

ABSTRACT

Hopkins's Homer: A Scholarly Edition of
Gerard Manley Hopkins's Dublin Notes on the *Iliad*

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In a letter to his mother (13 January 1886), Gerard Manley Hopkins mentioned that he was "taking notes for one [a book] on Homer's art." (CW II 757). These notes on the *Iliad*, made while Hopkins was living in Dublin, on sixty-five pages of folded sheets of paper, are housed at Campion Hall, Oxford. In the Campion Hall manuscript, Hopkins makes this final statement: "After this I am going to make my notes mainly on my interleaved book. Feb. 12 '86." Those additional fifteen pages, interleaved into his copy of *Homeri Ilias* (1883), are housed at the Foley Library, Gonzaga University, Spokane, Washington. Taken together, the two sets of notes, consisting of 514 items and pertaining to fifty-seven pages in his edition of the *Iliad*, were written between November 1884 and ca. February 1886. A transcription of Hopkins's notes, those housed at Campion Hall, and those housed at Gonzaga University, and a commentary on those notes

comprises the bulk of the dissertation. These Dublin Notes on the *Iliad*, written by Hopkins during one of the darkest times of his life, when he was estranged from his country, his family, and his beloved Wales, provide a unique insight into the way he regarded the art of Homer's poetry — the way Homer ordered the words, phrases, and lines that contributed to that poetry; the way that "stock" epithets were not stock at all, but expressed nuanced characteristics of the things and people they modified; the value Homer placed on the inscape of words, fitting each word into its place in the lines of dactylic hexameter — and the way Hopkins reflected his study of Homer in his own poetry, particularly the poetry he wrote and revised while living in Ireland.

Hopkins's Homer: A Scholarly Edition of
Gerard Manley Hopkins's Dublin Notes on the *Iliad*

by

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Approved by the Department of English

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Laura Mandell, Ms. Megan Martinson, Dr. Paul Mariani, Dr. Jack Mitchell, Dr. Joseph Phelan, Dr. Ray Siemens, and Dr. R. K. R. Thornton.

DEDICATION

To my husband, Robert, who has been my supporter, encourager, proofreader, and friend, without whose help this endeavor would not have been possible

CHAPTER ONE

Introduction

Preface

In a letter to his mother (13 January 1886), Gerard Manley Hopkins mentioned that he was “taking notes for one [a book] on Homer’s art.” (CW II 757). These notes on the *Iliad*, made in Dublin on sixty-five pages of folded sheets of paper, are housed at Campion Hall, Oxford. In the Campion Hall manuscript, Hopkins makes this final statement: “After this I am going to make my notes mainly on my interleaved book. Feb. 12 ’86.” Those additional fifteen pages, interleaved into his copy of *Homeri Ilias* (*Homeri Ilias* 1883), are housed at the Foley Library, Gonzaga University, Spokane, Washington. Taken together, the two sets of notes, consisting of 514 items and pertaining to fifty-seven pages in his edition of the *Iliad*, were written between November 1884 and ca. February 1886. A transcription of Hopkins’s notes, those housed at Campion Hall, and those housed at Gonzaga University, and a commentary on those notes comprises the bulk of the dissertation.

This project goes beyond previous studies, looking more deeply into Hopkins’s comments on the *Iliad* exclusively, and carefully considering Hopkins’s notes on the *Iliad* to determine whether they contain evidence that his

poems, particularly his unique syntax, his use of epithets, and his choice of vocabulary were indeed influenced by his reading of the *Iliad*. Although a study of the notes does not provide a simple explanation of Hopkins's difficult word order of his English poems, it does give examples of his thinking about parallelism, reversal of word order, the omission of words, conciseness, the sound of words and lines, and the shape of lines. Hopkins's nuanced interpretation of Homeric epithets in these notes also sheds light on the role that epithets play in his own poetry. Finally, a careful look at the words common to these notes and the corpus of his English poetry informs both an understanding of his poems and an insight into his commentary on the *Iliad*. This transcription and explication of Hopkins's notes on the *Iliad* also brings to light his innovative approaches to classical scholarship, his imaginative explanation of some of the passages of the *Iliad*, and his own role as a redaction critic.

Hopkins was well aware of the debate surrounding the Homeric question¹, which concerned the identity of Homer, the authorship of the *Iliad* and the *Odyssey*, and their historicity. These notes reflect his admission of the composite nature of the *Iliad*. However, he focuses less on questions of authorship and more on the enduring poetic art of the epic. In these notes his

¹ Hopkins discusses the Homeric question in a letter to Robert Bridges, 17–18 February 1887: "Have you followed the course of late Homeric criticism? The pendulum is swinging heavily towards the view of a whole original *Iliad*. In the track of the recent dialectic investigations I have made out, I think, a small but (as a style test) important point; but my induction is still incomplete" (CW II 855).

interest is in the artistry of the *Iliad*, whether or not the authorship of all or most of the poem can be determined.

This introductory chapter precedes the transcription and provides a preface, a discussion of the provenance of the notes, a description of Hopkins's immersion in the study of Greek, a review of previous research on the notes, an explanation of the methodology used in the dissertation, and a summary of the chapters and appendices. The four chapters include an introduction, transcriptions and commentaries on the two sets of Hopkins's notes, and a conclusion, which suggests ways the transcription and commentary can be incorporated into further studies. Five appendices follow the conclusion. The first, Appendix A, investigates how Hopkins's notes on the *Iliad* suggest connections between his close study of hyperbaton in the Greek poetry of the *Iliad* and his own use of hyperbaton in his English poetry. The second, Appendix B, discusses the use of epithets in the *Iliad* and reflects on Hopkins's use of epithets in his own poetry. Appendix C provides a list of epithets on which Hopkins comments in his Dublin Notes. The next section, Appendix D, highlights some of the vocabulary shared between Hopkins's notes on the *Iliad* and his own poetry, giving particular attention to the poetry written at the same time as the notes—the Irish poetry and the “terrible sonnets.” A list of the vocabulary shared between the notes and Hopkins's corpus of poems and

several visuals that illustration the distribution of that vocabulary and included in Appendix E.

Provenance

As mentioned above, Hopkins's marginalia on the *Iliad*, known as the Dublin Notes, can be found in two separate documents: one a packet of folded papers among the archives at Campion Hall in Oxford, the other interleaved in a volume of *Homeri Ilias* at the Foley Library at Gonzaga University.

The packet of folded papers now at Campion Hall, Oxford, was first described by Humphrey House as "'Homer—Loose notes' on Iliad, 4, 5, 6. Small slips" (*Notebooks and Papers of Gerard Manley Hopkins* 426). Later, in 1951, D.

Anthony Bischoff described the Campion Hall holdings as

Forty-five small pages in a folded sheet of paper headed 'Notes on Hom. Il. 4, 5, 6,' with rubber stamp on back of this folder 'Per H. B.[Henry Browne]' These notes on Homer's *Iliad*, 4, 5, and 6, were sent to Father Keating by Father Henry Browne, S. J. who succeeded Hopkins as professor of Greek at University College, Dublin². W. A. M. Peters, S.J. [*Gerard Manley Hopkins*. London, 1948]; used some of these notes to illustrate Hopkins' approach to poetic imagery but they merit further study. (Bischoff 576)

In an updated catalog of the Campion Hall holdings, Lesley Higgins submits this description:

² For a detailed description about the immediate disposition of Hopkins's papers upon his death see D. Anthony Bischoff, "The Manuscripts of Gerard Manley Hopkins," *Thought: Fordham University Quarterly* 26 (1951): 551–80.

Ruled sheets cut and folded to a finished size of 8 x 10.4 cm. 16 gatherings in black ink, numbered in red ink; 2 gatherings in turquoise and black into, unnumbered. Title: 'Homer—Loose notes'. Notes on the development of epic poetry; and on the *Iliad*, Books 4, 5, and 6. Gathering 4a is dated 'Nov. 1884/ Dublin.' Final comment on 16d: 'After this I am going to make my notes mainly on my interleaved book. Feb. 12 '86.' (Higgins "A New Catalogue of the Hopkins Collection at Campion Hall, Oxford" 27)

The continuation of Hopkins's Dublin Notes, interleaved in his copy of the *Iliad*, are now housed at The Gerard Manley Hopkins Collection, The Foley Library, Gonzaga University. The copy of *Homeri Ilias* interleaved with Hopkins's notes,³ was first publicly acknowledged in October 1989, when, as Fredric W. Schlatter states "the text, on loan from Fr. Bischoff, was displayed at the Crosby Library, the predecessor of the Foley Center. A brief notice in the exhibition notes described the volume: 'Hopkins' personal copy of Homer's *Iliad*, bearing his hand written margin notes'" ("The Dublin Notes on Homer: Part II." [95]). Joseph J. Feeney simply describes the volume as "*Homeri Ilias* (1883), with Hopkins' annotations" ("The Bischoff Collection at Gonzaga University: A Preliminary Account." 82). The latest description of the interleaved volume prepared by Stephanie Plowman, Special Collections Librarian, Foley Library, Gonzaga University reads simply "*Homeri Illias*, ca. 1883 [Gonzaga]" (G.M.

³ The volume actually has two title pages. The first title page refers to the title of the entire set of books, *Homeri Carmina [Poems of Homer]*, including both the *Iliad* and the *Odyssey*. The second title page refers to this particular volume, Books 1-24 of the *Iliad*, in which Hopkins placed his interleaved notes.

Hopkins: An Inventory of the Anthony Bischoff Research Collection at Gonzaga

University 33). The provenance of the volume of the *Iliad* is suggested by the library stamps, belonging first to Collegium Sancti Ignatii Dublin [ense], then passing to University College, Dublin. At Hopkins's death the volume passed back to the University College library or remained in the Jesuit residence in Leeson Street Dublin. Fr. Anthony Bischoff "identified a number of school texts in which Hopkins wrote fairly copious marginal comments, textual analysis, and critical observations" ("The Manuscripts of Gerard Manley Hopkins" 576).

Hopkins's Background in Greek

Hopkins's immersion in Greek began at an early age. Although Manley Hopkins, Gerard Manley Hopkins's father, left school in 1833, at the age of fifteen, to go into business as an insurance broker, he had by that time learned Latin and a little Greek (House and Higgins 32). In 1854, after his son, Gerard, had finished two years of private education at their home in Hampstead, he was sent to Sir Roger Cholmeley's Grammar School at Highgate, at age ten, where he "became a classical scholar of quite abnormal brilliance" (House and Higgins 81). Reverend Dr. John Bradley Dyne, fellow of Wadham College, Oxford, and headmaster during Gerard's tenure was considered a good teacher of the Classics. One of Dyne's students at Highgate, Philip Stanhope Worsley, won the Newdigate prize at Corpus Christi College, Oxford, for his poem the *Temple of*

Janus and produced successful translations of the *Odyssey* and the *Iliad* in Spenserian stanzas. House notes that “ancient Greek and Roman history were taught with care and thoroughness” at Highgate (House and Higgins 98). Hopkins’s detailed notes on Thucydides reflect Highgate’s thoroughness, as well as Hopkins’s own attention to detail. His notes on Thucydides, now at Champion Hall (Higgins “A New Catalogue” 11) and soon to be included in Volume 6 of *The Collected Words of Gerard Manley Hopkins*, include beautifully drawn plans of the battles at Naupactus.

One of the earliest records of the influence of Hopkins’s study of Greek on his English poetry is found in his notes on Aeschylus’s *Choephoroi* written while he was still a student at Highgate. In 1862 Hopkins records the following note for lines 145–51: “drop the plashing tear against the barrier. 145-151” (CW IV 3–4). This appears to be Hopkins’s translation, gleaned from the meaning of *καναχίης* as “plashing” from Connington’s commentary on the *Choephoroi* (Aeschylus 44), which he was reading at the time (Starkey 23); *The Liddell-Scott-Jones Greek-English Lexicon*, first published in 1843, also translates *καναχίης* as “plashing.” That same word “plashing” shows up in “A Vision of the Mermaids,” written at Christmas 1862 as “when Summer . . . /Plashes amidst the billowy apple trees / His lusty hands” (84–88). The verb appears again in “A Soliloquy of One of the Spies Left in the Wilderness,” July 1864 as “Give us the tale of bricks as

heretofore; / To plash with cool feet the clay juicy soil" (37–8) (CW IV 3–4). R. L. Starkey also notes the similarity between Hopkins's translation of Aeschylus and "A Vision of Mermaids," Hopkins's second school-prize poem, written around Christmas 1862, about the same time that he was reading Aeschylus (Starkey 25). From the very beginning, then, it seems that the richness of Hopkins's Greek study bled over into his English poetic compositions.

Hopkins's early interest in the *Choephoroi* is supported by the fact that he borrowed John Connington's translation of the play from the Highgate Library 18 June 1861 (Starkey 22–6), two years before he entered Balliol, 17 April 1863. He continued to make notes on Aeschylus while a student at Balliol (*The Journals and Papers* 22),⁴ as a priest at Stonyhurst in 1882 (CW IV 3n9), and again when teaching at Dublin sometime after 1884.⁵

Hopkins's commitment to and achievements in the Classics continued to increase as he won the Governor's Gold Medal for Latin Verse in April 1862, at seventeen, remarkably, a year before he was to matriculate at Balliol. Unusually, he was the top student at Highgate for almost three years before his graduation

⁴ These notes are housed at Campion Hall, described as "Koêpheroi Aeschylus [notes end at l. 686]", f. 25–38; "Choêpheroi. [l. 725 to the end. Final comment, f. 58: "The Furies were visible, it appears, to the audience but not to the chorus. For general remarks see afterwards." Discussion continues ff. 73–75.]

⁵ Hopkins's extensive notes on Aeschylus' *Choephoroi* are housed at the Foley Library at Gonzaga University, added as marginalia in Aeschylus, *Choephoroi*, trans. by Arthur Sidgwick, Oxford: Clarendon Press, 1884. Print.

(House and Higgins 110), and his expertise in the Classics continued in his school days at Balliol, achieving First Class Honours in Moderations Exams⁶, 20 November 1864, and First Class Honours in Greats Examinations,⁷ June 1867.

Even after he turned to Catholicism and the priesthood shortly after his graduation from Balliol, the Classics remained a significant part of his life. Bender suggests that Hopkins had a twofold adult profession, not poet and priest, but Jesuit priest and professor of Greek literature, and that “Hopkins felt strongly that it was his lifelong duty to study classical literature and theological writing” (Bender *Classical Background* 1). He taught Classics at Newman’s Oratory School (1867–68), Roehampton (1873–74), Mount St. Mary’s College (1877–78), Stonyhurst College (1878, 1882–84), and the Royal University of Ireland and University College Dublin (1884–89).

Clearly, studying the Classics, particularly Greek literature, was a significant part of Gerard Manley Hopkins’s life. Bender contends that Hopkins’s poetic “innovations,” rather than being an “innocent experimenting with words”

⁶ Moderation exams were taken at least six terms following matriculation and covered readings in Sophocles, Homer, Demosthenes, Virgil, Cicero, Horace, and Juvenal. Students pursuing “Highest Honours” were expected to prepare additional books from Homer, Aeschylus, Sophocles, Euripides, Aristophanes, Pindar, Theocritus, Demosthenes, Herodotus, Thucydides, Virgil, Horace, Lucretius, Terence, Plautus, Catullus, Propertius, Cicero, Tacitus, Livy, and the four Gospels in Greek (CW IV 76).

⁷ Greats exams were the final set of university examinations and included selections from Aristotle, Plato, Herodotus, Thucydides, Livy, Tacitus, Bacon, Butler, Niebuhr, Arnold, Thirwall, Grote, Logic, Political and Moral Philosophy, Greek and Roman History, translations into Greek and Latin, and translation from Greek and Latin into English with commentaries (CW IV 77).

(Lewis 7), are at least partially derived from the writing he knew best, Latin and Greek poetry (Bender *Classical Background* 4). Although Bender is one of the few scholars drawing connections between Hopkins's Greek scholarship and his English poetry, his investigation primarily discusses how Hopkins was influenced by Pindar and Martial, with only a passing reference to Homer, as merely an illustration of hyperbaton (Bender *Classical Background* 98).

Review of Previous Research

Although the notes have not been studied extensively, some research has been focused on the Dublin Notes. The Campion Hall Dublin Notes were first mentioned in Humphrey House's *The Notebooks and Papers of Gerard Manley Hopkins, Appendix 1* (1937). W. A. M. Peters makes a brief reference to the notes in his book, *Gerard Manley Hopkins* (1948). Fr. Bischoff, in his catalogue of "The Manuscripts of Gerard Manley Hopkins," in *Thought* (1951), describes the provenance of the notes and says that they warrant further study. Alan Heuser in *The Shaping Vision of Gerard Manley Hopkins* (1958) repeats Fr. Bischoff's request, stating that "Two important tasks lie ahead: an editorial task of bringing out a complete publication of all the papers, and a critical task applied to the neglected classical notes and annotated books in which Hopkins's achievement have yet to be fairly ascertained" (Heuser 101). Warren Anderson answers the call to study the Campion Hall notes in an article in *The Hopkins Quarterly* (1988) concluding,

however, in a rather dismissive way that Hopkins “lacked an overview of Homer” and that his lack of vision was a “loss for his students, a constraint upon his teaching” (Anderson 1988 191). Anderson returns to the notes with an article in *The Hopkins Quarterly* (1995), in which he transcribes the Campion Hall notes.

He states his purpose:

The purpose of this edition has been to provide a text of the notes, a critical apparatus, and a *representative* commentary.... Deliberative limitations have been observed for the commentary. It was obviously out of the question to deal with every item. Moreover to do so would have brought few benefits. My assumption has been that readers will not wish to be led by the hand. I have sought instead to provide enough guidance so that after a time they can increasingly go forward on their own.

At once a question arises: What kinds of readers will this work find? No simple answer suffices. A few may be Greek scholars, equipped perhaps with a knowledge of Homer greater than my own. Such readers will best discern what has been done amiss or left undone. If they are spurred on thereby to do better, one of my aims will have been achieved. Yet whoever undertakes such a treatment at the present time must attempt to be realistic; and doing so brings the realization that most who may chance to turn these pages will have more than a little knowledge of Hopkins, like as not, but little or no acquaintance with Greek. They can amend what is said or supply what has been left unsaid about Hopkins; that will be all to the good. (Anderson 1995 x; emphasis added)

Anderson also states that Fr. Bischoff had sent him eleven pages of notes (the Gonzaga notes) but that he had chosen not to publish those notes because “they do not significantly extend the range of observation to be seen on his [Hopkins’s] remarks on Books 3-6” (Anderson 1995 xii). Fredric W. Schlatter did take on the task of transcribing and commenting on the Gonzaga notes two years later,

publishing his article, "The Dublin Notes on Homer: Part II" in *The Hopkins Quarterly* (1997).

A few scholars have commented on the classical scholarship of Hopkins. I have already mentioned Bender's work (1966). Brian Arkins in *Heraclitean Fire: Greek Themes in Hopkins* (1997) examines Hopkins's Greek study at Highgate and Balliol, his teaching in Dublin, and his planned and uncompleted projects with regard to Greek poetics. Then proceeds to discuss two forms of hyperbaton used by Hopkins in his English poetry: embedding sentences and placing material that normally comes later at the start of the sentence. Michael Allsopp discusses Hopkins and Pindar in his article of the same name in *Gerard Manley Hopkins (1844-1889): New Essays on His Life, Writing, and Place in English Literature* (1989). Andrew Smith discusses Hopkins's classical background in "Gerard Manley Hopkins as a Classicist" (1990). Stephanie West has published an article "Classical Notes on Gerard Manley Hopkins" in *The International Journal of the Classical Tradition* (2006). However, few have drawn from the Homeric notes. Jack Mitchell, in "The Culture of the Ancient Epithet: Gerard Manley Hopkins and the Translation of Imagination" in *Translation and Literature* (2013), does discuss Hopkins's epithets at length, linking them to inscape, and quotes directly from the Dublin notes. Mitchell comments: "My impression is that scholarship on Hopkins tends to focus on the Old English side of his interests, and it will be

great if you can help balance it out.”⁸ *The Collected Works of Gerard Manley Hopkins Volume VI: Sketches, Notes, and Studies*, forthcoming, is the volume that would contain information about the Dublin Notes. However, how the notes will be included in the volume is undetermined at this time.⁹

Methodology

The approach of the present study has taken into account the MLA Guidelines for Editors of Scholarly Editions.¹⁰ These guidelines are oriented towards creating a reliable text, which is established by “accuracy with respect to texts, adequacy and appropriateness with respect to documenting editorial principles and practice, consistency and explicitness with respect to methods” (*MLA Guidelines*). With these guidelines in mind, I obtained reliable copies of Hopkins’s loose notes from Campion Hall and his interleaved notes from Gonzaga University, confirming their interrelatedness. Introductory descriptions confirm Hopkins as the author of the materials and use available resources (letters, the Dublin Notebook, and the Dublin Notes themselves) to accurately

⁸ This comment was part of an email I received from Mitchell, 23 November 2013.

⁹ In an email received from R. K. R. Thornton, 04 August, 2016, he reports having just finished his first draft of the Dublin 'Loose Notes on Homer' for *The Collected Works of Gerard Manley Hopkins Volume VI: Sketches, Notes, and Studies, Volume VI*, which he notes “Anderson ignored in a rather cavalier fashion.” He comments that his version is “primarily a transcript with annotations, since I thought a full-scale set of annotations was nearer to a book, and this is only one part of volume 6.”

¹⁰ These guidelines can be viewed at the MLA Guidelines for Editors of Scholarly Editions [website](#).

date the notes. I have accurately transcribed Hopkins's notes, checking them against the transcriptions done by Anderson and Schlatter, making note of where my transcription differed from theirs, along with the rationale. I have provided a clear, convincing, and thorough statement of the editorial principles for each of the sets of notes and maintained a consistent adherence to those editorial principles. I have provided clear and adequate textual notes, as well as explanatory commentary on each of the notes. This commentary included a translation and identification of the Greek, an explanation of unusual vocabulary, discussion of the background of the story of the *Iliad*, and identification of the characters involved in the passage. Additionally, I have identified shared vocabulary and syntactical constructions between Hopkins's commentary on the *Iliad* and his own poems. A few Greek syntactical questions are addressed, although Greek syntax and grammar are not the focus of the commentary. I have received all necessary permissions from Gonzaga University and Campion Hall, Oxford. A digital edition of the project is planned. That methodology will be addressed in the conclusion.

Summary of Chapters and Appendices

This first chapter, as previously mentioned, introduces Hopkins's Dublin Notes and presents a statement regarding the significance of this study. The description of the provenance of these notes, a recounting of Hopkins's

background in Greek studies, a review of recent research, an accounting of the methodology used, and a summary of the chapters and appendices follow.

Chapter Two, "A Transcription of and Commentary on Hopkins's Loose Notes on the *Iliad*," contains a transcription of the Hopkins's notes on the *Iliad* that are housed at Campion Hall, Oxford, along with a commentary on those notes. The commentary translates all Greek terms and provides comment on all of Hopkins's notes, paying particular attention to Hopkins's analysis of Homer's poetic art.

Chapter Three, "A Transcription of and Commentary on Hopkins's Interleaved Notes on the *Iliad*," contains a transcription of Hopkins's notes on the *Iliad* that are housed at the Foley Library, Gonzaga University, along with commentary on Hopkins's notes, translating all Greek terms and teasing out Hopkins's perspectives on the poetic art of the *Iliad*.

The conclusion, Chapter Four, reviews the ways in which Hopkins's poetry is reflected in his Dublin Notes and the ways in which the notes find expressions in his poetry, particularly in the poems he wrote and edited during his time in Ireland. It summarizes the key findings of the dissertation, states conclusions drawn from the research, and indicates how this research could aid future studies of Hopkins's poetry. The conclusion also discusses extending this project to include Hopkins's notes on other Greek writings: Aristotle's

Nicomachaen Ethics, Aeschylus's Choephoroi, and Aeschines's Oratio in

Ctesiphontem. Finally, the chapter concludes with the examination of a proposal to create a digital edition of these notes, encoded with Text Encoding Initiative and presented digitally using Extensible Stylesheet Language, making these resources readily available to other scholars.

The first appendix, "Hyperbaton: Hopkins's Poetic Syntax Reflected in His Dublin Notes on the *Iliad*," discusses Hopkins's use of hyperbaton in his poetry and uses the Dublin Notes to illustrate Hopkins's understanding of that unconventional syntax. The appendix looks at factors that contribute to Hopkins's unique understanding of syntax, recognizing that his immersion in the study of Greek contributed significantly to that understanding. It then reviews the scholarly work others have contributed toward explaining Hopkins's use of hyperbaton. The appendix then looks to examples in the Dublin Notes of hyperbaton revealed through parallelism, reversal of word order, the omission of words, conciseness, the sound of words and lines, and the shape of lines.

"Hopkins's Epithets Reflected in His Dublin Notes on the *Iliad*," the second appendix, looks carefully at Hopkins's attention to epithets in his notes on the *Iliad*. After considering what things predisposed Hopkins to find particularities in the epithets that he used in his own poetry and in the epithets on which he commented in his notes on the *Iliad*, Appendix B describes the

scholarship that has been done with respect to Hopkins and epithets. Then the appendix looks at several of the epithets on which Hopkins focuses in these notes: gleaming-eyed, great-hearted, aegis-bearing, good-at-the-war-cry, well-greaved, bronze-armed, godly, shining, with glancing helm, casting a long shadow, white-armed, tamer-of-horses, beautifully-robed, and lovely-haired. The appendix concludes by suggesting that these notes illustrate how Hopkins was able to communicate the intangible by defining the tangible qualities of things, illustrating his belief that the real character of the world that is held together by Christ. In these notes and in the non-traditional innovations he created in the nuances of his own English epithets, he found the invisible within the visible.

Appendix C, "Epithets in the *Iliad* on Which Hopkins Commented in the Dublin Notes," lists all the epithets on which Hopkins makes comments in his notes on the *Iliad*.

