

Martyrdom and Religious Ecstasy: Baroque Elements in “The Wreck of the Deutschland”

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The poetic devices of Gerard Manley Hopkins, such as idiosyncratic collocation, syntax and metaphor, have sometimes been compared to those of metaphysical poets like Donne and Marvell. Against the Parnassian in the 19th century, Hopkins established his own poetics, which somehow returned to what had been used in metaphysical poetry in the 17th century. The style is chiefly seen in the 17th century in the baroque period. René Wellek points out that the term “baroque” was first used as “bizarre” in the 18th century.¹ As the original meaning of the word suggests, baroque art expresses the freedom of form in contrast to the classicism of the Renaissance. In that sense, both metaphysical poems and Hopkins’ works can be termed as baroque. It is not from the first, however, that the elements of baroque can be seen in Hopkins’ poems. Although his earliest works such as “The Escorial” and “A Vision of the Mermaids” may be called baroque in imagery, they scarcely have originality in form with the remnants of romanticism. Most of his other early works are comparably formal and easy to read. The style of his poems, however, changed after “The Wreck of the Deutschland” (1875), which was written after he entered the Society of Jesus and experienced his seven years of silence. The elements of baroque are

particularly evident in his later nonstandard sonnets.

The term “baroque” was first applied to the visual arts of architecture, painting and plastic art. Later, it was applied to the fields of music and literature. In the case of the latter, however, the term is apt to be evaded because of conservatism. Baroque art has something to do with the Society of Jesus, which prompted the Counter-Reformation. The Society of Jesus was authorized in 1540, and it may be possible to regard the Christian arts which flourished between 1580 and 1750 as baroque.² Though it is not a simple task to define what baroque is because of the complexity of arguments, Heinrich Wölfflin enumerates the characteristics of baroque style in the visual arts: (1) painterliness, which replaced a linear style and produced the illusion of movements; (2) monumentality, love of the grand, the massive, and the awesome; (3) multiplication of members or units making up a whole; (4) movement, lack of repose.³ Hopkins’ entrance into the Society of Jesus seems to have had an influence on his works with baroque elements and to be the starting point for his new poetics. This could be the answer to the revolutionary poetic devices in “The Wreck of the Deutschland,” written after his entrance into the Society of Jesus.



Hopkins’ journals and sonnet “Henry Purcell” suggest his interest in baroque musicians like Purcell, Bach and Handel as well as in their contrapuntal methods.⁴ Ellsberg touches the relevance between Hopkins’ sprung rhythm and the counterpoint of baroque music (100). Hopkins defines sprung rhythm as “the native and natural rhythm of speech” (*LB*

46), and it corresponds to Curt Sachs' third definition of baroque (vocal) music; "the natural tone of speech in open form of baroque."⁵ The first definition of Sachs as "melody overwhelmed by grace and variation" also corresponds to the technique, form and metaphor in Hopkins' poetry while the fourth definition as "the change from variety to unity" matches the fundamental style of Hopkins' sonnets which are divided into octet and sestet.

The ideal in baroque art is the absolute unity where each part loses its particularity. Exquisite baroque works have unity as a whole although each part is independent and conspicuous. J. S. Bach's music, especially his fugue, displays a lot of grace notes and kaleidoscopic changes between high and low tone whereas they are mathematically and architecturally united, making us feel sublime and solemn. Though his music is intended to praise God, it nevertheless reveals his individuality, which makes us realize why he is a genius. Hopkins' letter to Bridges on "Henry Purcell" expresses his feelings about genius that he is entirely divine (Ellsberg, 118). Such an idea makes him a religious poet.

Baroque art, influenced by the Society of Jesus and initiated as visual art, was nevertheless followed by Protestant artists such as Milton, Purcell and Bach. Hopkins wishes that Purcell would be forgiven for being a Protestant:

Have fair fallen, O fair, fair have fallen, so dear
To me, so arch-especial a spirit as heaves in Henry Purcell,
An age is now since passed, since parted; with the reversal
Of the outward sentence low lays him, listed to a heresy here.

(Henry Purcell, ll. 1-4)

It is clear that Hopkins admits the universality of art whether an artist is a Catholic or Protestant.

