beacon, an eternal beam. Flesh fade,
and mortal trash
Fall to the residuary worm; world's wildfire, leave but ash (p. 112).

Grief's gasping, joyless days, dejection are scattered by the heart's overwhelming realization that man is not trapped in the finite physical realm:

In a flash, at a trumpet crash, I am all at once what Christ is, since he was what I am, and This Jack, joke, poor potsherdf, patch, matchwood, immortal diamond, Is immortal diamond (p. 112).

Christ became man and saved man from original sin and its consequences of eternal death. He made it possible for man to enter the infinite, immortal spiritual realm. He also provided man with the ultimate example of how to gain immortality in the infinite reality of God, an example of dedication and self-sacrifice. It is up to each individual, now, to gain this immortality by following this example. Hopkins believed he was called to follow this example through the affectively received inscapes which he responded to in the world around him. Even if the inscape which Hopkins responded to was the inscape of a terrifying happening, because of his faith Hopkins could, nonetheless, achieve an awareness of God through such an inscape. Through inscapes, Hopkins also achieved an awareness of his own created end, which was to contribute to the greater glory of God through a life of dedication and sacrifice modelled after the life of Christ.

Having achieved an understanding of these truths and having stated them poetically in the first four stanzas of
"The Wreck of the Deutschland," Hopkins goes on in stanza 5 to bless this understanding and give glory to God with a gesture of kissing his hand to the many natural wonders which reflect the God he's found. For Hopkins has achieved an understanding of the infinite aspects of God which he affectively responds to through the inscapes (individually distinctive essences of natural objects) of the world surrounding him. Hopkins now understands how the one God can be the gentle, pleasing God of "starlight" (p. 57) and the terrifying God who "glor/ies in thunder" (p. 57).

God is under every aspect of "the world's splendour and wonder" (p. 57), and in whatever inscape of the world God is affectively recognized, there is a demand. On achieving an affectively received awareness of God, Hopkins says that now: "His mystery must be instressed, stressed" (p. 57). This is the demand which is made. "Instressing" God's mystery—this awareness of God—would be the individual's reception of God in his heart. To then "stress" this awareness would be the outward action resulting from the heart's reception of God; it would be, for Hopkins, to answer the awareness by electing to live a life dedicated to God. Hopkins has achieved a comprehensive understanding of God and his demand that man elect His way through the response of his affective will to the inscapes in the world around him, and he is overjoyed at this comprehension: "For I greet him the days I meet him, and bless when I understand" (p. 57).
Elective Action

Hopkins has faithfully corresponded with God's grace and has integrated his affective will, the instrument through which he chooses to answer to God's demand by dedication of his life to Him in imitation of Christ. The function of the elective will in the process of integration, which is to choose that the individual answer God's call, now results in action. Hopkins explores this action which results from the choice to dedicate one's life to God. The action resulting from this election will be action of sacrifice and self-surrender to the will of God. Thus, an individual acting out his life in sacrifice and self-surrender as a result of his election to answer God's call will be acting out an imitation of Christ, the ultimate example of dedication, sacrifice, and self-surrender to God.

Hopkins also affirms, in a later sonnet, that such action is "heroic" as, again, it is in imitation of Christ, who is the ultimate hero because he lived a life of total dedication to God. Thus, according to Hopkins, to act one's life out in sacrifice and self-surrender is to lead a heroic life in imitation of Christ, the ultimate hero, and these beliefs are demonstrated in the following excerpts from "The Wreck of the Deutschland" and one of Hopkins' later sonnets entitled "In Honor of St. Alphonsus Rodriguez, Laybrother of the Society of Jesus."

The first of these excerpts to be discussed under the aspect of elective action following the elective response are
stanzas 6, 7, and 8 of "The Wreck of the Deutschland" which expand on this elected action in answer to an awareness of God and His demand. In stanza 6, "stress" is firstly the awareness of God achieved by any individual, and secondly the awareness of God's demand of dedication and self-surrender which accompanies this awareness. This awareness in its fullness is a sweetness, a comfort which hushes guilt and melts the heart. However, not all men achieve the fullness of this awareness; not all men can surrender themselves or even understand the necessity of such a surrender to God. At this demand even "the faithful waver" (p. 57) and those "faithless fable and miss" (p. 57).

For God's demand: "Springs Not out of his bliss" (p. 57) but "It dates from the day Of his going in Galilee" (p. 57). This stress dates from the beginning of Christ's ministry and man must elect to imitate Christ, the model of total dedication and self-surrender, in answer to the "stress" of awareness of God and His demand. Man must himself become part of the "dense and driven Passion, and frightful sweat" (p. 57) through offering his daily deeds to God and directing his own life in a Godward direction. Hopkins affirms that many men have faithfully elected to correspond with God's grace and with this awareness, many have elected to imitate and participate in Christ's dedication, sacrifice, and self-surrender, for the stress of Christ's passion is "in high flood yet" (p. 57).
Here Hopkins again notes a point which he has dealt with earlier in the poem. This point is that it is only when the "heart, being hard at bay," (p. 57) when the individual realizes that he has no alternative but hell from God's overwhelming demand, that he finds the faith necessary for Christ-like elective response and action in answer to God's call. Only when the heart is hard at bay will it come "out with it!" (p. 58) -- with the dedication of self to God in imitation of Christ.

Stanza 8 then describes man's overflowing emotion at this election to correspond faithfully with God's grace; it is a brimming, gushing fullness of emotion. For in this election man is electing to fulfill the purpose of his being and further his created end. God demands this answer, this election, from all men, though some men never stop resisting. Yet all are forever drawn to God and His demand for dedication:

Hither then, last or first,
To hero of Calvary, Christ's, feet--
Never ask if meaning it, wanting it, warned
of it--men go (p. 58).

For man cannot help but be drawn towards the ultimate goodness of God through the affective will, which, recall, has no freedom of choice but is "always affected towards the stem of good." And for Hopkins the stem of good is God. Man can, however, elect whether or not to respond to an achieved awareness to the stem of good, to God. Many men, undoubtedly, elect not to respond. On the other hand, many do elect to respond and Hopkins has elected to do so,
This election is a heroic response as it is the
election to model one's life after the life of Christ, the
hero of Calvary. Thus, this election leads to the acting out
of a heroic life of dedication, sacrifice, and self-surrender
in imitation of Christ who is the ultimate example of elective
action of dedication, sacrifice and surrender of self to
God. Because of this total dedication and sacrifice, Christ
is:

... our hero, a hero all the world wants ... Soldiers make a hero of a great general, a party of its leader, a nation of any great man that brings it glory, whether king, warrior, statesman, thinker, poet, or whatever it shall be. But Christ, he is the hero.¹⁰

Christ is the hero because he dedicates all of Himself to God in total self-surrender and sacrifice. He is the model of heroism for all men:

He too is the hero of a book or books, of the divine Gospels. He is a warrior and a conqueror; of whom it is written he went forth conquering and to conquer. He is a king, Jesus of Nazareth king of the Jews ... He is a statesman, that drew up the New Testament in his blood and founded the Roman Catholic Church that cannot fail. He is a thinker, that taught us divine mysteries. He is an orator and poet, as in his eloquent words and parables appears. He is all the world's hero...¹¹

Some men follow Christ the hero to God through actions of self-surrender and sacrifice, some elect not to follow. Yet:

... those even that do not follow him, yet look wistfully after him, own him a hero, and wish they dared answer to his call.¹²

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¹⁰ Devlin, p. 34.
¹¹ Ibid., pp. 34-35.
¹² Ibid., p. 35.
Those that do elect to follow the ultimate hero's elective action of sacrifice and self-surrender to God however, are heroes of God themselves. This is the theme of the sonnet "In Honor of St. Alphonsus Rodriguez." St. Alphonsus acted for forty years as the hall-porter or door-keeper of the Jesuit College of Palma in Majorca, Spain. Hopkins begins the sonnet with a definition of heroic honor which is "flashed off exploit, so we say" (p. 112): that is, which is swift, decisive, dramatic action undertaken for the sake of furthering God's glory. Hopkins uses the imagery of the battlefield to convey this idea of heroism, using images of "those strokes that once gashed flesh or galled shield" (p. 112) which "forge / the fighter's / glorious day" (p. 112).

Yet there is another kind of heroism for God. This heroism is accomplished on an internal battlefield. This heroism is elective action also, even though it is internal; it is the struggle to surrender self totally to God, and this heroism is not accompanied with earthly honor:

But be the war within, the brand we wield
Unseen, the heroic breast not outward-steeled,
Earth hears no hurtle then from fiercest fray (p. 113).

This is the heroism of St. Alphonsus Rodriguez, who surrendered his entire self to God and dedicated his entire life to God by accepting willfully a humble position as a door-keeper for the greater glory of God. He felt that this was the station in life which God called him to, and he elected to answer God's call and act out his life fulfilling
the duties of this station, humble as it was. And:

God . . . crowd\ed St. Alphonsus\' career with conquest while there went
Those years and years by of world without event
That in Majorca Alfonso watched the door (p. 113).

Even though, by the world's standards, Alphonsus' life was eventless, it was a life of heroic elective action, because it was a life dedicated to God. St. Alphonsus had fought the hardest battle within himself and had won it with the election to dedicate his life to God even in the humble position of a door-keeper. St. Alphonsus followed the example of Christ the hero and thus he too was God's hero.

Again, St. Alphonsus was God's hero because he surrendered all of himself and dedicated all of his life to God. Man's only salvation is such heroism, the election to follow Christ the hero in His dedication of all of His life to God. Thus, every stage of a man's life must be acted out in dedication to God. Elective action under this aspect is the central theme of another of Hopkins later works entitled "Morning, Midday, and Evening Sacrifice."

This work, divided into three stanzas, urges men to dedicate all their natural powers and gifts at every stage of their lives to God. The first stanza considers the morning of one's life, or an individual's youth, and says that all this youthful "beauty blooming" (p. 88) and "freshness fuming" (p. 88) should be "Give\ God while worth consuming" (p. 88).
The next stanza considers man's "midday," the middle-aged or early adult years of his life. These are the years when an individual is in full possession of all his physical attributes:

Head, heart, hand, heel and shoulder
That beat and breathe in power—
This pride of prime's enjoyment (p. 88).

These attributes are not meant for the individual's amusement, recreation, and physical enjoyment only. These qualities in their prime should, like the freshness of youth, be dedicated to God and used in the furthering of His glory: "Take as for tool, not toy meant/And hold at Christ's employment" (p.88),

The final stanza speaks of man's old age or the evening of his life. This stanza concentrates on the intellectual powers, "The vault and scope and schooling/And mastery in the mind" (p. 88), which an older man will have gained throughout his life. These intellectual gifts, also, should be offered to God, should be "used for Christ's employment," before the latch which holds them in man's keeping is lifted by death and these gifts are snatched by hell.

Man must dedicate all of himself at every stage of his life to God. In doing so, he becomes God's hero because he has elected to follow Christ, the ultimate hero, through acting out a life of dedication, self-surrender, and sacrifice to God. Hopkins has made this election because of the understanding of God's demand which he achieved through an awareness
of God gained through his affective responses to the inscapes of the many objects he saw in the world, even inscapes such as that of a terrifying and disastrous storm and shipwreck at sea.

Understanding Through Integration

Stanzas 9 and 10 are Hopkins' concluding thoughts on this understanding of the complexities of God which he has achieved through the integration of his voluntas ut natura and his arbitrium. He was affectively drawn to the inscape of a terrible storm at sea and a shipwreck; his poetic nature, his natural affective sensitivity, responded to it. He then contemplated on this disaster in an effort to discover the inscape or essence and he discovered that the essence was God. Thus, contemplation upon a finite object has given rise to an awareness of the infinite. Hopkins finds God as the ultimate reality even in the essence or inscape of a tragic happening; he has faithfully corresponded with God's grace.