"Winged Words: Hopkins's Vocabulary Reflected in His Dublin Notes on the *Iliad*," the fourth appendix, looks closely at Hopkins's love and respect for words. "Winged words" is an epithet that occurs frequently in the *Iliad*, and Hopkins comments on it several times in these notes. Drawing upon the writings of Max Müller, a philologist with whom Hopkins was familiar, to unpack the term, the chapter investigates Hopkins's understanding that words also have inscape. The appendix suggests factors that contributed to such an

understanding and then turns to a description of some of the vocabulary that is shared between the Dublin Notes and Hopkins's English poetry, focusing on words that are related to domestic skills, thermodynamics, and nature. Looking closely at the "winged words" of the Dublin Notes illuminates Hopkins's English poetry and viewing those same "winged words" in his poems illuminates the special meanings he attached to them in his notes on the *Iliad*.

The final appendix, "Text Mining/Analysis of Hopkins's Dublin Notes on the *Iliad* and His English Poems," provides a list of the shared vocabulary and some visuals presenting the distribution of that shared vocabulary. This list was obtained by a comparison of data generated by *Samediff*, a web-based, open-source text mining/analysis program that compares two or more text files, and *Voyant Tools*, a web-based, open-sourced reading and analysis environment for digital texts. In order to use these programs, a corpus of all the vocabulary used in Hopkins's Dublin Notes and his poetry had to be formed. I used my own transcriptions of Hopkins's Dublin Notes as a source for the .txt files. Because no .txt files for Hopkins's complete poetic corpus were available, I created the corpus of vocabulary in Hopkins's poems. I began by using the database from the online [Web Concordance of Hopkins's Poems](#). The database is based on the text in the first edition of Hopkins's poems, edited by Robert Bridges and published in 1918. Words omitted from the Concordance are *the, and, of, a, to,* and

in. The html electronic text of the poems was derived from Columbia University's [Bartleby Library](#). The editors of the Web Concordance had made a few corrections to the database. Because the text used in the Web Concordance is substantially different from modern editions of Hopkins's poems, it was necessary to supplement the database. Using Norman MacKenzie's 1990 edition¹¹ of *The Poetical Works of Gerard Manley Hopkins* as a source, the additional poems and fragments were identified. Electronic texts were secured by either locating existing texts, scanning the texts from MacKenzie's edition and using a free online optical character recognition software, *Online OCR*, to create electronic texts, or creating .txt files by manually typing the text. Using these databases of vocabulary, I was able to run the *Samediff* and *Voyant Tools* software to identify shared vocabulary and produce visuals that illustrate the distribution of the vocabulary.

¹¹ Catherine Phillips's edition of *The Collected Works of Gerard Manley Hopkins Volume VIII: The Poems* will be published in 2018. Some revision of the corpus will be necessary after the publication of this volume.

CHAPTER TWO

A Transcription of and Commentary on Hopkins's Loose Notes on the *Iliad*

Description of Hopkins's Loose Notes on the Iliad in the Hopkins Collection at Campion Hall, Oxford

This packet of folded papers was first described in 1937 by Humphrey House (Hopkins *Note-books and Papers* 426) as

'Homer—Loose notes' on *Iliad*, 4, 5, 6. Small slips." Later, in 1951, D. Anthony Bischoff described the Campion Hall holdings as "Forty-five small pages in a folded sheet of paper headed 'Notes on Hom. Il. 4, 5, 6,' with rubber stamp on back of this folder 'Per H. B.' These notes on Homer's *Iliad*, 4, 5, and 6, were sent to Father Keating by Father Henry Browne, S.J. who succeeded Hopkins as professor of Greek at University College, Dublin. W. A. M. Peters, S.J. makes some use of these notes to illustrate Hopkins's approach to poetic imagery [*Gerard Manley Hopkins*. London, 1948]; but they merit further study." (Bischoff 576)

In an updated catalog of the Campion Hall holdings, Lesley Higgins (Higgins 9–44) submits this description:

Ruled sheets cut and folded to a finished size of 8 x 10.4 cm. 16 gatherings in black ink, numbered in red ink; 2 gatherings in turquoise and black into, unnumbered. Title: 'Homer—Loose notes'. Notes on the development of epic poetry; and on the *Iliad*, Books 4, 5, and 6. Gathering 4a is dated 'Nov. 1884/ Dublin.' Final comment on 16d: 'After this I am going to make my notes mainly on my interleaved book. Feb. 12' 86.' (Higgins 27)

House, Peters, and Higgins fail to mention that three pages of Hopkins's notes on Book 3 follow his notes on Books 4, 5, and 6.

Introduction

I am indebted to Warren D. Anderson for his work on the Dublin notes. Anderson first brought the notes to light in an article for the *Hopkins Quarterly* in 1988 ("Hopkins's Dublin Notes" 179-191). That article, incorporated into a longer article, which included transcriptions of all the notes and some further commentary, was published in 1995 ("Gerard Manley Hopkins: The Dublin Notes on Homer."). Anderson, a Classicist with a particular interest in Greek music, provides in-depth analysis with respect to those subjects in his commentary on Hopkins's notes. Having incorporated the contents of his previous article into his commentary on Hopkins's introductory notes, Anderson offers little substantial commentary on the remainder. His notes on Hopkins's ten pages of introductory material constitute pages [67]-100 of his commentary. Pages 100-22 of Anderson's commentary cover the remaining fifty-four pages of Hopkins's notes. Although Hopkins comments on 386 lines of the *Iliad*, Anderson comments on only nineteen lines in Book 4, thirty-two lines in Book 5, thirteen lines in Book 6, and one line in Book 3, for a total of sixty-five lines. His transcriptions provide a helpful point of comparison for my own transcriptions, which differ in only a handful of instances. However, Anderson seems to have missed the point of Hopkins's notes, assuming them to be lecture notes. Hopkins is clear that he is working on a book to be submitted for scholarly publication. Much earlier, while still a student at Balliol, Hopkins had written to his friend William Mowbray Baillie on

10–11 September 1864, "I . . . have begun to receive Homer in earnest. How great his dramatic power is!" (CW I 72). Later, having written to Bridges, 26-7 September 1882, about his project on "the art of Greek lyric poets, including of course the lyric parts of dramatic poets" (CW II 538), he tells his mother in a letter written on 13 January 1886: "(for I am taking notes for one [a book] on Homer's Art)" (CW II 757). He similarly announces the project to Baillie, 11 February 1886, (CW II 758) and John Henry Newman, 25 February 1886, (CW II 760). His notes on the *Illiad* are not a commentary in the traditional sense. He is trying to understand what made Homer a great poet. His work on the art of Homer continued until 1886 when he abandoned the project under the pressure of his teaching responsibilities. On 24 April 1886 John Rhys responds to Hopkins, hoping that he would ". . . have time to write on Homer and also return to Celtic studies [Rhys's area of expertise]" (CW II 775). A little later, Hopkins admits to Bridges, 2-4 October 1886, ". . . all my world is scaffolding" (CW II, 805). On 6 October 1886 in a letter to Coventry Patmore he discusses Welsh poet, William Barnes, and Homer, with respect to their masteries of native epithets, but ends the letter by saying, "But now no more of Barnes or of music, for I have overhanging me 500 examination papers and that only one batch out of three" (CW II 809). Finally on 20 February 1887, Hopkins wrote to Baillie: "Meanwhile my Homeric studies are postponed. But they are not altogether dropped" (CW II 858).

Editorial Principles

Hopkins's loose notes on the *Iliad* are transcribed exactly as they appear on the pages. Hopkins's mistakes are noted and corrected in footnotes, but not in the transcription. The order reflects the order in which the pages are found in the packet of folded notes. The notes on Book 3 are at the end of the packet. A description of each page appears in brackets before the content of that page. This description includes the page number of Hopkins's notes followed by the book number of the *Iliad* and the lines addressed on the page, separated by dashes. Happily, Hopkins begins each note with the number of the line in the *Iliad* with which it corresponds. Hopkins's images are reproduced using graphic design software or digitally imaged. Hopkins's introductory materials are described with their page number and the word "Introduction." Editorial comments are presented as footnotes at the bottom of the page. My English translations will accompany all the Greek words. These translations will take into account Hopkins's translations, the *Liddell-Scott-Jones Greek-English Lexicon*, Slater's *Lexicon to Pindar*, and Autenrieth's *Homeric Lexicon*. My inclusion of English translation reflects Hopkins's similar intention for his book on Homer's art. In a letter to Bridges, 11 December 1886, Hopkins reveals his plan for the book: "I propose to print the Greek in Roman type, so that no scholarship shall be required, only study (which must be close) of the book, for it will be thoroughgoing" (CW II

842). In this commentary the Greek type will be retained, but translations will be provided.

Homer — loose notes ①
Epic poetry now developed:
(A) the matter, story; (B) the
verse, hexameter; (C) the diction,
use and variation of stock
epithets etc
(A) ὅς μιν θύεται ἑρπύλλας παρὰ
πηγῶν Eurip. Ion, in the chorus
οὐκ ἐν ταῖς ἑσθέραις Ἀθήναις (197) —
one of the company tells entertains the
women at work with myths, that
is tales
and prob. by turns, κατὰ ἑσθέρ-
βειον, like the stapodists and
the ἐκείλια, which passed from man
to man, the number of witnesses
helped to secure the story from change
and to fix the legends for each village

Figure 2.1. Hopkins's loose notes on the *Iliad* in the Hopkins Collection at Campion Hall, Oxford. Courtesy of The Master and Trustees of Campion Hall, Oxford.

[1 Introduction]

Homer - Loose notes

①¹

Epic² poetry how developed:

(³A) the matter, story; (⁴B) the

¹ These circled numbers occur on pages 1, 5, 9, 11, and 15. Uncircled numbers appear on pages 19, 23, 27, 31, 35, 39, 51, 55, and 59. Their purpose is unclear. Anderson suggests that the numbers may indicate the beginning of a lecture week. However, since Hopkins's purpose in preparing these notes appears to involve research for a book on Homer's art rather than preparation of lecture notes, it seems more likely that these numbers simply enumerate the folded sheets of paper, especially since the numbering is in red ink and the notes are taken in black or turquoise ink.

² In a letter to his mother, 13 January 1886, Hopkins first mentions his notes on the *Iliad*. He says that if he were writing a book on modern art, he might be justified in taking a trip to England. Although he is writing book on Homer's Art ("for I am taking notes for one [a book] on Homer's Art") and will have some free time during Easter holidays after Scholarship papers and lectures and will at some time need to go to Oxford "on matters of scholarship," he says that he has no right to ask at this time (CW II 757).

³ Here Hopkins states his purpose in taking these notes on Homer: to understand the story, the meter, and the diction. Anderson suggests that Hopkins abandons the first purpose after a preliminary treatment, deals with verse only with regard to irregular occurrences, and primarily deals with stock epithets in these notes. (Anderson [67]). Anderson gives great attention to Hopkins's notes on "the matter," devoting thirty-four of his fifty-five pages of commentary to Hopkins's introduction, which concerns the matter or story of the *Iliad*. Anderson makes no comments on Hopkins's verse notes, claiming that "such entries are not likely to interest readers of this commentary" (Anderson [67]). He is also dismissive of Hopkins's notes on the epithets. Although Anderson admits they are the focus of Hopkins's notes, he provides no commentary on most of the notes pertaining to epithets. Anderson admits that Hopkins displays instances of insight, but he insists that Hopkins carries the application of the attributes of the epithets too far, claiming that Hopkins is "led into error and needless confusion by a wrong-headed insistence on complex homologation, the matching of details within the Homeric simile to the 'real' world outside it" (Anderson 117). Anderson criticizes Hopkins's teaching methods, assuming these notes to be teaching tools. Although Anderson correctly observes, "He could picture the particular moment with his customary fresh, imaginative mode of insight," Anderson protests that "beyond that momentary vision he could not or would not go. It was a loss for his students — whom he seldom seems to have in mind — and it was bad teaching" (Anderson 111). It is clear from the preceding paragraph in Anderson's commentary, which focuses on a description of archaeological evidence regarding military spears used in Mycenaean times, that the place that Anderson wishes Hopkins "would not or could not go," the place that would most benefit his university students, involved a historical and archaeological description of the military accouterments. He misses the point of Hopkins's notes. Hopkins has stated that these are not lecture notes on the *Iliad*, but personal reflections on Homer's poetic art.

verse, hexameter; (C) the dicti-

on, use and variation of stock

epithets⁵ etc

(A)⁶ ὅς μῦθεύεται ἐμαῖς παρὰ

πηναῖς^{7 8} Eurip. Ion, {in the chorus

⁴ Anderson comments: “Usually the Greek is set down without comment; when any statement is added, almost every instance proves to be brief and technical. Since such entries are not likely to interest readers of this commentary, they will be omitted from discussion” (67). All Hopkin’s statements are relevant to this project, however, and therefore will receive discussion in this commentary. Although many of Hopkins’s comments may be cryptic and intended for his own eyes, they may possibly unlock some metrical, syntactical, or philological puzzles in his English poetry.

⁵ Most of the content of these notes focuses on epithets found in the *Iliad*. In a letter to Coventry Patmore, 6 October 1886, Hopkins, when discussing his admiration of the poet William Barnes, draws this parallel: “He [Barnes] comes, like Homer and all poets of native epic, provided with epithets, images, and so on which seem to have been tested and digested for a long age in their native air and circumstances and to have a keeping which nothing else could give; but in fact they are rather all of his own finding and first throwing off. This seems to me very high praise. It is true they are not farfetched or exquisite (I mean for instance his mentions of rooks or of brooks) but they are straight from nature and quite fresh.” These words could be applied to the way Hopkins understands Homer’s use of epithets. Although they are “stock,” he finds a fresh meaning for them in every circumstance in which they are employed.

⁶ The following notes fall under Hopkins’s category: “(A) the matter, story.”

⁷ ὅς μῦθεύεται ἐμαῖς παρὰ πηναῖς {is he the one whose story is told when I am at my loom} This is a quotation from Euripides, *Ion*, 196-97. Euripides’s *Ion* was on the Scholarship Exam for January 1885 (CW VII 72) as were Homer’s *Iliad*, Books 4 and 5 (CW VII 72) at the Royal University of Ireland. The Royal University of Ireland was the overarching system into which Hopkins’s college, University College, Dublin, was incorporated. In 1880 the Catholic University of Ireland, which was founded by John Henry Newman, had been merged into University College, Dublin, and Hopkins’s students were entitled to sit the Royal University of Ireland examinations and receive its degrees. Since most of Hopkins’s time was taken up with lecturing and grading papers, leaving little time for personal reading and writing, Hopkins uses resources at hand, in this case, his preparations for exams and lectures to inform his reflections on Homer’s art.

⁸ Anderson notes that Hopkins fails to accent πηναῖς. He suggests a circumflex on the first syllable. However, Gilbert suggests an acute (Gilbert, *Euripides Fabulae*, accessed through *Perseus Digital Library*).

οὐκ ἐν ταῖς ζαθείαις Ἀθήναις⁹ (197).

One¹⁰ of the company tells entertains the

women at work with myths, that

is tales

And prob. by turns, κατὰ ῥάβ-

βδον¹¹, like the rhapsodists¹² and

⁹ οὐκ ἐν ταῖς ζαθείαις Ἀθήναις {not only in our holy Athens} This is a quotation from Euripides, *Ion*, 184-85. Hopkins is suggesting that the stories of the *Iliad* may have been told in the same way the telling of tales in *Ion* was described. He is suggesting that the stories of the *Iliad* were part of an oral tradition told among the working class at their chores, and not only in Athens, but throughout Greece. This coincides with Jevons (F. B. Jevons, "The Rhapsodising of the *Iliad*." *The Journal of Hellenic Studies* 7 (1886): 291-308. *JSTOR*. Web.), referenced first by Hopkins in a letter to Baillie 20 February 1887 (CW II 858). Hopkins says he had read and agreed with Jevon's pamphlet.

¹⁰ Hopkins proposes that one of the ways the oral manuscript of the *Iliad* was codified was by women hearing the myths and tales, while they were at their work on looms. This is reminiscent of Hopkins's reference to a loom in "Spelt from Sibyl's Leaves:" "Óur tale, O óur oracle! ' Lét life, wáned, ah lét life wind / Off hér once skéined stained véined variety ' upon, áll on twó spools" (10,11), written about the same time as the *Iliad* notes (1884-86).

¹¹ κατὰ ῥάβδον {according to the measure} Pindar, *Isthmian Odes*, 4.38 (3.56). Gonzalez comments: "We do not know that a staff was passed on from bard to bard to signal whose turn it was to take up the song. But it is indisputable that the ῥάβδος was thought a badge of authoritative singing (cf. Hesiod *Theogony* 30 and Pindar's κατὰ ῥάβδον at *Isthmian* 3/4 56-57) and that it was closely associated with performance" (José M. González, "The Rhapsode in Performance." *The Epic Rhapsode and His Craft: Homeric Performance in a Diachronic Perspective*. Harvard: Harvard University Press. N.p. Web. 17 Dec. 2015). González gives a thorough treatment of the term. The meanings are varied, ranging from the passing of a stick in weaving, the passing of a wand between storytellers, to the allegorical meaning, "according to/by the enchanting power of his divine poetry." Clearly Hopkins understood the term as above, taking turns in singing the epic story. This all fits in well with Jevons's theories in *The Rhapsodizing of the Iliad*.

¹² A rhapsodist was a classical Greek professional performer of epic poetry, particularly the *Iliad* and the *Odyssey*, in the fifth and fourth centuries BC, or perhaps earlier. Information about rhapsodists is provided in Plato's *Ion*. Rhapsodists depicted in images often carry a staff. In the *Ion*, Plato describes the role of the rhapsode: "I must say I have often envied you rhapsodes, Ion, for your art: for besides that it is fitting to your art that your person should be adorned and that you should look as handsome as possible, the necessity of being conversant with a number of good poets, and especially with Homer,

the σκόλια¹³, which passed from man
to man. The number of witnesses
helped to secure the story from change
and to fix the legends for each village

the best and divinest poet of all, and of apprehending his thought and not merely learning off his words, is a matter for envy; since a man can never be a good rhapsode without understanding what the poet says. For the rhapsode ought to make himself an interpreter of the poet's thought to his audience; and to do this properly without knowing what the poet means is impossible. So one cannot but envy all this" (Plato, *Ion*, *Loeb's Classical Library* 164:406-07).

¹³ σκόλια {songs which went round crookedly at banquets, being sung to the lyre by the guests one after another in irregular order, the singer holding a myrtlebranch (μυρρίνη) passed to him by the previous singer}

[2 Introduction]

children¹⁴ wd. have heard these tales

–As then. There wd. also be occa-

sions for tales being told among men.

Happy¹⁵ thought; the potters' song ὦ

κεραμῆες¹⁶: ᾗ.¹⁷ that. The first step then

¹⁴ Children would have heard the tales while they were at home with their mothers at work on the looms. Hopkins's last poem, written a few years after these notes, describes inspiration patiently waiting like an expectant mother, connecting a birthing mother and "the immortal song" with these words: "Leaves yet the mind a mother of immortal song" ("To R. B." 4).

¹⁵ Although unclear, perhaps the happy thought is that the weavers and the potters would have incorporated the Homeric stories into their weaving and into their pottery. Alternatively, because generally men were potters, women were weavers, and the children also listened to the tales, the stories would have found a universal audience.

¹⁶ ὦ κεραμῆες {O Potters} According to the pseudo-Herodotean *Life of Homer*, the great bard was traveling through the eastern Mediterranean and happened to land on the island of Samos. While there he encountered a group of potters who, aware of his fame, offered Homer some of their wares and whatever else they had on hand if he would sing for them. In response, Homer sang the "Kiln:" "Potters, if you will give me a reward, I will sing for you. Come, then, Athena, with hand upraised over the kiln. Let the pots and all the dishes turn out well and be well fired: let them fetch good prices and be sold in plenty in the market, and plenty in the streets. Grant that the potters may get great gain and grant me so to sing to them. But if you turn shameless and make false promises, then I call together the destroyers of kilns, Shatter and Smash and Charr and Crash and Crudebake who can work this craft much mischief. Come all of you and sack the kiln-yard and the buildings: let the whole kiln be shaken up to the potter's loud lament. As a horse's jaw grinds, so let the kiln grind to powder all the pots inside. And you, too, daughter of the Sun, Circe the witch, come and cast cruel spells; hurt both these men and their handiwork. Let Chiron also come and bring many Centaurs — all that escaped the hands of Heracles and all that were destroyed: let them make sad havoc of the pots and overthrow the kiln, and let the potters see the mischief and be grieved; but I will gloat as I behold their luckless craft. And if anyone of them stoops to peer in, let all his face be burned up, that all men may learn to deal honestly." (T.W. Allen, *Homeri opera. Tomus V: Hymni, Cyclus, Fragmenta, Margites, Batrachomyomachia, Vitae*, Oxford, 1912)

"That Nature is a Heraclitean Fire," written in 1888, shortly after these notes employs pottery imagery: "This Jack, joke, poor potsherd, ' patch, matchwood, immortal diamond, / Is immortal diamond. (23-24).

is to find the companies¹⁸ in which the
 tales are told, women at ~~m~~ work, men at
 work, feasters
 Singers¹⁹ called in, as for the potters
 above ~~Also Penelope hearin~~ and so
 perhaps for women. And as the singing
 was a relief ^an insert and ion-^ in the storytelling it was
 natural for the subject of the song to

¹⁷ q̄y stands for “query.”

¹⁸ Reflecting Hopkins’s thoughts, Latacz and Holoka relate that “Some vitae depict Homer as a wandering minstrel, like Thamyris or Hesiod, who walked as far as Chalkis to sing at the funeral games of Amphidamas. We are given the image of a “blind, begging singer who hangs around with little people: shoemakers, fisherman, potters, sailors, elderly men in the gathering places of harbour towns” (Joachim Latacz, and James P Holoka, *Homer, His Art and His World*. Ann Arbor: The University of Michigan Press, 1998. 29).

¹⁹ Here Hopkins offers an explanation for the closeness of singing and recitation in the Greek stories. Likewise, in Hopkins’s own poetry there is a closeness between music and poetry. He set many of his own and other authors’s poems to music. An interesting bibliographic note that illustrates his connection to this concept can be found on the title page of Manuscript A. MS A is an album of autograph poems sent by Hopkins to Bridges, with transcriptions of others made by Bridges. There are several other manuscript collections of Hopkins’s poems: MS B, an album of transcripts made by Bridges and ‘corrected’ by Hopkins, along with autographs added by Hopkins; C. i. and C. ii, two tiny notebooks, mostly in pencil, containing memoranda and poems written during Hopkins’s Oxford undergraduate years, September 1863 to January 1866; MS H., a bundle of posthumous papers that came into Bridges hands at Hopkins’s death; H. i., a modern album of Hopkins’s autographs; H. ii., an album which Bridges made from H (MacKenzie *Poetical Works* xxvi ff). Robert Bridges, Hopkins’s life long friend, collected his manuscripts in an album of hand-made paper. On the outside cover of the album in very light pencil, mostly erased or smudged by now, are two lines of Greek. Most of the words are illegible, but ὕμνοι {hymns} and Γεράδος {Gerard} remain legible. The word ὕμνοι means songs, hymns, odes, or poems. Hopkins, annotating the folder in which Bridges was preserving Hopkins’s poems, chose the specific Greek word for “songs and poems,” indicating his belief that poetry and music were interrelated and integratable artforms (*The Later Poetic Manuscripts* [ii]). Hopkins also annotated his poems with musical symbols.

be [^]~~fan~~[^] inserted in it. Hence epic began

with verse portions of a prose whole //

The fertile²⁰ singer, poet, wd. be ready

to treat the story anywhere, take it up

at any point. So *Odyssey* beginning //

ἀμόθεν²¹ (10.)

²⁰ Hopkins uses “fertile” to describe the singer. In “Thou art indeed just, Lord, if I contend,” written near the end of his life, Hopkins wrestles with his own lack of productivity, describing himself as “time’s eunuch” and not able to “breed one work that wakes” (13). In his last poem, “To R. B.,” Hopkins desires the “one rapture of an inspiration” (10) that “Leaves yet the mind a mother of immortal song” (4).

²¹ ἀμόθεν {beginning at any point whatever} (*Odyssey* 1.10)

[3 Introduction]

Verse ~~portio~~ pieces in a prose

whole — cp. the snatches in the Eddas.

Ty²²: θ Irish²³ tales and others

(Phemius and the Suitors. Penelope com-

ing to listen)²⁴

The next step²⁵ was to have versed^Δified[^]

²² Robert Yelverton Tyrrell was Professor of Latin and Greek at Trinity College, Dublin and friend of Hopkins. In fact, he and Tyrrell were born the same year, although Tyrrell lived until 1914, while Hopkins died in 1889. In the Dublin notebooks, Hopkins makes a note to ask Tyrrell for good editions of Plautus and Terence (CW VII [120]). Tyrrell is mentioned ten times in Hopkins's letters between October 1886 and May 1888. Hopkins planned to give him copies of the books of both Dixon and Bridges. According to the letters, Hopkins also hoped to get his own Latin translations of Shakespearean poems published in *Hermathena*, the periodical that Tyrrell edited. This did not happen, although Tyrrell liked them. In their correspondence, Hopkins also reported on his and Tyrrell's collaboration on the revision of some lines from Aeschylus's *Seven Against Thebes*. Tyrrell had an influence on Hopkins's thinking about textual criticism. Hopkins described his colleague as "a fine scholar and an amiable man, free from every touch of pedantry" (CW II 817).

²³ In addition to editing Cicero's letters, Tyrrell was the editor of *Hermathena*, a Trinity College Dublin journal, published without interruption since 1873. He also edited *Kottabos*, a Trinity College Dublin journal, published from 1869-81, 1881-91, and 1895. Oscar Wilde was a contributor to the journal. Tyrrell's connection to "Irish tales and others" is unclear. Tyrrell describes *Kottabos* as "a College miscellany of Greek and Latin Verse (mostly translations), and of English pieces, verse and prose (mainly original), which were for the most part of a playful character" (Robert Yelverton Tyrrell and Sir Edward Sullivan, *Echoes from Kottabos*. E. G. Richards, 1906, [v]). Perhaps it is from Tyrrell's association with the contributions to *Kottabos* that he gleaned his expertise in "Irish tales and others."