One of the most important instruments in baroque music is through bass. Though through bass may seem to be dull melody in itself, it is the part which sustains the whole and gives depth to the sound and functions as polyphony and homophony. In order to describe the tone of man, Hopkins adopts a viol which had been used as the instrument for through bass from the 16th and 17th century: "What bass is our viol for tragic tones?" ("The shepherd's brow," l. 8) Though the description of man is ironical here, Hopkins seems to suggest that, while through bass is essential in baroque music, man, though he is trivial, is a part of the world that God created. It is not incidental that Hopkins as a Victorian compared man to a "viol" as an instrument in the baroque period and expresses it as "bass," but the expression reflects the ideal of the baroque in his poetics and theology.

In its rigid formality including the rhyme scheme, "The Wreck of the Deutschland" has grandeur because of its mathematical, architectural and musical elements. Hopkins uses the sprung rhythm, which he has been groping for during his seven years of silence in his poetic activity. "The Wreck of the Deutschland" is filled with "grandeur, monumentality, compression" (Ellsberg, 115), which are the elements of baroque sensitivity. It is noteworthy that Hopkins describes the deaths of drowned five Franciscan nuns as a "happy memory," as they express both pain and the unity with God as the eternal existence. In "Part the First," the poet meditates on God's infinity in ten stanzas. The meditation, which is one third of the whole poem, does not signify that the wreck of the Deutschland is not objectively written, but that it is the cause that makes the poet reaffirm

his relationship with God. In the first stanza, line 7, “dost thou touch me afresh?” represents both his gratitude to God for the opportunity to write poetry again and for giving him poetic inspiration.

Although “Part the First” and “Part the Second” seem to be independent, they have the same theme. It is the religious ecstasy, whether it is felt by the poet or by one of the Franciscan nuns when they faces the pain of passion and the unity with God (resurrection) based on *Imitatione Christi*. This also shows the technique of repetition in baroque art:

The frown of his face
 Before me, the hurtle of hell
 Behind, where, where was a, where was a place?
 I whirled out wings that spell
 And fled with a fling of the heart to the heart of the Host.
 My heart, but you were dovewinged, I can tell,
 Carrier-witted, I am bold to boast,
 To flash from the flame to the flame then, tower from the grace to the
 grace. (St. 3)

The repetition of words and alliterations can be seen in lines 3, 5, 7 and 8. These techniques are similar to that of fugue and canon in baroque music and used throughout in “The Wreck of the Deutschland,” having the effect of counterpoint together with sprung rhythm. God is expressed as “the Host” which is associated with the Eucharist, and this is connected to line 2 in the first stanza, “God! Giver of breath and bread.” As the Eucharist represents Christ’s Passion and Resurrection, so the poet receives both pain

and ecstasy, which appears in the description of the nun as the theme of this ode.

Stanza 4 foreshadows the wreck:

I am soft sift
In an hourglass at the wall
Fast, but mined with a motion, a drift,
And it crowds and it combs to the fall. (ll. 1-4)

The metaphor of an hourglass represents the destiny of mortal man.⁶ Then the image shifts to water, which is associated with “Part the Second”:

I 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.
(ll. 5-8)

The poet is compared to the level water in a well, connected to “a vein of Christ’s gift.” There is the analogy between the poet and the nun, who never fears to die, for she feels her connection with Christ even when she faces the wreck.

Then the poet stands in awe of Christ’s mystery and hopes to be united with him:

Since, tho’ he is under the world’s splendour and wonder,

His mystery must be instressed, stressed:
For I greet him the days I meet him, and bless when I understand.
(St. 5, ll. 6-8)

Man cannot understand God's mystery with reason and logic. Only when he understands God's duality and nature giving both pain and love, can he be united with God.

