

A Programme for a Hopkins Glossary

Part 7

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To fields where flies no sharp and sided hail
And a few lilies blow.

Heaven-Haven, 3-4.

The Poet: a Prophet of Truth and Beauty

Born at Stratford in Essex in 1844 of a distinguished family with artistic and scholarly as well as religious associations, Gerard Manley Hopkins went to study at Highgate School not very far from London, where he already showed early signs of poetic genius and classical scholarship. His youthful lines of Keatsian grace and art in "The Escorial" and "A Vision of the Mermaids" are known to date back to his dreamy schooldays.

Plum-purple was the west; but spikes of light
Spear'd open lustrous gashes, crimson-white;
(Where the eye fix'd, fled the encrimsoning spot,
And gathering, floated where the gaze was not;)
And thro' their parting lids there came and went
Keen glimpses of the inner firmament:

-A Vision of the Mermaids, 7-12.

Though somewhat harassed by his own wilful spirit and the headmaster's unsparing disciplinarian hand at Highgate School, he found his life at Balliol College, Oxford, which he entered in April 1863, more congenial to him, as he later remembered with deep affection

in his sonnet "Duns Scotus's Oxford".

Towery city and branchy between towers;
 Cuckoo-echoing, bell-swarmèd, lark-charmèd, rook-racked,
 river-rounded;
 The dapple-eared lily below thee;

-*Ditto*, 1-3.

Among the noble spirits under whose salubrious influences came the young aspirant at Balliol were Matthew Arnold, at that time Professor of Poetry, Benjamin Jowett, University Professor of Greek and a devoted, though silent, tutor, and Walter Pater, who was more highly advanced in intellectual attainments than the others and stood comparatively free from the trammels of the Anglican doctrine that was the law then ruling at Oxford. Another source of felicity in his academic life was his successful companionship with some of the best souls he met at Oxford, including among others the most enduring and affectionate friendship he had contracted with Robert Bridges, the future poet laureate. To this friend he owes providentially the preservation of the greater part of his poetical works, which might otherwise have been lost and buried in obscurity.

The old tradition of a peripatetic walk an Oxford professor and a young scholar of budding intellect take together conversing on their common subjects was still alive in Hopkins' days, as he noted in his journal in the April of 1866. Such a pair of thoughtful figures certainly appear on the scene in Hopkins' undergraduate essay "On the Origin of Beauty: A Platonic Dialogue". Some critics would like to see in them the actual images of Walter Pater and our poet in his youth (Ursula Clemen 1954: 240fn., for example), but there is no evidence to confirm such a view. It was written some time before Pater's tutorship to Hopkins began (1865). Bergonzi (1977: 19), on the contrary, recognizes 'a distinctly Ruskinian figure' in the professor. We need not tarry longer here in the debate on the fact, for what courts our greater attention is what the writer says about an important topic, the principles of truth and beauty. In the "Origin of

Beauty”, the dialogue, for the argument is couched in this form, leads us to the question whether symmetry is an essential principle of beauty of earthly things like the leaves of a chestnut tree.

Symmetry is explained as a principle of regularity. However, beauty is not of such a simple nature but more of a mixed kind, for the beauty of the chestnut tree with its symmetrical leaves and the oak with its asymmetrical shape, for example, is a mixture of similarity and dissimilarity, harmony and disharmony, uniformity and multiplicity, symmetry and variation, and so is the beauty of the sky. We do not see the beauty of things neither in the absence of similarity nor in that of dissimilarity, for we compare things with themselves in evaluating their beauty.

Similarity in the form of language, to which we shall now turn our attention, is usually expressed by repetition, of lexical as well as grammatical forms. In another note, of the same year as the above-named essay, called “The Poetic Diction”, Hopkins observes an extensive application of this principle of similarity and dissimilarity in the structure of parallelism, which he considers as an essential feature of poetry, known since the ancient Hebrew poetry and the Christian antiphones. R. Jakobson (1973) and other critics have recently probed into broader fields of inquiry to prove the efficacy of this principle in poetic creations, traditional also in Chinese poetry. Our Kukai’s “Bunkyo Hifuron” with its classification of parallelism and other formal distinctions in the ancient Chinese poetry has thus come to the belated notice of Western critics.