Stanza 9 is a joyful expression of the full comprehension of God's complexities which Hopkins has achieved. This God of paradoxes is expressed by Hopkins in the imagery of paradoxes; he is described as the God of:

lightning and love, I found it, a winter and warm;
Father and fondler of the heart thou hast wrung:
Has thy dark descending and most art merciful then (p. 58).

When an understanding of the fulness of this complex God is achieved, it is "Beyond saying sweet" (p. 58); it is a glorious
comprehension and awareness.

Thus, Hopkins ends the first section of the poem with a prayer that God prompt this full awareness and understanding in all men. Hopkins prays that God make Himself known to all men in whatever manifestation, whether it be a lingering and sweet experience of conversion and commitment, as it was with St. Augustine, or a crashing, terrifying spiritual encounter with God, as it was with St. Paul, and seemingly also with Hopkins. Hopkins prays to God to master all men (that is, call them to lives dedicated to Him) through any of these manifestations, so that all can achieve eternal salvation and further their created end, so that all will voluntarily contribute to the greater glory of God. Hopkins begs God to "Make mercy in all of us, out of us all./Mastery, but be adored, but be adored King" (p. 58).

Hopkins' recognition of a merciful and loving lord as the essence of the Deutschland disaster is made explicit by certain passages in the second part of the poem, which deals more directly with the shipwreck itself. At the outset of this second section Hopkins, even as he laments the doom of the fifty aboard the ship who were drowned, wonders if perhaps this seeming doom is not actually God's blessing:

Yet did the dark side of the bay of thy blessing
Not vault them, the millions of rounds of thy mercy not reeve even them in? (p. 59).

Hopkins has achieved an awareness of God who is most merciful when He is most terrifying, God whose mercy and
blessing are often evidenced in His dark side. Thus fifty of the bodies aboard the Deutschland may have experienced a terrible end to their finite beings, but those fifty souls may have gained eternal life.

Elective Response and Action of the Nun in the Second Part

Hopkins next proceeds with the narrative section of the work describing the storm and the shipwreck and the desperate plight of those aboard the Deutschland, which has already been discussed. Hopkins continues this narrative through six stanzas, until he reaches his account of the nun who stood tall and called for Christ in the tumult, "Till a lioness arose breasting the babble,/ A prophetess towered in the tumult, a virginal tongue told" (p. 61).

Here, in stanza 18, Hopkins must pause and examine his own heart. For his reaction upon contemplation of the nun's deportment during the storm is an intense feeling which is an "exquisite smart" (p. 61) of joy. Hopkins addresses his heart:

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

Why, tears! is it? tears, such a melting, a madrigal start!
Never-ending revel and river of youth,
What can it be, this glee? the good you have there of your own? (p. 61).

Hopkins is affected by the inscape of this nun calling to Christ because he sees that her faith, her integration, her truth is his truth; it is the truth that God is the essence
of all things, even of this storm. Hopkins sees that the nun has electively responded to God's call, manifest in the storm, and this response has led to her faithful actions before she died. The nun is facing a terrible death, the end of her finite physical being, and yet her soul will gain eternal life because she electively responds to God's call, she answers His challenge, by affirming the presence of God in the terror of the storm which she affectively feels. Her elective action is her following this infinite essence, the presence of God. She calls Him to her, begs that He come quickly:

Sister, a sister calling
A master, her master and mine!
And the inboard seas run swirling and hawling;
The rash smart sloggering brine
Blinds her, but she that weather sees one thing, one
Has one fetch in her: she rears herself to divine Ears (p. 61).

The Nun's Understanding Through Integration

So Hopkins has praised the Franciscan sister's elective response to God, even as manifest in the storm, and her actions resulting from this response. He proceeds to explore more precisely the motivation of the nun's calling. Through this exploration, he establishes definitely that the nun called to Christ in the storm because of the understanding she achieved through the integration of her affective and elective wills. For the nun affectively experienced the terror of the storm which gave rise in her to an awareness
of God and His demand. She electively responded to God as the essence of the storm, she elected to answer His challenge and dedicated the pain of her death to the affirmation of God. Again, it is through such dedication that salvation is gained. Thus, the nun's calls to Christ are the expression of the understanding of God's love and mercy as the ultimate truth even of this terrible storm.

Hopkins begins his exploration of the nun's motivation in stanza 25 of the poem. Here he asks whether the nun called to Christ because she wanted to be as He had been; that is, because she desired to suffer a terrible death in order to be resurrected to eternal life. But Hopkins refutes this explanation with a biblical reference to Christ's disciples who in a storm on the sea of Gennesareth, even in Christ's presence, feared for their physical finite lives. This reference points out that in such times of terror not even those most religious, not even those most faithful, are capable of clear, rational theologizing on the significance of their imminent physical deaths. So the tall nun's cry was not the voicing of a passion for martyrdom.

As the nun's cry is not a plea for martyrdom, neither is it a plea for spectacular martyrdom, a plea for an especially frightful death so that she can then experience the glories of heaven, as lyrically described in stanza 26, "the keener to come at the comfort for feeling the combating keen" (p. 63). In stanza 27, Hopkins refutes this possibility
for the nun's motivation also, affirming that it is not such moments of "electrical horror" (p. 64) which bring such an intense desire for deliverance to ease. Rather, it is the dreary, taxing, wearisome toil of everyday life, "the jading and jar of the cart," (p. 64) which sodden the heart with sorrow and beget plaintive pleas for deliverance. So Hopkins personally "gathers" that the nun was voicing something other than a desperate impassioned plea for a spectacular martyrdom when she called to Christ in the storm.

In the climax of the poem, stanza 28, Hopkins voices what he feels the "motive" of the nun's cries must have been. In his exaltation over his discovery of her motivation, Hopkins is lost for words, and he dramatically intermingles his grasping efforts for expression with the nun's final cries as she yearns toward her master. For Hopkins realizes that the nun has discerned the inscape within the storm, she has seen the infinite reality behind the finite phenomena, she has discovered that the essence of the storm is "the Master, Ipse, the only one, Christ, King, Head" (p. 64).

Christ is the "one thing, one, " the only thing which the nun saw in the storm as she saw only the truth and the essence of the storm. The nun was not theorizing or theologizing as she called Christ to her at her death. She was simply calling for the one essence, the absolute reality of the storm, which she saw was the love and mercy of Christ.
She was calling out to the merciful truth of the fullness of the majestic God manifest in the storm. She sees this merciful truth, Christ, because of the integration of her affective and elective wills, her faithful correspondence with God's grace.

Hopkins has affectively experienced the storm of December 7, 1875, the wreck of the Deutschland, and the death of the nun. This affective experience has led him to contemplation of his understanding of the complexities of God, set out in "Part the First," an understanding achieved because he faithfully elected to receive God's manifestation, to correspond with His grace, and to dedicate his life to Him. Hopkins' affective awareness leads him now even to an understanding of the nun's awareness of God's complexities. She has elected to follow Christ throughout her life, she elects to affirm Him, to say "yes" to His affective presence in the storm, at her death. She, too, is God's heroine.

Stanza 29 then praises the tall, gaunt sister for her heroism and awesome faith. Hopkins praises her singly-purposed heart which experienced the horrors of a terrifying night and yet "knew the who and the why" (p. 65). For her faith enabled her to see that behind this terrifying display of powerful majesty was the loving and merciful Christ figure of God; her faithful correspondence was her elective affirmation of Him, her correspondence with His grace even when so fightened before death. She did say "yes." It was simply this awareness of the
essence behind the storm, or the absolute reality of Christ, which prompted her calls for Christ at her death.

The nun lived for Christ and she died with Christ because of the integration of her *voluntas ut natura* and her *arbitrium*. She affectively achieved an awareness of the essence of Christ in the storm and she elected to affirm this awareness. She thus furthered her created end and gave God glory with this affirmation even in the midst of His terror; and she has achieved eternal salvation.

**The Answer of the Others**

And so the nun has been rewarded for her faithful affirmation of God and her participation in Christ's passion, as affirmed in stanza 31, and Hopkins finds great joy in contemplating her death on the *Deutschland*. But upon contemplation of the deaths of the other passengers, the "Comfortless unconfessed" (p. 65) who had never made the election to surrender themselves in complete dedication and commitment to God, Hopkins despairs.

Yet on further reflection, Hopkins immediately finds comfort in his despair and further reason for celebration of this seeming tragedy. That is, Hopkins hopes and believes that the nun, by example of her bearing and courage in the face of death, by her affirmation of the full merciful truth of God which is the essence of this seeming disaster, brought many of the souls who died with her to God. For perhaps God
ordained this nun's example of affirmation of the ultimate essence behind the storm as a grace which the others could respond to and follow:

lovely-felicitous Providence
Finger of a tender of, O of a feathery delicacy,
the breast of the
Maiden could obey so, be a bell to, ring of it, and
Startle the poor sheep back! is the shipwreck then
a harvest, does tempest carry the grain for thee? (p. 65).

Hopkins thinks that the nun may have been a means of God's grace. For perhaps the others, in seeing her elective response of affirming God in the storm with her calls to Christ, can integrate their own affective reception of the storm's terror with such an elective response. Perhaps the nun leads the others aboard the ship to answer God's challenge also. Perhaps, following the nun's example, those "poor sheep" who had not elected before to correspond with God's grace, elected to do so and affirm him now, at their deaths during the wreck. For according to Hopkins' theological thought, God is so merciful that this last-breath affirmation or correspondence with His grace is all that is needed for a man to gain salvation:

For there must be something which shall be truly the creature's in the work of corresponding with grace: this is the arbitrium, the verdict on God's side, the saying Yes, the 'doing-agree' . . . it is found to be no more than the mere wish, discernible by God's eyes, that it [the creature, man] might say Yes to him; correspondence itself is on man's side not so much the corresponding as the wish to correspond, and this least sigh of desire, this one aspiration, is the life and spirit of man. 13

13 Ibid., pp. 154-55.
Hopkins prays, hopes, and seems to be convinced that with the nun as a beacon to point out to the others the true merciful essence of the terrible storm, many of those who died with her were able to make this "least sigh of desire, this one aspiration" and were thus saved.

Upon arriving at a full realization of the staggering paradox of God who at His mightiest and most terrifying is the same God most merciful, Hopkins expresses intense awe for the God he discovers. His astonishment is expressed in stanza 32. The God of the "Yore-flood" (p. 66) and the master of the tides, who created the winter storm which sank the Deutschland is the Being of such great power that He is beyond all grasp of man's imagination. The paradoxes and complexities of this ultimate reality are past all grasp of rational comprehension, for it is the merciful God hiding behind such manifestations of terror and might who needs even the last-breath, faithful affirmations of His children. He is a God who "heeds but hides [and] bodes but abides" (p. 66).

The full awareness and understanding of God's complexities are, again, beyond man's rational comprehension. The only way to achieve an awareness of the fullness of God's infinite mercy and love is through faithful correspondence with his grace, through whatever manifestation that grace is affectively received—through the election, even in the form of only the least sigh of aspiration, to imitate and participate in Christ's self-surrender, sacrifice and
dedication to God,

Hopkins has made this election and has achieved this awareness. Having done this, he closes "The Wreck of the Deutschland" with the prayer that God burn the hearts of all men with His complexities and paradoxes, His "Doubled-natured name" (p. 66). He prays that all men affectively respond to such finite phenomena as the storm and the shipwreck in such a way that they recognize these phenomena as: first, a manifestation of God and a dark mercy through which He calls His own to Him; and second, as only a brief and local prelude by this God of dark mercy to the final doomsday faced by all those who never elect to correspond with God's graces. For Hopkins believes that if all men saw the truths of which he has been made aware through the integration of his affective and elective wills, and on which he has expounded in this poem, all would correspond in faith with God's grace in any manifestation whatsoever. All men would answer God's challenge, all would affirm Him and elect to dedicate their lives in self-surrender to Him and sacrifice to the furthering of His glory; thus each man would achieve his created end and his eternal salvation.
CHAPTER IV
INTEGRATION UNDER THE ASPECT OF
THE SACRAMENTAL VIEW OF NATURE

The next group of Hopkins' poetry to be considered is a selection of sonnets which he wrote during the first months of the year of his ordination as a Jesuit priest, 1877. In these, Hopkins expresses his theology on man and nature in their relationship to God. As such, these poems evidence the integration of Hopkins' voluntas ut natura and his arbitrium under the aspect of the sacramental view of nature. This chapter will examine a selection of the "nature sonnets" of 1877 under this aspect of integration and touch upon a few other works of Hopkins which evidence some aspect of the sacramental view.