²⁴ Hopkins finds an example of the Greek singer/storyteller in the character of Phemius, Ithacan poet who performs narrative songs in the house of the absent Odysseus.

²⁵ Hopkins here suggests several steps may have contributed to the versification of Homer's epic. At first tales may have developed among the common people: weavers, potters, and children. Then singers, rhapsodes, may have converted those tales into song. Finally an individual ("some Homer") who conceived of a unifying theme had used his skill and art to compose "a story as a thing outside . . . the storyteller," and "outside the things told of."

all ^every^ parts of the story, versified the whole

story: this was an epic. Then came

some Homer and conceived of epic

as a kind, with its own unity. Homer

had done this: he chooses a hero, Achil-

les, Ulysses and an action or motive,

~~the anger~~, Achilles' anger, Ulysses'

return and revenge. Both are com-

edies (in Dante's sense)²⁶ in issue, trage-

dies in feeling

ἄρα²⁷ / / as the story says. Gt.²⁸ use

²⁶ Ironically, Hopkins refers to Dante's "comedy" and the tragicomedy of the *Iliad* and the *Odyssey* at this tragicomic moment in his own life. These notes were written during the same period of time that Hopkins was wrestling with his own dark night of the soul and struggling with the composition of the "terrible sonnets." Angus Easson finds this connection: "Tragedy may explore meaning in events that seem irrational, but comedy in the higher sense that Dante used it for his *Divine Comedy* rises, as the path Dante represents himself treading, to the Beatific Vision, the certainty of God and of the Divine Order. Hopkins may not see the vision in the 'Terrible' sonnets, the way he represents is bleak and frustrating, but he will not feed on despair, that 'carrion comfort,' and the artistry of the sonnets points to a man wrestling with his God, but wrestling too with his art" (Angus Easson, *Gerard Manley Hopkins*. Routledge, 2010, 282). Although Hopkins's terrible sonnets are dark, bleak, and tragic, almost all of them have at least a glimmer of hope, a confidence in the justice of God. The sonnets, seen as tragedies "in feeling," could also be seen as comedies "in essence," in Dante's sense, in the sense of affirming a positive personal outcome of a spiritual nature. Hopkins's own tragic death would be illustrative of a "divine comedy." Passing by his cell, a fellow brother heard him whisper, "I am so happy," as he was dying of typhus.

²⁷ ἄρα {there and then, straightway} (used first in 1.8) Hopkins gives this particle the sense of "as the story says." It is unclear why Hopkins is commenting on this word. It is one of the most frequently used words in the *Iliad*, appearing 333 times. By translating the word "as the story says," Hopkins could be emphasizing the oral character of the *Iliad*.

of this word due to consciousness of a
story as a story . The storyteller looks
ahead, is aware of the facts both what²⁹
the hearers expect and what will sur-

²⁸ "Gt." may be an abbreviation for great. Hopkins admires the use of this word, ἄρα, which he translates as "as the story goes," for the way it somehow effectively reveals the narrator's (Homer's) mind as being conscious of telling a story, outside the story and outside the narrator. See the footnote on ἄρα above.

²⁹ This phrase, "both what the hearers expect and what will surprise them," applies to the way Hopkins interprets the epithets which draw much attention in these notes. He understands that although most of the epithets are stock, they often have a surprising twist in the unique situations in which they are used.

[4 Introduction]

prise them. For consciousness of ~~task and~~
art, of a story as a thing outside one-
self ~~and outside~~ the storyteller as much
as outside the things told of, cp. The Story
of the Volsungs,³⁰ " the story goes on to tell"
and the like

ῥαψωδός³¹: Hesiod³² speaks of Homer
and Himself Fr. 34 as ῥάψαντες ἀοι-
δήν³³ and Pindar as has ῥαπτῶν μελέων
ἄοιδοί³⁴, but they are both etymologising.

³⁰ *The Story of Sigurd the Volsung and the Fall of the Niblungs* (1877) is an epic poem of over 10,000 lines by William Morris that tells the tragic story, drawn from the Volsunga Saga and the Elder Edda, of the Norse hero Sigmund, his son Sigurd and Sigurd's wife Gudrun. In a letter from Richard Watson Dixon to Hopkins, 24 January 1881 (CW I 421), Dixon asks if Hopkins was familiar with this work. In a letter to Dixon, 29 October-2 November 1881 (CW I 489), Hopkins suggests that Dixon belongs to the Morris school and in a letter of 4-14 November 1881, (CW I 497), Dixon refutes Hopkins's suggestion.

³¹ ῥαψωδός {reciter of epic poems}

³² Liddell and Scott refer to both Hesiod and Pindar in their description of ῥαψωδός. Hopkins correctly refers to Fragment 34, because that is how the fragment was numbered when he was writing the notes. The current fragment numbering is 265.

³³ The entire passage reads: ἐν Δήλῳ τότε πρῶτον ἐγὼ καὶ Ὅμηρος ἀοιδοὶ μέλομεν, ἐν νεαροῖς ὕμνοις ῥάψαντες ἀοιδίην, Φοῖβον Ἀπόλλωνα χρυσάορον, ὃν τέκε Λητώ. {In Delos then for the first time Homer and I, bards, sang, *stitching together our song* with new hymns, of Phoebus Apollo with his golden sword, whom Leto bore.} Hesiod, *Other Fragments* 297 (Loeb's Classical Library 503: 354-55).

For the use of a substantive as first

part of ῥαψωδός cp. τραγωδός³⁵, τρυ-

γωδός³⁶, κωμωδός³⁷, κιθαρωδός³⁸, αὐλω-

δός³⁹, μελωδός⁴⁰, ὕμνωδός⁴¹. For use of

~~staff~~ ^wand^, ῥάβδος cp. use of μυρρίνη⁴² in

singing σκόλια⁴³. Possibly this may have

³⁴ ῥαπτῶν ἐπέων τὰ πόλλ' αἰδοὶ ἄρχονται {the singer of stitched verses most often begins} Pindar, *Nemean Odes*, 2.2-3. Here Hopkins has substituted μελέων {lyric verses} for ἐπέων {epic verses}. This mistake indicates that Hopkins may be making these notes simply from memory. Monro mentions this passage (Homer, *Homer: Iliad, Books I-XII; with an Introduction, a Brief Homeric Grammar, and Notes*. Ed. D. B Monro. Clarendon Press, 1884, xiv). David Binning Monro (1836 – 1905) was a Scottish Homeric scholar, Provost of Oriel College, Oxford, and Vice-Chancellor of Oxford University. Monro first published his commentary on the first twelve books of the *Iliad* in 1884. Hopkins had access to this edition while writing these notes.

³⁵ τραγωδός {member of the tragic chorus}

³⁶ τρυγωδός {must-singer or lees-singer, a singer who either smeared his face with lees, the precipitate in the bottom of a wine vat, or must, young wine that contains the seeds, stems, and fruit, as a ludicrous disguise; a singer who received a prize of new wine; singers who sang at the vintage, the time of harvesting grapes and making wine}

³⁷ κωμωδός {singer in the κῶμος or comic chorus}

³⁸ κιθαρωδός {one who plays and sings to the cithara}

³⁹ αὐλωδός {one who sings to the flute}

⁴⁰ μελωδός {musical, melodious}

⁴¹ ὕμνωδός {singing of a hymn, hymning}

⁴² μυρρίνη {myrtle-branch}

⁴³ σκόλια {song which went round crookedly at banquets, being sung to the lyre by the guests one after another in irregular order, the singer holding a myrtlebranch (μυρρίνη) passed to him by the previous singer}

suggested the σκυτάλη⁴⁴

Also χορωδός⁴⁵ and, opposed to that, with
an adjective, μονωδός⁴⁶, Are there any

⁴⁴ σκυτάλη {staff, cudgel, club}

⁴⁵ χορωδός {choral song}

⁴⁶ μονωδός {singing alone, not in chorus}

[5 Introduction]

verbal compounds of -ωδος? There is
the prepositional ἐπωδός⁴⁷ and παλιν-
ωδεῖν⁴⁸ (no παλινωδός⁴⁹) ②

Add χρησμοδός⁵⁰.

Even ῥάπτειν ἀοιδήν⁵¹ prob. suggested
by singing before women sewing or shoe-
makers stitching shoes and the stitching
is that of verse⁵² to verse, not of fit⁵³

⁴⁷ ἐπωδός {epode, part of a lyric ode sung after the strophe and antistrophe} Originally these movements of the ode were sung by a chorus.

⁴⁸ παλινωδεῖν {repeat an ode: hence, generally, repeat}

⁴⁹ παλινωδός {changing and returning with the seasons} Hopkins notes that this is not the related word.

⁵⁰ χρησμοδός {chanting oracles, or delivering them in verse; then, generally, prophesying, prophetic}

⁵¹ ῥάπτειν ἀοιδήν {to stitch together a song} Hesiod *Fragment* 265.

⁵² A succession of words arranged according to natural or recognized rules of prosody and forming a complete metrical line; one of the lines of a poem or piece of versification.

⁵³ A part or section of a poem or song; a canto. See 20 February 1887, GMH to Baillie: “rapsodists, who altered or added a line or so to round off for the time being the fit they were

to fit. The feet or syllables are stitches⁵⁴, the

verses ~~hems~~ ^seams^

For Rhapsodists see Plato's Ion. The

word used is ἄδειν⁵⁵ and the meaning prob.

chant, prob. not merely conventional

The Staff or Wand orig. a traveller's

staff, sign the bard⁵⁶ / was on his rounds.

Either they carried a lyre besides or the

house-lyre was delivered into their hands

(see Pindar φόρμιγγ' ἀπὸ πασσαλου⁵⁷)

declaiming" (CW II 859). Hopkins is describing the discovery made by August Fick regarding the dialectical changes in the *Iliad* (August Fick's, *Die homerische Ilias*, 1886).

⁵⁴ A portion or division of prose or verse writing, of a measured or average length; a line, verse. Here Hopkins is drawing out the significance he finds in the phrase about "stitching together a song" from Hesoid. He suggests that the stitches are made with metrical feet/syllables and that the verses (lines) form the seams of the poetic cloth/clothing. He also notes that "stitching" is also the occupation of shoemakers. Hopkins would have been amused with this reference to shoe making, which creates a nice pun with "feet."

⁵⁵ ἄδειν {chant} Plato, *Ion*, 532d 6-8, *Loeb's Classical Library* 164: 416-417 ἀλλὰ σοφοὶ μὲν ποῦ ἐστε ὑμεῖς οἱ ῥαψῳδοὶ καὶ ὑποκριταὶ καὶ ὧν ὑμεῖς ἄδετε τὰ ποιήματα, {but surely it is you rhapsodes and actors, and the men whose poems you chant, who are wise;} The word ἄδετε is a form of ἄδειν, to which Hopkins refers in this note. *LSJ* notes that ἄδω, first person singular of ἄδειν, the infinitive, is a contraction of ἀεῖδω, an Ionic and poetic form used by Homer (e.g. *Iliad* 1.1), Pindar, and sometimes in Tragedies and Comedies.

⁵⁶ Anderson has written a book on Greek music (Warren D Anderson, *Music and Musicians in Ancient Greece*. Ithaca N.Y.: Cornell University Press, 1997). In his commentary on Hopkins's loose notes, Anderson gives a thorough account of musical instruments used by the rhapsodes (Anderson, 79-80).

and gather illustrations). They cd. not use
both at once. When recitation succeeded
singing or in any case when the lyre

⁵⁷ ἀλλὰ Δωρίαν ἀπὸ φόρμιγγα πασσάλου λάμβαν' {Come, take the Dorian *lyre* from its peg}
Pindar, *Olympian Odes* 1.18; *Loeb's Classical Library* 56: 48-49.

[6 Introduction]

was disused dramatising or declamation
came in. And remark that Gk. drama
was not so dramatic as this rhapsodis-
ing, not so impassioned. (For its effect see
the Ion⁵⁸). The very word rhapsody bears wit-
ness⁵⁹

The Ion⁶⁰ speaks of αὐλησις, ~~κιθαρι~~
κιθάρισις, κιθαρωδία, ῥαψωδία⁶¹ (if⁶²
I recollect) as so many arts. But Hom-
er's bards, as Phemius⁶³, sing to the

⁵⁸ Plato's *Ion*

⁵⁹ Hopkins points out that the English word "rhapsody" bears witness to the impassioned effect of rhapsodizing (singing) as opposed to declamation.

⁶⁰ Plato's *Ion*

⁶¹ αὐλησις, {flute-playing}; κιθάρισις {playing on the cithara}; κιθαρωδία {singing to the cithara}; ῥαψωδία {recitation of Epic poetry} Hopkins was right in his recollection. All these words occur in the following passage from Plato's *Ion*: ἀλλὰ μὴν, ὡς γ' ἐγὼ οἶμαι, οὐδ' ἐν αὐλήσει γε οὐδὲ ἐν κιθαρίσει οὐδὲ ἐν κιθαρωδίᾳ οὐδὲ ἐν ῥαψωδίᾳ οὐδεπώποτ' εἶδες ἄνδρα ὅστις περὶ μὲν Ὀλύμπου δεινός ἐστιν ἐξηγεῖσθαι ἢ περὶ Θαμύρου ἢ περὶ ... {But further, I expect you have also failed to find one in fluting or harping or minstrelsy or rhapsodizing who is skilled in expounding the art of Olympus...} (Plato, *Ion*, 533b 7-6).

⁶² Hopkins is obviously making these notes from memory rather than having the references in front of him.

⁶³ An Ithacan poet who performs narrative songs in the house of the absent Odysseus

lyre: they wd. then be κιθαρωδοί,
not ῥαψωδοί, As In forming, epic
must have been κιθαρωδία, but once
established and epics made, their per-
formers were ῥαψωδοί: At first the
word wd. mean strolling minstrel,
^menetrier or menestrel à la baguette⁶⁴ ~~chanteur a la [largo] au bâton~~⁶⁵, not
that he did not carry or need ^the^ a lyre
but that he did carry and need ^the^ a staff.
But afterwards they ^did^ cease to use the lyre.
Homer is called ῥαψωδός⁶⁶. This it is:
as a composer the epic poet is κιθαρω-
δός⁶⁷, as a performer ῥαψωδός. But

⁶⁴ *ménétrier à la baguette* {minstrel with the baton}

⁶⁵ *chanteur a la largo au baton* {singer at large with a stick} Possibly “a la largo” means “wandering.”

⁶⁶ ῥαψωδός {reciter of epic poems}

⁶⁷ κιθαρωδός {one who plays and sings to the cithara}

[7 Introduction]

with lyric poetry the case is somewhat
different. | Some of it wd. be ~~κιθαρωδία~~,
~~some~~ χορωδία⁶⁸, some μονωδία⁶⁹: the
χορωδία is accompanied by ~~κιθαρωδία~~
~~and there are two sets of perfor~~ κιθά
ρισις,⁷⁰ the μονωδός accompanies himself
and being his own performer is κιθαρω-
δός⁷¹

Plans of Iliad and Odyssey –

Divine providence⁷²: Zeus does not di-

⁶⁸ χορωδία {choral song}

⁶⁹ μονωδία {monody, solo}

⁷⁰ κιθάρισις {playing on the cithara} There is only this one instance of the playing of a stringed instrument in Hopkins's poetry from "As Kingfishers Catch Fire:" "like each tucked string tells" (3) and "Bow swung finds tongue to fling out broad its name" (4).

⁷¹ κιθαρωδός {singing to the cithara}

⁷² Hopkins addresses the theology of the *Iliad* in the following letters. In a letter to Hopkins, 18 October 1886, Dixon disagrees with Hopkins's opinion on Greek mythology. He thinks it is beautiful and most beautiful in the hands of the dramatists rather than Homer. Obviously Hopkins had expressed a contrasting opinion in an earlier letter (CW II 814). Hopkins explains his opinion further in a return letter to Dixon, 23-4 October 1886. Hopkins admits that he admires Greek mythology's beauty, but argues that mythology is not fairy tales, but religion, the historical part of religion, and that it is untrue and represents the beliefs of a heathen culture. He also complains that "the Greek gods are rakes, and unnatural rakes. Put that aside too; put yourself in the position of a man who like Homer first

rectly act (sometimes however Here for
 him), Athene and Apollo act under him
 (acc. To formula εἰ γὰρ, Ζεῦ τε πάτερ
 καὶ Ἀθηναίη καὶ Ἄπολλον).⁷³ In the *Iliad*
 Athene and Apollo act on opposite sides
 like right and left hands of providence.
 Apollo begins, for the Trojans, and sets
 the ball rolling; Athene in the scene
 in the council checks the action, in be-
 half of the Greeks . She restrains Ares, he

believes in them, next forgets or passes over their weaknesses; even so are the Greek gods majestic, awe inspiring, as Homer that great Greek genius represents them? They are not. The Indian gods are imposing, the Greek are not. Indeed they are not brave, not selfcontrolled, they have no manners, they are not gentlemen and ladies. They clout one another's ears and blubber and bellow. You will say this is Homer's fun, like the miracle-plays of Christendom. Then where is his earnest about them? At their best they remind me of some company of beaux and fashionable world at Bath in its palmy days or Turnbridge Wells or what not. Zeus is like the Major in Pendennis handsomer and better preserved sitting on Olympus as behind a club-window and watching Danae and other pretty seamstresses cross the street—not to go farther. You will think this is very Philistine and vulgar and be pained. But I am pained: this is the light in which the matter strikes me, the only one in which it will; and I do think it is the true light" (CW II 820). He does go on to say that Greek mythology can be treated allegorically, and as such have a useful moral application.

⁷³ εἰ γὰρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἄπολλον. {I would, O father Zeus and Athene and Apollo} This line is repeated four times in the *Iliad*: 2.371; 4.288; 7.32; 16.97. Although always written as αἰ in the *Iliad*, Hopkins transcribes the line beginning with εἰ, the Attic-Ionic form of the word.

[8 Introduction]

sets him on. They use the lower gods as
instruments and in Il. Enyo⁷⁴
is it? has various abstractions, personifi-
cations, in her hands as weapons

In the Odyssey Athene disguised as
~~the~~ Te Mentos⁷⁵ sets the action on foot

Remark also how each ~~epic~~ poem be-
gins with a scene, a dramatic scene,
displaying the chief actors, their charac-
ters, and the moral situation; as Achil-
les' anger and its ground, ~~Uly~~ the suit-
ors' insolence and Ulysses' wrong

A body of Rhapsodists, a ~~sort of~~ choir,

⁷⁴ Enyo was a goddess of war and destruction in Greek mythology, the companion and lover of the war god, Ares. Eris was the goddess of chaos, strife, and discord. In Homer's *Iliad*, Eris is equated with Enyo, as sister of Ares and so presumably daughter of Zeus and Hera.

⁷⁵ Mentos was the King of the Cicones

epic form of the dramatic chorus. The
~~staff marks the difference.~~ Imagine a
dozen of them seated side by side and one,
with the staff, rising to declaim. Sitting
down he hands it to the next, he in turn
to the third. The staff serves to string

[9 Introduction]

them together they are a walking Iliad,
each a "fit"⁷⁶, and the rod ~~binds them~~
or threads⁷⁷ them into one. But they ~~sing~~
perform one by one, the man with the ③
staff for the time being, not altogether
like a chorus

Such a body is also, as someone (Glad-
stone?⁷⁸) has suggested, serves instead
of a book and writing; it is a living
monument or record, walking book, and
the poet need not himself know more by
heart ^at a time^ than the piece he teaches each, ^may^ ~~need may~~
never ^have^ known his whole poem by heart.

They are to him a worktable, a carpen-

⁷⁶ A part or section of a poem or song; a canto. Hopkins imagines the rhapsodists being threaded together by the staff into a "walking Iliad."

⁷⁷ Hopkins uses a similar image of being bound by strands in "Carrion Comfort." He says, "Not untwist -- slack they may be -- these last strands of man / In me ór, most weary, cry *I can no more* (2-3).

⁷⁸ Here Hopkins refers to Gladstone's work on Homer, perhaps *Juventus Mundi: The Gods and Men of the Homeric Age*, London: Macmillan, 1869, 14.

ter's bench, his bench, holding his
work for him as he works, his reel
to wind⁷⁹ it off on. cp. what Pindar
says of his messenger as a living σκυτάλη⁸⁰

I find Nitsch⁸¹ treats the qn. when cd.

the whole Iliad ever have been recited?

Perhaps the true answer is, it never was.

The rhapsodists = performers of the Η-

⁷⁹ Hopkins's poems contain several references to winding. In "The Sea and the Skylark," written in 1877, much earlier than the Dublin notes, Hopkins imagines the skylark re-winding a musical score of his song as he ascends: "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" (5-8).

Again in "Spelt from Sibyl's Leaves," written between 1884 and 1886, close to the time of the Dublin notes, the image is of Sibyl's prophetic unwinding and winding the tale of our life onto two skeins: "Our tale, O our oracle! ' Lét life, wáned, ah lét life wind / Off hér once skéined stained véined variety ' upon, áll on twó spools;" (10-11). This connection is contemporary with the Dublin notes, and the subject involves Greek mythology.

⁸⁰ σκυτάλη {message-stick} Hopkins is referring to this passage in Pindar: ἐσσι γὰρ ἄγγελος ὀρθός, / ἠϊκόμων σκυτάλα Μοισᾶν, γλυκὺς κρατὴρ ἀγαφθέγκτων ἀοιδᾶν {For you are a faithful herald, a *message-stick* of the lovely-haired Muses, a sweet mixing-bowl of loud-sounding songs} (Pindar, *Olympian Odes* 6.154; *Loeb's Classical Library* 56:114-155). In *Loeb's Classical Library* the footnote for σκυτάλα offers this note: "The σκυτάλα was a Spartan message stick around which writing material was wound, inscribed, and cut into a strip. Only with a duplicate stick could the strip be correctly wound to reveal the message" (*Loeb's Classical Library*, 56:114-155, fn. 23). This bit of information is particularly important for understanding the actions of the oracle/tale in "Spelt from Sibyl's Leaves." The poet's heart has the ability to unwind and rewind the skein to reveal a different message where it is "wáre of a wórld where bút these ' twó tell, each off the óther" (13).

⁸¹ Gregor Wilhelm Nitsch, *De Historia Homeri Maximeque de Scriptorum Carminum Aetate Meletemata*. Hannoverae: Hahn, 1837.

[10 Introduction]

epic poetry poets knew it all and recited
any piece that was asked for but not the
whole till Solon organised the recitation
of the whole, ἕκ ἐξ ὑποβολῆς ῥαψ-
ωδεῖν⁸², each taking it up at his cue
(refs. to Hermann and Wolf⁸³ etc. in L.
and S.⁸⁴ s.v. ὑποβολῆ)

For change of βδ into ψ⁸⁵ in ῥαψω-
δός cp. βδεῖν and ψύχειν with
rts. seemingly βδυ and ψυ (there is
also πνυ). ῥάβδος⁸⁶ itself stands for ῥά
β^π^ιος or ῥάβπγος, as we see by ῥαπίς⁸⁷

⁸² ἕξ ὑποβολῆς ῥαψωδεῖν {to have been recited from a cue}

⁸³ Here Hopkins is probably referring to the entry for ὑποβολῆ in Liddell and Scott, *A Greek-English Lexicon*, Seventh Edition (1883). He points to comments made by [Johann Gottfried Jakob] Hermann (1772-1848), a German classical scholar and philologist, who interpret the word as “to recite on a suggested subject, on a given clue” and [Friedrich August] Wolf (1759-1824), a German philologist and critic, who gives his interpretation as “taking up the recitation where one leaves off.”

⁸⁴ Liddell, Henry George, and Robert Scott. *A Lexicon*. Oxford: Clarendon Press, 1863.

⁸⁵ Here Hopkins conjectures about the etymology of ῥαψωδός, positing that the precursor of ψ is βδ. Although this idea seems to be supported by the 1883 version of Liddell and Scott (s.v. ῥαψωδός), the current edition of LSJ disallows this etymology (s.v. ῥαψωδός).

⁸⁶ ῥάβδος {rod, wand}

[11 4-383-407]

4th Book (Nov. ④1884

Dublin) – I begin notes at random

383 For the landscape. Also it

gave forage⁸⁸ and was a suitable camp-

ing ground

387 ἵππηλάτα⁸⁹: dash, courage

⁸⁷ ῥαπίς {rod}

⁸⁸ Anderson disparages Hopkins's remarks. Identifying them as "typical of a nineteenth-century sensibility, and wholly characteristic of Hopkins; meaningless as an attempt to explicate Homer. Neither in epic nor in the genres that succeeded it does one find any concern with landscape, or even awareness of it. An area described as bathuschhoinon ("Deep grown w. rushes or sides") is hardly a good place for an encampment—not mentioned in any case" (Anderson 101).

However, Hopkins is referring to the word λεχεποῖην {grown with grass, fit to make a bed}, which would have made a suitable camping ground. Landscape was important to Homer, the Victorians, and modern scholars, evidenced by several recent publications on the subject: John Victor Luce, *Celebrating Homer's Landscapes: Troy and Ithaca Revisited*, Yale University Press, 1998; Alex C. Purves, *Space and Time in Ancient Greek Narrative*, Cambridge University Press, 2010; Marios Skempis and Ioannis Ziogas, *Geography, Topography, Landscape: Configurations of Space in Greek and Roman Epic*. Walter de Gruyter, 2014. *Google Books. Web.* Carla Bocchetti, "Cultural Geography in Homer: Studies on Nature and Landscape in the 'Iliad' and 'Odyssey,'" *Iras Journal* 5th Edition (2002), n. pag., *Google Books. Web.*

⁸⁹ ἵππηλάτα {driver of horses, one who fights from a chariot, in Homer always used as an epithet and always in the nominative, an epithet of honour, applied to a knight, in this case applied to Tydeus} Hopkins begins here to give special meanings to stock epithets. He connects Tydeus's prowess as a chariot driver to moral qualities of "dash" and "courage." Hopkins's willingness to extend the meaning of the epithets is related to his ideas of inscape and "haeccietas," a term gleaned from his study of the philosopher and theologian, Duns Scotus. Hopkins understood everything to be imbued with its own "thisness," a distinctive design constituting its own individual identity. This thought is illustrated by the phrase from "Kingfishers Catch Fire:" "the just man justices" (9). Another example can be found in Hopkins's poem "Henry Purcell." The line "it is the rehearsal / Of own, of abrupt self there so thrusts on, so throngs the ear." is a good example of a poem by Hopkins that dwells on the inscape of a person, here communicated through that person's musical art.