The “Poetic Diction” was written as a corrective to W. Wordsworth’s famous preface to *Lyrical Ballads* (1800), where the author presents his new theory of diction in protest against the wide distance that developed in his time between the prose style and verse. In disagreement Hopkins contends that there must be some difference between verse and prose, for the former exercises a certain influence on the expression and thought in terms of concentration and all that it implies, and also gives birth to the liveliness of ideas, or vivacity.

Most characteristic of verse, he emphasizes, is its structure. In effect, he traces back to the principle of parallelism the formal part of poetry, indeed all its formal structure.

Parallelism in general may be of two kinds, one in which the opposition of its members is distinctly marked and the other in which the opposition is gradually expressed. In Hopkins' view, only the first kind has anything to do with verse, as witness recurring syllables, recurring series of rhythms, alliteration, assonance and so forth. The same principle also produces repetition of words and ideas corresponding to the formal structure. The common forms of similarity in meaning also come under this category: metaphor, comparison, parable and the like. To the gradual type of opposition, or chromatic parallelism as it is called, belong gradation, intensification, climax, tonality, *espressivo* and the rest. These devices may, however, have more or less stylistic values in general literary expression.

Parallelism depends, on the one hand, on the recurrence of similar elements or structures and on the other, on the contrast of dissimilar elements or structures, what is sometimes called antithetic parallelism or antithesis. It is a unifying principle of double nature. What underlies Hopkins' love of 'dappled things' is perhaps a predilection for a mixture of these two conflicting features of natural beauty, for piedness, "a relation between things which are similar without being identical" (J. Hillis Miller in G. H. Hartman 1966: 99).

Glory be to God for dappled things—

For skies of couple-colour as a brinded cow;

—*Pied Beauty*, 1-2.

And again—

I caught this morning morning's minion king-
dom of daylight's dauphin, dapple-dawn-drawn Falcon,
in his riding

—*The Windhover*, 1-2.

On this phrase 'dapple-dawn-drawn', Fr Milward, S. J. (1975: 49)

remarks: "What has impelled him forth at this early hour is the dappled dawn, with all its varied inscape, elsewhere characterized by Hopkins as the 'crimson-cresseted east' (in *The Wreck of the Deutschland*, stanza 35) and as 'brown brink eastward' whence the dayspring appears (in *God's Grandeur*)".

It was in this dappled appearance of things as in the contrasting features of poetic language that Hopkins discovered the same formative principle of parallelism. His own character matches with this poetic principle: it was, as Bergonzi (1977: 26) calls it, "a meeting-place of opposed qualities": asceticism and the love of beauty. Fr Milward, S. J. proceeds to say that "At the same time, beneath the dapple and thingness of 'dappled things' the poet adores the simplicity of God, who is 'all in all' (1975: 42).

Early in his Oxford days, Hopkins reached a critical moment in his life when he resolved to leave his High Church allegiance to enter the Catholic Church. It also called forth his resolution to give up all beauty, by God's grace "until I had His leave for it" (Journal 71). The guiding spirit in his conversion was Father J. Henry Newman, celebrated for his *Apologia pro vita sua* and the emotional incentive his accidental meeting with Canon Paul Raynal on his tour to the Catholic Benedictine monastery of St. Michael, at Belmont, near Hereford, as his biographer records (Bergonzi 1977: 34). Though the original Oxford Movement had already died out long before this time, the High Church faction was still powerful in the Oxford of the 1860's. In this religious climate, a gradual conviction to be a Roman Catholic held a strong grip on his pious character. Conversion took place in some mysterious moments of his soul, as it very often happens. While in the birth of the future priest the guiding star was Henry Newman, an invaluable help in the making of G. M. Hopkins the poet was Robert Bridges' undying friendship in spite of conflicting views on religious matters.

Some of his guiding stars in literary studies in his early years were William Shakespeare and George Herbert as well as a few contem-

porary poets like Rossetti, Morris, and Browning.

The critics have found frequent references to Shakespearian passages in "The Wreck of the Deutschland". They hear in the emotional address 'ah my dear' in "The Windhover" an echo of G. Herbert's phrase in his "Love" st. 2. Though Bergonzi (1977: 22-23) excludes John Donne from the list of possible influences, I suspect that even here there are traces of indebtedness to his poetry, as I suggested elsewhere, in such lines as

The frown of his face
Before me, the hurtle of hell
Behind, where, where was a, where was a place?
—*The Wreck of the Deutschland*, 3. 1-3.