It has been shown that from his early youth, Hopkins was strongly drawn towards natural beauty which he saw manifest in the world around him. That is, his affective will, his "poetic personality," responded strongly to any such manifestations of natural beauty; so strong was this response, in fact, that Hopkins felt intense pain at seeing earthly creation destroyed, and he pitied people who did not feel such strong response to natural beauty, who were not truly aware of natural beauties of the world, who did
not have an affective will so responsive to them.

Throughout his life, as shown in his journal entries and as discussed earlier, Hopkins was searching for some pattern or design to unify all the variegated beauties which he saw in the world around him. At Balliol College, Oxford, much of Hopkins' undergraduate study was devoted to the study of beauty. Here he came under the tutorship of Walter Pater, an eminent philosopher of the middle 19th century and a strong adherent to the popular philosophy of aestheticism.

The essential tenet of Pater's philosophy concerning beauty was that any natural, concrete, or finite manifestation of beauty was an end in itself. Since finite beauty is transient, and is an end in itself, it is not a means of transcendence to some higher beauty. There is no higher beauty. Pater wrote that the world dissolves into a stream "of impressions, unstable, flickering, inconsistent, which burn and are extinguished with our consciousness of them."¹ According to Pater's philosophy, art, as a manifestation of finite beauty, is, like natural beauty, to be appreciated as an end in itself: "Art comes to you professing frankly to give nothing but the highest quality to your moments as

they pass, and simply for those moment's sake."

Pater was not an abstractionist; he emphasized the concrete aspects of beauty in nature and art, concrete aspects which were to be appreciated for their own sake, to be taken as ends in themselves. T. S. Eliot has called such a philosophy of worldly beauty, in which concrete beauty is not taken to be a means of transcendence to some higher beauty, as "the degradation of philosophy and religion." Dr. John Pick, critic of Hopkins' work, has stated that "However intellectual and refined was [Pater's] gospel" it was nothing more than the philosophy of hedonism, a philosophy which "at heart . . . preached beauty and pleasure as the goal of life." Gerard Manley Hopkins was also dissatisfied with such a theory of beauty in which finite beauty was appreciated only for its own sake.

For Hopkins could not be satisfied with an appreciation of beauty which rested solely in the affective reception of some concrete and finite beauty. In his study of beauty, Hopkins was searching for something beyond the transient,

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3Eliot, p. 399.


5Ibid., p. 8.
affective reception of finite beauty. An early undergraduate essay of Hopkins, entitled "On the Origin of Beauty, A Platonic Dialogue," which is believed to have been written for Pater, expresses Hopkins' dissatisfaction with this aesthetic philosophy.

The "dialogue" of this essay is between an Oxford university student named Hanbury and the "professor of the newly founded chair of aesthetics"\(^6\) at the university. In this dialogue, the professor, who can be interpreted to be Pater, goes to great lengths to explain to his student Hanbury, who can be taken to represent Hopkins, his philosophy concerning beauty. The professor uses as his case-in-point the leaf of a chestnut tree which both he and his student agree is a beautiful object of nature. The theory of beauty which the professor expounds through the use of this example of the chestnut fan is the theory that beauty is a relation of concrete objects with other concrete objects. It is a philosophy founded in the concrete, an aesthetic philosophy in which an experience of beauty is no more than the affective reception of some pleasing arrangement of concrete detail; it is a philosophy in which finite beauty is an end in itself.

Hanbury, the college student, remains unconvinced of the truth of such a philosophy, and says at the end of the

discussion:

... it may be that the particular kind of beauty in a chestnut fan, which seems after all a geometrical sort of thing, may be explained as you say, and you seem to have pulled it apart to exhibit that, so that . . . I really do not know what to say to the contrary; but I am sure there is in the higher forms of beauty—at least I seem to feel—something mystical [something beyond] something I don't know how to call it. 7

Hopkins' theory of beauty could not rest in the affective response to a finite object. To Hopkins, mortal, finite beauty was a means of transcendence to "something mystical, something beyond." An understanding of this "something mystical" is achieved through a sacramental view of nature, a view which Hopkins became familiar with and came to accept and believe in through his Ignatian and Scotist studies.

The sacramental view of nature is, essentially, the belief that objects of natural beauty are not to be appreciated in themselves and for their own sake; rather, they are to be appreciated as worldly symbols of spiritual realities. Essential to the sacramental view is the individual's passing from the first step of Ignatian meditation, apprehension of an object, to the second step, which is achieved through the faculty of understanding, and is true awareness of the essence of that object. Awareness of the essence of any object of creation is the awareness of

7Ibid., p. 8.
the Creator, God; it is, again, "the sense of the presence of God."

The Sacramental Call: Praise, Reverence, and Service to God

Through a sacramental view of the world, seeing all mortal beauty as a manifestation of the divine beauty of God, an awareness of God and an awareness of His demand arises. That is, an individual, having gained an awareness of God through the initial response of his affective will to some finite object of beauty, also achieves an awareness of God's demand. This demand, understood in terms of the sacramental view of nature, is the sacramental call. The call is that man elect to praise, reverence, serve God—to give Him glory—as do all other objects of creation.

This is Hopkins' theology; it is his sacramental understanding of natural beauty. As has been discussed in Chapter II, Hopkins achieved awarenesses of God through affective responses to objects of natural beauty in the world. He realized that such objects of natural beauty fulfill their created ends by manifesting God. This manifestation of God is the created end which nature fulfills, for in manifesting God it gives Him praise, it serves Him and reverences Him. Again, Hopkins' theological writings make this belief clear:

WHY DID GOD CREATE?—not for sport, not for nothing. Every sensible man has a purpose in all he does, every workman has a use for every object he makes. Much more has God a purpose, an end, a meaning in his work. He
meant the world to give him praise, reverence, and service; to give him glory. It is like a garden, a field he sows, what should it bear him? Praise, reverence, and service; it should yield him glory . . . It is a bird he teaches to sing . . . what should it sing to him? Praise, reverence, and service; it should sing of his glory . . . The creation does praise God, does reflect honor on him, is of service to him . . . 8

Man, too, is one of God's creations; he is the highest of God's creations on earth. From nature, he should learn of his own created end, which is the same as that of all creation: to praise, reverence, and serve God, to give Him glory. Through a sacramental view of nature, Hopkins not only sees God manifest in His creation, he also learns of man's created end by seeing natural creation fulfilling its created end. For God's world:

. . . is a book he has written, of the riches of his knowledge, teaching endless truths, full lessons of wisdom, a poem of beauty; what is it about? His praise, the reverence due to him; it tells . . . of his glory. 9

Through viewing nature sacramentally, man learns of his created end, which is, again, like all of creation, to give God glory. But man, because he possesses intellectual powers

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9Ibid., p. 239.
and an elective will possessed by no other object of creation, cannot, like the rest of creation, fulfill his created end simply by existing as he is, a testament to God's glory. Man must elect to give God glory. Recall Hopkins' words:

*This then was why [man] was made, to give God glory and to mean to give it; to praise God freely, willingly to reverence him, gladly to serve him. Man was made to give, and mean to give, God glory.*

This then is the sacramental call which a man who, through accepting nature as a sacrament, must answer. For in viewing nature sacramentally, as Hopkins did, one achieves an awareness of God through His creation. The man who views nature sacramentally also sees it as a sign of God's covenant with man. This covenant, this agreement between God and man, is, most essentially, the agreement that man freely choose to praise, reverence, and serve God--to fulfill his created end by giving God glory--and by doing so he will gain salvation. God's covenant, in terms of Ignatian theology already discussed, is that "Man was created to praise, reverence, and serve God our Lord, and by this means to save his soul."

Natural beauty enjoyed as a sacrament entails an elective response from the receptive individual. This elective response would be the election to answer the sacramental call, the election to give God glory. Referring to Hopkins' theology, as discussed in Chapter II, this election would be the election to perform some vital act in Christ in order to contribute to the greater glory of God. For as the world is
news of God the Creator, so it is news of Christ, God Incarnate. Hopkins once described this aspect of a sacramental view of nature, the view that natural beauty is news of Christ, thus:

Suppose God were to show man in a vision the whole world enclosed first in a drop of water, allowing everything to be seen in its native colors; then the same in a drop of Christ's blood, by which everything whatever was turned to scarlet, keeping nevertheless mounted in the scarlet its own color, too.\(^{10}\)

The "vital act in Christ" in terms of the sacramental view of nature and beauty is the sacrifice of a purely sensuous appreciation of beauty. Beauty is not to be appreciated as an end in itself; rather, the sensuous appreciation of beauty must be directed Godwards. Again, this is not repression, but direction of the senses. It is a central tenet of Ignatian theology and of Hopkins' sacramental view of the world that natural beauty is to be appreciated only in so far as it leads man to God.

As stated in the Principle or Foundation:

Man was created to praise, reverence, and serve God our Lord, and by this means to save his soul; and the other things on the face of the earth were created for man's sake and in order to aid him in the prosecution of the end for which he was created. Whence it follows, that man ought to make use of them just so far as they help him to attain his end, and that he ought to withdraw himself from them just so far as they hinder him.\(^{11}\)

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\(^{10}\)From an unpublished manuscript quoted in Pick, pp. 44-45.

The sacrifice demanded in the sacramental call of nature is the sacrifice of the totally sensuous appreciation of nature. It is the sacrifice of a hedonistic philosophy which holds sensuous beauty and pleasure as the ideal and goal of life. The demand of God voiced through the sacramental call of nature is the demand that an individual who responds affectively to natural beauty must not deify this natural beauty as an end in itself. Rather, the receptive individual must elect to discipline and purify his senses so that he directs his affective reception of mortal beauty to the immortal beauty of God.

Thus, Hopkins has achieved the integration of his voluntas ut natura and his arbitrium under the aspect of a sacramental view of nature. In terms of the sacramental view, natural beauty is accepted as a manifestation of God. That is, Hopkins responds affectively to natural creation, contemplates on the inscapes perceived in creation in accordance with the methods of Ignatian meditation and Scotist knowledge, and in achieving awarenesses of inscape, or essence, through this contemplation, realizes that all inscapes are glimpses of the ultimate inscape, essence, of God. He must now turn this awareness into action, he must elect to pursue the God of whom he has become aware, he must make a volitional "act of love" in Christ and sacrifice a totally sensuous appreciation of beauty. He must direct his experience of beauty Godwards in order to contribute to the greater glory of God.
Affective receptions of natural beauty must be offered to God; man must elect to direct experiences of natural beauty Godwards.

Hopkins did make this election, he did direct his sensuous experiences of the world's natural beauties Godwards, he did elect to enjoy natural beauty only in so far as it led him to God, he did elect to fulfill his created end and to contribute to the greater glory of God. It remains to be seen how this direction of the sensuous appreciation of beauty, this integration of the affective and elective wills under the aspect of a sacramental understanding of nature, is evidenced in a selection of his mature poetry.

"The Leaden Echo and the Golden Echo"
and "To What Serves Mortal Beauty"

There are two late works of Hopkins which express quite explicitly his theology concerning mortal beauty, his integration of the voluntas ut natura and the arbitrium under the aspect of a sacramental view of the world. These poems were written after 1877 and do not consider the beautiful wonders of nature in as detailed a manner as do the 1877 sonnets; therefore, they are not considered to be part of the grouping of poems which comprise Hopkins' "nature sonnets." However, these poems do explore the theme of man's relationship with natural, mortal beauty and with God, and thus they do express Hopkins' sacramental theology. These two poems are entitled "The Leaden Echo and the Golden Echo" and "To What Serves Mortal Beauty."
"The Leaden Echo and the Golden Echo" was begun in 1880 and finished in 1882. It was intended to be a choral song in a proposed verse play, the subject of which was to be the life of St. Winefred, a Welsh martyr. The play was never finished; however, one section, a song sung by maidens grouped around St. Winefred's well, is a complete lyric work and is considered one of Hopkins' mature poems.