391 χολωσάμεναι Καδμεῖοι κέντρο-
ες ἵππων⁹⁰ confirms this: goaded to an-
ger⁹¹
394, 395 pointed⁹² epithets, since Maeon
died the first and death was waiting for
Polyphontes too. But observe the names
Αἰμονίδης (αἶμα), Αὐτόφονος, Πολυφόν-
της. There is a sort of Pyrrhus-vein⁹³
or Ercles' vein⁹⁴ about it to impose on

In this instance, Hopkins understands that Tydeus, a dashing and courageous man, is fittingly an excellent charioteer. Philologist that he is, Hopkins chooses to describe “knightly” Tydeus, a person with “dash,” with a word that is related to a horse running, dashing.

⁹⁰ χολωσάμεναι Καδμεῖοι κέντροες ἵππων {the Cadmeians, goaders of horses, were provoked to anger}. Conversely the Cadmeians, are described as “goaders of horses,” not “controllers of horses.” Their moral flaws are identified in the verb preceding the epithet—“they were provoked to anger.” They goaded their horses rather than controlling them, and they themselves were goaded into an angry response rather than acting in a controlled, courageous manner.

⁹¹ Anderson here makes this observation, which he does not always keep in mind: “These Dublin notes must be read as a key not to Homer, but to Hopkins” (Anderson 102).

⁹² The pointed (incisive) epithets are ἐπιείκελος ἀθανάτοισιν {resembling the undying} applied to Maeon, son of Haemon and μενεπτόλεμος {waiting in battle, steadfast} applied to Autophonus's son, Polyphontes. Their names point to their fates. Fagles (Homer, *The Iliad*. Ed. Bernard Knox. Trans. Robert Fagles. Reissue edition. Penguin Classics, 1998, 84) offers this translation of their names—Maeon as “Hunter the son of Bloodlust, strong as the gods” and Polyphontes as “Killerman's son, the gifted cutthroat Slaughter.”

⁹³ Pyrrhus was a Greek general and statesman during the Hellenistic period. Some of his battles, though successful, caused him heavy losses, from which the term “Pyrrhic victory” was coined.

⁹⁴ Ercles vein {a rousing, somewhat bombastic manner of public speaking or writing} In William Shakespeare's *A Midsummer Night's Dream* (Act I, scene 2), “Ercles' vein” is Bottom's

by Diomed, whose marked modesty sets off by

coming achievements⁹⁵

407 παυρότερον λαὸν ἀγαγονθ⁹⁶:

is it λαῶν?⁹⁷

The next line⁹⁸ echoes Agamemnon:

expression for the style of speech he considers appropriate to the character of “Ercles,” i.e., Hercules. Hopkins observes that recounting these episodes of Diomedes’s killing of Maeon and Polyphontes imposes a violently ruinous and bombastic tenor to the exploits of Diomedes, which is contrary to the modesty that will characterize his exploits yet to come. Perhaps Hopkins is hinting at the tension that Homer builds into his drama, or perhaps he is questioning the way the stories are patched together, suggesting Hopkins’s role as a redaction critic, which he will take on full-force in his later notes.

⁹⁵ Anderson rightly observes that Hopkins has an “overwhelming concern with word, phrase, or line, . . . [a] ‘point-to-point way of getting through Homer’s text’” (103). Anderson disagrees with Hopkins’s strategy, noting that he usually focuses on shorter poems. Anderson thinks that Hopkins is out of his element dealing with the longer epic and claims that Hopkins does not “posses the power of sustained analysis, though Bridges and Patmore sought him out often enough as a critic of their longer poems.”

⁹⁶ παυρότερον λαὸν ἀγαγονθ {gathered a lesser host}

⁹⁷ Hopkins’s question here is puzzling. The accent for λαῶν is always circumflex. Hopkins writes an acute accent. Also the syntax here calls for a singular accusative rather than a plural genitive.

⁹⁸ πειθόμενοι τεράεσσι θεῶν καὶ Ζηνὸς ἀρωγῇ {because we followed the omens of the gods and the salvation of Zeus} This line reminds Hopkins of the incident mentioned above and recorded in Aeschylus’ *Seven Against Thebes*, θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν / καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς / ἔριν πέδοι σκήψασαν ἐμποδῶν σχεθεῖν. {For he says he will utterly destroy the city with god’s will or without it, and that not even conflict with Zeus, though it should fall before him in the plain, will stand in his way} (427-29).

[12 4-414-442]

my gods every bit as good as Tydeus's

any day

414. ἐὺκ. merely the arming⁹⁹ here

In¹⁰⁰ the ~~fo~~ll breaker-image that fol-

lows the ~~eresting~~ ^"combing¹⁰¹"^ answers to the Gks.

arming, the breaking on the shore to the

⁹⁹ ἐὺκνήμιδας {well-greaved} Hopkins sees nothing unusual about the epithet here.

¹⁰⁰ Hopkins here in lines 414-457 discusses three images: waves breaking, sheep bleating, and torrents meeting in a dell. Anderson says: "The clustering of smilies does not concern Hopkins; he seems never to have been aware of it as a structural device. When he undertakes to explain the first two, he does so on the mistaken assumption, then commonly held, that Homer's comparisons involve complex homologation. That is, the correspondence supposedly extends to individual details" (105). However, W. A. Peters describes this construction as run-on imagery, a construction with which Hopkins was well aware (103). Peters finds this reflected in Hopkins's letter to Baillie, 14 January 1883: ". . . the underthought is commonly an echo or shadow of the overthought, something like canons and repetitons in music, treated in a different manner, but that sometimes it may be independent of it. I find this same principle of composition in St. James' and St. Peters' and St. Judes' Epistles, an undercurrent of thought governing the choice of images used" (CW II 564-5). Hopkins often does what Homer does. He juxtaposes images in many of his poems. For example, in "The Windhover" the images move from a bird to a chevalier to a ploughed field.

Peters notes that "There exist some notes on the *Iliad*, dating from his [Hopkins's] Dublin period." He mentions Hopkins's note here, along with Hopkins's notes on 5.87-91 and 5.615 ff., as examples of "Hopkins's way of entering into detail of imagery (53). Peters maintains: "One must read the poetry of Hopkins as he was wont to read the poetry of others. I therefore turn, to conclude this section to the way in which Hopkins read his Homer" (53). This is probably the first mention of Hopkins's notes on Homer in critical literature. In his Bibliography, Peters notes that he had made use of some unpublished papers of Hopkins, including M5, which was Hopkins's loose notes on the *Iliad*.

¹⁰¹ Hopkins's note illustrates how he applied terms he found important in his own poetry to capture the imagery of Homer. "Combs" functions as both verb and as noun in his poetry. He also uses "combs" fairly often in his notebooks. Hopkins uses the word "comb" or "combs" in his poetry in these instances: "In coop and in comb the fleece of his foam" ("Inversaid" 3), "And it crowds and it combs to the fall;" (*The Wreck of the Deutschland* 4.4), "But the combs of a smother of sand:" (*The Wreck of the Deutschland* 14.3), and "whether on a December day and furled / Fast ór they in clammyish lashtender combs creep / Apart wide and new-nestle at heaven most high." ("Ash boughs" 3-5).

battle before Troy gates, ~~the~~ ἀμφὶ δέ

τ' ἄκρας κυρτὸν ἔδον κορυφοῦτοι

ἀποπτύει δ' ἄλος ἄχνην¹⁰² to the surging

agst. Troy walls and javelin throwing

on both sides

Then for the Trojans and the sheep, ἀυ-

λή¹⁰³ Troy, the lambs¹⁰⁴ their children etc,

and they are themselves compared to ewes¹⁰⁵

¹⁰² ἀμφὶ δέ τ' ἄκρας κυρτὸν ἔδον κορυφοῦτοι ἀποπτύει δ' ἄλος ἄχνην {and round about the headlands it swelleth and reareth its head, and speweth forth the salt brine}(4.425-26)

¹⁰³ Τρωῶες δ', ὡς τ' ὄϊες πολυπάμονος ἀνδρὸς ἐν αὐλῇ / μυρίαὶ ἐστήκασιν ἀμελγόμεναι γάλα λευκὸν / ἀζηχῆς μεμακυῖαι ἀκούουσαι ὄπα ἀρνῶν {But for the Trojans, even as ewes stand in throngs past counting in the court of a man of much substance to be milked of their white milk, and bleat without ceasing as they hear the voices of their lambs} Hopkins takes apart these lines and interprets the simile in the note that follows. He explains that the Trojans are the ewes, Troy is the courts, and their children are the lambs.

¹⁰⁴ Sheep would have been packed with pathos and theological meaning for Hopkins. The Achaeans are represented as silent, reminiscent of the Great Sacrifice. See Isaiah 53:7, "He was oppressed and afflicted, yet he did not open his mouth; he was led like a lamb to the slaughter, and as a sheep before its shearers is silent, so he did not open his mouth" (NIV). However, the noise of the Trojan soldiers is like the bleating of ewes that hear their lambs, although that have been separated from them from them to be milked by the landowner for his own profit. Hopkins also uses sheep imagery in *The Wreck of the Deutschland* "For lettering of the lamb's fleece, ruddying of the rose-flake." (22.8); "Startle the poor sheep back! is the shipwreck then a harvest, does tempest carry the grain for thee?" (31.8).

¹⁰⁵ Anderson remarks on similar themes of sheep-imagery in *The Wreck of the Deutschland* and the *Iliad*, although he feels that MacKenzie over-emphasizes the importance of sheep-imagery in *The Wreck* (MacKenzie *Reader's Guide* 40). Hopkins saw struggling and death, the subjects of theodicy and the focus of his poem, as both violent and redemptive. "If lines from Homer helped to shape the imagery of "The Wreck," they are likely to have come from the *Iliad*, not the *Odyssey*; and Homeric imagery afforded a more appropriate source than direct description" (Anderson 107).

439. γλαυκῶπις¹⁰⁶ / grim

442. κορύσσεται: still the thought

of a wave¹⁰⁷ of war, one wave due to

meeting of attack and defence, as follows

and is even worked out in the mention of the

arms. χαλκεοθωρήκων¹⁰⁸ for the noise

¹⁰⁶ This is the epithet describing Athena, variously translated as grey-eyed, owl-headed, flashing eyed, piercing eyed, fierce-eyed, or bright eyed. In this instance, Hopkins redognizes Athena's grey eyes as grim. Hopkins uses the grey-eyed image in "Harry Ploughman," "By a grey eye's heed steered well, one crew, fall to;" (5). Also in "Felix Randel" "grim" and "grey" have an association: "When thou at the random grim forge, powerful amidst peers, / Didst fettle for the great grey drayhorse his bright and battering sandal!" (13-14).

¹⁰⁷ Hopkins notes that the same word, κορύσσεται {wave} that was used in 4.424 is now used in 4.442 to describe the affects of the "wave" of Discord, the comrade of Ares.

¹⁰⁸ Hopkins notes the onomatopaeic nature of χαλκεοθωρήκων [ˈkal-kēth-ō-rā-kōn] {with brazen breastplate} (4.448).

[13 4-454-469]

454. κρουινῶν ἐκ μεγάλων¹⁰⁹ not

their distant springs, as Monro says,

but channels, conduits , beds, furrow-

ing the χαράδραν¹¹⁰

457. κορυστήν¹¹¹ / marked out, catching

his eye, besides carrying on the sea-i-

mage.

Remark in the fights wh. follow the

partiality: the Gks. strike fair blows

but are struck unawares

461. αἰχμὴ χαλκείη¹¹²: why is it

¹⁰⁹ κρουινῶν ἐκ μεγάλων {from their great springs} Hopkins disagrees with Monro. Monro says: “to be taken with συμβάλλετον [flowing down from]], ‘coming from great springs’” (293). The point that Hopkins is making is that the image describing the conflict is immediate, close at hand, not coming from a distance. The two armies are clashing together, not being attacked from an army at a distance. The noise does not come from the far off mountains, but from the conflict at hand. Fagles translation reflects Hopkins’s note. He describes the scene as “the sound of struggle roared and rocked the earth. Screams of men and cries of triumph breaking in one breath, fighters fighting, fighters killed, and the ground streamed blood. Wildly as two winter torrents raging from the mountains, swirling into a valley, hurl their great waters together, flash floods from the wellsprings plunging down in a gorge and miles away in the hills a shepherd hears the thunder” (Fagles *Iliad* 160).

¹¹⁰ χαράδραν {the bed of a stream, gully, ravine cuts itself (χαράσσει) a way down the mountain-side}

¹¹¹ κορυστήν {helmed man, armed warrior} Hopkins points out that the crest of Antilochus’s helmet marks him out and catches the listener’s eye, above the sea of soldiers. (Note the connection to the wave imagery in the preceding passage.) Anderson disparages Hopkins’s connection, claiming that the basic image is of a helmet, not a wave (109).

of copper when Homer talks of iron?

as 485.

463. He falls like a tower¹¹³, after

κορυστήν¹¹⁴, whereas Simoeisios below,

a blooming youth, like a tree,

464 , 467. μεγάθυμων, μέγαθυμος¹¹⁵ /

one as bold as the other; the first pre-

suming, the second indignant at his pre-

sumption

¹¹² αἰχμή χαλκείη {point of a copper or bronze spear} Hopkins queries whether it is significant that Homer uses χαλκείη {bronze} here and αἶθωνι σιδήρω {gleaming iron} in 4.485. Hopkins must have been thinking that here Homer uses the image of felling a tree, and whereas bronze would be suitable for piercing flesh, iron would be needed to fell a tree. Hopkins attention to the details of Homer's word choice is compelling.

¹¹³ Hopkins compares the falling of Echeolus, who fell like a tower, and Simoeisios, who fell like a tree. Echeolus was wounded just below his helmet in the forehead. He fell like a tower crumbling from the top. Young Simoeisios was attacked in the middle as you might fell a tree. The tree like Simoeisios was still growing.

This image brings to mind the felling of the trees in Hopkins's poems. In "Binsey Poplars" Hopkins also uses a military image. "All felled, felled, are all felled; / Of a fresh and following folded rank / Not spared, not one" (3-5) and "Where she foundered! One stroke / Felled and furled them, the hearts of oak!" in "The Loss of the Eurydice" (2.2).

¹¹⁴ κορυστήν {helmet}

¹¹⁵ μεγάθυμων {of the greathearted}, μέγαθυμος {greathearted} These adjectives are applied both to Elephenor, who was attempting to reclaim the body of Echeolus, and Abantes, who slew Elephenor. Hopkins notes that both were bold, big-hearted, in different ways. Elephenor was bold in presuming to quit the battle and honor his fallen friend. Abantes was bold in his attempt to offend the dignity of the fallen soldier. This note highlights the complexities of war and substantiates Hopkins's understanding of the inscape of words. The same words used in different contexts could have different shades of meaning. This principle, as evident throughout these notes, also applies to Hopkins's interpretation of stock epithets.

469. ξυστῶ¹¹⁶ the shaft perhaps named

¹¹⁶ ξυστῶ {shaved or whittled spear} Hopkins suggests that the spear's name, a derivation from ξύω {shape by whittling, shaving, or planing} derives from the fact that it was whittled down from its normal 10.5 foot height so that it could be used in hand to hand combat instead of being thrown. Anderson comments that Hopkins made an excellent deduction about the spear, corroborated by archeological evidence now. He says: "He [Hopkins] could picture the particular moment with his customary fresh, imaginative mode of insight" (111).

[14 4-472-493]

because he had to reach to strike him

472. ἐδνοπάλιζεν:¹¹⁷ each fresh in-

rush sent the throng¹¹⁸ or scrimmage

staggering afresh

479¹¹⁹. μεγαθύμου¹²⁰ / ruthless sense ^consciousness^ of

his strength

In the image of the poplar the ὄζοι¹²¹

are his locks, 486 about ἵτυν¹²² and

¹¹⁷ ἐδνοπάλιζεν {shake violently, fling down} Hopkins describes the word as “each fresh inrush sent the throng or scrimmage staggering afresh.” Anderson commenting on Hopkins’s rather intuitive grasp of the nuances between the aorist and imperfect tense of the verbs in this line, explains the correctness of Hopkins’s grasp of the meaning of this word. He says, “It may be asked why Hopkins was able to profit from a nuance passed over by commentators both in his time and in our own. (It is omitted from mention by Arnold, Paley, and recently Willcock and Kirk; Leaf, writing at the turn of the century is no exception.) The answer would seem to be that the text allowed him to exercise his sense of the vivid and significant” (112).

¹¹⁸ Hopkins uses “throng” seven times in his poems: *The Wreck of the Deutschland* (24.6; 35.8), “Ribblesdale”(1), “That Nature is a Heraclitean Fire” (2), “Brothers” (11), “Henry Purcell” (8), and “Spelt from Sybil’s leaves” (6). All the instances reflect the disorder reflected in these lines from the *Iliad*. The references in “That Nature is a Heraclitean Fire,” *The Wreck of the Deutschland* 35.8, and “Brothers” are directly related to warfare. The other references in *The Wreck of the Deutschland* 24.6, “Ribblesdale,” “Henry Purcell,” and “Spelt from Sybil’s leaves” reflect disorder or confusion in the natural world of sound and sight.

¹¹⁹ Anderson misnumbers this line in his commentary as 497.

¹²⁰ μεγαθύμου {of the greathearted} Here Hopkins nuances the meaning to “ruthless consciousness of his strength.”

¹²¹ ὄζοι {bough, branch, twig}

¹²² ἵτυν {rim of a wheel, made of poplar}

the beauty of the chariot π reflects his
lissome form in armour. The image
itself suggested by his name¹²³: see 487,
488.

489¹²⁴ αἰολοθώρηξ:¹²⁵ for just a flash¹²⁶

he matched himself with Ajax

491. Λεῦκον¹²⁷ cp. with the above.

¹²³ Σιμοείσιος {son of the Trojan Anthemion, slain by Ajax} is named for the river Simois rising in Mt. Ida, and flowing through the Trojan plain into the Scamander. Hopkins proposes that this name suggests a place where trees might grow. In Book 21 the Scamander River asks for help in defeating Achilles, the man who rages, the champion of the Achaeans: "Come to my aid with all speed, fill your streams with water from your springs, stir up all your torrents, stand high in a great wave, and rouse a mighty roar of timbers and rocks, so we can stop this savage man who in his strength is raging like the gods" (21. 311-15). Hopkins is suggesting a connection between Simoiesius, who fell like a poplar tree that grows by the river, and his namesake, the river Simois. He may even be suggesting that the Scamander river, into which the Simois flows, attempted to avenge Simois' death later in Book 21.

¹²⁴ Anderson incorrectly numbers this line in his commentary as 498 and does not deal with any more of Hopkins's notes on Book 4.

¹²⁵ αἰολοθώρηξ {with glancing breastplate} Hopkins here suggests that Antiphus's response was just "a flash in the pan," because he matched himself with Ajax.

¹²⁶ Hopkins makes ten references to "flash" in his poetry. *The Wreck of the Deutschland* (3.8; 8.6; 34.8), "That Nature is a Heraclitean Fire" (21), "Alphonso Roriguez" (1), *St. Winifred's Well* (II.21; II.29), "To what serves Mortal Beauty?" (11), "Epithalamion" (19), and "The Blessed Virgin Compared With the Air We Breathe" (100). Hopkins's use of "flash," a common term used by Victorian poets, was referenced in Kate Flint's article, "'More Rapid than the Lightning's Flash': Photography, Suddenness, and the Afterlife of Romantic Illumination." *European Romantic Review* 24.3 (2013): 369–383; her presentation at the MLA Conference 2016, "Flash and Fire: Illumination and Destruction," and will be mentioned in her upcoming book, *Flash! Photography, Writing, and Surprising Illumination*. Hopkins's peculiarly intense use of flash and flash-related imagery, as noticed by Kate Flint (and others), probably increased his sensitivity to related imagery in the *Iliad*, and probably also inclined him to employ such imagery in describing scenes.

Is there an artificial memory¹²⁸ in the
names?

495, 496. Like a wave of war¹²⁹ and
to ~~sho~~ justify the cowering of the Trojans

This mention of Ajax and Odysseus
~~to~~ and then of Achilles' absence 512.

to ~~heighten~~ enhance Diomed 's prowess

¹²⁷ Λεῦκον {Leucus, a companion of Odysseus} λευκός can also mean {light, bright, clear} Hopkins compares Leucus's name with Antiphus's epithet. Leucus's name suggests a steady, clear light; Antiphus's epithet suggests a short-lived flash of brightness.

¹²⁸ It is not precisely clear what Hopkins means by "an artificial memory." Perhaps he meant the names were used as mnemonic devices in the telling of the story. See, John Henry Todd. *Historical Tablets and Medallions Illustrative of an Improved System of Artificial Memory*, 3 ff.

¹²⁹ Hopkins continues to find evidence of Homer's "wave of war" metaphor. Hopkins sees ἔκπεσε {slipped} as describing Simoeisius's corpse slipping from Leucus's hands as if it were being washed away by the tide (493) and κεκάδοντο {cause to retire} as The Trojans drawing back like a wave under Odysseus's attack (498).

[15 4-512-537]

presently

⑤

512. ἡῦκόμοιο¹³⁰ of Thetis just as

above 444 of Helen when Paris is arm-

ing: Achilles' ~~peaceful array~~ ^at peace,^ as

still as his mother with ~~her~~ not a

curl of her hair¹³¹ disordered; Paris as

trim in his unsullied armour as Helen

~~in~~ at her toilet //

514 sqq. Athene does more for her

side than Apollo for his. This to ~~show~~ ^ex-^

plain why the Trojans not more success-

¹³⁰ ἡῦκόμοιο {lovely haired} Hopkins finds a connection between the orderliness of Helen's coiffure and the orderliness of of Paris's armor.

¹³¹ Compare Hopkins's treatment of hair in "The Leaden Echo and the Golden Echo." In "The Leaden Echo" he presents the problem of mortality: "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;" (10-13) and answers in "The Golden Echo" that the solution is "See; not a hair is, not an eyelash, not the least lash lost; every hair" / Is, hair of the head, numbered" (36). Hopkins answers the question he raises in "The Leaden Echo," How to kéep -- is there ány any, is there none such, nowhere known some, bow or brooch or braid or brace, láce, latch or catch or key to keep / Back beauty, keep it, beauty, beauty, beauty, ... from vanishing away?" (1-2) in "The Golden Echo" by suggesting, as he will suggest again in "To what serves Mortal Beauty?" that we must "Give beauty back, beauty, beauty, beauty, back to God, beauty's self and beauty's giver" (35). The fact that Hopkins was at least influenced by Greek poetry in the composition of this poem is evidenced in a letter to Bridges, 18-9 October 1882, discussing "The Leaden Echo and the Golden Echo, Hopkins writes: "what it ["The Leaden Echo and the Golden Echo"] is like is the rhythm of the Greek tragic choruses or of Pindar: which is pure sprung rhythm" (CW II 544).

ful

533. ἀκπροκόμοι¹³² either merely

descriptive of a strange people or ¹³³

δόλιχ' ἔγχεα, hérissé effect¹³⁴

527. Aristarchus¹³⁵ changed ἐπεσ-

σύμενον to ἀπ. (see Monro), but

then how did Thoas strike him in the

breast?

¹³² ἀκπροκόμοι {with hair on crown, epithet of Thracians, who either tied up their hair in a top-knot, or shaved all their head except crown} Hopkins suggests that this epithet is either just descriptive of a people with strange hair styling practices or that Homer is painting an image of the parallel between their long hair and their δόλιχ' ἔγχεα {long spears}

¹³³ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

This symbol also occurs in his Dublin Notebook, written at about the same time, on Fo. 18^r/Leaf 32 (CW VII 125). He uses the symbol in discussing the relationship of θάλλειν {to bloom} to βάσσεισιν {woody glen} in Pindar's Ode 3/4 (LCL 485:158-59). The editors offer this questionable explanation for the symbol: "*dal segno*, a musical notation meaning 'repeat from the sign' (?)" (CW VII 206). Perhaps the above suggestion for a meaning of the symbol seems more reasonable. It is interesting that the passage from Pindar's *Isthmian Odes* mentions Homer and the *Iliad*, and Hopkins's notes here in the Dublin Notebook mention the minstrel's wand, a topic of discussion in Hopkins's Dublin Notes. In the Dublin Notebook, Hopkins writes: "αὐτοῦ πᾶσαν ὀρθωσας ἀπρετὰν κατὰ ῥάβδον [Pindar *Isthmian Ode* 4.38, LCL 485:168-69] means laid out his noble name (convulsed like his corpse about the fatal sword) straight as his minstrel's wand and left it for later bards to build round with monuments of song" (CW VII 125).

¹³⁴ Hopkins says this vision of the Thracian would have an *hérissé* {bristly} effect. The French word *hérissé* refers to the way some animals raise the hairs on their back, their hackles, when they are frightened – colloquially, "to get somebody's back up."

¹³⁵ Hopkins mentions Monro's note (294) which states that Aristarchus changed ἐπεσσύμενον {as he rushed on} to ἀπέσσοον {as he made haste to retire}. Hopkins questions how if he was making haste to retire, which Monro points out to be the normal procedure after an attack, Thoas could have struck his opponent in the chest.