The following lines of Donne's "Holy Sonnet" (174) come to my mind at this moment:

I dare not move my dimme eyes any way,
Despaire behind, and death before doth cast
Such terrour,...

David A. Downes's critical acumen (1959: 150) also detects a common feature of grand and passionate style in the openings of some of G.M. Hopkins' poems and J. Donne's "Holy Sonnets", where "the whole matter of the meditation is imaginatively recreated in detail".

The literary friendship between the two Oxford poets began with mutual criticism and ended in mutual gains (Jean-Georges Ritz, 1960: 70-111). Their common interests, poetry, literature, and music led to this intimate relationship, which, however, did not spare adverse criticisms on "The Deutschland", Hopkins' great metrical experiment as Bridges called it, because of its combination of opposites and incompatibles, its audacities of construction and obscurities. He had only to solicit words of encouragement from the critic-friend, protesting against his lack of understanding. He pleads:

"Take breath and read it with the ears, as I always wish to be

read, and my verse becomes all right.”

His claim that his poetry is for the ears, but not for the eyes still stands to this day. And the truth his bold words contain remains: “The strange constructions would be dramatic and effective” (Letter CLIX).

Ah, touched in your bower of bone,
Are you! turned for an exquisite smart,
Have you!

—*The Wreck of the Deutschland*, 18.1-3.

At the heart of the sound-effect of Hopkins' poetry we find the so-called sprung rhythm, his new principle of prosody, “the echo of a new rhythm” (Ruggles 1969: 162). (On his love of Wales and Welsh poetics, another important aspect of our poet's idiosyncrasy, see the present essay, Part 4.) The life of sprung rhythm is obviously stress, meant to translate the ‘instress of feeling’. Here we enter into the much discussed question of *instress*, defined by Hopkins himself as ‘the flush and foredrawn’ (Journal, 129), and *inscape*, which is gnosis, or the act of being-one (J. F. Cotter 1972: 18, 271).

James Finn Cotter tries to define *inscape* in terms of St Bonaventura's Christian philosophy of Being epitomised in his well-known *Itinerarium Mentis in Deum*. The Seraphic Doctor describes the mind's ascent to God as an intelligible sphere under three principal aspects of vision, (1) animality or sensuality, (2) the spirit, and (3) the mind. In contemplating the One, he asserts, you have to fix your gaze upon Being itself. Being as pure Being only enters the mind through its *self*. “Being then is what first enters the intellect, and that Being is pure actuality.”

In the last stage of the Itinerary, the perfection of the mind's illumination (*satori*) is reached in the one man made in the image of God, Christ the Son, who is “in one Being the first and the last, the highest and the lowest, the circumference and the centre (*circumferentia et centrum*), the alpha and the omega, the caused and the cause, the creator and the creature.”

"Inscape," Cotter continues, "is the activity of inner ascent and the goal the mind attains" (Cotter, 1972: 22).

In a flash, at a trumpet crash,
I am all at once what Christ is, since he was what I am,
—*That Nature is a Heraclitean Fire and of the
comfort of the Resurrection* 21-22.

In this sense the inscape is identified with the cosmic end, Omega. The term makes its first appearance, paired with the other characteristic term instress, in his 1868 note on Parmenides, propounder of gnosis which opens up the Way of Truth, the Omega point.

Enough! the Resurrection,
A heart's-clarion! —*Ibid.*, 16-17.

Inscape thus becomes Hopkins' basic principle of individuality in poetry down to its least parts, the underlying design or pattern, what Duns Scotus calls 'thisness' (*haecceitas*), the 'final perfection' of any creature (W. H. Gardner in his introduction to the *Poems*, the fourth edition, xxi).

Inscape is, as it were, the sign of the end purpose of this created world, the scapes marked within curving wave and skeining birdsong, the mark creation bears, in sun, star, and lightning (Cotter 1972: 20). It is found only in the intellectual imagination, not in any static image recollected afterwards, and it is the real source of intellectual beauty. Hence the beauty of the world Hopkins describes is meant to reveal its mystery and meaning through the medium of the scapes of details in Nature, in his poetry as well as in his pictorial art.

Left hand, off land, I hear the lark ascend,
His rash-fresh re-winded new-skeinèd score
In crisps of curl off wild winch whirl, and pour
And pelt music, till none's to spill nor spend.
—*The Sea and the Skylark*, 5-8.

This darksome burn, horseback brown,
 His rollrock highroad roaring down,
 In coop and in comb the fleece of his foam
 Flutes and low to the lake falls home.