The only way human beings can understand mystery is not with reason but with the sense of perception:

How a lush-kept plush-capped sloe
Will, mouthed to flesh-burst,
Gush! — flush the man, the being with it sour or sweet,
Brim, in a flash, full! (St. 8, ll. 3-6)

The contrastive words "sour or sweet" shows the Passion and the Resurrection, or God's duality, and the expression would be taken over by "sweet, sour" (l. 9) in the sonnet "Pied Beauty" (1877). Then the man's imitation of the Passion is described:

Hither then, last or first,
To hero of Calvary, Christ's feet
Never ask if meaning it, wanting it, warned of it men go. (St. 8, ll. 6-8)

Stanza 9 also expresses Christ's duality in such metaphors as "lightning and love," "a winter and warm" and "Father and fondler of heart" (ll. 6-8).

The reiterative technique connects lines 1 and 2 with the last line of Stanza 10: “Be adored among men,/God”; “...but be adored, but be adored King.” Repetition is the most important technique in baroque art when it multiplies parts to paralyze our thought or reason, so that we can come to understand baroque art, especially music, nothing but with the sense of perception.

In “Part the Second,” Hopkins describes the nun who overcomes God’s duality with the power of her faith. Stanza 11 expresses Death and Time as the symbols of destruction:

‘Some find me a sword; some
The flange and rail; flame,
Fang, or flood’ goes Death on drum,
And storms bugle his fame.
But wé dream we are rooted in earth — Dust!
Flesh falls within sight of us, we, though our flower the same,
Wave with the meadow, forget that there must
The sour scythe cringe, and the blear share come.

Man is mortal, frail and dominated by Death and Time. Flowers, representing creation, also have the same destiny as man’s, and the meadow derives the image of Time’s scythe. The scythe is described as “sour,” which emphasizes taste as a sense of perception, as well as in the description of “sloe” in stanza 8. The word “sour” is also associated with death and the image of putrefaction that takes over “Flesh falls.” As with the image of an hourglass as “the fall into nothingness” in stanza 4, man’s flesh falls into dust, hoping for the final salvation. “Fang” is associated with “the sharp

steel fang” of the ancient icon of Time commented upon by Cesare Ripa while the “flange” is associated with the Wheel of Fortune which shows the destiny of man. The “rail” seems to represent the road on which Time marches in triumph.⁷ The “flood” suggests the Noachian deluge. Hopkins also describes ruthless Time and coming Death in stanza 15: “Hope had grown grey hairs, / Hope had mourning on, / Trenched with tears, carved with cares” (ll. 1-2). Those descriptions are associated with the old woman as contrasted with the beautiful young woman in an allegorical picture of Time painted by Hans Baldung Grien’s “The Three Ages of Man” (c. 1485-1545, Strasbourg). In this picture, Time corresponding to the symbol of Death has an hourglass, which is somewhat connected to the expression of stanza 4 in imagery. It is possible to say that the reiterative expressions to emphasize meanings and apocalyptic imageries before the Resurrection are baroque elements.

The Deutschland was bound for America from Bremen (St. 12). The words “bay” and “vault” (ll. 7 & 8) imply the image of a cathedral and the dark side of divine providence: “Yet the dark side of the bay of thy blessing / Not vault them, the million of rounds of thy mercy not reeve even them in?” The first line is repeated by the second in stanzas 14 and 15 (The example of stanza 15 is noted above): “She drove to the dark to leeward, / She struck — not a reef or a rock.” The placement of “And” in lines 5 and 7 of each stanza is contrapuntally arranged, while the phrases “And the sea flint-flake” (St 13, l. 5) and “And she beat the bank” (St. 14, l. 5) are similar in the pattern of alliteration. The pattern of repetition is gradually transformed, giving variations.

There is the description of God’s trial which makes men fall down:

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 child without check —
(St. 17, ll. 1-6)

The cries of the crowd are described in lines 5 and 6, and the descriptions of death, wounds, tears and cries in the Passion in *Spiritual Exercises* written by Ignatias de Loyola had an influence on baroque images. The repetition of the similar phrase in sound is used in line 5 as in the former stanzas. Nothing but imitating the Passion can save man, and the nun speaks as a prophetsess to show that:

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.
O unteachably after evil, but uttering truth,
Why, tears! is it? tears; such a melting, a madrigal start!
Never-eldering revel and river of youth,
What can it be this glee? the good you have there of your own? (St. 18)