537. χαλκοχιτώνων¹³⁶ descriptive of
the scene, I suppose; for many lay by him,
The last passage refers to Agamemnon's
difficulty in getting them to fight
[16 5-20-61]

Bk. 6-20-5

20. περικαλλέα¹³⁷ / the better spoil

25. μεγαθύμου¹³⁸ as explained 5 v

479

26. κοιλάς¹³⁹ because they were to
hold ~~them~~ ^it^ sailing home

27, 29. μεγάθυμοι¹⁴⁰, θυμός in-

¹³⁶ χαλκοχιτώνων {bronze-clad} Here Hopkins notes that the epithet, the bronze-clad Epeians, refers not to their power or strength, but to the futility of the situation. Here at the conclusion of the battle, the leader of the Thracians (allies of the Trojans) and the leader of the Epeians (allies of the Achaeans), along with row upon row of bronze-clad soldiers lay slain side-by-side face down in the dust, Trojans and Achaean alike. Death was the great equalizer. The warriors were all faceless, lying with their faces in the dust; their armor was no longer useful; they were returning to dust.

¹³⁷ περικαλλέα {very beautiful} Hopkins indicates that the more beautiful chariot would make better spoil. This epithet is generally applied to things not people.

¹³⁸ μεγαθύμου {great-hearted, great-souled}. See note on 4.479 where the epithet describes the great-souled Ajax.

¹³⁹ κοίλας {hollow} Hopkins explains that the ships were hollow because they were to hold the spoils of war while sailing home.

dignation. They wd . have been too many
for Diomed , but for Athene's action,
which of itself suggests in another way
the superiority of the Greeks

In the following fight as the Gks.
are to beat the Trojans naturally the
leaders of the Gks. are named and their
prowess particularised, Agamemnon
and the rest; but there is also a climax
leading up to Diomed, as appears by
naming him in line 1., then inserting
the others and returning to him

44. ἐριβώλακος¹⁴¹ for distance¹⁴²

60. Ἀρμονιδέω¹⁴³ †¹⁴⁴ δαίδαλα πάντα¹⁴⁵

¹⁴⁰ μεγάθυμοι {great-hearted}; θυμός {heart}. Hopkins observes how Homer has psychologically set the scene, introducing Diomed in l. 1, suggesting that the goddess Athene is on his side and then withdrawing her aid before recounting the prowess of the Greeks in the battle.

¹⁴¹ ἐριβώλακος {with large clods, deep-soiled} In this note Hopkins comments on this epithet which describes the land from which Phaestus, who has just been killed by Idomeneus, had come. The land is deep-soiled and far-away. Hopkins uses this description, "for distance," several times in his notes. Hopkins sees Homer using these descriptions of the far-away homeland alongside his description of the horrors of war as a kind of comic (in the sense of Dante) relief.

¹⁴² Tarde is a city on Mt. Tmolus, the later Sardis, about 400 miles from Troy. Hopkins suggests that Homer is connecting the concepts of the deep-soiled land and the far-away place.

remarkable

61. ἐφίλατο¹⁴⁶: is it λγ-?

¹⁴³ Ἀρμονιδέω {Harmon's son, son of a carpenter}

¹⁴⁴ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

¹⁴⁵ δαίδαλα πάντα {all kinds of cunningly wrought things}. Anderson quotes the wrong line number in his commentary. The reference to *tektonos* should be line 59 rather than 69. In this section which describes the slaying of Phereklos by Meriones, Hopkins engages in the discussion as to whether the masculine singular relative pronoun, ὅς, in l. 60 refers to Harmonides the artist or his son, Phereklos. The line reads: "But Meriones slew Phereklos, son of the artist the son of Harmon, *who* knew how to form all kinds of things with his hands. . . He it was that had also built for Alexander the shapely ships, source of ills, that were made the bane of all the Trojans and of his own self . . ." (60-64). The question is who built Paris's ships? Leaf thinks it was Phereklos, the son; Hopkins thinks it was Harmonides, the father. Kirk agrees with Hopkins (Kirk 60). Hopkins sees the irony that Harmonides built the ships that Paris used to carry away Helen that caused the war in which his son Phereklos is killed.

¹⁴⁶ ἐφίλατο {loved} Hopkins is wondering about the irregularity in the conjugation of φιλέω. Anderson (114) gives a detailed discussion of the issue.

[17 5-62-102]

62. εἶσας¹⁴⁷: proof of his skill

65. κατεμάρπτε¹⁴⁸, ἀμφεκάλυ

ψε¹⁴⁹ etc.: a thought of a vessel founder-

2 1¹⁵⁰

ing, and γλαυ δεξιὸν γλουτόν¹⁵¹ has

¹⁴⁷ εἶσας {well-balanced} Hopkins comments that this word points to a proof of his skill. He (either Harmonides or Phereklos, see above) built well-balanced ships. This may be the meaning of the word “equal” Hopkins was pointing to in the first line of “Spelt from Sibyl’s Leaves,” “Earnest, earthless, equal, attuneable, ’ vaulty, voluminous, . . . stupendous” (1) Evening is a balance between dark and light.

¹⁴⁸ κατεμάρπτε {overtake, bring down, swallow up} Although there is no direct linking of overwhelm with a wave until Apollonius Rhodius, after Homer, Hopkins is thinking of it. Having already envisioned the army as a wave, it is no stretch for Hopkins to see the slaying of Phereklos as the broadsiding attack of a ship and the foundering of that ship. Phereklos’s pursuer overtakes him, swallows him up, and brings him down like a wave. Then he broadsided him through the right hip, causing him to fall to the ground, founder, run aground. After the attack Pereclus is enveloped, overwhelmed by death, and sinks beneath the wave of darkness. Ironically, the shipbuilder’s son’s empty armor returns to the hollow ship his father built to bring back the spoils of war. His own son’s armor becomes the spoils of war. Hopkins’s previous acquaintance with shipwrecks through the *Deutschland* and the *Eurydice*, his father’s business as a maritime insurer, and his imaginative mind naturally enriched this scene of death washing over Phereklos, the son of the ship builder.

¹⁴⁹ ἀμφεκάλυψε {enveloped, used specifically of a wave, overwhelm}

¹⁵⁰ The numbers above the line indicate Hopkins’s reversal of the original word order. The line in Greek reads: βεβλήκει γλουτόν κατὰ δεξιόν {Literally, He smote him on the buttock on the right side}. Hopkins smooths the Greek in his note to δεξιὸν γλουτόν {right buttock}. Then as he continues the note, contrasting this phrase to νῆας εἶσας {ship well-balanced}, he recognizes that the comparison is not parallel and indicates with numbers above δεξιὸν γλουτόν {right buttock} that the order should be reversed to γλουτόν δεξιόν {buttock right} in order to make it parallel with νῆας εἶσας {ship well-balanced}. Hopkins’s English poetry often reflected this Greek construction of placing the noun first, followed by the adjective. For example, in “To what serves Mortal Beauty?,” the adjective “dangerous” follows the noun “beauty.” In “Warm-laid grave of a *womb-life grey* [italics mine]” (*Wreck of the Deutschland* 7.3), Hopkins’s sacrifices the normal adjective-noun English word order to preserve alliteration, resulting in an interesting chiasmic construction.

✕¹⁵² νῆας εἶσας¹⁵³

71. πόσει ῶ¹⁵⁴ final: this rhythm

has emphasis, importance, serves

for a rallentando¹⁵⁵

75.¹⁵⁶ The cold steel or rather copper

✕¹⁵⁷ his tender¹⁵⁸ breeding 70, 71.

¹⁵¹ δεξιὸν γλουτόν {right buttock} Phereclus was unbalanced by this attack on his right buttock as a ship would be unbalanced by an attack on the right rear hull of the ship.

¹⁵² Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean “is dissimilar to” or “contrasts with.”

¹⁵³ νῆας εἶσας {well-balanced ship} Here Hopkins sees a contrast between the well-balanced ship and the off-balanced Phereclus.

¹⁵⁴ πόσει ῶ {her husband} Hopkins notes an unusual emphasis in the rhythm of the last foot which has importance because it serves as a *rallentando*, a gradually slackening in tempo. Anderson with his background in Greek music offers a fuller explanation (Anderson 114). Hopkins often used musical annotations, such as counterpoint, great colon, *rallentando*, *sforzando*, and slur, to describe his own poetry. For examples, see Gerard Manley Hopkins, *The Later Poetic Manuscripts of Gerard Manley Hopkins in Facsimile*. Ed. Norman H MacKenzie. New York: Garland, 1991, 112, 119. See also James Stevens, “Appendix II: Gerard Manley Hopkins as Musician,” *The Journals and Papers of Gerard Manley Hopkins*. Ed. Humphry House and Graham Storey. London: Oxford University Press, 1959. 457–97.

¹⁵⁵ *rallentando* {an Italian musical term indicating slowing down, often with the sound becoming gradually softer}. Hopkins used musical terms to annotate his own poetry. The last five lines of “Spring” are marked with a *rallentando* (*Later Poetic Manuscripts* 112).

¹⁵⁶ ψυχρὸν δ’ ἔλε χαλκὸν ὀδοῦσιν {He bit the cold copper with his teeth}. Hopkins recognizes Homer’s contrasting the horror of Pedaues’s death with the tender way he was raised. He was speared through the head with the tip of the sword severing his tongue and showing through his teeth. He literally experienced the cold taste of death. Homer contrasts this with a description of “his tender breeding” by Theona. Even though he was not her own child, Theona had raised him carefully as her own dear child as a kindness to her husband.

¹⁵⁷ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean “is dissimilar to” or “contrasts with.”

83. πορφύρεος θάνατος¹⁵⁹ — Perhaps

some slight reflection on the flood of Skamander¹⁶⁰ of

Scamander 77 and a bough carried away on a flood.

^ But κραταιή¹⁶¹ / the mighty hand of Fate ☩¹⁶² the

arm / cut off. Remark also Ἐυαιμονίδης¹⁶³

88. ἐκέδασσε¹⁶⁴ makes one suspect

¹⁵⁸ Hopkins uses forms of “tender” eight times in his poetry: *The Wreck of the Deutschland* (27.6, 31.7), “Binsey Poplars” (12), “The Bugler’s First Communion” (23), “The Candle Indoors” (3), “Brothers” (16), “Felix Randel” (8), and “The Golden Echo” (12).

¹⁵⁹ πορφύρεος θάνατος {dark, heaving, surging death} Autenrich suggests one definition of πορφύρεος as “of the sea, with reference to its dark-gleaming, changeable hues, likewise of a swollen river.” Here Hopkins recognizes another possible connection between death and the sea. He suggests a parallel between the death of Hypsenor, son of the priest of the Scamander river, and the subsequent lopping off of his heavy arm and the flooding of the Scamander river. He could be referring to a couple of incidents in Book 21 of the *Iliad*: “He spake, and rushed tumultuously upon Achilles, raging on high and seething with foam and blood and dead men. And the dark flood of the heaven-fed River rose towering above him” (21.325-326) or “Come to my aid with all speed, fill your streams with water from your springs, stir up all your torrents, stand high in a great wave, and rouse a mighty roar of timbers and rocks, so we can stop this savage man who in his strength is raging like the gods” (21.311-15). Perhaps Hopkins had one or both of these passages in mind when he talked about the wave of death in 5.65.

¹⁶⁰ See the note on 4.479, which also refers to the flood of the Scamander in *Iliad* 21.

¹⁶¹ κραταιή {mighty fate} Although “hand” is not a part of the Greek construction, Hopkins sees the pun, that the hand of Fate is intact, while Hypsenor’s arm was cut off.

¹⁶² Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

¹⁶³ Ἐυαιμονίδης Hopkins makes a note to comment on Euaimonides, possibly a description of the name. Two lines of thought could be conjectured. Either the name is related to εὐαίμιος {full-blooded} or to αἱμάς {gush, stream of blood}.

¹⁶⁴ ἐκέδασσε {breaks up, scatters} Hopkins suspects the behavior of Diomedes to be like the Scamander River. See 5.83

things like Σ Καμάνδρου¹⁶⁵

89, 90. The γέφυραι¹⁶⁶ / embankments

are the ranks, φάλαγγες¹⁶⁷; the ἔρκεα

ἀλωάων¹⁶⁸ / globi¹⁶⁹ throngs

102. μεγάθυμοι¹⁷⁰ their courage, κέν-

ρορες ἵππων¹⁷¹ / promptitude to act

¹⁶⁵ Καμάνδρου {Scamander}

¹⁶⁶ γέφυραι {dam, embankments} W. A. M. Peters mentions Hopkins's note here, along with his notes on 4.422-5 and 5.615 ff., as examples of "Hopkins's way of entering into detail of imagery" (53).

¹⁶⁷ φάλαγγες {ranks of an army at war} Hopkins compares the ranks of the army to the embankments that were washed away by the Scamander River (5.93).

¹⁶⁸ ἔρκεα ἀλωάων {fences of the vineyard} Hopkins cites another image: the fences of the threshingfloor do not hold back the floods.

¹⁶⁹ globi {a close order of battle, a knot, troop, band, company} Hopkins also remembers this Latin military term. Perhaps he is suggesting the walls of the enclosed vineyard that cannot stand the torrent of the river are like the military *globi*, the companies that could not stand against the onslaught of Diomedes.

¹⁷⁰ μεγάθυμοι {great-hearted} Hopkins sees the epithet here as indicating courage.

¹⁷¹ κένρορες ἵππων {goaders of horses} indicates their "promptitude to act." Hopkins commented on this epithet earlier, comparing the controlled actions of the Achaeans as opposed to the uncontrolled actions of the Trojans (4.391).

[18 5-109-142]

109 His coolness¹⁷² contrasted with

Lycaon's triumph

114. Asking help as he himself gave it¹⁷³

115. Her¹⁷⁴ ~~warlike~~ titles of war

117. δημῖω ἐν πολέω¹⁷⁵ / like in the

grim earnest of war

¹⁷² Hopkins comments on Diomedes coolness in asking for the arrow to be removed in contrast with Lycaon's triumphal vaunting.

¹⁷³ Hopkins has just commented on Diomedes calmness and self-control in asking for the arrow to be removed from his shoulder. He contrasts this to Lycaon's response. Here Hopkins comments: "He asks for help as he gave help." "As" can be understood to stress parallel *acts* of aid (He asks for *help* just as earlier he gave *help*) or to imply a parallel *manner* in the way acts were performed (He asks for help *in the same manner in which* he earlier gave it: calmly). My assumption is that Hopkins is affirming that just as Diomedes exhibited calmness and self-control in battle, he exhibits the same self-control and calmness when injured. Perhaps Hopkins also observes a tension between Diomedes action and his epithet: "And thereat Diomedes, good at the war-cry, made prayer." Although he is good at the war-cry, he calmly offers a prayer.

¹⁷⁴ Diomedes addresses Athena with all her titles of war: daughter of Zeus, whose shield is thunder, tireless one. Hopkins describes Christ as "lord of thunder" in *The Wreck of the Deutschland* (28.1) and "Mid-numbered He in three of the thunder-throne" (*The Wreck of the Deutschland* 34.5).

¹⁷⁵ δημῖω ἐν πολέω {in furious battle} Hopkins offers his own translation for this phrase: {in the grim earnest of war}. Although this must have been a common phrase, it does appear in a novel published about this time: "But the grim earnest of war had brought out in Crymes, as it did in many another such similar hard and worldly character, all that was best in him." (Smart 180) Hopkins likely had little time to read novels. This phrase is also quoted in an edition of Plato edited by Edwin Bourdieu England, "In other words, Religion and Art, and occupations of peace are more important than the grim earnest of war" (*The Laws of Plato*, 6). England graduated from Trinity College, Cambridge, a year after Hopkins graduated Balliol. "Grim earnest" is also a phrase used by Benjamin Jowett in *The Dialogues of Plato Translated Into English* (82). Hopkins used "earnest" in "In bloody letters, lessons of earnest, of revenge;" ("St. Winefred's Well" II 4); "Monuments of my earnest, records of my revenge," ("St. Winefred's Well" II 5), "Spelt from Sibyl's Leaves" (1), and "On the Portrait of Two Beautiful Young People" (29).

φῖλαι: prob. the ι is really com-
mon like that in ἴσον¹⁷⁶, though that is
said to stand for φίσφον

123. πετερόεντα¹⁷⁷ / here flying to the
mark or ^adding^ wing^s^ing [to]¹⁷⁸ the hearer's mind

131. Διὸς θυγατήρ¹⁷⁹ though she be

¹⁷⁶ φῖλαι {beloved [Athena]} Anderson agrees that Hopkins is entirely correct here on the etymology of this word with respect to the elision of fs.

¹⁷⁷ πετερόεντα {feathers, winged} Athena hears Diomedes prayer, "and made his limbs light, his feet and his hands above; and she drew near to his side and spake to him *winged* words" (121-23). Hopkins explains that winged means "flying to the mark or adding wings [to] the hearer's mind." "Wing" or "wings" occur in "The Windhover" (4), "In the Valley of Elwy" (6), *The Wreck of the Deutschland* (3.4), "God's Grandeur" (14), "Pied Beauty" (4), "Hurrahing the Harvest" (13), "Henry Purcell" (11), and "Peace" (1). Although "wing" is not mentioned in the "terrible sonnets," twisted appearances of "adding wings" of comfort are found in the sonnets of desolation. In "Carrion Comfort" the author asks why God would "fan / O in turns of tempest, me heaped there." (7-8) In addition to the direct metaphor of fanning the chaff away from kernels of wheat, this image could imply the beating of wings, which are sometimes poetically called "fans" by Milton and others. Hopkins's heavenly warrior—"hero whose heaven-handling flung me" (12)—seems to fight against him with lion limbs and tempest-swirling wings. Hopkins takes imagery he associated with grace, comfort, and divine aid and twists it to describe his sense of a divine assault and affliction. Other intimations of "wings" in the "terrible sonnets" are: beauty that "keeps warm / Men's wits" ("To what serves Mortal Beauty? 3-4) is similar to the Holy Spirit that broods with bright wings in "God's Grandeur" (14); comfort is "field-flown" in "To his Watch" (10); God is bid to bend to him seraph-like in "Patience, hard thing!" like "the Holy Ghost over the bent / World broods with warm breast and with ah! bright wings" ("God's Grandeur 13-14); Relief is found by creeping "under a comfort" in the midst of a whirlwind in "No worst, there is none" (12-13); the Blessed Virgin is a "wild air, world-mothering air nestling" (1) him and (124) folding home her child.

¹⁷⁸ Here Hopkins changes the noun he has converted into a verbal by adding "ing" into a verb with an object. He also simply omits the preposition "to" in the modifying phrase "the hearer's mind." These constructions, converting a noun into a verbal by adding "ing" and omitting a preposition, are often found in Hopkins's English poetry.

¹⁷⁹ Διὸς θυγατήρ {daughter of Zeus} Athena advises Diomedes not to fight with any of the other gods, but if Aphrodite enters the conflict, even though she is the daughter of Zeus, he must strike her. The accent should be on the last syllable.

133. γλαυκῶπις¹⁸⁰ / with a last earnest

glance

The image which follows explains ^ (as well as illustrates)^ the incident of the ^Diomed's^ wound

142. ἐμμεμαώς¹⁸¹ seems to mean

as soon as he lists and to foreshadow

that Diomed's exploits are an episode

only. But μεμαώς in the very next line is

awkward and moreover there is the hi-

atus ἀντὰρ ὁ ἐμμεμαώς; so that I sus-

¹⁸⁰ γλαυκῶπις {with gleaming eyes} Here Hopkins describes the epithet for Athena as a last earnest glance. Hopkins says that Homer's simile of the wounded lion that follows explains and illustrates how Diomedes's wound incited his fury.

¹⁸¹ ἐμμεμαώς {in eager haste} Hopkins suggests that this word means "as soon as he lists." In the line that follows, "but the lion in his fury leapeth forth from the high fold," Hopkins questions the awkward construction. The word ἐμμεμαώς {in eager haste} does not seem to go with ἐξάλλομαι {leapt out of}. The first word signifying advance, and the second signifying retreat. Hopkins posits that there is a hiatus, a gap in the sequence, perhaps a line has been left out, expressing the sentiment "that when he has ravined his full, etc.," then in eager haste he leapt out of the high fold. Anderson comments that "the translation is fanciful, but the comments in the sentence that follows usefully supplement the points raised a dozen years later by Leaf, ad loc." Leaf says "It is feeble to say 'as furiously as a lion *retreats* [italics mine], so furiously did D[iomedes] attack'" (Leaf 204).

[19 5-144-159]

^pect^

the loss of a line or more after ó¹⁸² 6

saying that when he had ravined his full,

then etc

144 ποιμένα λαών suggested by

what goes just before. However he does ret

urn¹⁸³

153. ἄμφω τηλυγέτω¹⁸⁴ : I sees no rea-

son for agst. taking it as both lateborn,

born in his old age and therefore fondled¹⁸⁵,

indeed the place might be called classical

for the sense. And therefore -γέτων is

¹⁸² Hopkins is proposing that anomalies in the Greek construction and the meaning of the passage point to the elision of a line after ó and before ἐμμεμάως. He suggests the line would have said something like “when he had ravined his full.” Then, Hopkins surmises, it would make sense for the lion to leap from the deep enclosure.

¹⁸³ Anderson is unclear about the reading of Hopkins’s notes: “However he does not (?)” (19).

¹⁸⁴ ἄμφω τηλυγέτω {both well beloved sons} Hopkins sees no reason against the children being both lateborn and dearly loved.

¹⁸⁵ The first definition in OED for fondle is “to treat with fond indulgence; to cocker, pamper.” It is likely this definition that Hopkins had in mind. Hopkins expressed this sentiment in “In the Valley of the Elwy”: “being a father and fond” (14) and in the lament in “St. Winifred’s Well”: “What, Teryth! what, thou poor fond father! (I. 23).

prob. from γενέσθαι¹⁸⁶ and τηλυ- from
τῆλε¹⁸⁷ and the alleged parallels ἐρι (or
ἄρι) δείκετον merely ≠ ἐπίδεικτον, ἀτρώ-
γετον¹⁸⁸ to avoid ~~ἀτρουπτον~~ make the de-
rivation plain ~~ε~~ ^are^ for ἀτρώγητον, ἐρπε-
τόν for ἐρπτόν etc

Remark the pathos of the passage: it
gives shadow to Diomed's exploits¹⁸⁹

156 ἀμφοτέρω πατέρι δὲ γόον¹⁹⁰ ?

See Monro's Grammar for this

159. Δαρδανίδαο¹⁹¹ distance-giving

In long sylls, kept long in ~~ε~~ stress

¹⁸⁶ γενέσθαι {to be born}

¹⁸⁷ τῆλε {far from}

¹⁸⁸ Anderson notes that “His [Hopkins’s] closing reference to *atrugeton* (“barren,” literally “unharvested”; used of the sea) comes surprisingly close to what Chantraine conjectures (1.135).” (115).

¹⁸⁹ Hopkins notes that Diomedes’s slaying the two dearly loved sons of an older father unexpectedly casts a shadow on Diomedes’s exploits, adding to the pathos of the poem.

¹⁹⁰ ἀμφοτέρω πατέρι δὲ γόον {There Diomedes slew them, and bereft them of dear life, *both the twain; but for the father* he left *lamentation* and grievous sorrow, seeing they lived not for him to welcome them on their return.} Hopkins has a grammatical question about the ending of πατέρι and intends to consult D. B. Monro, *A Grammar of the Homeric Dialect*. London: Oxford University Press, 1882.

¹⁹¹ Δαρδανίδαο {Dardanus' son} By “distance-giving” Hopkins means that this detail gives perspective to the scene. His note has to do with the scansion of this line.

before vowels (as 178 θεοῦ ἔπι μῆνις¹⁹²)

¹⁹² Hopkins here is finding a similarity between the scansion in these two phrases: Δαρδανίδαο {Dardanus' son}(159) and θεοῦ ἔπι μῆνις {the wrath of God upon [men]}(178). Both examples are in the fifth foot of the line, and both feet are dactylic, one long syllable followed by two short syllables. The significance of this note is unclear, since the fifth foot is almost always dactylic.

[20 5-180-236]

I suspect a sheathing sound ϕ or γ.

If so such lengthening shd. perhaps never

be found with plain η nor with α

180. Perhaps the thought is the union

of ϕ strength and wisdom, force and counsel¹⁹³

181, 184. δαίφρων¹⁹⁴ seemingly master

of the art of war

182. ἀλώπιδι τε τρυφαλείη¹⁹⁵ Monro

I think explains wrong

197. αἰχμητὰ Λυκάων¹⁹⁶ / like an old

warrior as he was

198. ποιητοῖσιν¹⁹⁷ for distance and con-

¹⁹³ Hopkins notes that this line, "Aeneas, counsellor of the brazen-coated Trojans, to the wise-hearted son of Tydeus," combines "strength and wisdom, force and counsel."

¹⁹⁴ δαίφρων {used mostly, of warriors; of warlike mind, warlike; wise of mind, prudent; skilful, proved}

¹⁹⁵ ἀλώπιδι τε τρυφαλείη {and helmet with upright tube, to receive the plume of a helmet} Hopkins disagrees with Monro's description of the helmet. Monro says "lit. 'tube-faced,' i.e. rising in front in the form of a cone, into which the crest was fastened." (Monro, *Iliad* 299).

¹⁹⁶ γέρων αἰχμητὰ Λυκάων {the old spearman Lycaon} Hopkins notes that Lycaon acted as an old warrior should have acted, offering seasoned advice. He was true to his inscape.

¹⁹⁷ ποιητοῖσιν {well made} It is unclear what Hopkins means by this term "for distance." Anderson makes no comment. Does it refer to Homer's trying to distance himself from the war? Does it

trusted with the wild war. So ὑπερφέξ¹⁹⁸ 213.

211. δῖω¹⁹⁹ for awe

217. Τρώων ἀγός²⁰⁰ and speaking in their

interest

226. σιγαλόεντα²⁰¹ merely descriptive and

229 and elsewhere ἀγλαός is descriptive of

Pandarus in bright armour and boastful

231. καμπύλον²⁰²: notion of skill,

mean “for perspective”? Here Hopkins contrasts the stability of the well-made house and the flux of war. Hopkins uses “distance” in “Lantern Out of Doors,” “till death or distance buys them quite. / Death or distance soon consumes them (8-9). There is little or no significance to the use of “distance” in this poem, especially since it was written in 1879. However, it is interesting that Hopkins sees this same parallel in Homer between “death” and “distance.” Homer’s warriors, like the character in Hopkins’s poem, is only saved from the horrors of war by being consumed by death or by being distracted by distance.