—*Inversnaid*, 1-4.

Again, look overhead
 How air is azurèd ;

 ... Yea, mark you this :

—*The Blessed Virgin compared to the
 Air we Breathe*, 73-4, 81.

The critics often see the poet and the Jesuit in irreconcilable conflict over the dominant place in his life. James Reeves (1953, 1961 : v) writes: 'That he himself consciously and deliberately chose to sacrifice his art and his life to the Jesuit ideal is no proof that an inner, even a subconscious, conflict did not take place.' "Art and religion," he concludes, 'were never reconciled, though he strove continually to reconcile them.'

There must be some truth in this statement. His resolution referred to above "to give up all beauty until I had His leave for it" was made sometime before he finally entered the Catholic Church (6 November, 1865). "Elected silence" comes to him in the year of his conversion (1866) and with it the death of music and the denial of the bodily senses.

Elected Silence, sing to me
 And beat upon my whorlèd ear,
 Pipe me to pastures still and be
 The music that I care to hear.

—*The Habit of Perfection*, 1-4.

This elected silence was due to his intense conviction that natural beauty was mortal. "To what serves Mortal Beauty?" asks the poet.

It is dangerous, he decides.

What do then? how meet beauty? 'Merely meet it; own,
Home at heart, heavens' sweet gift; 'then leave, let that alone.
To what serves Mortal Beauty?, 12-13.

Instead, he seeks 'God's better beauty, grace'. The real conflict in Hopkins' case is that between mortal and immortal beauty. But it finds its solution in his prospect that natural beauty is a sign of divine beauty, not in the abstract but concrete as the beauty of Christ (Bergonzi, 1977: 64). In his address to the windhover, he exclaims:

Brute beauty and valour and act, oh, air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, O my chevalier!
—*The Windhover* 9-11.

Downes tries to explain this 'coming together of the poet and priest: a leap from mortal to immortal beauty' in the spirit of Ignatius (Downes, 1960: 76). Obedience, one of the supreme virtues imposed on a Jesuit Catholic, demands that his desire be identified with his choice, a union of the "elective will" and the "affective will", to satisfy the Ignatian spirit, *Homo creatus est laudare* (*ibid.*, 77).

Here we finally see the fusion of art and religion perfect. There are other passages in Hopkins' poetry where the worldly beauty is comprehended as a manifestation of God's presence.

And the azurous hung hills are his world-wielding shoulder
Majestic—as a stallion stalwart, very-violet-sweet!—
—*Hurrahing in Harvest*, 9-10.

And again—the beauty of the starry night invites his thoughts of Christ's home.

Look at the stars! look, look up at the skies!

O look at all the fire-folk sitting in the air!

—*The Starlight Night*, 1-2.

The literary critic is sometimes too prone to emphasize his pet theory of conflict in a struggling soul and interpret Hopkins' negative view of natural beauty as signs of the poet's surrender to the priest, as when he urgently cries

...beauty-in-the-ghost, deliver it, early now, long before death

Give beauty back, beauty, beauty, back to

God, beauty's self and beauty's giver.

—*The Leaden Echo and the Golden Echo*, ii. 18-19.

But the poet assures us in accents sure that the thing we freely forfeit is kept with fonder a care,

Fonder a care kept than we could have kept it.

—*Ibid.*, 27-28.

Where kept?

Yonder, yes yonder, yonder,

—*Ibid.*, 31-32.

However, we do not deny for all that that there is no escape from the soul-rending pain in the poet's experience of God's beauty, His mercy.

Thou art lightning and love, I found it, a winter and warm;

—*The Wreck of the Deutschland*, 9. 6.

With an anvil-ding

And with fire in him forge thy will

Or rather, rather then, stealing as Spring

Through him, meet him but master him still:

Ibid. 10. 1-4.

What have been called his 'terrible sonnets' are the products of these bitter wintry moments told in an idiom of desperation. The

real struggle to survive in the soul of a poet like Hopkins' will be found imprinted indelibly in these poems (Nos. 64-69), writ in blood as he told R. Bridges about one of them (some will say, "Carrion Comfort").

Not, I'll not, carrion comfort, Despair, not feast on thee;
 Not untwist—slack they may be—these last strands of man
 In me ór, most weary, cry *I can no more*. I can;
 Can something, hope, wish day come, not choose not to be.
 —(Carrion Comfort), 1-4.