The song is a dialogue, a question-and-answer sequence, between two choruses, the voice of the "Leaden Echo" and that of the "Golden Echo." The voice of the Leaden Echo opens the song by questioning the transiency of mortal beauty, to hold on to finite things of beauty forever, to deny the fact of their transiency and mortality:

How to keep—is there any, any, is there none such, nowhere known some bow or brooch or braid or brace, lace, latch or catch or key to keep Back beauty, keep it, beauty, beauty, beauty, . . . from vanishing away? (p. 96)

It is helpful to remember that this poem was written to be sung by a chorus of maidens, for their reflection on the transiency of mortal beauty is specifically a reflection on the transiency of their own youth, beauty, and fairness of feature:

0 is there no frowning of these wrinkles, ranked wrinkles deep, Down? no waving off of these mournful messengers, still messengers, sad and stealing messengers of grey? (p. 97)

The Leaden Echo then goes on to answer its own question. It must accept the fact that mortal beauty is transient. The
singers at the well must accept the actuality that their youthful beauty will fade with time; there is no way to preserve it, for it is transient and passing as is all mortal beauty. When natural beauty is accepted as an end in itself, it must also be accepted as transient and mortal. For: "No there's none, there's none, 0 no there's none" (p. 97); there is no way to deny the mortality of natural beauty, to keep it from passing. Therefore the only answer that the Leaden Echo can give itself when faced with this reality is unending despair:

And wisdom is early to despair:
Be beginning, since no, nothing can
be done
To keep at bay
Age and age's evils, hoar hair,
Ruck and wrinkle, drooping, dying, death's
worst, winding sheets, tombs and worms and
tumbling to decay;
So be beginning, be beginning to despair (p. 97).

Natural beauty is transient and mortal; there is no escaping the fact. Beauty appreciated only affectively, as its own end, leads one to the desolate conclusion of the Leaden Echo: sole affective appreciation of natural beauty leads to despair and desolation. In order for natural beauty to have any lasting beauty, the elective will must become part of the appreciation of the natural beauty. This is the Golden Echo's answer to the despairing cry of the Leaden Echo.

The voice of the Golden Echo begins its reply to the Leaden Echo's mournful song by affirming that:
There is one, yes I have one . . .

Yes I can tell such a key, I do know such a place, Where whatever's prized and passes of us, everything that's fresh and fast flying of us, seems to us sweet of us and swiftly away with, done away with, undone, . . . . . . . . . .

The flower of beauty, fleece of beauty, too too apt to, ah! to fleet, Never fleets more (pp. 97-98).

There is a way to preserve beauty eternally; more importantly, there is a way to preserve oneself eternally, to escape everlasting death and gain immortal life. For in this place where beauty never fleets more, everything is preserved in "its own best being and its loveliness of youth: it is an everlastingness of, O it is an all youth!" (p. 98).

If this salvation, this immortality, is gained by the maiden chorus of the Leaden Echo, continues the Golden Echo's chorus, they will be saved from the "tombs and worms and tumbling to decay" of mortality. Rather than passing to death along with all of the world's natural beauty, they will live forever with all the beauty of:

[Theirs] ways and airs and looks, locks, maiden gear, gallantry and gaiety and grace, Winning ways, airs innocent, maiden manners, sweet looks, loose locks, long locks, gaygear, going gallant, girl grace (p. 98).

How is this immortality achieved? Through an individual's fulfilling his created end through his election to contribute to the greater glory of God. Again, in terms of a sacramental view of nature, man contributes to the greater glory of God
by electing to appreciate natural beauty not as an end in itself, but as a manifestation of the ultimate beauty of God. If man elects to serve God through affirming Him in His creation, if he elects to direct his experiences of the natural beauty of creation toward God the Creator in praise and reverence, he will achieve his own immortal salvation and reach the place where beauty is immortal, heaven. As the Golden Echo sings:

Resign them, [experiences of natural beauty] sign them, seal them, send them, motion them with breath, And with sighs soaring, soaring sighs deliver Them; beauty-in-the-ghost, deliver it, early now, long before death Give beauty back, beauty, beauty, beauty, back to God beauty's self and beauty's giver (p. 98).

In directing his experiences of natural beauty back to God by affirming with praise and reverence that all finite beauty manifests the infinite beauty of God, man will gain his own immortal salvation and he will gain that place where beauty is immortal, where:

not a hair is, not an eyelash, not the least lash lost . . .

[Where] the thing we freely forfeit is kept with fonder a care, Fonder a care kept than we could have kept it (pp. 98-99).

So the integration of the affective and the elective wills has been shown under the aspect of a sacramental view of natural beauty in "The Leaden Echo and the Golden Echo," Hopkins has expressed his sacramental theological tenet that man must elect
to direct his affective appreciation of natural, finite, mortal beauty Godwards in praise and reverence in order to escape the mortality of all finite creation and gain his immortal salvation.

The next work to be considered is one of Hopkins' later sonnets entitled "To What Serves Mortal Beauty." This work is a sonnet which is, in essence, a concise poetic expression of the Ignatian theological tenet that man was created to praise, reverence, and serve God and by so doing to save his soul, and that all other earthly creations were created to aid man in fulfilling this created end. Therefore, all earthly creation is to be appreciated and used by man only as such means of assistance.

The sonnet begins with the question stated in the title, "To what serves mortal beauty" (p. 63). It continues to acknowledge the sensuous pleasure brought on by an individual's affective reception of mortal beauty; affective reception of mortal beauty "does set dancing blood" (p. 103). Yet the opening of the sonnet also acknowledges that affective reception of mortal beauty can be "dangerous" (p. 103). The affective reception of mortal beauty is dangerous in that an individual who affectively appreciates mortal beauty may end his appreciation with this affective reception; he may accept natural beauty as an end in itself. There is a danger in the affective appreciation of mortal beauty because it may deter the receptive individual from his created end. Man may...
succumb to the danger of accepting mortal beauty as an end in itself in refusing to accept it as a manifestation of the ultimate beauty of God, the danger even of deifying mortal beauty.

In order to justify the affective reception of mortal beauty, man must not become inordinately attached to it as an end in itself, but he must recognize its function in aiding him in the furthering of his created end. For the reception of mortal beauty to be justifiable, man must recognize that all mortal beauty: "does this: keeps warm/ Men's wits to the things that are; what good means" (p. 103).

Man must elect to utilize the affective reception of beauty as the means for which it was created: to aid him in the fulfillment of his created end of contributing to the greater glory of God through praise, reverence, and service. Man must accept mortal beauty as an instrument of God's natural grace, stimulating him towards good. He must then co-operate with God's corrective grace; he must choose to say "yes" to God, to affirm God's presence as the ultimate reality which is the essence of all mortal beauty. Further, he must then correspond with God's elevating grace and elect to perform a vital act in Christ by dedicating and directing his experiences of mortal beauty to God. This thought is expressed in the closing lines of the sonnet:

What do then? how meet beauty? Merely meet it, own
Home at heart, heaven's sweet gift; then leave, let that alone.
Yea, wish that though, 
 wish all, God's better beauty, 
 grace (p. 104).

According to Hopkins' sacramental theology, as expressed in this sonnet, the appreciation of mortal beauty cannot rest in the affective reception of such beauty. According to the sacramental view of nature, man must sacrifice this totally sensuous appreciation of mortal beauty; he must direct his senses Godward in experiences of beauty in order to fulfill his created end. Natural, mortal beauty must be a means of transcendence to the immortal, divine beauty of God. Man must elect to affirm that the essence of all beauty which he affectively appreciates is the presence of God; he must say "yes" to this presence. In doing so, he furthers his created end by praise and reverence.

The integration of the elective and affective wills under the aspect of Hopkins' sacramental view of natural beauty has been evidenced in this poem by its affirmation of the theological tenet that mortal beauty is to be used by man as a means of transcendence to divine, immortal beauty, "God's better beauty, grace." And mortal beauty is to be appreciated only in so much as it is such a means of transcendence; to appreciate natural beauty as an end in itself is dangerous to man's immortal soul.

Thus, the integration of the voluntas ut natura and the arbitrium has been evidenced under the aspect of a sacramental view of natural beauty in these two works of
Hopkins, "The Leaden Echo and the Golden Echo" and "To What Serves Mortal Beauty." It remains now to be seen how this integration is expressed in Hopkins' nature sonnets of 1877.

The Nature Sonnets of 1877

The integration of Hopkins' voluntas ut natura and his arbitrium under the sacramental view of nature is expressed quite clearly in several poems which he wrote during the first months of 1877, the year of his ordination as a Jesuit priest. In each sonnet, Hopkins first rejoices in his affective reception of various objects of beauty which he sees in the natural world. However, the poems never end with these affective expressions. In each sonnet, Hopkins continues with the elective direction of his affective appreciation of natural beauty Godward in affirmation and praise of the divine reality of God who is the essence of all worldly beauty. Each of these nature sonnets evidence in some way this two-step progression: (1) sensuous, affective reception of some object of natural beauty, and (2) elective direction of this affective reception Godwards in affirmation of God as the essence of all natural beauty.

The first of Hopkins' nature sonnets to be considered as explicitly evidencing this two-step progression is the sonnet entitled "The Starlight Night." The first seven lines of the sonnet are a joyous expression of Hopkins' affective reception of the bright intensity of stars flaming out into a dark night, over the "dim woods" and "grey lawns cold" (p. 71).
In line 8, Hopkins directs this joyous response Godwards by affirming that: "it is all a purchase, all is a prize" (p. 71).

What is the price that must be paid for the affective reception of natural beauty? In terms of Hopkins' sacramental theology, the price demanded is the election to dedicate all to the God manifest through all natural beauty: "Buy then! bid then!--What?--Prayer, patience, alms, vows" (p. 71). Man can possess fleeting, transient, mortal beauty only by using it to purchase immortal beauty. Man gains immortal beauty, the ultimate beauty of God, by electing to dedicate all of his life, including his experiences of natural beauty to God.

The beauty of the starlit heavens which Hopkins affectively responds to so intensely is only one of the many manifestations of God in the natural world. As expressed in the imagery of the poem, the shining stars are only the barn which indoors house the "shocks" (p. 71) the grain of ultimate truth. The ultimate beauty of these stars is the ultimate beauty of all natural beauty; it is the beauty of "Christ home, Christ and his mother and all his hallows" (p. 71).

Hopkins recognizes that the beautiful starlit heavens, which his affective will is drawn towards, are a manifestation of the ultimate beauty of God in heaven. Man can gain this ultimate beauty, he can achieve his eternal salvation in heaven by electing to fulfill his created end,
The next nature sonnet of Hopkins' which clearly shows the two-step progression of the integration of the affective and elective wills in terms of a sacramental understanding of nature is entitled "Spring". The first eight lines of the sonnet are another expression of Hopkins' joyous affective reception of beauty in the natural world. He finds nature especially beautiful in spring, and the octave of this sonnet is dedicated to the listing and description of the many natural beauties that Hopkins sees in the springtime world.

In line 9, the opening of the sonnet's sestet, this experience of beauty is directed Godwards. Hopkins asks: "What is all this juice and all this joy" (p. 71). It is a manifestation of God's beauty, a beauty in which man participated before his fall in the garden of Eden, when he first elected to pursue his own ends, his own worldly desires and ambitions, rather than God's supernatural and divine ends for him. All this beauty of springtime is "A strain of earth's sweet being in the beginning/ In Eden garden" (P. 71).