¹⁹⁸ ὑπερφέξ {high-vaulted} Here again Homer is describing the well-made house: “But if so be I shall return and behold with mine eyes my native land and my wife and great, high-vaulted palace, then may some alien forthwith cut my head from me if I break not this bow with my hands and cast it into the blazing fire; for worthless as wind doth it attend me” (5.212-214). Although Hopkins uses forms of “vault” in his poems (*The Wreck of the Deutschland* (12.8), “Morning Midday Evening Sacrifice” (15), “Denis” (1), “The Candle Indoors” (10), “The Blessed Virgin compared to the Air we Breathe” (102), “What Being” (7), “Spelt from Sibyl’s Leaves” (1)), the lines from “Spelt from Sibyl’s Leaves,” are the only ones that seem to resonate with his notes on Homer: “Earnest, earthless, equal, attuneable, ' vaulty, voluminous, ... stupendous / Evening strains to be tíme's vást, ' womb-of-all, home-of-all, hearse-of-all night” (1.2).

¹⁹⁹ δῖω {noble, godly, epithet for Hector} Hopkins says this epithet is used to elicit awe from the audience.

²⁰⁰ Τρώων ἀγός {the chief or leader of the Trojans} Hopkins says Aeneas, the Trojan’s leader was speaking in their interest.

²⁰¹ σιγαλόεντα {glossy, glittering [reins]} Hopkins says here the epithet is merely descriptive. However in 5.229 ἀγλαός {splendid, shining, bright} hints at the boastfulness of Pandarus clad in his armor, trash-talking Diomedes.

evolutions²⁰³

236. μώνυχας²⁰⁴: there is a thought

like "the poor dumb beasts" after their

²⁰² κάμπυλον {curved [chariot]} This epithet reflects the skill involved in constructing the chariot.

²⁰³ "Evolutions" is a military term indicating a manoeuvre executed by troops or ships to adopt a different tactical formation. Both Pandarus and Homer are performing evolutions.

²⁰⁴ μώνυχας {single [footed horses]} See 581. Horse are "single-footed," unlike cows, which are cloven-hooved. Hopkins is also suggesting that the horses are alone, without their masters, "poor dumb creatures." Here, as is often the case with Hopkins, words can mean more than one thing at the same time. Line 5.581, "and Antilochus made a cast at Mydon, his squire and charioteer, the goodly son of Atymnius, even as he was turning the single-hooved horses" is an illustration of how the horses were "poor, dumb creatures" and alone after their masters had been slain.

[21 5-239-257]

master's death and no doubt a suggest-

ion in μων-υχθεας of μόνονυς. See 581.

239. ποικίλα²⁰⁵: to complete the picture,

the two men well accoutered etc. then

ἐμμεμαῶτ' ? †²⁰⁶ ὠκέας ἰ ἐμμεμαῶτ'

[ε]²⁰⁷ .. †²⁰⁸ ὠκέας ἵππους

241. ἀγλαός²⁰⁹: perhaps glory-loving

or to balance on the Gk. side the pageant-

ry of the two Trojan charioteers

242. πτερόεντα: ²¹⁰ brisk decision

²⁰⁵ ποικίλα {cunningly wrought, wrought in various colors} Hopkins points out that this indicates the two opponents were well matched.

²⁰⁶ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

²⁰⁷ Hopkins notes two things here. First, that the decorum and control of Diomedes and the Greek warriors in their chariots is contrasted to the eagerness and impetuosity of Aeneas and Pandarus, the Trojans in the next line, which contains an example of parallel syntax. The first word in the line, ἐμμεμαῶτ[ε] {in eager haste, eager}, describing their eagerness is parallel to the last word in the line, ὠκέας ἵππους {swift horses}, describing the eagerness of the horses. The calm reasonableness of the men in their "well-accoutered" chariots has shifted to a point where their response is equal and parallel to dumb beasts.

²⁰⁸ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

²⁰⁹ ἀγλαός {splendid, shining, bright [Sthenelus]} Hopkins suggests that the epithet is used here either to describe Diomedes comrade as "glory-seeking" or to provide a balance to the previous description of "pageantry of the two Trojan charioteers."

In general patronymics²¹¹ concentrate attention on the person.

256. τρεῖν ἄμ' ἄθ' οὐκ ἔᾶ Παλλὰς Ἀθήνη²¹² – Is there a suggestion of πάλ-
λειν? Aja Heracles in Trachiniae

calls on her for no other reason of inscape in one place that I cd. find but this,

line ²¹³

257 ωκέες, 260 πολύβουλος²¹⁴ plain,

²¹⁰ ππτερόεντα {feathered, winged} The words are winged because they represent a brisk decision. See notes on 5.123.

²¹¹ Hopkins notes here that patronymics, a name derived from the name of a father or ancestor, typically by the addition of a prefix or suffix, generally point to the person being talked about rather than the ancestor.

²¹² τρεῖν μ' ο'θκ ἔᾶ Παλλὰς Ἀθήνη {Pallas Athena would never allow me to flee} Hopkins queries whether Athena's name is related to the verb πάλλειν {shake, poise, sway, brandish, wield [a spear or a missile] (*Iliad* 16. 142), and then points to a line from Sophocles in which he thinks Heracles is implicitly identifying Athena with a spear, suggesting an aspect of her inscape, or identifying character, is to wield a spear. The line to which Hopkins refers is “ἰὼ ἰὼ Παλλὰς, τόδε μ' αὖ λωβᾶται. ἰὼ παῖ,” {Ah, ah, Pallas, again it does me outrage! Ah, my son,} (Sophocles, *The Women of Trachic*, 1031; *Loeb's Classical Librar* 21:224-25). This is the only reference to Pallas in the work. She is not referred to as Athena, but only Pallas. In this passage Heracles is asking for someone to end his life: “Ah, ah! Will no one come and lop off my head, ending the misery of my life? Ah, ah!” immediately prior to his calling on Pallas for help. Hopkins is asking if this characteristic inscape of Athena, her wielding a spear, is the one to which Heracles is appealing. Hopkins would have been familiar with this passage because Sophocles's *Trachimae* was part of the Royal University Exams for Greek II for January 1885 as recorded in his Dublin notebook (CW VII [72]).

²¹³ The line in Sophocles's play is not supplied by Hopkins. Obviously he intended to look it up when he had the book at hand.

but 261 ὠκέας²¹⁵ is mind they do not
give you the slip, as more fully in what

²¹⁴ ὠκέες [quick, swift, fleet]; πολύβουλος {much-counselling, exceeding wise} Hopkins comments that both of these epithets are plain, not pointed.

²¹⁵ However ὠκέας {quick, swift, fleet} in 261 is used as a warning, “mind they do not give you a slip,” based on the action that follows.

[22 5-264-296]

follows

264. ἐυκν.²¹⁶ characterising on their firm unbroken ranks

265. εὐρύοπα:²¹⁷ explained by line

267.

268. ἄναξ ἀνδρῶν²¹⁸ / because the theft was

so ‘masterly’

273. Best perhaps to take all as one sen-

tence²¹⁹ from τῆς γὰρ and this line as apodosis

275. They came ~~fa~~ up fast enough, 276. Lycaon

boasting, and 277. praising the game he meant to kill.

²¹⁶ ἐϋκνήμιδας {well-greaved [Achaean]} Hopkins recalls that this epithet is characterising on the Achaeans’s “firm unbroken ranks.”

²¹⁷ εὐρύοπα {wide-eyed, far-seeing [Zeus]} Hopkins explains that this epithet is chosen because Zeus could see all the horses in the world and chose these as the best.

²¹⁸ ἄναξ ἀνδρῶν {lord, or master of men} Hopkins notes Anchises’s quality as a master of men is singled out here in order to suggest the display of this masterly character in his expert thievery and use of the horses. This remark seems to have a slightly deprecatory connotation. Hopkins hints that Anchises mastery of men depended on his mastery of horses, which involved thievery.

²¹⁹ Hopkins suggests taking lines 5.265-273 as one sentence, with line 5.273 as the main (consequent) clause of a conditional sentence. With Hopkins’s construction the sentence would read: “If we could we but take these twain, because they are of that stock wherefrom Zeus, whose voice is borne afar, gave to Troas recompense for his son Ganymedes, for that they were the best of all horses that are beneath the dawn and the sun and of this stock the king of men Anchises stole a breed, putting his mares to them while Laomedon knew naught thereof and from these a stock of six was born him in his palace, of which four he kept himself and reared at the stall, and these other two he gave to Aeneas, devisers of rout.”

~~278 and~~ 278. πικρὸς οἶστός²²⁰ / though it was

280. δολιχόσκιον²²¹ —the battles take place in sunlight. It increases the menace and look of danger^{x222}

281. ἀγλαός²²³: again a boast or triumph, κρατερός²²⁴

286. sturdy strength

289. ταλαύρινον πολεμιστήν²²⁵: it is suggested

perhaps he wd. drink their blood by ^the^ bucket like, out

²²⁰ πικρὸς οἶστός {sharp arrow} Although it was a sharp arrow, it did not kill Diomedes.

²²¹ δολιχόσκιον {casting a long shadow} The battle takes place in sunlight so that the spear casts a long menacing shadow. However, Hopkins points out that it is just a shadow. It has only a menacing *look*. Hopkins employs these images of the lancing and pairing shadows in “That Nature is a Heraclitean Fire and of the Comfort of the Resurrection,” a poem consciously engaged with ancient Greek subject matter, written shortly after these notes in 1888. The poem describes a menacing play of shadow and light, which is ultimately overpowered by the glorious beacon of the Resurrection.

²²² Hopkins makes a note with an x reminding himself to see if there are other uses of images of empty menacing danger. The x recurs after his note on 5.296 on the bottom of this page: “x See too if it is not esp. used of empty menace.” He again notes that just as the shadow was an empty menace, so too Pandarus’s shining, clanging armour is an empty meance as he lays slain on the ground.

²²³ ἀγλαός {splendid, shining bright} (5.283) Here again Hopkins sees Pandarus, son of Lycaon as boastful. There is a bit of satire in the epithet. He is really not shining so brightly.

²²⁴ κρατερός {strong, stout, mighty [Diomedes]} Diomedes on the other hand has no need to boast; he has a “sturdy strength.”

²²⁵ ταλαύρινον πολεμιστήν {bearing a shield of bull’s hide, a warrior}. Anderson thinks this idea of drinking their blood by the bucket like out of the hollow of a shield is “Wholly arbitrary, and must be called bizarre” (117). However, Hopkins would have been familiar with the following reference: “Seven warriors, fierce regiment-commanders, slaughtered a bull over a black shield, and then touching the bull’s gore with their hands they swore an oath by Ares, by Enyo, and by Rout who delights in blood, that either they will level the city and sack the Cadmeans’ town by force, or will in death smear this soil with their blood.” Aeschylus, *Seven Against Thebes* (42-45) through his own study, reflected in a letter to Bridges, 1 June 1886, (CW II 783) and his consulting with Tyrrell, mentioned in a letter to Bridges, 6 November 1887, (CW II 905).

of the hollow of his a shield

Lycaon's²²⁶ death—The spear goes downward

either because of the ~~curve~~ curve it describes

in flying or because Lycaon gives dives²²⁷ to dodge

the blow, or both. ἐξελύθη²²⁸ 293. got itself clear,

but the word very uncertain

296. ὠκύποδες²²⁹: they made an instantaneous

shy²³⁰

^xSee too if it is not esp. used of empty menace

²²⁶ Here Hopkins uses Pandarus's patronymic name as the son of Lycaon. See his notes on patronymic names in 5.242. It is not clear whether this slippage was intentional.

²²⁷ Anderson says Hopkins suggests the simple explanation that Pandarus ducked, an observation made by Leaf: "None of them seem to have hit on the absurdly simple explanation that Pandaros may have attempted to 'duck,' bending his head forward a moment too late. The result would obviously be what Homer describes" (Homer. *The Iliad*. Trans. Walter Leaf. London: Macmillan, 1886, 163).

²²⁸ ἐξελύθη {set itself free} Hopkins translates this verb {got itself clear}.

²²⁹ ὠκύποδες {swift-footed [horses]} Hopkins translates this epithet {sure-footed}. The horses were sure-footed, but Aeneas was not: "Then he fell from out the car, and his armour all bright and flashing clanged upon him" (5.294-95).

²³⁰ a sudden startled movement, especially of a frightened horse.

297. ~~δυ~~ δουρί τε μακρῶ²³¹ — now used

to fend off and strike, not throw. So also 300,

ἄσπίδα, ἅπαντος ἔϊσθη²³² to shew it covered the fallen

man and did the work well

Hiatus at 303 ὁ οὐ: is it φου?²³³ and at

310. ἀμφὶ δὲ ὄσσε

311. ἄναξ ἀνδρῶν²³⁴: his importance and

so Διὸς θυφάτηρ next line

316. ταχυπάλων²³⁵ — as if they had made haste

to pursue

320. βόην ἀγαθος²³⁶: doing now for D. what

²³¹ δουρί τε μακρῶ {and long spear} Hopkins notes now that the spear is not used for its original purpose, but to fend off the enemy at close quarters.

²³² ἄσπίδα πάντος ἔϊσθη {shield that was well balanced on every side} Likewise the shield is now used to shelter the fallen soldier, not to defend an attack against the enemy.

²³³ Hopkins observes a hiatus, the occurrence of vowels in immediate succession but in different syllabus or words: ὁ οὐ {one that not [two men]} (5.303) and ἀμφὶ δὲ ὄσσε both {his eyes} (5.310). Hopkins may be noticing that both of these hiatuses relate to duals.

²³⁴ Hopkins notices that ἄναξ ἀνδρῶν {a ruler of men}, referring to Aeneas, and Διὸς θυφάτηρ {daughter of Zeus} referring to Aphrodite, both highlight the importance of the character. Could it be that they are interdependent? A ruler of men needs a daughter of Zeus.

²³⁵ ταχυπάλων {with fleet, swift horses}

Diomed wd . have done for him

321. μώνυχας²³⁷: perhaps putting the dumb
beasts where they wd. be out of harm's way.
There may be a suggestion here too of a lonely
spot. There is also the contrast with καλλίτρι-
χας²³⁸ below, the more precious horses of ~~Lycaon~~
Aeneas, more precious as head than foot. 324.

ἐϋκω.²³⁹ / much as 264. above

326. γλαφυρήσιν²⁴⁰ explained ^by^ ὅτι οἱ φρεσὶν
ἄρτια ἦδη²⁴¹. Striking case²⁴².

²³⁶ βοῆν ἀγαθος {good at the war-cry} Hopkins notes that Sthenelus did for Diomedes what Diomedes would have done for him. He drove Aeneas's horses back to the Trojans.

²³⁷ μώνυχας {single-footed} Hopkins loads the epithet with possible meanings: putting the dumb animals out of harm's way, removing them to a lonely spot, all building on the stem on the etymology of the epithet, μόνος {alone, solitary}, ὄνυξ {hoof}.

²³⁸ καλλίτριχας {with beautiful manes} Hopkins compares the horses of Sthenelus with respect to their feet and the horses of Aeneas with respect to their heads. Hopkins was likely drawn to a discussion of the different epithets of the horses due to their position in the syntax of this passage. Lines 321, 323, and 329 all end with epithets of horses: single-footed horses, beautifully maned horses, and stout-hooved horses.

²³⁹ ἐϋκνήμιδας {well-greaved} Anderson has transcribed Hopkins's note incorrectly here: substituting 364 for 324.

²⁴⁰ γλαφυρήσιν {hollow ships}

²⁴¹ ὅτι οἱ φρεσὶν ἄρτια ἦδη {because he was likeminded with himself} Hopkins comments that Sthenelus gave the horses to Deïpylus to drive into the hollow ships because they were of the same mind.

²⁴² It is unclear why is this a striking case.

328. σιγαλόεντα:²⁴³ the zest²⁴⁴ of battle

329 . κρατερόνυχας:²⁴⁵ remark²⁴⁶ the change: the dumb

beasts cd. do ^good^ service in war

²⁴³ σιγαλόεντα {glittering [reins]} Hopkins uses the word “glitter” in “That Nature is a Heraclitean Fire and the Comfort of the Resurrection,” “built thoroughfare: heaven-roysterers, in gay-gangs ' they throng; they glitter in marches” (2). As noted previously (See the note on 5.280 and 5.296) Hopkins may have been drawing upon the martial imagery he found in Homer to fuel his vocabulary in “That Nature is a Heraclitean Fire and the Comfort of the Resurrection.”

²⁴⁴ Hopkins uses the word “zest” in (“St. Winefred's Well” II 58) and (“Epithalamion” 20). The lines from these poems, “The turmoil and the torment, it has, I swear, a sweetness, / This Keeps a kind of joy in it, a zest, an edge, an ecstasy” and “This garland of their gambols flashes in his breast / Into such a sudden zest / Of summertime joys / That he hies to a pool neighbouring” conjure up images of their respective poems, but also images of soldiers in the *Iliad*.

²⁴⁵ κρατερόνυχας {strong-hoofed, solid-hoofed} Continuing his discussion of horse epithets begun earlier, Hopkins notes that Sthenelus's horses have proved to be useful in war, not just beautiful.

²⁴⁶ Hopkins misspells “remark.”

[24 5-329-345]

329. Κύπριν²⁴⁷: Monro²⁴⁸ says this title only found in this book of the Iliad. Copper²⁴⁹ was not called from Cyprus in Gk., else I shd. think here of Κύπριν ✕²⁵⁰ χαλκῶ. The νηλεῖ²⁵¹ is plain. So ὀξεῖ²⁵² etc 336

333. Hiatus — Ἀθηναίη οὔτε²⁵³ (at the caesura). See²⁵⁴ last page

²⁴⁷ Κύπριν {epithet of Venus, from the isle of Cyprus} Hopkins points out that Monro says this epithet only occurs in the *Iliad*.

²⁴⁸ "Aphrodite is so called in this book only: her Cyprian abode is described in Od. 8. 362." (Monro *Iliad, Books I-XII* 301).

²⁴⁹ Hopkins observes the difference between κύπριν and χαλκῶ {bronze}, wondering about the fact that copper is not called "from Cyrus." This epithet must refer to Venus, the goddess from Cyprus. He notes that the hardened bronze is pitiless and sharp.

²⁵⁰ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean "is dissimilar to" or "contrasts with."

²⁵¹ νηλεῖ {pitiless, ruthless [bronze]} Hopkins sees this epithet as plain, not pointed.

²⁵² ὀξεῖ {sharp, keen [spear]} Hopkins also sees this as a plain epithet.

²⁵³ Ἀθηναίη οὔτε {and not an Athenian} Hopkins remarks about this hiatus, the coming together, with or without break or slight pause, and without contraction, of two vowels in successive words or syllables, noting that this one occurs at a caesura.

²⁵⁴ Hopkins notes that this is another hiatus as in 5.303. In both cases the line dividing at the caesura emphasizes the comparison of two things, Here "no Athene, no Enyo."

Hopkins is writing and revising caesural poems at this time, "St. Winifred's Well" (1879-86); "Yes, Why do we all, seeing of a soldier, bless him? bless" (1885?); "To what serves Mortal Beauty" (1885-88); "Spelt from Sibyl's Leaves" (ca. 1884-86); "That Nature is a Heraclitean Fire and of the comfort of the Resurrection" (1888).

335. μεγαθύμου²⁵⁵: the son inherited

his pride

339. πρῦμων ὑπερ θέναρος²⁵⁶: the

place wounded seems to be the wrist

oppo over against where inside is the

thickest part of the palm. It is as if Di-

omedes made out Aeneas²⁵⁷ through her pro-

tecting hand and the prick had the effect of

making her throw him away

340. μακάρεσσι²⁵⁸ | for all they are so blest

Hopkins wrote two other poems earlier using caesural marks. He revised "Moonrise June 19 1876" (1876) to octameters and included caesural marks. There is a transcript of the poem by Bridges October 1889. The date of the revision could have coincided with the period during which Hopkins was writing the Dublin notes. "The Handsome Heart (b)" (1879-86) also contains caesural marks. However, those caesural marks are also from later revisions.

²⁵⁵ μεγαθύμου {great-hearted, high-minded} Diomedes inherited his pride, great-heartedness, from his father, Tydeus. Hopkins comes to this conclusion, because here Tydeus is described with the same epithet used elsewhere for Diomedes, since Diomedes is here called "son of the great-hearted Tydeus."

²⁵⁶ πρῦμων ὑπερ θέναρος {the base of the palm, where it joins the wrist}

²⁵⁷ Hopkins imagines the scene. Diomedes recognizes Aeneas by Venus's protecting hand and wounding her hand causes her to throw Aeneas down.

²⁵⁸ μακάρεσσι {blessed} "Blest" occurs in "On a Portrait of Two Beautiful Young People" (6), which Hopkins worked on from 1886-1887, and "Hope Holds to Christ," (7), which refers to the Virgin Mary. Although "Hope Holds to Christ" was written much earlier, Hopkins was revising "The Blessed Virgin Compared to the Air We Breathe" at this time (1889). Could Hopkins be contrasting the goodliness, godliness, of the two beautiful young people, the blessedness of the virgin Mary, and the "blest" Greek gods, here described as immortal? In this note Hopkins is making an observation about the gods being blessed simply because of their immortality, because their blood is different from

341. αἶθοπα²⁵⁹: food is substantial, wine

fiery and stirring: it has 'body', which best

appears to the eye in ~~read~~ red wine; whereas

the gods are ἀναίμονες²⁶⁰ etc

345. ταχυπώλων²⁶¹ / just as on last page

mortals. It is interesting that the instances in his poetry in which he uses blessed involve the sacrament of marriage and a description of the Virgin Mary. The two young people are different from other mortals because of the sacrament of marriage; the Virgin Mary is different from other mortals because of her role as the mother of Christ.

²⁵⁹ αἶθοπα {fiery, stirring} "Fiery" occurs in "St. Winifred's Well" "But will flesh, O can flesh / Second this fiery strain?" (46). Hopkins worked on portions of "St. Winifred's Well" from 1881-1886. This line seems to resonate with Hopkins's note above, connecting "fiery" to the body. These notes confirm Hopkins's belief in the sanctity of the created body.

Forms of "Stir" occur in "The Habit of Perfection" (18), "The Blessed Virgin compared to the Air we Breathe" (121), *The Wreck of the Deutschland* (16.1) "The Windhover" (8).

²⁶⁰ ἀναίμονες {bloodless, epithet of the gods} This explains why the gods do not eat or drink.

²⁶¹ ταχυπώλων {with fleet, swift [horses], epithet of the Greeks}

[25 5-347-359]

347. βοὴν ἀγαθός²⁶²: here it is the

shout ἄυσε, also the attack

353. ποδὴνεμος²⁶³ and 368. Π. ὠκ-

κέα²⁶⁴ plain, from promptitude²⁶⁵

355, 356. θοῦρον, ταχέ(ε)²⁶⁶ / by contrast,

for they were at rest

Monro says ἠέρι (δ' ἔγχος) ἐκέκλι-

²⁶² βοὴν ἀγαθός {loud cry} Here Hopkins points out that the epithet for Diomedes, “good at the war cry,” is corroborated with action, an actual long cry (ἄυσε {called out}) and an attack.

²⁶³ ποδὴνεμος {wind-swift [Iris], epithet of Iris} Hopkins calls this a plain, not pointed epithet. By this Hopkins differentiates between stock epithets, epithets that are chosen as a form of convention and/ or to fit the meter of the line. Pointed epithets, as Hopkins describes them, are epithets that have a point, other than identifying a character or filling up the meter of a line. Hopkins understands Homer’s giftedness at using epithets. For example, Hopkins often comments on how Homer uses an epithet to reinforce the drama of a scene, contrast with the action taking place, or illustrate a unique characteristic of the person or place. In those cases, the epithets are anything but stock.

Forms of “wind” are used twenty-five times in Hopkins’s poetry. Hopkins uses several hyphenated “wind” words which imitate this epithet (wind-swift) in his poetry: wind-laced, wind-walks, wind-beat, wind-long, wind-wandering.

²⁶⁴ ποδὴνεμος ὠκέα {wind-footed, swift [Iris]} Hopkins also calls this a plain epithet.

²⁶⁵ Here Hopkins could have in mind the “timeliness,” “quickness,” or “promptness” of the use of the epithets. Their quick use is indicative of their plain status.

²⁶⁶ εὗρεν ἔπειτα μάχης ἐπ’ ἀριστερὰ θοῦρον Ἄρηα / ἤμενον: ἠέρι δ’ ἔγχος ἐκέκλιτο καὶ ταχέ’ ἵππων: {she found *furious* Ares, abiding on the left of the battle, and upon a cloud was his spear leaning, and at hand were his *swift* horses twain.} Hopkins comments that by contrast these epithets are pointed, because “furious Ares,” here described by an epithet that recalls his enduring character or nature that appears in many circumstances and shapes his actions in general, is not engaged in battle and his “swift horses,” again an epithet that describes the nature of Ares’s horses in particular, are not moving. Also his lance is leaning against a wall or hidden in the mist. This is surprising, not expected.

το²⁶⁷ means "was leaning agst. a cloud ," but

is it more than lay at rest all in a mist

(and so I find L. and S.²⁶⁸ take it)? for

ἀήρ²⁶⁹ is one thing, νεφέλη²⁷⁰ another: the lat-

ter may look solid, the former ^does^ not. Ares

was withdrawn from the battle and his arms

and chariot did not betray him; ~~wh~~ never-

theless to ^Iris's or^ Aphrodite's eye the bright front-

lets of the horses gleamed through, 358;

363. χρυσάμπυκας²⁷¹

[arrow here to note on 359 below]→

362. ^Δι^ πατρί:²⁷² Δ Zeus was both their fa-

²⁶⁷ ἡέρι (δ' ἔγχος) ἐκέκλιτο {[his lance] was leaning against a cloud} or {[his lance] lay at rest all in a mist} Hopkins disagrees with Monro, who translates the phrase as "was leaning against a cloud" (301), but finds Liddell and Scott's translation somehow insufficient as well.