In his most weary moment of despair, he asserts he can do something, at least 'not to choose not to be'.

Away grief's gasping, 'joyless days, dejection.
 —*That Nature is a Heraclitean Fire*, etc., 17.

He denounces brute beauty only to regain the beauty forfeited in the last clarion of the Resurrection, in Christ. In his poetic expressions of such deeply disturbed feelings, we are often overwhelmed to hear him speak a strange idiom unknown before. But however strange it may sound, the language he strove to speak was as he explained, the "current language heightened" (Peters 1948: 59, 62ff.). His language is founded, as John Wain tells us, on the two chief principles of modern poetry: irreducibility and simultaneity (J. Wain, 1959: 188). His language is often characteristically ambivalent, but still "it means what it says". He remained, for this reason, an obscure poet-priest until his last days (1889).

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A Hopkins Glossary Part 7

ash, *n.*, 'a forest-tree with silver-grey bark.'

(1) Mountain ash (Jap. *nanakamado*), tree with delicate pinnate leaves and scarlet berries, rowan (C. O. D.); cf. P. Milward 1975: 63, also see the plate. And the beadbony ash that sits over the burn 56. 12.

(2) Rotundifolia (Jap. *toneriko*). silk-beech, scrolled ash, packed sycamore 159. 24.

ashes, *n. pl.* (ash, *n.*), Fam. Oleacea; Jap. *toneriko*.

thinning skywards by degrees, /...—as upward-parted ashes,— 107 (iv) 4-5.

ash 2, *n.*, 'powdery residue.'

world's wildfire, leave but ash: 72. 20, 'leave nothing but ash.'

ashes, *n. pl.* (ash 2, *n.*), 'powdery residues; symbol of repentance.'

Beauty now for ashes wear, 24. 19, 'Brush aside the ashes and deck yourself out with beauty for joy.'

ashbough, *n.* (from ash 1 (2); Jap. *toneriko*).

Not of all my eyes see, wandering on the world, /...anything..., so sighs deep/Poetry to it (i.e. the mind), as a tree whose boughs break in the sky. Say it is áshboughs. 149. 1-4. B. Bergonzi 1977: 133: even in his black year (1885) "Hopkins could still find solace, however fleeting, in the beauty of nature."

ashiness, *n.* 'quality of being ashen in colour', from ashy (ash + -y)

+ -ness.

And Tantalean slaty ashiness 117. 5.

ash-tops, *n. pl.* 'tops of ash-trees.'

between ash-tops 121. 5.

aside, *adv.*, 'out of the way.'

Used with a verb: And to put graver sins aside 96 (1) 3, 'in order to avoid more deadly sins.'

ask, *vb.*, 'to inquire, request.'

(1) With the nominal object: Jesu, their hope who go astray, / So kind to those who ask the way, 167. 9-10, 'the seekers of truth.'

(2) With the pronominal object: Miss Storey's character! too much you ask, 94. 1. What I did ask then was a circle of rose-red sealing-wax 128. 15, 'what I requested.'

(3) With the object-clause: Never ask if meaning it, wanting it, warned of it — 28. 8. 8, 'It is not the question of whether they realize it or not, whether they want it or not, whether they are warned of it or not.' You ask why can't Clarissa hold her tongue, 96 (iv) 1, 'why she can't keep silent.' Ask whom he serves or not / Serves and what side he takes. 148. 23, 'Ask who is his master and what is the cause he takes.'

(4) With prep.: Ask of her, the mighty mother: 42. 13.

asks, *vb. sg. pres. 3. pers.* (from ask).

(1) Absolute use: Patience who asks / Wants war, wants wounds; 68. 2-3.

(2) with the nominal object: as one in sad assay to fly / Who asks not life but only place to die. 79. 8-9.

asked, ask'd, *vb. pret./pp.* (from ask).

(1) With the nominal object: The more she ask'd, the more he spoke, 109. 36. 1, 'inquired.'

(2) with the infinitive: And I have asked to be / Where no storms come, 9. 5-6, 'I have requested to be...'

(3) Passive: This was not ask'd but what instead? 118.7, 'requested.'

asking, *gerund* (from ask). that asking for ease/Ot the sodden-with-its
sorrowing heart, 28. 27. 3-4, 'that alternative of asking for heart's
ease.'

asking, *part.* (from ask).