The only way for man to again participate in the fullness of the beauty of springtime is for him to elect to affirm the ultimate beauty of God and answer His call manifest in natural beauty through praise, reverence, and service. Hopkins ends the sonnet with a prayer that God capture the innocence and sinlessness in men in childhood, before they elect to turn from the pursuit of His ultimate beauty to the pursuit of their own ends. He does this by equating childlike
innocence with man's innocence before the fall, as both are sinless; in both states of innocence man participates in the immortal beauty of God because of the absence of the election to turn from God's will for him and his created end. Hopkins prays that God capture this innocence:

before it cloy,
Before it cloud, Christ, lord, and sour with sinning,
Innocent mind and Mayday
in girl and boy (p. 71).

The next work to be considered, Hopkins' "Pied Beauty," is not, technically, a sonnet, for it is only ten, not fourteen, lines in length. Hopkins, in the "Author's Preface" to the collection of his work which was compiled and published by his friend Robert Bridges after Hopkins' death, stated that this work was structured as a "Curtal Sonnet."

A "Curtal Sonnet" is a curtailed or shortened form of the Italian sonnet form (which is a poem of fourteen lines constructed in two parts, the first eight lines forming the octave, the first part, and the concluding six lines forming the sestet, the second and concluding part). Hopkins defined this shortened form of the sonnet as being:

constructed in proportions resembling those of the sonnet proper, namely 6+4 instead of 8+6, with, however, a half-line tailpiece (p. 10).

That is, "Pied Beauty" as a "Curtal-Sonnet" maintains essentially the same two-part structure as the traditional Italian sonnet, the only difference being that the ratio of the first section to the second is 3:2 rather than 4:3.
More importantly, however, the thematic structure of "Pied Beauty" is the same as that of the other nature sonnets: it evidences Hopkins' trascendence from the appreciation of mortal, earthly beauty to that of immortal divine beauty.

The work begins with an affirmation of God as the essence of all natural beauty, the Creator "to and in whom all . . . beauty comes home." Hopkins lists many of the varied aspects of natural beauty which he affectively appreciates and recognizes as manifestations of God:

Glory be to God for dappled things--
For skies of coupled-color as
brindled cow;
For rose-mole all in stipple upon
tROUT that swim;
Fresh-firecoal chestnut-fall;
finches' wings;
Landscape plotted and pieced-fold,
fallow, and plough (p. 74).

Hopkins continues in the closing lines of the poem to reflect that all these affectively appreciated natural wonders cannot be accepted as ends in themselves. Man must elect to affirm all variegations of natural beauty as manifestations of the ultimate, unchanging beauty and glory of God. And man must further elect to fulfill his created end by rendering praise to this God of ultimate beauty who is the essence of all affectively appreciated natural beauty; "He fathers-forth all this diversified beauty whose beauty is past change:
Praise him" (p. 74).

This final statement of the sonnet, "praise him" evidences by its ambivalence the integration of the affective
and elective wills which the poem expresses. For "praise him" can be taken as the expression of Hopkins' affective appreciation of the earthly objects which he sees fulfilling their created ends of manifesting God, thus praising Him and contributing to His greater glory. Or "praise him" can be taken as Hopkins exhortation to his own elective will to choose to fulfill his created end through praising God and contributing to His greater glory. That is, these words could be taken as Hopkins exhortation to himself to electively dedicate his affective responses to beauty Godwards.

Another sonnet showing the integration of the affective and elective wills under the aspect of a sacramental view of nature is the sonnet entitled "Hurrahing in Harvest." The first four lines of the sonnet describe some of the natural wonders which Hopkins sees in the world during the harvest season, the grain rising from the earth and the clouds forming patterns in the autumn sky. Hopkins not only affectively appreciates these natural beauties, he also finds their essences, their inscapes, and in achieving awareness of these inscapes he recognizes once again that the essence of all finite beauty is God. Wherever Hopkins looks in the autumn scene he is seeing he gains an awareness of, Christ: "I walk, I lift up heart, eyes,/ Down all that glory in the heavens to glean our Savior" (p. 74). Once again, Hopkins directs his sensuous appreciation of natural beauty Godward in affirmation of God as the essence of all beauty.
Hopkins then asks himself: "And eyes, heart, what looks, what lips, yet gave you a / Rapturous love's greeting of real-er, of rounder replies"(p. 74.). Hopkins is asking himself by what means has he gained so intense a reception of natural beauty, and, moreover, of the divine supernatural beauty which it manifests. The answer would be God's natural grace, stimulating him towards good—the ultimate good of God—through his affective reception of the world's wonder. The truths of God are always present as the essence of all beautiful natural spectacles; through God's grace a man can recognize natural spectacles as such manifestations:

And the azureus 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 (p. 74).

Further, when the beholder is moved by God's natural grace to recognize all natural beauty as a manifestation of super-natural beauty, he will be motivated by God's elevating grace to the vital act in Christ of electing to affirm this presence of God as the essence of all natural beauty; he will give his heart to God, he will dedicate himself to the ultimate beauty of God. For:

which two, when once they meet,
The heart rears wings bolder and bolder
And hurls for him (p. 75).

Hopkins' intense affective appreciation of natural beauty has led him, again, to the achievement of an awareness of inscape; it has also led through this awareness to the
realization that God is the essence of all natural beauty. And with this realization, Hopkins' heart "hurls" with the elective affirmation of this truth. Again, the affective and elective wills have been integrated in terms of a sacramental understanding of nature.

The next nature sonnet to be considered is the work entitled "The Windhover," one of Hopkins' most renowned pieces. In this sonnet the integration of the affective and elective wills under the aspect of a sacramental view of nature is presented quite clearly and the two step progression of the affective reception of some object of natural beauty followed by the elective direction of this reception Godwards is quite explicit.

The sonnet begins with Hopkins' description of an affectively received experience of natural beauty. The object of natural beauty which excites Hopkins' affective will is a windhover in flight. Hopkins' description of the bird's flight evidences his excitement at the affective reception of its beauty:

I caught this morning morning's minion,
kingdom of daylight's dauphin, dapple-
dawn-drawn Falcon, in his riding
Of the rolling level underneath him
steady air, and striding
High there, how he rung upon the rein
of a wimping wing
In his ecstasy! (p. 73)

Hopkins proceeds to contemplate on the essence, the inscape, of this windhover in flight. Through contemplation he finds that the essence of the bird's flight, the inscape
towards which his own affective will responds so strongly, is the bird's mastery of motion, its absolute control of every aspect of its flight. Hopkins expresses the bird's mastery of motion by equating it with the mastery of a skater's absolute control of movement as he turns around the corner:

then off, off forth on a 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! (p. 73).

Hopkins' heart has stirred at the reception of the kestrel's mastery of flight because he once again finds that the essence of this manifestation of natural beauty, this masterful flight, is divine reality. The bird's mastery of flight is one of the many manifestations of God in the natural world. The glory of the falcon's flight is a manifestation of God's glory; the bird in his flight is fulfilling his created end, he is witnessing the mastery and majesty of God.

That Hopkins viewed the falcon's mastery of motion, his glory in flight, as a manifestation of God's glory is made clear by the chivalric references used in the description of the bird's flight. For the bird is God's hero as he so majestically furthers the end for which he was created, as he contributes to the greater glory of God by being a manifestation of His glory. Hopkins has referred to the windhover as the "minion," or favorite of daylight's kingdom. The bird in
his majesty is the "dauphin," the prince of the daylight kingdom.

In lines 9 and 10 Hopkins expresses precise integration of his affective reception of the glorious, majestic, spectacle of the kestrel in flight and the elective response which this affective reception elicits. These lines: "Brute beauty and valour and act, oh air, pride, plume, here/Buckle!" (p. 73) express: (1) the qualities of the falcon's flight which draw such an intense affective reception from Hopkins the observer, and (2) an exhortation to himself to imitate this mastery and direction in his own life.

Hopkins directs this affective reception of the natural beauty of the windhover in flight towards God by accepting it as a manifestation of God and of His demand that man fulfill his created end through praise, reverence, and service. Hopkins, through the initial affective reception of a majestic object of natural beauty in which he finds the essence of God's majesty, accepts this exhibition of natural beauty as an instrument of God's grace through which he is made aware of God's demand. This demand is that Hopkins fulfill his own created end, contribute to the greater glory of God, as absolutely as does the windhover. In viewing this majestic, masterful natural spectacle, Hopkins achieves awareness of God's call that he, too, achieve such mastery and direction in his life, a mastery in which every aspect of his life, like every aspect of the kestrel's flight, will contribute to the greater glory of God.
Again, Hopkins cannot achieve this mastery of self in fulfillment of his created end in the same manner as does the windhover. For Hopkins as a human possesses an elective will which must be called into play in the dedication of all to God; man cannot achieve his created end as can other objects of natural creation, simply by existing as a manifestation of God. Man cannot simply "buckle" together his physical attributes and powers in affirmation of the glory of God; he must in some way "buckle" his affective and elective wills together to further his created end as a human being and contribute to the greater glory of God. In terms of a sacramental understanding of nature, man must "buckle" his affectively appreciated experiences of natural beauty to the elective affirmation of God as the essence of all natural beauty, and to the elective decision to dedicate all of himself to God and fulfill his created end through praise, reverence, and service as does all natural beauty fulfill its created end by manifesting God.

Hopkins closes the sonnet by affirming to himself that if he achieves this integration, if he elects to direct such experiences of beauty as the affective reception of this windhover's flight Godwards in affirmation, praise, and dedication, the fire of God's glory which will then burst from his own heart will be "a billion/Times told lovelier, more dangerous" (p. 73) than the manifestation of God's glory in this kestrel's flight, or in any object of natural beauty. If he achieves this integration, this
dedication of all to God, Hopkins tells himself, then every aspect of his life will contribute to God's glory.

Even the mundane tasks of Hopkins' Jesuit vocation, because it is a lifestyle which he chose in answer to God's call for praise, reverence, and service, are a manifestation of His greater glory. Hopkins expresses this thought with the example of a plough, which, even in the sheer, dull plod of ploughing, because it is performing its rightful function, because it is fulfilling the duty for which it was created, thus fulfilling its created end, becomes shiny as it cleaves the dirt. And even the sorrows of a Jesuit lifestyle or of any life dedicated to God will contribute to His greater glory, as "blue-bleak embers, ah my dear,/ Fall, gall themselves, and gash gold-vermillion" (p. 73). And so the integration of the affective and elective wills has again been evidenced under the aspect of Hopkins' sacramental understanding of nature and again the two-step progression of the affective reception of natural beauty followed by the elective direction of that experience Godwards has been shown.

The next nature sonnet to be considered is entitled "God's Grandeur." This work presents a slight variation of the general two-part structure of the other nature sonnets in that it begins not with the simple affective reception of natural beauty, but initially affirms God's presence as the essence of all natural beauty:
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 ooze of oil
Crushed (p. 70).

Hopkins expressed this same theological tenet in his private spiritual writings:

All things therefore are charged with love, are charged with God and if we know how to touch them give off sparks and take fire, yield drops and flow, ring and tell of him.  

God's grandeur is manifest in all aspects of natural creation; it is manifest in dramatic flashes or in incremental drops. Whether in a dramatic exhibition, such as perhaps a thunderstorm, or in a less dramatic manifestation, such as perhaps a bluebell, the glory of God can be gathered from all of creation. This is a truth for Hopkins, but he realizes that not all men recognize God as the ultimate truth which natural beauty is "charged" with the telling of, and subsequently neglect to answer to His call for praise, reverence, and service.

Hopkins poses the question of why do men refuse to recognize God in His creation and respond to His call: "Why do men then now not reck his rod?" (p. 70). In the second quatrain of the sonnet, he answers his own question, Man, through his conquest of material wealth in the process of industrialization, has lost his sensitivity to true wealth,

\[12\] Devlin, p. 195.
spiritual wealth. Man refuses to see nature as a manifestation of God; rather, he views it only as an obstacle to his industrial progress. Man destroys much of nature in his quest for material progress and even as much of nature as isn't destroyed by man in this quest is "seared with trade, bleared, smeared with toil" (p. 70). Man no longer knows how to touch the wonders of nature so as to find the glory of God which they manifest; because of his belief in worldly, material good as the ultimate good he is as unfeeling to divine reality as a workhorse: "nor can foot feel, being shod" (p. 70).