The nun calls to her own heart in the second person while a similar expression is in the poet's words in stanza 3, "My heart, but you are

dovewinged” (l. 6), which implies the connection between the nun and the poet. The connection corresponds to the characteristics of baroque music in which a theme is repeated with variation and modulation. Hopkins symbolically uses the term “madrigal,” the instrument developed in the baroque period. Tears, as one of the characteristics of baroque, are described earlier in the stanza. They are not for sorrow but for “glee.” A madrigal is “a short lyrical poem of amatory character” (*OED*, “madrigal,” 1); and “A kind of part song for three or more voices…characterized by adherence to an ecclesiastical mode, elaborate contrapuntal imitation, and the absence of instrumental accompaniment” (*OED*, “madrigal,” 2). These significations of “madrigal” suggest that this ode is based on the concept of counterpoint with a religious theme and represents the marriage or unity between Christ and the nun. Christ as a bridegroom is described in “The Starlight Night” (“The piece-bright paling shuts the spouse Christ home”), and the image was often used in baroque religious songs. Line 7 implies the wedding feast and the resurrection accompanied with the nun’s unity with Christ. She exposes her religious ecstasy, which is another baroque feature and well explained in the statue by Gian Lorenzo Bernini, “The Ecstasy of St. Teresa.”⁸

The poet’s narration reappears in stanza 19: “A master, her master and mine!” (l. 2) The line assimilates the previous one in the sound pattern: “Sister, a sister calling” (l. 1). Since there is a correspondence between the nun’s heart and the poet’s, this poem not only describes the wreck of the Deutschland but also represents the poet’s faith. The nun was among the five as the number of Christ’s wounds, which is the symbol of Sacrifice and heavenly Reward (St. 20, ll. 1-2).⁹ This connotation is emphasized in stanza

22:

Five! The finding and sake
And cipher of suffering Christ.
Mark, the mark is of man's make
And the word of it Sacrificed. (ll. 1-4)

The "cipher of suffering Christ" can be interpreted as being synonymous with "the word of it Sacrificed." This variation is made by the rhyme in "Christ" and capitalized "Sacrificed" with the association of "Christ = the Word," which is clearly indicated in the last line of stanza 30.

The five Franciscan nuns were exiled from Germany, where Protestantism became the main religious ideal through the doctrine of Luther:

Loathed for a love men knew in them,
Banned by the land of their birth,
Rhine refused them, Thames would ruin them. (St. 21, ll. 1-3)

Luther is compared to the "beast of the waste wood" (St. 20, l. 6). In contrast with him, St. Gertrude, German Catholic saint, is described as "Christ's lily" (l. 5), which is associated with Mary's as the symbol of chastity. Then, the fact that both of them were from the same town is correlated with the story that Abel and Cain were brought up with the same mother's breasts (ll. 7-8). Luther eliminated from the Bible the words which hint that a mass represents the repetition of Christ's Sacrifice. He also persisted that Mary was an ordinary mere woman who had bore Christ. It is

certain that Hopkins could not condone what Luther had done because he believed in the repetition of Sacrifice in the Eucharist as well as Immaculate Conception.

The motif of martyrdom in baroque art is indicated in stanza 21, “Thou martyr-master” (l. 7). The red rose in “ruddying of the rose-flake” (St. 22) is the emblem of martyrdom as well. Father Francis, the founder of the Franciscan order, is characterized as the man who embodied Sacrifice:

Joy fall to thee, father Francis,
Drawn to the life that died;
With the gnarls of the nails in thee, niche of the lance, his
Lovescape crucified
And seal of his seraph-arrival! (ll. 1-5)

The influence of *The Spiritual Exercise* can be discerned in the description of the nails and wounds in Christ, which connotes that “the pattern of Christ’s five wounds” was “reproduced in the stigmata received by St. Francis” (Poems 261). Then the five wounds are paralleled with the five nuns:

···and these thy daughters
And five-livèd and leavèd favour and pride,
Are sisterly sealed in wild waters,
To bathe in his fall-gold mercies, to bathe in his all-fire glances.
(ll. 5-8)

There are similar sound patterns, phrases, and alliterations to exhibit the multiplication of the parts.