Who stops his asking mood at par/The burly sea may quite forget
166. 25-26, 'He who dare not ask beyond what is normal may not
be disquieted by the boisterous sea': Horace, *Odes* III. 1. 25-26
Desiderantem quod satis est neque tumultuosum sollicitat mare.

aslant, *prep.*, 'obliquely across.'

But, hapless youth, Antinous the while/Gazes aslant his shoulder,
1. 11. 6.

asleep, *adj.*, 'sleeping.'

Feasts, when we shall fall asleep,/Shrewsbury may see others keep;
29. 9-10, 'when we cease to be awake.' O alas! on board,/Some
asleep unawakened, 41. 2-3.

aspect, *n.*, 'look.'

Bad Saturn with a swart aspect/Fronts Venus.— 83. 18, 'dark-
coloured, with a swarthy-complexioned look.'

aspen, *n.*, '*populus tremula*, a small poplar tree with quivering leaves.'

My aspens dear, whose airy cages quelled, 43. 1. Referring to the
Binsey Poplars; characterized as having 'airy cages' (P. Milward
1975: 63).

aspen's, *n. gen.* (from aspen).

And bared is the aspen's silky skirting; 78. 6.

assault, *n.* 'a violent, unlawful attack.'

to storm and strive and/Be at every assault fresh foiled, 152. 11. 7.

assaulting, *part.* (from assault, *vb.*), 'that assaults the heart.'

Or a jaunting vaunting vaulting assaulting trumpet telling, 141. 7.
assay, *n.* (OFr, assai, assay, 'trial, testing'), 'an attempt.'

as one in sad assay to fly 79. 8, 'as one sadly attempting to fly.'

assign'd, *pp.* (from assign), 'allotted, fixed.'

No, love prescriptive, love with place assign'd, 102 (iii) 13, 'love
whose place is known and charted.'

assured, *pp.* (from assure), 'made certain.'

Else I am well assured I should offend 14 (iii) 5, 'I am certain I should offend.'

Assyrian, *adj.*, 'of Assyria, an ancient Semitic kingdom.'

Like an Assyrian prince 2. 62.

astern, *adv.*, 'towards the rear.'

A mile astern lay the blue shores away; 2. 5.

astrain, *adv.* (*a-* + strain, *vb.*), 'physically strained, injured.'

A coinage. *Astrain* is an example of a typical Hopkins formation, adding the prefix *a* to a verb so as to form a predicative adjective, as in [no. 28] st. 21 "astrew", and in *Spelt from Sibyl's Leaves*: "astray or aswarm" (Peter Milward, *A Commentary on G. M. Hopkins' The Wreck of the Deutschland*, 1968, p. 24).

And midriff astrain with leaning of, laced with fire of stress. 28. 2. 8.

astral, *adj.*, 'star-shaped, starry.'

a turquoise-gemm'd/Circlet of astral flowerets 2. 60-61, 'star-shaped little flowers.'

astray, *adv.*, 'wandering, lost.'

The prefix *a-* forms adverbs: 'astray', 'astrew' and 'afresh' (W.A. M. Peters, 1948: 145).

her dapple is at an end, as-/tray or aswarm, 61. 5-6, 'wandering or swarming.' Somewhere we slipt astray, you cannot doubt. 125, 14, 'we went away wandering.'

astrew, *adv.*, 'strewed, strewn' (*a-* + strew). A coinage. *V. sub verbo* astrain.

in thy sight/Storm flakes were scroll-leaved flowers, lily showers—sweet heaven was astrew in them, 28. 21. 8, 'they were strewn everywhere in heaven.'

astrologic, *adj.*, 'pertaining to astrology, or star-lore.' Since 1648 (OED). The form *astrological* is evidenced in 1581 and later (OED). Show me any one/That reads or holds astrologic lore, 14 (ii) 1-2, 'well-versed in the lore of stars.'

aswarm, *adv.*, 'swarming' (a- + swarm, *vb.*). A coinage. The example of use below antedates the first OED quotation from Swinburne 1882.

her dapple is at an end, as-/tray or aswarm, allthroughther, in throngs; 61. 5-6, 'wandering or swarming' (1878).

Atlantic, *adj.*, 'of the Atlantic Ocean.'

No Atlantic squall overwrought her 41. 16.

atmosphere, *n.*, 'the air in which people live.'

Be thou then, O thou dear/Mother, my atmosphere; 60. 115, 'the air in which I live.'

atone, *vb.*, 'to make amends.'