Yet even in realizing man's refusal to recognize God sacramentally in the natural world and answer His sacramental call, Hopkins ends the sonnet optimistically: "And for all this, nature is never spent" (p. 70). Even though man elects to refuse to see God in His creation, He is nevertheless always there: "There lives the dearest freshness deep down things" (p. 70). Even when Hopkins dismally acknowledges this refusal, even in the darkness of this acknowledgement represented in the image of night setting, Hopkins also acknowledges that the loving presence of God exists always, waiting for man to correspond with His grace manifest in the natural world. For even with man's night settling over the world:

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morning, at the brown brinkeastward, springs--
Because the Holy Ghost over the bent
World broods with warm breast and ah! bright wings (p. 70).
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Even though persons do electively refuse to acknowledge God as the ultimate essence of all the natural world in pursuing worldly good as the ultimate end, God's loving spirit is nevertheless always present. God always offers to man the sacramental means of salvation through natural beauty which is "charged" with the manifestation of God and of His demand for praise, reverence, and service. Man need only respond to this presence of God, he must only look East and elect to appreciate natural beauty for what it is.

Man must respond to natural beauty as a manifestation of God and of His covenant rather than use and destroy it in the pursuit of his own material ends. Man must allow mortal beauty to awaken his wits "to the things that are," the divine realities of God. Hopkins, even as he sorrowfully recognizes that many men do not appreciate nature in terms of this sacramental understanding, is optimistic and joyful in his own affirmation of God as the essence of all natural things.

The theme of the tragedy of man's refusal to elect God as the ultimate essence of all natural beauty is again evident in Hopkins' 1877 sonnet entitled "The Sea and the Skylark." This sonnet opens with Hopkins' expression of his affective appreciation of two sounds in the natural world: the sound of the sea flooding with a roar or falling with a lull, and the skylark's song which is as sweet and smooth to Hopkins as silk winding off a spool.
These sounds are sounds of such beauty as they are the sounds of natural creation manifesting the ultimate beauty of the Creator.

Hopkins' poetic vision then extends to a town near the sea and he sadly reflects upon "How these two Beautiful sounds of nature shame this shallow and frail town!" (p. 73). Man does not fulfill his created end as absolutely as do the beauties of nature, even though he is the crown of creation, "life's pride and cared-for crown" (p. 73), because he often voluntarily refuses to pursue God's ends, pursuing instead his own worldly good or ambitions. These two beautiful sounds of nature "ring right out our sordid turbid time/ Being pure!" (p. 73). Natural beauty is pure in that it fulfills its created end always by manifesting God, thus giving Him glory. What natural beauty can contribute to the greater glory of God, it always does.

Man, however, has "lost that cheer and charm of earth's past prime" (p. 73). He does not always fulfill his created end by contributing what he can to the greater glory of God because he is able to elect not to do so, and he often does. Thus, man's "make and making break, are breaking, down/ To man's last dust, drain fast towards man's first slime" (p. 73). Man drains toward dust and slime because in his refusal to affirm the primacy of supernatural good, namely God, and to pursue this good, instead of pursuing his own worldly good, he denies himself immortal salvation and life.
"The Sea and the Skylark" is not as optimistic as the majority of Hopkins' nature sonnets of 1877; nevertheless, it is an expression of the integration of the affective and elective wills. For Hopkins states that man, in willingly refusing to further his created end as fully as do the beauties of natural creation, in pursuing his own ends rather than God's, is denying himself immortal salvation. When man pursues only his finite or worldly desires, rather than electing to sacrifice or dedicate his desires to those of God, he condemns himself to slime and dust and the mortal death which the Leaden Echo fears so. Hopkins finds man's refusal to elect to further his created end and contribute to the greater glory of God tragic and desolating.

But Hopkins is ever aware of the fact that man's opportunity to save himself from such desolation is always present. And if man does make this election to further his created end and contribute to God's glory, he achieves the blessed, joyous state of heaven, of immortal salvation in eternal union with God. This is the theme of the final sonnet to be considered: that man, if he elects to fulfill his created end as fully as does all of natural creation, will gain eternal salvation and union with God.

"As Kingfishers Catch Fire"

This sonnet, though it was written after 1877 and is thus not critically grouped with Hopkins' nature sonnets, is a work in which the integration of the voluntas ut natura
and the arbitrium is again evidenced under the aspect of a sacramental view of nature. The sonnet opens with an affirmation of Hopkins' sacramental theological tenet that every object of the natural world, which he finds himself affectively responding to, fulfills its created end of manifesting God and thus contributing to His greater glory simply by being what it is, God's creation. The beauty of God is the "being indoors," the beauty underlying all of nature's beauty:

As kingfishers catch fire, dragonflies draw flame,
As tumbled over rim in roundy wells
Stones ring . . . . . . . . . .
Each mortal thing does one thing and the same:
Deals out that being indoors each one dwells;
Selves--goes itself, myself it speaks and spells;
Crying What I do is me: for that I came (p. 95).

Hopkins continues to reflect on man's fulfillment of his created end, which, again, cannot be achieved by his simple existence. Man must elect to further his created end through praise, reverence, and service. A man who makes this election gains immortal life with God. The means which prompt man to such an election is God's grace, and this is the thought expressed in the sestet of the poem.

It is helpful here, again, to turn to Hopkins' theological writings. Remember, Hopkins has defined grace as:

an action, activity, on God's part by which, in creating or after creating, he carries the creature towards the end of its being, which is its self-sacrifice to God and its salvation.
Hopkins goes on to expand on this definition of grace, saying:

It is, I say, any such activity on God's part; so that so far as this action or activity is God's it is divine stress, holy spirit, and, as all is done through Christ, Christ's spirit; so far as it is action, correspondence, on the creature's it is actio salutaris /beneficial action/

... It is as if a man said: That is Christ playing at me and me playing at Christ, only that it is no play but truth; That is Christ being me and me being Christ.13

In fulfilling one's own distinctive being, any object gives glory back to God. All objects of creation besides man do this, fulfill their created ends, simply by their existence. Man cannot fulfill his distinctive being by simple existence for man is God's crown of earthly creation who contains in his being both the voluntas ut natura and the arbitrium, and these two wills must be integrated in order for man to fulfill his created end. In terms of a sacramental view of nature, man must elect to fulfill his created end more fully than do the rest of God's creations, he must elect to dedicate every aspect of his life to praise, reverence, and service to God. In doing this he becomes like Christ.

A man who has made this election participates in Christ's mortal life, His dedication to God, His sacrifice, surrender, and sorrow. He will also participate in Christ's immortal life, His resurrection. A man who makes this election is participating in the being of Christ, and this is the thought expressed in the sestet which closes the sonnet "As Kingfishers Catch Fire":

13 Ibid., p. 154.
I say more: the just man justices; Keeps grace: That keeps all his goings graces: Acts in God's eye what in God's eye he is—Christ. (p. 95).

That is, a man who elects to dedicate his life to God has elected to correspond with God's grace; he "keeps grace." Through this election, he furthers his created end as does all of God's natural creation. He will thus gain the justice which God has promised, the reward of eternal life for maintaining this dedicated direction in his mortal life.
CHAPTER V
INTEGRATION AS EVIDENCED IN THE DARK SONNETS

The last works of Gerard Manley Hopkins express the integration of the voluntas ut natura and the arbitrium in a manner quite different than the manner of expression in any of Hopkins' works considered thus far. The works already discussed place much emphasis on the role of the affective will in the process of integration: that is, many of the works discussed focus on specific affective experiences of "inscape" through which Hopkins achieves an awareness of God. These later works of Hopkins place much more emphasis on the role of the elective will in the process of integration.

Another point of contrast between Hopkins' earlier sonnets and the sonnets discussed in this section is the contrast in the expression of the elective will. According to Hopkins' theology, when a man chooses to pursue God, he chooses to fulfill his created end by contributing to the greater glory of God through praise, reverence, and service. The works discussed earlier, especially the nature sonnets discussed in Chapter IV, concentrated largely on man's elective response to God through praise and reverence. The latter sonnets concentrate largely on man's (specifically Hopkins') elective response to God through service, service through
dedication of all of one's self and one's life to the will of
God in imitation of Christ. Such total dedication involves
the acceptance of suffering: that is, a man, like Hopkins,
who elects to dedicate his life to God in imitation of Christ
will accept any resulting suffering as God's will and as a
means to a more complete imitation of Christ, who suffered
as a result of His total dedication to God.

The goal of a man who lives by Ignatian theology is
to fulfill his created end by contributing to the greater
glory of God. He does this by electing to dedicate his life
to God in imitation of Christ. Hopkins did make this election;
he chose, at the age of 24, to dedicate his entire life to
God as a Jesuit priest. If such dedication leads to
suffering, as it ultimately did in Hopkins' case, the
suffering, too, is accepted as God's will. For the experience
of suffering, in terms of Ignatian theology, is an experience
through which the faithful man can achieve a fuller union
with Christ. For this election to fulfill one's created end,
is, according to Ignatian theology, the means of achieving
eternal salvation. Realizing this, a man such as Hopkins who
lives by Ignatian principles is: "moved by the love of
Christ and the desire to be like Him in all things, elects
and willingly embraces the perfection to which God calls him,"

John Pick, Gerard Manley Hopkins, Priest and
Poet (London: Oxford University Press, 1966) p. 29,
These, then, are the two channels of thought concerning the integration of the affective and elective wills which are expressed in Hopkins' last works: (1) that the election to imitate Christ and fulfill one's created end of contributing to the greater glory of God (as does all of creation, a realization gained by the initial responses of the affective will to inscapes in the natural world) is of primary importance in the achievement of eternal salvation, and (2) this imitation of Christ may lead to the individual's suffering, but such suffering must be accepted as the will of God, to whom the individual has elected to totally abandon himself. Thus, Hopkins' last works, for the most part, concentrate on the operation of the elective will in the process of integration and describe Hopkins' personal suffering, an aspect of the service he rendered to God as a result of his election to dedicate himself to God.

The first of Hopkins last works to be considered here is not part of the grouping critically known as the "dark sonnets." However, it was written during Hopkins' desolation in Dublin and is important in the consideration of his last works because of its strong statement on the importance of the elective will in the process of integration. In this sonnet, entitled "Spelt from Sibyl's Leaves," Hopkins makes explicit his theology concerning the all-importance of a man's election to fulfill his created end by answering "yes" to God's call. The sonnet opens with Hopkins' description of
an affectively received experience, the observation of
night falling. In the opening lines of the sonnet, evening's
dimness is overtaking the light of day as "Evening strains
to be time's vast, womb-of-all, home-of-all, hearse-of-all
night" (p. 104). The next lines proceed with the description
of evening's falling, speaking of the sun's setting and the
stars appearing, and Hopkins ends the description of nightfall
with these lines:

For earth, her being has unbound, her
dapple is at an end, as-tray or aswarm, all through her, in throngs; self
in self steeped and pashed--quite
Disremembering, dismembering all now (p. 104).

Evening has overcome the day and it is radically
different from the day. In the dimness of the evening, and
especially in the darkness of the night, the "dapple," the
variety and distinctiveness of objects seen by day,
disappears; all things are "steeped and pashed" within
each other, all objects now blend into a colorless and
uniform blankness.

Hopkins proceeds in the following eight lines of the
poem to apply this affectively received insight into some
natural phenomena--the falling of night obliterating the
natural world's variety and dapple--to the spiritual world.
This sonnet, like so many others, evidences Hopkins' transendence from the consideration of mortality to the
consideration of immortality. Here, Hopkins accomplishes
this transition by saying to himself: "Heart, you round me
right/ With: Our evening is over us; our night whelms, whelms, and will end us" (p. 104).