The poet inquires what the nun portended (St. 25). First, he asks the “arch and original Breath” as the Holy Spirit: “Is it love in her of the beauty as her lover been?” (l. 3) Her lover stands for Christ as a bridegroom. Then, the poet addresses Death, “Breathe, body of lovely Death” (l. 4). The sensitivity that expresses Death as “lovely” is rightly called baroque. It makes the paradoxical collocation possible for the poet to overcome the suffering of death to be united with Christ. This sort of paradox can be observed in the second inquiry of the poet: “Or is that she cried for the crown then, / The keener to come at the comfort for feeling the combating keen?” (ll. 7-8)

Suddenly, the poet exerts himself to verbalize the vision of the nun and to be assimilated with her with the intervention in the description of the wreck:

But how shall I···make me room there:
Reach me a···Fancy, come faster —
Strike you the sight of it? look at it loom there.
Thing that she···There then! the Master,
Ipse, the only one, Christ, King, Head:
He was to cure the extremity where he had cast her:
(St. 28, ll. 1-6)

The vagueness of expression insinuates that the poet is in the state of unconsciousness, through which “Fancy” can be attained. Though it is quite convincing that the term “Fancy” originates in the definitions of “the fancy” and “the imagination” in Coleridge’s *Biographia Literaria*, Hopkins endows

it a different significance. While Coleridge regards “the fancy” as the lower faculty than “the imagination,” Hopkins values “Fancy” as the source of his inspiration. It is related to “the marked or abrupt kind of parallelism” while “Imagination” is “the chromatic parallelism” (*J* 85). Hopkins had already developed his poetics around 1865, before writing “The Wreck of the Deutschland,” and he finally succeeded to show it in his practice in this poem. Fancy’s abrupt parallelism is the most important characteristics of Hopkins’ poetry, which has always been in his mind. Fancy comes from

the underthought, conveyed chiefly in the choice of metaphors etc used and often only half realized by the poet himself, not necessarily having any connection with the subject in hand but usually having a connection and suggested by some circumstance of the scene or of the story.

(*FL* 252)

By using the terms “the overthought” and “the underthought,” Hopkins had already discerned the conscious from the unconscious in the sense that C.G.Jung employed them. Hopkins believes in the power of the underthought or the unconscious, which unite him with the nun and finally with Christ.¹⁰ The very feeling of the nun in her experience of the vision of Christ is expressed by the poet who assimilates himself to her, feeling her religious ecstasy as his own. Line 6 implies that Christ donates her the ecstasy after her experiencing Christ’s Passion. The “extremity” is the element both of baroque and Hopkins’ works.

The day following the wreck was the feast of Immaculate Conception, and the imagery of conception appears in stanza 30:

Jesu, heart's light,
Jesu, maid's son,
What was the feast followed the night
Thou hadst glory of this nun?
Feast of the one woman without stain.
For so conceived, so conceive thee is done;
But there was heart-throe, birth of a brain,
Word, that heard and kept thee and uttered thee outright.

Lines 6 and 7 display the words related to the conception and labor pains such as “conceive,” “throe” and “birth” while the nun is assimilated with the Virgin Mary. Here are impressive reiterative techniques in the first two lines and line 6, in which the long vowel [i:] implies the labor pains connected to “heart-throe” in the next line. Rhymes in lines 1 to 4 unite different elements (light / night, son / nun). Then, stanza 31 intimates the pain of the nun and the Virgin Mary: “Well she has thee for the pain, for / the Patience.” The description in lines 5 to 7 hints at the sensuality found in baroque art:

lovely-felicitous Providence
Finger of a tender of, O of a feathery delicacy, the breast of the
Maiden could obey so.

The exclamation “O” is the cry of the poet himself, which indicates his religious ecstasy when he perceives the revelation of God and also assimilates himself with the nun. In the extremity, the pain and ecstasy

as the opposite elements coexist, making each other conspicuous. The unity between the opposites is one of baroque characteristics, which has a great significance in Hopkins' poetics as well. Therefore, the poet's inquiry to Christ anticipates the affirmation: "is the shipwreck then a harvest, does tempest carry the grain for thee?" (l. 8). The "shipwreck" connotes martyrdom, while "a harvest" implies the Resurrection, as well as in the imagery of harvest in the final tercet of "The Starlight Night": "These are indeed the barn; withindoors house / The shocks."