And died for us t'atone. App.D. 40, 'died for us to redeem our sins.'

attain, *vb.*, 'to obtain, to arrive at.'

The labours I should then have spent/Might so attain their heritage, 15. 11-12, 'I might so inherit a knowledge to discover gold for the labours spent in my lifetime' (cf. Mariani, Paul L. 1970: A Commentary, p. 29). Clouds like parted moss/Attain the windy levels of the sky 121. 3-4, 'reach the windy height in the sky.'

attempted, *pp.* (from attempt), 'attacked by a killer.' P. Milward, S. J. suggests the sense 'tempted'.

Time past she has been attempted and pursued 50. 5, 'she has been attacked and pursued in the past.'

attire, *n.*, 'fine clothing.'

she was dressed in silk attire 131. 3, 'dressed in fine silk.'

attributes, *n. pl.* (from attribute), 'a quality proper to a person or thing.'

we clothe Thee, unseen King,/ With attributes we deem are meet; 23. 13-14, 'we associate with Thee what qualities we think are proper.'

attunable, *adj.* (from attune, *vb.*), 'likely to be brought into harmony.'

Earnest, earthless, equal, attunable, vaulty, voluminous, ... stupendous /Evening 61. 1-2.

attuning, *part. adj.*, 'bringing into harmony.'

but the o'er head,/Milky and dark, with an attuning stress 107(iv)
12-13, 'with a force that can bring (it) into harmony.'

aureoles, *n. pl.* (from aureole), 'heavenly crowns, symbolic of sanctity,
often represented in art by a halo.'

some spirits start/Upwards at once and win their aureoles 126. 7-8,
'earn high fame.'

Austin, *prop. name* (Augustinus), 'St Augustine 353-430, author of
Civitas Dei, *Confessiones* and other works.' Mediaeval English
form of the name.

Or as Austin, a lingering-out swéet skill 28. 10. 6 (Augustine's
conversion to the Catholic faith was effected by a gradual process,
extending over many years, as told in his *Confessions*).

authentic, *adj.*, 'true.'

The authentic cadence was discovered late,/Which ends those only
strains that I approve, 19. 9-10, 'the true dominant note in the
closing of the music, or its goal.' Cf. authentic mode (*musical term*).

autumn, *n.*, 'the third season of the year.'

But from the mountain glens in autumn late 13. 1. And scarcely
does appear/The Autumn yellow feather in the boughs, 105. 4-5,
'autumnal.' and all is Autumn here, 128. 10, 'everything here fits
in with the autumn-time; my life here is autumn-like.'

Autumn-time, *n.*, 'the time of autumn.'

"I mark the flowers are the prime/Which I may tell at Autumn-
time" 4. 15, 'when it is autumn.' Death is the speaker, who alludes
to the passing of all things (cf. Mariani 1970:7). Autumn-time no
earlier came, 4. 26.

avenge, *vb.*, 'to take vengeance for something, to obtain satisfaction
for an injury.'

If he suspect that she had ought to sigh at/His injury she'll avenge
with raging shame, 82. 5-6, 'she will obtain satisfaction for the
offence he has given her.'

avoid, *vb.*, 'to keep out of the way of.'

me frantic to avoid thee and flee? 64. 8, 'me who is frantic to get

out of thy way.'

avow, *vb.*, 'to admit to be true.'

Christ's interest, what to avoid or amend 40. 12, 'what must be avoided or amended.'

away, *adv.*, 'to, or at, a distance.'

(1) Predicative use: Love, it is evening now and Thou away; 20. 4, 'Thou art away, absent.' Rare patience roots in these, and, these away,/Nowhere. 68. 5-6, 'if there were none of these (self-abnegation, being tossed about, obedience), there is patience nowhere.' Patience is the eighth of St Ignatius's rules for the discernment of spirits (Mariani 1970: 233).

(2) Quasi-imperative: Away grief's gasping, joyless days, dejection, 72. 17, 'Let there be no gasping for grief, etc.'

(3) With the predicate verb:

(a) Intransitive: A mile astern lay the blue shores away; 2. 5. And lives at last were washing away: 28. 15. 7, 'they were at last being washed away by the sea.' cries like dead letters sent/ To dearest him that lives alas! away. 67. 7-8, 'the dearest friend that lives away from me.' Here at the very furthest reach away /...lay Sylvester, 107(iv)19-21. I hear a noise of waters drawn away, 112. 1, 'moving away.' The angel went away thereon App. D. 31.