For Hopkins understands that night will fall on his own life as it has fallen on the natural world, but the nightfall of a man's life is the coming of death; it is the end of his physical being and the beginning of his spiritual existence. Each man's life wanes just as does each day, and in death, as in nightfall, the multiplicity and variety of individual lives are reduced to only two eternal opposites, right or wrong:

Let life, waned, ah let life wind
Off her once skeined, stained, veined variety,
on all, all on two spools; part, pen,
pack,
Now her all in two flocks, two folds--black,
white; right, wrong (p. 105).

These lines state quite explicitly Hopkins' emphasis on the elective will and the importance with which he regarded it in the process of integration. For at the final reckoning, the distinctive aspects of a man, those facets which compose his "personality" are totally disregarded. The only thing that will matter at the final judgment is how each man employed his elective will: whether he elected "rightly" to pursue God and fulfill his created end by giving Him glory, or whether he chose "wrongly" to pursue his own ends.

Those individuals who have chosen "right" throughout their lives by answering to God's call for dedication of all
to Him in imitation of Christ have abandoned themselves to God's will and thereby have gained eternal salvation. Those individuals who have chosen wrong throughout their lives by electing to pursue their own desires, to answer no call but that of their own affective feelings, have sentenced themselves to eternal damnation. Hopkins closes the sonnet with the admonition to himself and his readers to be aware of the eternal world awaiting those who have elected such "wrong." This world is hell, a world of eternal damnation where one's soul will recognize "right" and will be tortured by the awareness that its choices in earthly life were "wrong":

recollect but, reck but, mind
But these two; ware of a world where
but these two tell, each off the other,
of a rack
Where, selfwrung, selfstrung,
sheathe-and-shelterless,
thoughts against thoughts
in groans grind (p. 105).

Thus, "Spelt from Sybil's Leaves" expresses Hopkins' affirmation of the primacy of the function of the elective will in the process of integration which leads man to God. For when night descends on man's life, just as when night falls on the natural world, the multiple and various aspects of the individual's personality are obliterated; only the response of the elective will is of any importance at man's final judgment. Those who have elected "wrong" will be sent to the eternal tortures of hell; those who have elected "right" will join Christ and God in the eternal joy of heaven.
Again, the choice of "right" is the election to further one's created end, it is the choice to contribute to God's greater glory, it is the election to dedicate and completely abandon one's self and one's life to God in imitation of the dedication and abandonment of Christ. This election may result in suffering, but that, too, is part of the imitation of Christ.

This is the suffering expressed in Hopkins' "dark sonnets" written in 1885, when he had been assigned by his superiors to Dublin, Ireland. Hopkins' election to dedicate himself to God through service as a Jesuit had, by this time, led him to suffering. For he was not happy with his position in Dublin. The surroundings were not at all congenial to him. Hopkins was never happy in an urban setting, much preferring rural surroundings. He found the political atmosphere of Dublin also uncongenial, since Dublin was very hostile to Hopkins' home country, England. As has been discussed earlier, he felt extremely isolated from his homeland.

Hopkins held two teaching appointments while he was in Dublin; he was a fellow of the Royal University of Ireland and was also the Professor of Greek at University College, Dublin. Thus, he was entagled in many demanding teaching duties, some tedious, some challenging, all trying. Hopkins was not satisfied with his teaching efforts, nor was satisfied with efforts he was making in his personal life.
He felt uninspired and was unable to finish many creative and theological projects which he began at this time. In terms of his spiritual life, Hopkins was also unhappy and troubled; he did not feel the nearness of God which he had expressed in the earlier nature sonnets. Hopkins describes his desolation in a letter to Robert Bridges:

All impulse fails me: I can give myself no sufficient reason for going on. Nothing comes: I am a eunuch—but it is for the kingdom of heaven's sake.  

Here, Hopkins expresses not only his feelings of desolation, uselessness, and sterility in all facets of his life—spiritual, creative, and vocational—but, more important, he expresses the belief that his suffering is part of God's will for him. This excerpt expresses Hopkins' belief that through this suffering, the result of his election to fulfill his created end, he is imitating Christ and contributing to the greater glory of God. And again, in this suffering, undergone "for the kingdom of heaven's sake," he looks to and follows the model of Christ:

Above all Christ our Lord—his career was cut short, and whereas he would have wished to succeed by success—for it is insane to lay yourself out for failure... nevertheless he was doomed to succeed by failure, his plans were baffled, his hopes dashed, and his work was done by being broken off undone. However much he understood all this, he found it an intolerable grief to submit to it. He left the example: it is very strengthening, but except in that

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sense it is not consoling.³

Hopkins suffered as a result of his election to dedicate himself to God and abandon his will to God's, and in his suffering he looked to the model of Christ. The "dark sonnets," a group of several sonnets written in Dublin near the end of Hopkins' life, are cries of desolation; they express terrible suffering. Yet Hopkins is ever aware that this suffering is the result of his election to answer to God's call and to dedicate himself to God in the furthering of His glory; and he accepts his suffering as God's will. Thus, the "dark sonnets" describe a result of Hopkins' election to dedicate his life to the furthering of God's glory. Documented in these dark sonnets is Hopkins' suffering, which is the result of the life of service he undertook in elective response to God's call.

Hopkins expresses his different responses to his suffering in these dark sonnets. The most despairing of Hopkins' responses to his suffering is simple endurance, expressed in "No Worst, There is None." Another response is his forebearance in refusing to succumb to despair because of his belief that there is a purpose to the suffering God visits him with. Hopkins' forebearance and his belief that there is a purpose to his suffering is expressed in

"Carrion Comfort," and "I Wake and Feel the Fell of Dark,

Hopkins also responds to his suffering through acceptance, accepting it as God's will, as expressed in "Thou Art Indeed Just, Lord." He responds with patience, as expressed in the sonnet "Patience." Thus, all these responses: endurance, forebearance, acceptance, and patience, were Hopkins' means of dealing with the suffering he experienced in Dublin as a result of his election to dedicate his life to God in service. And Hopkins expressed these different responses in the "Dark Sonnets" which he wrote at that time.

The first of Hopkins' dark sonnets to be considered is the work which opens with these words: "No worst, there is none." I begin the discussion of the "dark sonnets" with this work because in this work alone there is only the expression of Hopkins' suffering and feeling of desolation, especially in terms of his spiritual life. This work contains no expression of the underlying comfort that Hopkins found during this painful time in the belief that his suffering had meaning as it was part of God's will for him and a result of his faithful election to dedicate himself to God in imitation of Christ. Hopkins' response to his suffering shown in this work is simply his endurance of it. Yet this work is extremely important in that it shows that even at the depths of Hopkins' desolation, where he could seemingly find no comfort at all, and the most he could do was endure his pain, he did not deny his faith; he did not withdraw his "yes" to God and His call.
The opening words of the sonnet, "No worst, there is none" (p. 106), express emphatically the very depths of Hopkins' suffering. He feels "pitched past pitch of grief" (p. 106); his grief is the extreme of desolation. He is so grieved and desolate primarily because he finds no comfort even when he turns to God; in the midst of all his suffering he feels deserted by and isolated from his one source of strength, God. He cries: "Comforter, where, where is your comforting?/ Mary, mother of us, where is your relief?" (p. 106).

Hopkins realizes that his only consolation in this spiritual suffering must come from God, and he cries to Him for some relief. But Hopkins' feelings of isolation from God are so intense that he can perceive no answer to his desperate cries:

My cries heave, herds-long;  
huddle in a main, a chief  
Woe, world-sorrow; on an age-old  
anvil wince and sing--  
Then lull, then leave off (p. 107).

Hopkins is painfully aware of the depths of his own suffering, his inner turmoil. He realizes that his only true comfort in such desolation must come from God. Yet when he calls to God for comfort he receives no reply, his shrill cries leave off in silence, and this silence from the mainstay and center of his existence--God--intensifies his pain.

However, even in these depths of desolation and suffering, Hopkins does not deny his faith, he does not revoke his affirmative election to answer to God's call.
Rather, he clings with determination to this election; he acts in accordance with the Ignatian method of combatting such overwhelming desolation, which is stated in the *Spiritual Exercises*:

> In times of desolation we must never make a change, but remain firm and constant in the resolutions and determination made on the day preceding this desolation.\(^4\)

Hopkins closes the sonnet willing to keep clinging to his faith, to endure his suffering as best he can by accepting it as the will of God, to which he has submitted himself. He also tells himself to accept whatever small comfort he can find during the duration of the desolation and pain he is suffering:

> Here! Creep, Wretch, under a comfort serves in a whirlwind: all Life death does end and each day dies with sleep (p. 107).

So, Hopkins does express terrible suffering in the sonnet "No Worst, There is None," but the work also evidences that even at the extreme depth of his desolation where he could only respond to his pain by endiring it, Hopkins did not negate the election to serve God which he had made earlier in his life.

None of the remaining "dark sonnets" seem quite as despairing as "No Worst, There is None," for in each of the

works remaining to be discussed there is evidenced some small ray of hope or thread of comfort underlying Hopkins' suffering. The next two sonnets to be discussed show Hopkins responding with forebearance to his sufferings. He was capable of this courageous forebearance, this refusal to succumb to feelings of absolute despair and desolation, because he believed there was some purpose in God's deliverance of such pain.

The first of these two sonnets expressing Hopkins' forebearance is entitled "Carrion Comfort." Hopkins opens this sonnet with a bold refusal to despair in the midst of his suffering. He affirms that even in the midst of his pain he is able to do something positive, he is able to forebear, to affirm his election to follow Christ, to refuse to turn from the God to whom he has dedicated himself. With this affirmation Hopkins gains some hope that his night of suffering might end. These thoughts are expressed in the first four lines of the sonnet:

Not, I'll not, carrion comfort, Despair, not feast on thee; Not untwist—slack they may be—these last strands of man In me or, most weary, cry I can no more. I can; Can something, hope, wish day come, not choose not to be (p. 106).

In the second quatrain of the sonnet, Hopkins questions the suffering he is undergoing. He is addressing God with his questions, referring to Him as "O thou terrible" (p. 106), and depicting Him as some awful Being, scanning Hopkins'
"Bruised bones" with "darksome devouring eyes" (p. 106). Again, Hopkins depicts the fearsome and terrible God whom he struggled with in "The Wreck of the Deutschland," a God who makes such an absolute demand of Hopkins that Hopkins is "frantic to avoid thee /God/ and flee" (p. 106).

In the sestet of the sonnet, Hopkins answers his own questions: he realizes that there is a purpose to his suffering and he gains some comfort with this realization. For God has beaten Hopkins into submission to His will, and Hopkins finds the reason for this beating. The struggle with God described in the octave took place so "That my chaff might fly, my grain lie, sheer and clear" (p. 106).

The struggle with God has been a process of purgation, a process in which Hopkins is forced to empty himself of every impulse except that of submissively answering to God's call. Thus, paradoxically, Hopkins gained victory in the struggle also. For in electing to affirm God as his master and to submit to His will, Hopkins has furthered his created end and moved toward his eternal salvation. The realization of the purpose of his suffering brings Hopkins comfort, even joy:

Nay, in all that toil, that coil,
since (seems) I kissed the rod,
Hand rather, my heart ho!
lapped strength, stole joy,
would laugh, cheer (p. 106).

Therefore, in the conclusion of the sonnet, Hopkins speaks in the past tense of the struggle with God, described in the octave which is "now done" (p. 106). For Hopkins has
elected to submit himself to God totally; the darkness of his reluctance to make such an election is now past and Hopkins ends the poem with resolute affirmation of God and of the election he has made to submit to God's will. Thus, Hopkins has shown his courageous forebearance of his suffering because of his belief in its purpose.