Stanza 32 enumerates the majestic metaphors describing God, and the enumeration of figures of speech is one of baroque characteristics. Among them, the expression, "past all/Grasp God" (ll. 6-7), best illustrates the essence of God, who is beyond man's cognition. Stanza 33 reveals that the wreck is the mark of Christ, who overcame the Passion in order to be resurrected:

···the uttermost mark
Our passion-plungèd giant risen,
The Christ of the Father compassionate, fetched in the storm of his strides.
(ll. 6-8)

Christ is described with the compound "passion-plungèd," and many compounds of Hopkins are enumerated in stanza 34:

Now burn, new born to the world,
Double-naturèd name,
The heaven-flung, heart-fleshed, maiden-furled

Miracle-in-Mary-of-flame,
Mid-numberèd he in three of the thunder-throne!

(ll. 1-5)

Line 2 expresses Christ's nature as God and Man while line 5 implies that Christ is situated between the Father and the Holy Spirit in the Trinity. These kinds of compounds suggest that the element of "compression" in baroque art. Hopkins employs hyphens as the symbol of unity as their function to unite words or different elements.

"Dame" (St. 35, l. 1) indicates both the nun and the Virgin Mary whereas the word carries the image of chivalry together with "our thought's chivalry's Lord" (l. 8) as Christ. The image also suggests the military spirit of the Society of Jesus cultivated in the conflict between religious sects. The nun's death represents the Passion, and the following Resurrection is implied: "Let him easter in us, be a dayspring to the dimness of us, be a crimson-cresseted east" (l. 5). Hopkins employs the word "easter" as a verb while the word "east" strengthens the implication of the Resurrection in response to the former.



"The Wreck of the Deutschland" expresses the poet's faith in the Passion and Resurrection while the nun in the poem imitates Christ. Although that is the main interpretation of this work, there emerge a lot of assimilations or the unity between the opposites: first, the unity between the poet and the nun; then, the nun's assimilation to the Virgin Mary and Christ through the

unity between pain and ecstasy, and between martyrdom and resurrection. “Part the First” and “the Second” are connected through the unity between the poet and the nun and between the conscious and unconscious of the poet, who is to be united with Christ through his assimilation to the nun, imitating Christ’s nature as the uniter of the opposites. The nun’s attitude against death clearly shows the theme of martyrdom and religious ecstasy seen in baroque visual arts, whereas Hopkins also exercises the techniques of counterpoint and repetition from baroque music. The nun’s martyrdom represents the matter of his faith as well.

The unity between the opposites as a baroque ideal influenced by Neoplatonism is reflected in Hopkins’ use of compounds, metaphors and rhymes, which are united by virtue of Fancy. Hopkins seems to regard Fancy as the inspiration or revelation given by God, which he gives importance as the motive force in his poetics which unites the parts or opposites to compose the whole. Each stanza follows a pattern, and variations are piled up for the theme of Christ’s Passion and Resurrection. The nun’s martyrdom and unity with God in order to be resurrected symbolically stand for the ideal of unity between the opposites as the order of the universe, which is the ideal of Hopkins’ poetics as well as of baroque art.

Abbreviations

- J*: *The Journals and Letters of Gerard Manley Hopkins*. Ed. Humphry House. London: Oxford University Press, 1959.
- LB*: *The Letters of Gerard Manley Hopkins to Robert Bridges*. Ed. C. C. Abbott.

London: Oxford University Press, 1970.