²⁶⁸ Liddell and Scott translate the phrase "lay at rest all in a mist."

²⁶⁹ ἀήρ {air, mist}

²⁷⁰ νεφέλη {cloud}

²⁷¹ χρυσάμπυκας {with fillet or frontlet of gold, epithet of horses} Hopkins is not satisfied with either Monro's translation or Liddell and Scott's. Perhaps he would agree with Kirk's comment on the passage: "This is the first extreme example of the untypical and bizarre details, associated with Ares and Aphrodite in particular, that are an undeniable feature of this Book (see also on 314-1). Its effect is debatable, but the idea of a war-god isolated in a cloud of invisibility on the edge of battle is striking none the less" (Kirk, 98).

²⁷² Δι πατρί: {father Zeus} Hopkins notes that Zeus was father to both Ares and Aphrodite.

ther

370. δῖα²⁷³ suggested by Διώνη²⁷⁴, like²⁷⁵ say-

ing Dione's daughter and divine herself. See [381²⁷⁶.

359. κόμισαί τέ δὸς δέ μοι ἵππους²⁷⁷ /

Escort me, that is what I want (τέ): I mean

²⁷³ δῖα {heavenly, divine}

²⁷⁴ Διώνη {mother of Aphrodite}

²⁷⁵ Hopkins sees the stem δι in the name and the epithet indicating that both were divine. The construction would read "Dione's daughter and divine herself."

²⁷⁶ "To her then made answer Dione, the fair goddess: 'Be of good heart, my child, and endure for all thy suffering; for full many of us that have dwellings on Olympus have suffered at the hands of men, in bringing grievous woes one upon the other'" (5. 381).

²⁷⁷ κόμισαί τέ δὸς δέ μοι ἵππους {save me, give me your horses} There seems to be a little humor in Hopkins's comment. He translates the phrase: "Escort me, that is what I want; I mean give me your horses." Anderson finds some disagreement with Hopkins, citing Leaf and Denniston. Leaf states: "The "δέ" makes the second clause more emphatic, because it is contrasted, instead of being co-ordinated, with the first; there is a slight anacoluthon, but vigour of expression is gained" (Leaf 5.359). Anderson says that Hopkins's note indicates that he thinks the clauses are co-ordinated rather than contrasted.

[26 5-375-396]

give me your horses

375. φιλομμειδής²⁷⁸: good case²⁷⁹ — she
smiles at her mother's mistake²⁸⁰

376. ὑπερθυμος²⁸¹: his arrogance, a mortal

3801. See last page²⁸²: here she speaks from a
divine experience .

385. ὅτε μιν Ὠτος²⁸³: φῶτος? and

388. ἃ ἀπόλοιτο Ἄρης²⁸⁴.²⁸⁵ How is this? Both

²⁷⁸ φιλομμειδής {laughter-loving, epithet for Aphrodite}

²⁷⁹ Again it is unclear what Hopkins means by his comment, “good case.” Perhaps he means this is a good case of a pointed epithet.

²⁸⁰ Dione asks Aphrodite, “Who now of the sons of heaven, dear child, hath entreated thee thus wantonly, as though thou wert working some evil before the face of all?” (5. 373). Dione supposes that Aphrodite’s wound has come from the “wanton entreaty” of some god. Kirk reports that Willcock’s suggestion that “this is a ‘playful and rather sly dig at Aphrodite, whose misdemeanors tend to take place in private’ is an ingenious way of accounting for a rather odd expression which may, however, have a merely colloquial origin” (Kirk 100). Zeus puts the same question to Artemis in 21.509.

²⁸¹ ὑπερθυμος {high-spirited, high-minded, daring, epithet for Diomedes}

²⁸² Hopkins refers to the point he made about the women’s names in 5.370. Hopkins emphasizes Aphrodite is speaking from a divine perspective here.

²⁸³ ὅτε μιν Ὠτος {when him Otus}

²⁸⁴ ἀπόλοιτο Ἄρης {Ares would have perished}

²⁸⁵ Hopkins’s reason for underlining these words from 5.385 and 5.388 is unclear. These markings could be related to the scansion of the line, diaresis, or the caesura. In 1885 Robert Yelverton Terrell, Hopkin’s friend and fellow scholar at Trinity, published an article in *Hermathena*, the journal he edited, on elision (Tyrrell, Robert Yelverton. “Elision of Words of Pyrrhic Value.” *Hermathena*. V.

are at the caesura.

388. ἄτῃ ἄτος πολέμοιο²⁸⁶: as tho' he wd .

have got his fill of it then at any rate

39189. Her²⁸⁷ beauty prevailed on him to un-
dertake the work

396. Monro says ωὐτός;²⁸⁸ found here only.

And all the passage is suspicious to me, the
epithets not happy — as ἀνήκεστον²⁸⁹ 394.

and ὠκὺν ὀϊστόν²⁹⁰ 396. (I suppose / for all
his huge size, πελώριος, he smartly felt the
pang). 400 401, 402. seem poor too. But

University of Dublin, 1885. 258–66. Print.). He later published an article on dieresis in dactylic hexameter (Tyrell, Robert Yelverton. “On the Third Foot of the Greek Hexameter.” *Hermathena*. University of Dublin, 1903. 280–87. Print.). Might he and Hopkins have had conversations related to these notes?

²⁸⁶ ἄτος πολέμοιο {insatiate of war} Hopkins questions if Ares would have ever gotten his fill of war.

²⁸⁷ Eëriboea’s beauty prevailed on Hermes to undertake the work of freeing Ares.

²⁸⁸ ωὐτός {self} Hopkins notes that Monro (*Iliad* 301) says this word is only found here. Hopkins suspects that since this word is not characteristic of Homer, the passage is questionable. It may have been added later.

²⁸⁹ ἀνήκεστον {incurable [pain]} Hopkins also has doubts about this epithet. It is only used twice in the *Iliad*, 5.363 and 15.184.

²⁹⁰ ὠκὺν ὀϊστόν {swift arrow} Hopkins is suspect of this epithet. He points out that the simile is out of proportion. How could all of Hades’s pain be like a swift arrow?

403. is fine again. Perhaps it has supplant-
ed something. Remark too that the thought
of 384, is not followed up ~~at all~~; rather the
gods in the first case quoted appear as helping
one another, so also Paeon 401. The lines also
seem to me to have less of the weak²⁹¹ (which

²⁹¹ Hopkins comments on the importance of the weak caesura, which because of its “rolling effect” is actually strong in Homer. A caesura, a pause in the sense of the line between words, appears in the middle of feet, usually in the third foot in dactylic hexameter. A strong caesura occurs between the thesis (the first half of a dactylic foot) and the arsis (the second half of a dactylic foot). A weak caesura occur within the arsis itself, between the two shorts. Homer commonly used weak caesuras.

[27 5-412-439]

in Homer for its rolling effect is really 8

the strong) caesura — I do not mean in

the 3rd foot only²⁹²

412. περίφρων²⁹³/ thoughtful and not forgetful of her husband. But there was a legend

that she was another Clytemnestra and that

so Aphrodite avenged herself. There may per-

haps be a gentle allusion

415. ἵπποδάμοιο²⁹⁴: the thought is per-

haps of the bride herself as ^caught,^ tamed, and har-

nessed

419²⁹⁵ and 405 above. γλαυκῶπις²⁹⁶ / stern

²⁹² Generally the caesura in dactylic hexameter is in the third foot. However, Hopkins is pointing out the he is not talking about a caesura in the third foot only. These lines (and it is not clear to which lines Hopkins refers) have less of the weak caesura, which is actually Homer's trademark.

Hopkins also points out that 5.401 and 5.402 do not seem to fit, but 5.403 returns to Homer's style. The gods in these lines seem to be acting independently; they are not involved with the mortals. Also Hopkins does not find the weak caesura in these lines that he sees as characteristic of Homer. Here he is beginning to do the work of a redaction critic.

²⁹³ περίφρων {very thoughtful. very careful [Aegialeia]} Hopkins points to this epithet, applied to Diomedes' wife, but raises the question that legend says she behaved as Clymenestra with regards to her husband's absence and return. This would avenge Aphrodite.

²⁹⁴ ἵπποδάμοιο {tamer of horses} Hopkins suggests that Diomedes the horse tamer caught, tamed, and harnessed his wife, Aegialeia. Her name means "frequenter of the shore," like a widow walking out to look for her husband to return across the waves.

or with a keen glance

424. ἐῦπέπλων²⁹⁷/ perhaps to complete the

picture. If there is anything more than a

very simple gibe the point must be that a

wound got in Helen's interest or Helen's

war is like a scratch from Helen's brooch

430. θοῶ²⁹⁸ / swift into, not like her , out

of the εἶ battle

432. βοῆν ἄ²⁹⁹/ here swift to seize his

prey

439, 444. ἐκάεργος, ἐκατηβόλου³⁰⁰/ that

²⁹⁵ This is a wrong attribution on Hopkins's part. It should be 5.420.

²⁹⁶ γλαυκῶπις {flashing-eyed, gleaming-eyed} An epithet for Athene. In 5.420 and 5.405 Hopkins says the epithet speaks of Athene's stern or keen glance. "Keen" occurs twice in Hopkins's poems: "The keener to come at the comfort for feeling the combating keen?" (*The Wreck of the Deutschland* 25.8) and my other self, this soul, / Life's quick, this kind, this keen self-feeling, / With dreadful distillation of thoughts sour as blood, / Must all day long taste murder." ("St. Winifred's Well" II 62-65), both dealing with combat and killing.

²⁹⁷ ἐῦπέπλων {beautifully robed [Achaean women]} Hopkins suggests that this epithet is used to complete the picture of Aphrodite's wound being like a scratch from Helen's brooch.

²⁹⁸ θοῶ {quick, nimble, swift [Ares]} Hopkins points out that syntactically the epithet is most closely associated with Ares. The line reads: "swift Ares and Athena." Hopkins says Ares and Athene were swift into war; Aphrodite was swift to get out of war.

²⁹⁹ βοῆν ἄγαθός {good at the war-cry, epithet for Diomedes} His bite was as big as his bark.

could do him harm there or anywhere, then
or afterwards. In the first there is also ~~th~~ a

³⁰⁰ ἐκάεργος {the far-working [Apollo]}, ἐκατηβόλου {the far-shooting, far-darting [Apollo]}. Hopkins makes the point that distance is not a hindrance to Apollo, and the further away one could get the better.

[28 5-447-461]

suggestion of / better kept at a distance from,

the farther off the better, and so on

The treatment of Aeneas by four deities

and the whole passage support my fancy³⁰¹ abt.

his name

447. ἰοχέαιρα³⁰²: though that, though she

wd. gladly have been at the chase

449. ἀργυρότοξος³⁰³ / as true to Aeneas as

his arrows to the mark. Striking case. See vii 58.

453. λαισήϊα πτερόεντα³⁰⁴ / I ~~sup~~ suspect

³⁰¹ Hopkins has not mentioned his “fancy” about Aeneas’s name in these notes. Always interested in the etymology of words, perhaps Hopkins supposes that the name comes from αἴνη {praise, fame} or αἶνος {word, story}.

³⁰² ἰοχέαιρα {arrow-pourer, shooter of arrows, epithet of Artemis} Hopkins points out that although at this point Artemis is a healer, she would rather be true to her epithet and “at the chase.”

³⁰³ ἀργυρότοξος {with a silver bow, epithet of Apollo} Hopkins again considers this a “striking case,” perhaps a good example of a pointed epithet. He thinks the epithet conveys the message that Apollo is as true to Aeneas as Apollo’s arrows are to their mark. Hopkins notes that 7.58 has a similar construction involving Apollo’s name and this epithet: καὶ δ’ ἄρ’ Αθηναίη τε καὶ ἀργυρότοξος Απόλλων {And Athene and Apollo of the silver bow in the likeness of vultures sate them}. Cotter notes that Hopkins’s poem fragment, “Denise,” draws together images of Apollo, the sun, an arrow, and the navel of the target. He comments: “Behind these virile lines lie the philosopher’s gold that fulfills life and the bow and arrow which, as the attributes of Apollo, were associated with the sun. The Delphic *Omphalos* “navel”) was an ovid stone in the temple of Apollo and supposedly marked the center of the earth. In his unpublished Dublin notes on Homer’s *Iliad*, Hopkins wrote that the “silver-bowed Apollo” (bk.5, l. 449) was “As true to aeneas as his arrows to the mark.” The literal and figurative meanings again suggest the moral gloss.” (Cotter *Inscape* 327n3).

to be a ^that^ sort of aprons falling from the

shields I have seen on vases. π / winglike

or else fretted³⁰⁵ in featherswork, that is van-

dyked³⁰⁶, at the lower edge

454. θούρον³⁰⁷: ready enough to take the

advice. This advice is a sort of command ^ (see 508.)^

like Athene's above when she on the contra-

ry took him out of the battle, and there seems

throughout a sort of treatment of Ares as

though the embodiment or the personified

spirit of war (whereas Aphrodite etc:

³⁰⁴ λαισήϊα πτερόεντα {feathered shield} Anderson comments that these notes are examples of Hopkins's "power to particularize and make visual. His drawings, especially of trees, provide another means of conveying what he far more often expressed in words" (117). Perhaps a red-figured bell krater ([1961,0710.1](#)) at the British Museum illustrates an example of the feathered shield to which Hopkins was referring. Although the krater was only added to the British Museum's collection in 1961, it was a bequest from William Talbot Ready (1857-1914), who worked at British Museum as restorer and also dealt in objects.

³⁰⁵ Hopkins uses "fretted" several times in his poems: "fresh youth fretted in a bloomfall all portending" ("The Bugler's First Communion" 29), "With fretty chervil, look, and fresh wind shakes" ("Justus quidem" 11), "Fairyland; silk-beech, scrolled ash, packed sycamore, wild wychelm, hornbeam fretty overstood" ("Epithalamion" 24), "Around the Water-Nymphs in fretted falls," ("A Vision of the Mermaids" 50), "With the dainty-delicate fretted fringe of fingers" ("A Vision of the Mermaids" 64), and "Shower'd the cliffs and every fret and spire" ("A Vision of the Mermaids" 25).

³⁰⁶ edged with ornamental triangular points

³⁰⁷ θούρον {rushing, impetuous, furious} Hopkins notes that although this epithet aptly describes Ares, he is ready to listen to Apollo's advice. Hopkins also observes that Ares heeded Apollo's advice in 5.508: "so fulfilled he the behest of Phoebus Apollo of the golden sword."

see 428.³⁰⁸). For θούρον see 35.³⁰⁹

461. οὐλος³¹⁰: the στίχες themselves thus

become οὐλοι

³⁰⁸ Hopkins sees this as a command to Ares as was the command earlier for Athene to take Aeneas out of the conflict. He notes that Ares is portrayed as the embodiment of war, but Aphrodite is not so consumed with the battle: “Not unto thee, my child, are given works of war; nay, follow thou after the lovely works of marriage, / and all these things shall be the business of swift Ares and Athene” (5.429-30).

³⁰⁹ In 5.34 Hopkins finds an illustration of Ares’s personal epithet, which seems to control him: “So spake she [Athene], and led furious Ares forth from the battle” (5.34).

³¹⁰ οὐλος {destructive, baneful, cruel, singular, epithet of Ares}; στίχες {row, line, rank}; οὐλοι {destructive, baneful, cruel, plural} Hopkins points out that the cruelty of Ares is contagious. His speech incites cruelty in the ranks.

[29 5-463-512]

463. εἰδόμενος Ἀκάμαντι³¹¹ ? hiatus

position. See 499.

464 , 465. διοτρεφέεσσι³¹² sons of Zeus

like himself and: the people = himself

: them

466. εὐποιήτησι³¹³ either for their strength

strength, so taunting the Trojans with

their cowardice, or their shapely look contrast-

ed with wild war as in 198.

468. μεγαλήτορος³¹⁴; for Aen^eas had fall-

³¹¹ εἰδόμενος Ἀκάμαντι θοῶ ἡγήτορι Θρηκῶν {in the likeness of swift Acamas, leader of the Thracians} Hopkins first marks this as a hiatus, the coming together, with or without break or slight pause, and without contraction, of two vowels in successive words or syllables, then changes his mind and makes a note about the position, referring also to an examples in 5.499: ὡς δ' ἄνεμος ἄχνας φορέει ἱεράς κατ' ἄλλως {And even as the wind carrieth chaff about the sacred threshing-floors}. It is unclear what he means by "position," but his examples involve a blending of words at the beginning of the line.

³¹² διοτρεφέεσσι {fostered, cherished by Zeus [Priam's son]} Hopkins notes the identification of the speaker with the people. They are fostered, cherished by Zeus, just as he is.

³¹³ εὐποιήτησι {well made [gates]} Here Hopkins says the well-gates either point to their cowardice (They are hiding behind the walls rather than engaging in war) or compare the stability of the city to the wildness of war (See the note on 5.198).

³¹⁴ μεγαλήτορος {greathearted} κείται ἀνὴρ ὃν ἴσον ἐτίομεν Ἔκτορι δίῳ / Αἰνείας υἱὸς μεγαλήτορος Ἀγχίσαο {Low lieth a man whom we honoured even as goodly Hector, Aeneas, son of great-hearted Anchises} (5.467-8). Aeneas is greathearted because he fell in defense of a friend. His father, Anchises, claim to fame was that he was a moral lover of the goddess Aphrodite, who was the mother of Aeneas. Here, as Hopkins has pointed out earlier, the patronymic epithet is applied to the person currently being described. See note on 5.242.

en in brave defence of a friend

479. δινῆεντι³¹⁵ φα distance-fetching

Epithets plain³¹⁶ till /

499 . here ἱερός³¹⁷ cannot have its origi-

nal meaning as Munro [sic] thinks but must

be sacred to Demeter. And now ἄνεμος

ἄχνας³¹⁸? Next line but one καὶ ἄχνας

504. πολύχαλκον³¹⁹ / echoing to the

³¹⁵ δινῆεντι {whirling, eddying} Hopkins calls this epithet distance-fetching, which seems to mean that the epithet is used to give the listener perspective, to take them out of the battle for a moment, to provide some relief from the horrors of war. Hopkins uses forms of “fetch” three times in his poems: “Has one fetch in her: she rears herself to divine” (*The Wreck of the Deutschland* 19.6), “The Christ of the Father compassionate, fetched in the storm of his strides,” (*The Wreck of the Deutschland* 33.8), “Prayer shall fetch pity eternal” (“The Loss of the Eurydice” 30.4), “Fetched fresh, as I suppose, off some sweet wood” (“In the Valley of the Elwy” 4), and “Forth Christ from cupboard fetched, how fain I of feet” (“The Bugler’s First Communion” 10). It is interesting how many times “fetching” is connected to an act of God. “Distance” is used in “The Lantern out of Doors:” “Rich beams, till death or distance buys them quite.” (8), and “Death or distance soon consumes them:” (9). Although this poem was written long before the notes (1879), it is interesting that Hopkins observes the same parallel between death and distance, which are both able to separate the lantern bearer from the sight and notice of the viewer in the poem and to separate the listener from the warfare in the *Iliad*.

³¹⁶ Hopkins comments that from 5.479 to 5.499 the epithets are plain stock epithets. Anderson claims that Hopkins “felt free to tailor any adjective or phrase to fit its context” (117).

³¹⁷ ἱερός {holy, hallowed [threshing floors]} Hopkins disagrees with Monro’s translation of this word, who thinks it means strong, goodly (*Iliad* 304). But Hopkins thinks it means sacred, specifically to Demeter. Hopkins also makes a notes about the difference in the hiatus of ἄνεμος / ἄχνας {wind / chaff} and καὶ ἄχνας {and the chaff}. He could be intimating that Homer blends the wind and the chaff together across the threshing floor in 5.499 and separates the words in 5.501 as Demeter separated the chaff and grain. Homer and Hopkins both paint pictures with the sound and meaning of their words.

³¹⁸ ἄνεμος / ἄχνας {wind / chaff}

³¹⁹ πολύχαλκον {wrought of bronze, brazen [heaven]} Hopkins comments on the onomatopoeic nature of this word, pronounced [po-loo-‘kal-kon]. In context, the dust of the battlefield is compared to

horses' hoofs

509. χρυσασόρου³²⁰ / who cd . have used the

sword himself, if he had chosen

512. πίονος³²¹: as though ~~the~~ his recovery were

the dust of the winnowing-floor where the grain is separated from the chaff: "even so now did the Achaeans grow white over head and shoulders beneath the cloud of dust that through the midst of the warriors the hooves of their horses beat up to the brazen heaven" (5.503-05). Hopkins hears the hoofbeats of the horses in the word "brazen," particularly, it seems to me, in the last two syllables.

³²⁰ χρυσασόρου {with sword of gold, epithet of Apollo} Hopkins point out that Apollo could have used the sword himself, if he had chosen.

³²¹ πίομος {wealthy, abounding [sanctuary]} Hopkins notes that it is as if Aeneas had received his healing as a rich grace from the sanctuary.

[30 5-517-550]

a rich grace of the temple

517. ἀργυρότοξος³²²: Apollo³²³ kept them

to his well bright or wellmarked purpose.

See the next line. Good case

The simile of the clouds on mountain-

tops³²⁴ is curious in this, that ⁱⁿ it ~~suggest~~ the

Trojans making the Gks. the clouds³²⁵ it suggests

³²² ἀργυρότοξος {with silver bow, Homeric epithet of Apollo} Hopkins again notes that this is a good case of a pointed epithet. Apollo is marked by a silver (sterling, bright) arrow (focused, with a point). He keeps his goal in mind; he is focused. Hopkins uses forms of “keep” seventeen times in his poems. Of note is this use in “Leaden Echo.” Hopkins asks, “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? (1-2). These lines were written shortly before the Dublin notes (1882). Hopkins described his poem as “not like Whitman, but closer to Greek tragic choruses or of Pindar” (544). The lines resonate with words from the *Iliad*.

³²³ Apollo tried to keep the Trojans on an even keel, but Ares continually provoked them to violence.

³²⁴ Hopkins notes the simile about the Greeks being clouds or shadowy mists, the Trojans being winds that were unable to blow them away. The situation is described thus: “And Aeneas took his place in the midst of his comrades, . . . On the other side the Aiantes twain and Odysseus and Diomedes roused the Danaans to fight; yet these even of themselves quailed not before the Trojans' violence and their onsets, but stood their ground like mists that in still weather the son of Cronos setteth on the mountain-tops moveless, what time the might of the North Wind sleepeth and of the other furious winds that blow with shrill blasts and scatter this way and that the shadowy clouds; even so the Danaans withstood the Trojans steadfastly, and fled not” (514-27).

³²⁵ Six references to clouds occur in Hopkins's poetry: “Before it cloud, Christ, lord, and sour with sinning,” (“Spring” 12), “A beetling baldbright cloud thorough England” (“The Loss of the Eurydice” 7.1), “Cloud-puffball, torn tufts, tossed pillows ' flaunt forth, then chevy on an air” (“Heraclitean Fire” 1), “And sheep-flock clouds like worlds of wool,” (“Penmaen Pool” 14), “Of silk-sack clouds! has wilder, wilful-wavier” (“Hurrahing in Harvest” 3), and “May's beauty massacre and wisped wild clouds grow” (“Strike, churl” 2). References to clouds and drawings of clouds in his

the Trojans are the winds³²⁶ and will scatter

them, but they do not. It is therefore pure un-

reflecting imagination³²⁷

534. μεγαθύμου³²⁸ / because Deicoon is

μεγαθύμος too and fought "forward"

Hiatus δια πρὸ δὲ εἶσατι³²⁹ χαλκός: is it

εἶσατο ? 538. and 542. Κρήθωνά τε

Ὀρσίλοχόν τε: perhaps due to enumerati-

dairies, journals and notebooks occur 276 times. (*Journals and Papers* 570-71). Hopkins, so attuned to cloud and wind imagery as reflected in his own poetry and journals, is careful to notice the success of this imagery in Homer.

³²⁶ Hopkins refers to "wind" twenty-three times in his poems *The Wreck of the Deutschland*, "The Windhover," "The Lantern Out of Doors," "The Loss of the Eurydice," "Spelt from Sibyl's Leaves," "The Leaden Echo and The Godden Echo," "Harry Ploughman," "That Nature is a Heraclitean Fire," "Justus Quidem," "What Being," "The Woodlark," "Strike Churl," "Thee God," "The Starlight Night," "Dogrose," "Hurrahing the the Harvest," "Binsey Poplars," "To what serves Mortal Beauty?," and "Inversnaid." Again Hopkins's attention to the natural world flavors his reading of the nuances in Homer's poetry.

³²⁷ Kirk's commentary contains an observation about Homer's use of clouds. Hopkins would, perhaps, have appreciated Kirk's geographical interpretation of the note. Kirk writes, "Unyielding resistance is often described by a simile; the present one is striking and unusual, with the four warriors like still clouds set by Zeus over the high peaks of mountains in windless weather. One sees it often in the Aegean, each island peak topped by its own white cloud" (II 113). Had Hopkins lived and traveled to Greece, the simile might have made even more sense to him. W.A. M. Peters notes Hopkins's accusation of Homer's use of "pure unreflecting imagery" (54).

³²⁸ μεγαθύμου {great-souled, great-hearted} Aeneas's great-heartedness is transferred to Deicoon, because he fought in the most forward position, the front lines.

³²⁹ δια πρὸ δὲ εἶσατι χαλκός {It passed through the bronze} Hopkins raises questions about the hiatus in this line. He posits that the hiatus between δὲ and εἶσατι is explained by the theory that εἶσατι was at one time preface by a digamma *f*, *waw*, the sound /w/.

on like long ques in Virgil³³⁰

543. ἐυκτιμένη³³¹ like 198. ✕³³² wild war

544. βιότοιο .. ποταμοῖο³³³ a rhyme, but

it is nothing

547. μεγάθυμον³³⁴: as nearly idle as an

epithet can ever be, but we may suppose him

the father of gallant sons

550. μελαιώων³³⁵: dark doom — good case,

³³⁰ Κρήθωνα τε Ὀρσίλοχόν {Crethon and Orsilochus} Hopkins suggest the hiatus between τε and Ὀρσίλοχόν in 5.42 is due to “enumeration like long ques in Virgil.” I suppose this refers to que added to the end of a word that precedes a word beginning with a vowel. There would be a hiatus between the words.