The next of Hopkins' dark sonnets to be considered is the work which begins "I wake and feel the fell of dark." This sonnet again expresses Hopkins' forebearance because of the belief that God delivers him to suffering with a purpose. The work opens with Hopkins' expression of his suffering. Hopkins wakes to the darkness of the absence of God's nearness from his spiritual life. He also awakens to the realization that this darkness might grow deeper, that his feelings of isolation from God may grow more intense before day dawns and God again manifests Himself to Hopkins. But in awaiting God's reappearance, Hopkins must be content to send his "lament ... like dead letters" (p. 109), for the letters remain unanswered by "dearest him that lives alas! away" (p. 109).

Again, Hopkins is suffering and in his suffering he is unable to receive comfort from God, the mainstay of his life. This withdrawal of God intensifies Hopkins' suffering. However, once again Hopkins responds with forebearance, he refuses to give in to absolute despair in his suffering. He refuses to deny his faith and revoke his election to submit himself to God's will. For man's affirmation of the
primacy of himself and his own desires over the will of God is man's curse; it is the sinful affirmation of self through which Satan and Adam fell from God's grace. Without the perception of God's proximity which he enjoyed and expressed in earlier poems, Hopkins gets a bitter taste of what such self-centeredness is like. Hopkins says that without God's nearness:

I am gall, I am heartburn. God's most deep decree
Bitter would have me tast: my taste was me;
Bones built in me, flesh filled, blood brimmed the curse (p. 110).

However, Hopkins' spiritual desolation is, he believes, only temporary; he is waiting for the reappearance of God, the dawning of the day's light.

Moreover, Hopkins realizes that there is a purpose to his suffering; in this poem he has found that his bitter self-taste is an example of the self-taste which the damned live with forever. That is, the bitter taste of the absence of God which Hopkins is temporarily experiencing is the eternal fate of those who elect to pursue their own ends rather than God's, those who elect not to submit themselves to His will:

I see
The lost are like this, and their scourge to be
As I am mine, their sweating selves; but worse. (p. 110).

The pain-filled fate of the damned is worse than Hopkins' suffering because they will be suffering the eternal absence of God as a result of their failure to elect
to contribute to His greater glory. Hopkins' suffering, on the other hand, is temporary and it has a purpose in being part of God's will for him, which he has abandoned himself to. God's seeming withdrawal from Hopkins' life is a lesson from which Hopkins learns of the eternal pain, the worse fate of those who fail to elect to submit themselves to God's will in answer to His call.

The next sonnet to be considered expresses Hopkins' response to his suffering in terms of accepting it as God's will, painful as it may be, and praying for deliverance. This sonnet begins with the words, "Thou art indeed just, Lord." In this poem, Hopkins' technique is to write as a plaintiff addressing a just complaint to a just ruler, the Lord God. The complaint which Hopkins voices is the fact that he feels he is disappointed, defeated, and thwarted in all his efforts. Hopkins asks his just ruler, the Lord, why this must be so; why his endeavors, the endeavors of a man who works for God's greater glory, end in such defeat and disappointment, while even sinners, the "sots and thralls of lust," do prosper:

\[
\begin{align*}
\text{Thou art indeed just, Lord, if I contend} \\
\text{With thee; but, sir, so what I plead is just.} \\
\text{Why do sinners' ways prosper? and why} \\
\text{must} \\
\text{Disappointment all I endeavor end?} \\
\text{Wert thou my enemy, O thou my friend,} \\
\text{How wouldst thou worse, I wonder, than} \\
\text{thou dost} \\
\text{Dereat, thwart me? Oh, the sots and thralls} \\
\text{of lust} \\
\text{Do in spare hours more thrive than I that spend,} \\
\text{Sir, life upon thy cause (p. 113).}
\end{align*}
\]
To add to Hopkins' feelings of uselessness and defeat, he sees activity all around him in the natural world; he sees the renewal of life: the regeneration of leaves, plants ("fretty chervil") moved by the wind, birds building. Hopkins sees natural creation fulfilling its created end, manifesting God in springgrime activity and the renewal of natural beauty. Hopkins strains to fulfill his created end of contributing to the greater glory of God, but he is defeated and thwarted in all efforts. Hopkins can build nothing, he is moved by no wind of inspiration, there is no renewal of his spiritual life: he is "time's eunuch" (p. 113).

But, again, even in the midst of Hopkins' desolation and spiritual dryness, he reaffirms his election to submit to God's will, even when he does not understand it. He realizes that for some reason, he does not know what, God has decreed this period of spiritual dryness and impotency in his life. He accepts it as the will of God, and his reaction, then, to his suffering, is not a denial of or a turning away from God, but an acceptance of His will. Hopkins responds to his suffering with a prayer that God might end this dryness and impotency, that Hopkins' bitter experience might end if it be the will of God: "Mine, O thou Lord of life, send my roots rain" (p. 113). Hopkins does not understand his suffering but he accepts it as God's will, and because of this acceptance his response to his suffering is a plea to God that it might end, if it be His will.
The next dark sonnet of Hopkins' to be considered is the work which begins with the words, "Patience, hard thing." In this sonnet, Hopkins responds to his suffering with patience; he develops the idea of patience as a grace of God, granted as a result of an individual's suffering for God's sake. Thus, it is a grace gained as a result of an individual's election to submit himself to the will of God.

Hopkins opens the sonnet by affirming that the grace of patience is a hard-won acquisition; moreover, it is extremely difficult even to ask for the grace of patience; "Patience, hard thing! the hard thing but to pray,/ But bid for, Patience is!" (p. 110). For patience is gained through suffering; this gift of God is achieved through sacrifice and pain undergone in obedience to His will. The grace of patience "Wants war, wants wounds; weary his times, his tasks;/ to do without, take tosses, and obey" (p. 110). Hopkins says that patience roots in these sufferings and in "Our ruins of wrecked past purpose" (p. 110).

The acquisition of patience is a painful process. Like ivy, it grows slowly; it is rooted in past sufferings and disappointments, but when grown it covers them over with "seas of liquid leaves" (p. 110). So the acquisition of patience is well worth the pain involved in attaining it.

This is the consolation which Hopkins finds in this sonnet; through accepting his suffering as a part of the will of God to which he has submitted himself in imitation of Christ, he is gaining the Christ-like virtue of patience. And so,
though his submission to God has resulted in suffering, Hopkins sees the important purpose of his suffering and he "bid[s] God" (p. 110), to bend his "rebellious will" (p. 110) to Him, even though there is pain involved in the will's election of and submission to God.

The final dark sonnet to be considered begins with the words, "My own heart let me have more pity on." This poem expresses a consolation to Hopkins' suffering which can quite clearly be seen as a very definite aspect of the integration of the affective and elective wills. For the essential message of this poem is Hopkins' admonition to himself that the role of the elective will in the process of integration can be over-stressed. That is, Hopkins realizes that he can be too hard on himself in his zeal to bend his personal will to God's:

My own heart let me have more pity on; let
Me live to my sad self hereafter kind,
Charitable; not live this tormented mind
With this tormented mind tormenting yet (p. 110).

"My own heart" would be Hopkins' affective will, his natural inclinations, the personality which he feels must be directed towards God and submitted to His will. "Me" would be Hopkins' arbitrium, his elective will, his priestly character, which endeavors to direct Hopkins' affective will towards God absolutely, however painful it may be to achieve this direction.

Hopkins tells himself that the intensification of his elective will's efforts to direct his natural self to God
can become too strong; the wills can become engaged in a struggle, a contest, rather than a process of integration, which results only in fruitless pain. In this time of suffering, Hopkins says, to torment himself with feelings of spiritual failure, with the elective will's condemnation of the affective will, is to:

cast for comfort I can no more get
By groping round . . . than blind
Eyes in their dark can day (p. 111).

The only comfort to the desolation which Hopkins was experiencing at this time in his life would come from God; it would not come from a struggle carried on within himself. During this time of suffering and spiritual dryness, Hopkins realized that the only resolution to the situation was to accept God's will and await His manifestation. Hopkins will again perceive the nearness of God, and since Hopkins gains this perception through the impulses of his affective will, he must "let be" and "call off thoughts awhile" (p. 111).

Hopkins has realized that his elective attempts to direct his affective will Godwards might, by being too emphasized, become more of a hindrance than an aid to his spiritual life by upsetting the balance of the process of integration. He has realized that it is possible to place too much emphasis on the function of the elective will in the process of integration. Therefore, he advises himself to leave off his intense elective emphasis and leave his affective will free to respond to God as it did in the nature sonnets.
Hopkins has total faith that God will again manifest Himself to him through the initial impulses of his affective will, in His own good time: "let joy size/ At God knows when to God knows what" (p. 111). Hopkins uses imagery of a sunrise shining between two mountains to depict the experience that a renewed awareness of God's nearness will be to him, and again he is using beautiful imagery of the finite world as representation of the infinite beauty of God. In this last "dark sonnet" Hopkins has made very clear his undying faith in God and his belief that he will once again communicate with God through the process of integration of the *voluntas ut natura* and the *arbitrium*. In this last sonnet, the sunrise to Hopkins' dark night is approaching.
CHAPTER VI

CONCLUSION: THE SIGNIFICANCE OF INTEGRATION

Throughout his mature poetry, Gerard Manley Hopkins expressed, under different aspects, the integration of the voluntas ut natura and the abitrium. For Hopkins' mature poetry is the expression of the total man, of one who ordered his life according to his belief in this integration. Both his conversion to Catholicism and his choice of a Jesuit vocation were elective responses to God, and Hopkins' awareness of God was achieved because of his intense affective reception of objects of God's creation.

When Hopkins became a Jesuit he did destroy the poems he had written in his school years, but he did later, through his Jesuit training, come to see that the election to join the Society of Jesus was not the election to suppress his sensuous, affective reception of earthly beauty; rather; it was the election to use his senses as instruments with which to praise, revere, and serve God. A consequence of the election to become a Jesuit was Hopkins' resolution to use all things, especially his affective will and the beauty which it responded to so sensitively, only in so far as they testified to God and furthered his created end. The election of a Jesuit lifestyle was Hopkins' election to live fully among God's creation for the greater glory of God.
Hopkins' affective will was drawn toward natural or physical beauty in the world around him. Through contemplating on this beauty, Hopkins achieved an awareness of and a reverence for God, which inspired his elective will to answer "yes" to this awareness. Hopkins then made a volitional act of love in dedicating his entire self to the greater glory of God, in choosing a lifestyle in which every aspect of his life was dedicated to God and the furthering of his own created end.

Thus, the integration of the voluntas ut natura and the arbitrium was the principle under which Hopkins ordered his life, and which gave meaning, purpose, and direction to his poetry. The poetry of Gerard Manley Hopkins reflects different stresses of this integration. In his first mature work, "The Wreck of the Deutschland", the integration of the voluntas ut natura and the arbitrium is expressed under the aspect of faithful correspondence with God's grace in affirming God as the essence of all reality and assenting to His will, even through a manifestation of God which is terrifying and destructive.

In Hopkins' nature sonnets, the integration of the affective and elective wills is expressed under the aspect of a sacramental view of the beauty of the natural world. That is, these sonnets express Hopkins' affective appreciation of natural beauty, and his resulting awareness of God as the ultimate essence of all of natural creation. And in
Hopkins' late sonnets, the dark sonnets, Hopkins expressed this integration primarily under the aspect of the elective will's function in the process: that is, these poems express Hopkins' elective response of service to God which is one result of his awareness of God and His demand.

Thus, Hopkins' mature poetry expresses the all-important integration of the affective and elective wills. All the poetry involves first a physical, affective response to reality, followed by a recognition of the essence of that reality (its inscape), from which proceeds a recognition of that inscape as an expression of divinity. This awareness of divinity requires an elective response which is Hopkins' furthering of his created end through praise, reverence, and/or service. This is the pattern of Hopkins' mature poetry; thus, Hopkins' mature poetry is an expression of the integration of the voluntas ut natura and the arbitrium through which Hopkins achieves purpose and a Godwards direction in his life, and profound meaning in his poetry.
SELECT BIBLIOGRAPHY