(b) Transitive: so that I stole away 2. 140, 'I came away without being noticed.' And [my prayers] fail or scatter all away. 18. 2, 'flee in all directions.' So harden'd is it (i. e. my earth) in this dearth/Which praying fails to do away. 18. 11-12, 'which cannot be got rid of by praying.' The day that...put away my sun. 21. 10-11, 'the day when my sun that my husband is was taken from me.' Upon Christ throw all away: 24. 5, 'offer everything rich to Christ without stinting.' Earth throws Winter's robes away, 24. 17, 'casts off her winter garment.' Mark you how the peacock's eye/Winks away its ring of green, 86. 1-2, 'loses its ring of green by winking.' Heaven comfort sends, but [ravens]

harry it away. 89. 5, 'drive it away by harassing.' Thus he ties spider's web across his sight/And gives for tropes his judgment all away, 102 (iii) 35, 'abandons all his judgment for fictitious images.' Spent Pegasus.../Flung rider and wings away; 136. 8-9, 'threw away both rider and wings.' '...this bloom, this honey-suckle, .../Is all, all sheared away, 'thus.' 152. 1. 18, 'cut off completely.' and ran like water away. 152. 2. 21: Inversion for 'ran away or flowed away like water.' O if there's that which Phrygian stone/And crimson wear of starry shot/Not sleek away; 166. 43, 'any hard sorrow that will not be made soft and shiny, calmed down or soothed, etc.': Horace, *Odes* III. 1. 41-43 Quod si dolentem nec Phrygius lapis/nec purpurarum sidere clarior/delenit usus. Pray for us to him that He/...Away our sin and guilt should take, App. D. 43-45, 'that He should forgive our sins': cf. Agnus Dei qui tollis peccata mundi (Catholic hymn).

(4) with a prep.: everything that's fresh and fast flying of us, seems to us sweet of us and swiftly away with, done away with, undone, 59. G., 8-10, 'fleeting, finished, ruined.' to keep/Back beauty, keep it, beauty, beauty, beauty, ... from vanishing away? 59. L. 1-2, 'keep it from perishing.'

(5) With an adverbial phrase: Away in the loveable west, 28. 24. 1. who look for pleasure/Away from counter, court, or school 30, 1-2. who pine for peace or pleasure/Away from counter, court, or school, 30. 37-38.

awful, *adj.*, 'appalling.'

at the awful overtaking 41. 114, 'at the appalling disaster that has overtaken him.'

awhile, *adv.*, 'for a while.'

call off thoughts awhile/Elsewhere; 69. 10.

ay, *adv.*, 'yes.'

These daredeaths, ay this crew, in/Unchrist, 41. 95-96. And yet I know it would be better so,/Ay, sweet to taste beside this woe. 80. 7.6-7. Not hope, not pray; despair; 'ay, that: 152. 2. 67.

aye, *adv.*, 'always, ever.'

for grandeur barren left and dull/Than changeful pomp of courts
is aye more wonderful. 1. 15. 8-9.

azure [æʒə, æʒjuə], *adj.*, 'sky-blue, a light bright blue.'

there show'd/An azure ridge; 2. 4-5. the clouds on the swept azure
78. 10, 'in the wind-swept azure sky.' Barter'd for an azure dye,
86. 3, 'exchanged for a light blue colour.' illumin'd/With the ready
azure and high carmine—93 (b) 1-2, 'azure dye ready for use (?).'
Shall see the azure turn expressionless 117.4, 'the azure sky.'

azured, *adj.*, 'turned azure.'

Again, look overhead/How air is azured; 60. 73-74.

azuring-over, *part. adj.*, 'turning (the ground) azure all over.'

And azuring-over greybell makes/Wood banks and brakes wash wet
like lakes, 42. 41: these lines were written 'in a mood of exuberance
over nature's plenitude' (Mariani, 1970: 127). Peter Milward, S. J.
also comments: ...in its scattered profusion over the grass it (the
greybell) seems to be (transitively) 'azuring over' the ground (P.
Milward 1975: 59).

azurous [əʒúərəs], *adj.*, variant form of azureous [əʒúəriəs], *rare*, 'of
a clear blue colour; azure', cf. OED *sub v.* And the azurous hung
hills are his world-wielding shoulder 38. 9.

End of A.