Notes

1. Margaret R. Ellsberg, *Created to Praise: The Language of Gerard Manley Hopkins* (NY: Oxford University Press, 1987), 98. The primary source is from René Wellek, *Concepts of Criticism* (New Haven, Conn., 1963), 70.
2. Remarkable books on baroque to be referred to are: Yves Bonnefoy, *Rome, 1630: L'horizon du premier baroque* (Flammarion, 1970); Émile Mâle, *L'Art religieux du XIIe au XVIIIe siècle* (Paris, 1945); Eugenio d'Ors, *Lo Barroco* (Madrid: Aguilar, 1964); Wylie Sypher, *Four Stages of Renaissance Style: Transformation in Art and Literature 1400–1700* (New York: Doubleday & Company, 1955); and, Victor-Lucien Tapié, *Le Baroque* (Paris: Presses Universitaires de France, 1961).
3. Ellsberg, 98–99. The primary source is from Heinrich Wölfflin, *Renaissance and Baroque*, translated by Katherine Simon (Ithaca, NY, 1966), 92.
4. Hopkins' interest in music is deeply connected with his poetics. In his letter to Robert Bridges Jan. 28, 1883, he said:

You should have been more explicit about the origin of music. I try to get a bit of strumming every day now. Somebody left with me a volume of Bach's Fugues and...perhaps some day I shall find that I can read music pretty easily. (LB 173)

Hopkins perhaps seized an opportunity of his composition with the help of the volume of Bach's Fugues. The same letter, which asks Bridges to send some pieces of Purcell, also reveals his interest in baroque music as well. Hopkins remarks on Bach and Handel concerning counterpoint in his letter to Bridges, Jan. 12, 1888: "What I ought to do...is to tabulate Bach's practice and principles" (LB 271).

5. Sachs first introduced the idea of “baroque” into music, based on Wölfflin’s definition, applying the contrast between the Renaissance and the baroque in art into the contrast between them in music: linear and picturesque, plain and deep, closed and open form, and clear and vague. The one compared with sprung rhythm further indicates that the shift from the closed form of the Renaissance to the open form of the baroque is similar to the shift from the rhythm controlled by time to the natural tone of speech (Cf. Claude V. Palisca, ‘Baroque’ from *The New Grove Dictionary of Music and Musicians*, vol. 2).
6. While the icon of “Time” often has a scythe and wings as the personification of “Death,” the hourglass also became attached to Time as the symbol of the collapse of life.
7. Cf. Peter Coecke van Aelst, “Triumph of Time” (c. 1550, Antwerp). On a cart, Time as an old, winged man is devouring a child, which indicates Time’s connection with Saturn who devours his children for fear of being castrated.
8. The original Italian name of the statue is “L’estasi di Santa Teresa” (1647–1652), enshrined at the altar in Santa Maria della Vittoria at Rome. Hopkins notes in his journal, Aug. 18, 1874, on the reproduction of the statue of St. Cecilia, when he went to St Mary’s Church, Devon: By the by I saw there Maderna’s beautiful statue of St. Cecilia: “he was a contemporary of Bernini’s but the natural grace of this figure is due to its having been made after the body of the saint as it was found lying” (*J* 254). This statue by Maderna (1600, Sta Cecilia in Trastevere, Rome), his original Italian name being Stefano Maderno, conveys the martyrdom accompanied by the extremity of religious ecstasy and pain as well as that of St. Teresa. Then, Hopkins comments on William Butterfield’s Church at Babbicombe: “It is odd and the oddness at first sight outweighed the beauty” (*J* 254). Though the church is not baroque, the feature suggested above is observable in baroque art, as well as in “The Wreck of the Deutschland” and Hopkins’ later nonstandard sonnets. Bernini’s another statue, “Beata Ludovica Albertoni” (1671–1674, San Francesco a Ripa, Rome) is also worthy of

- notice in its embodiment of the saint's mysterious unity with God.
9. W.H.Gardner and N.H.Mackenzie, eds., *The Poems of Gerard Manley Hopkins*. 4th ed. rev. (London: Oxford UP, 1970), 255. Hereafter, Poems.
 10. For Hopkins, who highly evaluates abrupt elements in poetry, Fancy is significant because it connects different elements and is related to the inspiration given to the artists by the supernatural being as the Idea of Beauty. In the "abrupt kind of parallelism," there is the interval between things, and the proportion between them forms beauty, where we find the relation of correspondence. Hopkins repeatedly mentions the significance of the comparison and relation between things. His notion explains the analogy or correspondence between relative structures, or between parts as well as between the parts and the whole that compose works of art.

References

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