³³¹ ἐυκτιμένη {well-built} See 5.198. Hopkins contrasts the well-built city with the wild war.

³³² Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean “is dissimilar to” or “contrasts with.”

³³³ ἀφνειὸς βιότοιο, γένος δ' ἦν ἐκ ποταμοῖο Ἀλφειοῦ, {a man rich in substance, and in lineage was he sprung from the river} Hopkins notes the rhyme between βιότοιο and ποταμοῖο, but does not think it is significant.

³³⁴ μεγάθυμον {great-hearted, great-souled} Hopkins says this epithet is almost idle, but one can attribute great-heartedness to him because he is “the father of gallant sons.” Although classicists agree that epithets often function in a more bland manner in the *Iliad*, simply filling spaces, enhancing or signifying the status of an otherwise undeveloped character, Hopkins seems to be on the hunt for the point of epithets. Sometimes he comes up empty, as in this case.

From this point Anderson does not make any more comments on Hopkins’s notes until 5.723.

³³⁵ μελαιώων {black, dark [ships]} Hopkins sees this epithet for the ships as a kind of ominous foreshadowing. It is a good case of a pointed epithet.

[31 5-554-577]

But why εὔπωλον³³⁶ next line? Something deep and 9

subtle, I think. The two young men are

named and the two Atreidae³³⁷ and both of these

by name, each pair a yoke: you wd. ex-

pect a pair of Trojans, but no: εὔπωλον

on the Trojan side is a mere echo or ~~sha~~

reflection, not a ~~solid~~ man or solid body

554. δὺω· ὄρεος κορυφῆσιν³³⁸

558. ὄξει χαλκῶ³³⁹: ~~matched~~ more

than a match for lions'³⁴⁰ strength

560. For³⁴¹ they fall perhaps from the chariot

³³⁶ εὔπωλον {abounding in foals or horses, in Homer as epithet of Troy} Here Hopkins struggles to find a reason for this epithet for Troy. He suggests that there are two sets of heroes mentioned immediately preceding and following this line – Crethon and Orsilochus and Agamemnon and Menelaus. The listener might expect a yoke of two Trojans to be mentioned. However, the Trojans do not produce yokes of heroic men, just horses, “not a man or solid body.”

³³⁷ Atreidae {sons of Atreus}

³³⁸ δὺω· ὄρεος κορυφῆσιν {two lions upon the mountaintops} Here again Hopkins marks the phrase as a hiatus. There are two separate lions.

³³⁹ ὄξει χαλκῶ {sharp bronze} The bronze was more than a match for the young lions.

³⁴⁰ Lions show up in Hopkins’s poems five times: “Thy wring-world right foot rock? lay a lionlimb against me?” (“Carrion Comfort” 6), “I have like a lion done, lionlike done” (“St. Winefred’s Well” II 45), “Had swarthed about with lion-brown” (“Dogrose” 3), and “Till a lioness arose breasting the babble,” (*The Wreck of The Deutschland* 17.7).

561. ἀρηίφιλος³⁴²: so that he wd. espouse

a weaker side, help the fallen, etc. And so

μεγαθύμου³⁴³ 565., something

562. αἶθοπι χαλκῶ³⁴⁴: for the picture and as

reflecting the wearer's fire of spirit

568. ὀξύεντα³⁴⁵: perhaps thought of e-

quipment due, but prob. here and elsewhere

a play on ὀξύ³⁴⁶

571. θοός³⁴⁷ clearly eager, for it wd. not

do to have swift when he ~~sh~~ shrank or ran

577. μεγαθύμων³⁴⁸ / merely to enhance

³⁴¹ Hopkins explains that they fell like fir trees, not because they were particularly tall, but because they fell from a chariot.

³⁴² ἀρηίφιλος {dear to Ares; epith. of Menelaus, Achilles, the Greeks, etc.} Menelaus was inspired by Ares "to espouse the weaker side, help the fallen."

³⁴³ μεγαθύμου {great-hearted [Antilochus]} Antilochus's great-heartedness feeds off the mercy of Menelaus and that is "something."

³⁴⁴ αἶθοπι χαλκῶ {fiery-looking bronze} Hopkins's comment, "for the picture" illustrates his purpose in writing these notes. He wants to understand the pictures that Homer paints and learn how to paint them himself. Here Menelaus's flaming sword reflects the fire of his spirit.

³⁴⁵ ὀξύεντα {sharp-pointed}

³⁴⁶ ὀξύ {sharp}

³⁴⁷ θοός {quick, nimble, epithet of Ares and warriors} Hopkins adds eager, because swift does not suit a retreat.

next line δουρικλειτός because of the good

aim and hit, τυχήσας, esp. as Antiochus³⁴⁹ uses

a stone

³⁴⁸ μεγαθύμων {great-hearted, great-souled [Paphlagonian shieldmen]} δουρικλειτός {famed for the spear, Homeric epithet of heroes} τυχήσας {hitting his mark} All these adjectives are used to enhance the prowess of the two heroes.

³⁴⁹ Antiochus uses a stone to hit Mydon, squire and charioteer of Pylaemenes, on the elbow. He drops the reins of the horses and Antiochus speared him through the temple. He fell into the soft sand on his head and stayed there until his horse kicked him over.

[32 5-581-616]

581. μώνυχας ἵππους³⁵⁰: here too I think

there is a play on μόνον: they were left

masterless. See 236.

585. εὐεργέος³⁵¹: seemingly contrasted with

the wreck of its charioteer. See on εὐκτί-

μενον³⁵² etc

588. δηθὰ seems to serve as conneexion³⁵³

591. πόντι Ἐνυώ³⁵⁴ : like decisive

What follows abt. her having Κυδοιμόν or

κυδοιμόν³⁵⁵ in her hands and Ares a gigantic

³⁵⁰ μώνυχας ἵππους {single-hooves horses} Hopkins sees μόνον in μώνυχας, hinting that the horses were alone now, because their master had been slain. Maybe this also says something about the epithet for Troy, abounding in horses. Many of their masters had been killed. See 5.236.

³⁵¹ εὐεργέος {well-built} The chariot remained but the charioteer was dead on his head, kicked over by his horse.

³⁵² εὐκτίμενον {good to dwell in, epithet of cities} Hopkins says this is to be contrasted with the charioteer, who is wrecked. See also 2.501.

³⁵³ ὄφρ' ἵππῳ πλήξαντε χαμαὶ βάλλον ἐν κονίῃσι: {The horse kicked him over and he returned to dust.} Hopkins's note implies that time stood still for one surreal moment with the charioteer stuck on his head in the sand. The horse kicking him over begins the action again.

³⁵⁴ πόντι Ἐνυώ {the queen Enyo}

³⁵⁵ Κυδοιμόν or κυδοιμόν {din of battle, uproar, hubbub} Hopkins suggests that these weapons personify all the weapons. Metaphorically Ares's wielding his giant spear and Queen Enyo bringing Uproar weave in and out in front of and behind Hector's battle lines.

spear is curious for the light it throws on person-

ification. This spear there is somehow all the

spears, or the depth of the phalanx of them

596. βοῆν ἀγαθός³⁵⁶: here it is a question

of rescue and generalship

610. μέγας Τελαμώνιος Αἴας³⁵⁷: for he is

contrasted with Hector

611. δουρὶ³⁵⁸ ⚡³⁵⁹ the wealth of the

victim ~~son of Selage~~ Σελάγου [σέλας]

υἱόν. ~~ne~~ NB³⁶⁰

615. Τελαμώνιος³⁶¹: perhaps play on ζω-

³⁵⁶ βοῆν ἀγαθός {good at the war-cry, epithet of Diomedes} Hopkins sees the epithets revealing different characteristics at different times, depending on the circumstances. The epithets are alive, not just formulaic. Although Diomedes is good at the war-cry, there are times to be prudent and call for retreat or to strategize another mode of attack.

³⁵⁷ μέγας Τελαμώνιος Αἴας {great Telamonian Ajax} Hopkins notes how Homer contrasts Ajax with Hector.

³⁵⁸ δουρὶ {shaft of a spear}

³⁵⁹ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

³⁶⁰ Σελάγου [σέλας] (son of Selvages) Hopkins reminds himself to make a note of this line. Selvages’s name comes from a root that means “beaming brightly.” Perhaps Hopkins wants to remark on how Selvages’s name is parallel to the shining spear of Ajax or parallel to the shining gold of his native land, the corn-land.

στήρα

616. δολιχόσκιον³⁶²: whereas it has been
called φαεινόν ³⁶³: it had its warning light

³⁶¹ Hopkins points out a possible connection between the root of Telamonian Ajax's name, τελαμών {broad strap or band for bearing or supporting anything}, and ζωστήρα {a warrior's belt}, both mentioned in the same line.

³⁶² δολιχόσκιον {casting a long shadow [spear]} W. A. M. Peters mentions Hopkins's note here, along with his notes on 4.422-5 and 5.87-91, as examples of "Hopkins's way of entering into detail of imagery" (53). The change in the use of the word describing the spear from δολιχόσκιον {casting a long shadow [spear]} to φαεινόν {shining [spear]} occurs because the light has changed because of the position of the sun, causing the shadow of the spear to fall before it rather than behind it.

³⁶³ φαεινόν {shining [spear]} See 4.496 e.g.

[33 5-622-630]

and warning shadow (cast shadows before),

here the shadow ~~su~~ follows the light. Also

clearly ✕³⁶⁴ νδαίρη .. ἐν γαστρί³⁶⁵

Then φαίδιμος³⁶⁶ and ὀξέα παμφανό-

ωντα³⁶⁷ and τεύχεα καλά³⁶⁸ keep up the ~~theu~~

thought of lightning ^strokes^ ~~action~~ on both sides.

But χάλκεον ἔχ ἔγχος³⁶⁹ the plain

serviceable metal³⁷⁰

622. ὤμουιν ἀφελέσθαι:³⁷¹ imitative

³⁶⁴ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean “is dissimilar to” or “contrasts with.”

³⁶⁵ νδαίρη . . . ἐν γαστρί {in the lower belly was the far-shadowing spear fixed}

³⁶⁶ φαίδιμος {shining, radiant, glistening}

³⁶⁷ παμφανόωντα {bright-shining, radiant}

³⁶⁸ τεύχεα καλά ὤμουιν {fair armor from his shoulder}

³⁶⁹ χάλκεον ἔγχος {bronze spear}

³⁷⁰ In this section, 5.610-5.625, Hopkins comments on the brightness of the weapons involved in the battle and the shadows they cast. Whereas in other cases Hopkins describes the shadow of the spear being cast ominously by the sun. Here the shadow “follows the light,” presumably the light of the weapons and heroes themselves. Hopkins imagines the scene with lightening strikes on both sides. Finally the serviceable metal of the bronze spear hits the mark.

In his Journal of 1874, Hopkins has this observation of cast shadows: “Went up to Haldon. Sultry; sunlight dim. Returning I looked down into a comb full of sleepy mealy haze; the sun, which was westered, a bush of sparling beams; and below/ the trees in the hollow grey and throwing their shadows in spoke/ those straight below the sun towards me, the others raying on either side—a beautiful sight; long shadows creeping in the slacks and hollows of the steep red sandstone fields” (255-6). Surely these reflections influenced and enriched Hopkins reading of the *Iliad*.

(rather of the spear pulled out than of what
was not done)

624. ἀγερώχων:³⁷² the word is used
almost always of bodies of men; it is a
social bravery, as here

626. Perhaps it redounds to Diomed' s
praise that Ajax shd. retreat and that at
D' s. own ^command or counsel^ ~~suggestion~~ in some manner

628. The praise is like fattening the vict-
im for the slaughter and leads to the higher
praise of Sarpedon

630 Their success corresponds to their de-
gree of kinship to Zeus. νεφληγερέταο³⁷³ / be

³⁷¹ ὤμοοιν ἀφελέσθαι {to strip away from his shoulder and upper arm} It is unclear what Hopkins means by "imitative." Imitative could mean "(of a word) reproducing a natural sound (e.g., *fizz*) or pronounced in a way that is thought to correspond to the appearance or character of the object or action described (e.g., *blob*)" (*OED*). Possibly Hopkins is drawing attention to ὤμοοιν [hō-moo-in] as being imitative of the sound that occurs from drawing a spear out of a body. He says: "imitative (rather of the spear pulled out than of what was not done)."

³⁷² ἀγερώχων {high-minded, lordly [Trojans]} In this case, Hopkins states that the word suggests social bravery, not individual bravery.

³⁷³ νεφληγερέταο {cloud-gatherer, cloud-compeller, epithet of Zeus} Hopkins points out that the conflict was like two thunderclouds meeting. This fits in well with the lightning image in the earlier note (5.610-5.625). Although "thunder" is used six times in Hopkins's poetry: *The Wreck of the Deutschland* (5.4, 5.5, 34.5), "The Loss of the Eurydice" (28.1), "Henry Purcell" (12), and "What Being" (5), there is likely no connection between those poems, written much earlier, and these notes. What may

cause they were like two thunder clouds meet-
ing; at all events Zeus 'gathered' them

speaking more to Hopkins's observations regarding thunderclouds are his drawings of thunderclouds. See Fig. 25, Plate 3, and Plate 13 (*Journals and Papers*). *The Collected Works of Gerard Manley Hopkins*, Volume VI: *Sketches, Notes, and Studies*, Edited by R. K. R. Thornton, Oxford: Oxford University Press, containing many of Hopkins's pencil drawings, is forthcoming.

[34 5-633-654]

633. βουληφόρε³⁷⁴ glances at his 'discretion the better part of valour'

635. αἰγίοχοιο³⁷⁵: either terrorstriking, which Sarpedon now is not, or sheltering, and he is advised to go further for shelter. See 693.

639. θρασυμένονα θυμολέοντα³⁷⁶: the first refers to Sarpedon's 'skulking', but the words might occur anywhere. Remark alliteration

647. Λυκίων ἀγός³⁷⁷ looks back to 633 and because he spoke before all his people

649. ἀγαυοῦ³⁷⁸ boastful like you and like

³⁷⁴ βουληφόρε {counselling, advising, in the *Iliad* a constant epithet of princes and leaders} Here it is used of Sarpedon. The epithet is used sarcastically, and "glances at his 'discretion the better part of valour.'"

³⁷⁵ αἰγίοχοιο {aegis-bearing, epithet of Zeus} Sarpedon is accused of not reflecting the aegis-bearing qualities of Zeus, neither striking terror nor providing protection. See 5.693.

³⁷⁶ θρασυμένονα θυμολέοντα {brave-spirited, lion-hearted, epithets of Heracles} Hopkins notes the alliteration.

³⁷⁷ Λυκίων ἀγός {captain of the Lycians, epithet for Sarpedon}

³⁷⁸ ἀγαυοῦ {illustrious, noble} Again there is a bit of sarcasm in the epithet. Laomedon's nobility has led to boastfulness. Hopkins comments that Sarpedon warns Tlepolemus that Laomedon was boastful like him, and like him suffered for his evil speaking.

you he suffered for evilspeaking

654. κλυπώλω³⁷⁹: Death has famous

horses a you may have to do with to yr. sorrow

as Laomedon with his. Curious. So also is

(but not clear so as to be quotable) 656. μεί-

λινον³⁸⁰: he ^said^ ~~made~~ no more, ~~answ~~ but for an-

swer ^shewed^ ~~sent~~ his dumb spear and sent it, so

did the other and they went as far and as true

(δούρατα μακρά³⁸¹) as any words could. So also

ἔγχιε μακρῶ³⁸² 660. ἀλεγεινή³⁸³ contrasted

with Sarpedon's not fatal wound, where there was

the will, μαιμώωσα³⁸⁴ 661., but not the deed

³⁷⁹ κλυπώλω {with famous steeds, epithet of Hades} Sarpedon warns Tlepolemus that he may also have to deal with Hades's famous horses as did Laomedon. The Trojans's epithets abound with horses.

³⁸⁰ μείλινον {ashen} Hopkins calls it a dumb spear. It was not a flaming spear; the flames had gone out. He indicates that Tlepolemus had used up all his words and spoke with his spear. Hopkins speaks of inanimate object not being dumb in "St. Winefred's Well," "This Dry Dene, now no longer dry nor dumb, but moist and musical" (II C 12).

³⁸¹ δούρατα μακρά {long spears}

³⁸² ἔγχιε μακρῶ {long spear}

³⁸³ ἀλεγεινή {previous [wound of Tlepolemus]}

³⁸⁴ μαιμώωσα {to be very eager, quiver with eagerness}

[35 5-663-692]

In what follows μακρόν³⁸⁵ and μείλινον³⁸⁶ 10

are of course to make us realise the hardship of Sarpedon's case

663. ἀντίθεον, δῖοι³⁸⁷ : like divine attendants on a god. Otherwise their oversight is contrasted with Odysseus' ~~perception~~, τλήμονα θυμόν³⁸⁸, presence of mind. See below³⁸⁹

672. ἐριγδούποιο³⁹⁰ suggests Sarpedon's heavy fall and helpless encumbrance

674, 675. μεγαλήτορι³⁹¹: it was not for want of spirit in him; ἑΐφθιμον³⁹² / the same;

³⁸⁵ μακρόν {long [spear]}

³⁸⁶ μείλινον {ashen [spear]} Hopkins points out that the description of the long, ashen spear protruding from Sarpedon's thigh is "to make us realise the hardship of Sarpedon's case."

³⁸⁷ ἀντίθεον, δῖοι {equal to the gods, godlike, Homeric epithet of heroes, heavenly}

³⁸⁸ τλήμονα θυμόν {stout-hearted [soul]} See Il.10.231,498.

³⁸⁹ Hopkins's notes on 5.668 continues on page [38 5-668-745].

³⁹⁰ ἐριγδούποιο {loud-sounding, thundering, in Homer epithet of Zeus} See note on 5.115 on thunder. Here Hopkins sees Zeus's epithet connected with Sarpedon's thundering fall and the burden of his weight on the other soldiers.

³⁹¹ μεγαλήτορι {great-hearted, heroic} Hopkins notes that Odysseus's inaction was not because of a lack of spirit, but because it was not so ordained.

but ὄξει χαλκῶ³⁹³ / that extremity was saved by

overruling fate

679. δῖος³⁹⁴ / inspired

681. κορυθαίολος³⁹⁵ †³⁹⁶ ὄξυ νόησε as he

himself was conspicuous. So also the next line³⁹⁷

for which see 562. See ~~at~~ Then κ.³⁹⁸ again

689.: he was gone in a flash³⁹⁹

³⁹² ἴφθιμον {valiant, strong} This epithet is also evidence for Odysseus's strong spirit. Hopkins's question whether valor is an action or an attitude is in "St. Winefred's Well:" "What is virtue? Valour; only the heart valiant." (II 42).

³⁹³ ὄξει χαλκῶ {sharp bronze} Hopkins notes that it was only "overruling fate" that preserved Tlepolemus from Odysseus's sharp bronze. Odysseus did not lack spirit or strength; he was simply moved to battle in a different direction.

³⁹⁴ δῖος {godly, inspired, noble [Odysseus]}

³⁹⁵ κορυθαίολος {with glancing helm, epithet, especially of Hector and Ares} Here the scene shifts to Hector. Hopkins notes that this epithet is parallel to ὄξυ νόησε {was keen to perceive} The epithets occur on either side of the caesura in the line.

³⁹⁶ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

³⁹⁷ αἴθοπι χαλκῶ {in flaming bronze [Hector]} Hopkins says to see also 5.563 and 5.689

³⁹⁸ κορυθαίολος {with glancing helm, epithet, especially of Hector and Ares}

³⁹⁹ Hopkins uses forms of "flash" ten times in his poetry: *The Wreck of the Deutschland* (3.8, 8.6, 34.8), "That Nature is a Herclitean Fire" (21), "Alphonsus Rodriguez" (1), "St. Winefred's Well" (II 21, 29), "To what serves Mortal Beauty?" (11), "Epithalamion" (19), "The Blessed Virgin compared to the Air we Breathe" (100). Hopkins observes that most of the epithets that relate to Hector involve light, flash, flaming, glancing. His comment about Hector's behavior is rather poignant. He says, "he was gone in a flash." Perhaps Hopkins's own interest in light, flash, gleam, glance, reflected in his poetry, attuned him to Homer's use of the words. See Jude V. Nixon, "Death Blots Black out': Thermodynamics and the Poetry of Gerard Manley Hopkins." *Victorian Poetry* 40.2 (2002): 131–156, Marie Banfield, "Darwinism, Doxology, and Energy Physics: The New Sciences, the Poetry and the

692.: see 663. above. There too (as 679.)

there is a thought of providence, inspirati-

on, to take him to the φηγός;⁴⁰⁰ which is πε-

ρικαλλής⁴⁰¹ because framing the hero in and

αἰγίοχοιο⁴⁰² suggests shelter and companionship,

Poetics of Gerard Manley Hopkins." *Victorian Poetry* 45.2 (2007): 178–194, and Kate Flint's article, "'More Rapid than the Lightning's Flash': Photography, Suddenness, and the Afterlife of Romantic Illumination." *European Romantic Review* 24.3 (2013): 369–383 and her proposed book, *Flash! Photography, Writing, and Surprising Illumination*.

⁴⁰⁰ φηγός; {a sort of oak with edible acorns. An ancient tree of this species was one of the landmarks on the Trojan plain}

⁴⁰¹ περικαλλής {very beautiful [oak tree]} Hopkins suggests that this epithet frames the hero in. Again Hopkins recognizes that Homer is painting the scene with his words

⁴⁰² αἰγίοχοιο {aegis-bearing [Zeus]} The very beautiful oak framing Sarpedon belongs to sheltering, aegis-bearing Zeus.

[36 5-695-723]

as above 635. and 713.

695. ἴφθιμος⁴⁰³: it needed nerve

[Here ~~ins~~ insert those on next page]⁴⁰⁴

713. πτερόεντα⁴⁰⁵: need of swift rescue. The same in αἰγίοχοιο⁴⁰⁶ (for which see 635. etc).

Ἀτρυτώνη⁴⁰⁷: perhaps unwearied benevolence

717. οὐλον⁴⁰⁸ either for the scene as seen fr. above or for the havoc done

719. γλαυκῶπις⁴⁰⁹: she put on her sternest look or took it in in a glance

721⁴¹⁰: to give importance

⁴⁰³ ἴφθιμος {valiant, stout, strong [Pelagon, comrade of Sarpedon]} This set of epithets relates to Sarpedon and frame his image as one involving providence, inspiration, shelter, and companionship. Hopkins notes that Pelagon needed this trait to be able to pull the spear from Sarpedon's leg.

⁴⁰⁴Hopkins notes that his comments on 5.699-5.711, written on the next page [37 5-704-736], should be inserted at this point.

⁴⁰⁵ πτερόεντα {winged [words]} Hera spoke winged words to Athene, because a swift rescue was needed. See footnotes on 5.123, 5.242, and 5.871.

⁴⁰⁶ αἰγίοχοιο {aegis-bearing} Hopkins suggests the same inscape as in 5.635.

⁴⁰⁷ Ἀτρυτώνη {the Unwearied, title of Pallas Athene} Hopkins suggests unwearied benevolence.

⁴⁰⁸ οὐλον {destructive, baneful, cruel, epithet of Ares} Hopkins proposes this epithet reflects either the scene as viewed by the gods or the havoc done.

⁴⁰⁹ γλαυκῶπις {gleaming-eyed, epithet of Athena} Hopkins says this represents either her sternness or her quickness.

723. χάλκεα ὀκτάκνημα⁴¹¹. — why shd.
the axle be ~~steel and~~ iron and the spokes
copper. There seems a scale of metals, iron,
copper, silver, gold; the last the climax in
several places. ἰμᾶσιν:⁴¹² I suspect, the floor
of the δίφρος,⁴¹³ and so there was less need of
springs. They are gold and silver because
they are to touch the two goddesses' feet. περι-
δρομοι⁴¹⁴ of πῆμναι⁴¹⁵ may mean they turned upon
a still or fast axle. But the other περιδρο-
μοι means something else:⁴¹⁶ the word having

⁴¹⁰ θυγάτηρ μεγάλιο Κρόνοιο {daughter of the great Kronos, epithet for Hera} This epithet imparts importance to Hera.

⁴¹¹ χάλκεα ὀκτάκνημα {of copper, eight-spoked} Hopkins first marks the diatesis, a natural rhythmic break in a line of verse where the end of a metrical foot coincides with the end of a word, which separates “of bronze,” the end of the metrical foot, from the further description of the chariot, “eight-spoked, about the iron axle-tree.” Lines 5.722-3 read: {Hebe quickly put to the car on either side the curved wheels / of bronze, eight-spoked, about the iron axle-tree.} Then he questions why the axle should be iron and the spokes be made of the more malleable copper. He proposes a scale of value for metals, with gold, of course, holding the highest priority.

⁴¹² ἰμᾶσιν {straps on which the body of the chariot was hung [of silver]} Hopkins supposes that the straps under the floor of the chariot made springs unnecessary. However, they were made of gold or silver because they touched the goddess’s feet.

⁴¹³ δίφρος {chariot-board}

⁴¹⁴ Hopkins comments that περιδρομοι {encircling} of the πῆμναι {axle} could mean that they turned on a fixed axle.

been suggested comes again. But if⁴¹⁷

⁴¹⁶This word is also used in (2.812) ἀπάνευθε περιδρομος ἔνθα καὶ ἔνθα {with a clear space *about it* on this side and on that} Hopkins notes the difference in usages.

⁴¹⁷ This note continues on the next page, [37 5-704-736], after “[Written here by mistake: put them onto last page]” See note after 5.695.

[37 5-704-736]

699. χαλκοκορυστῆ ἄ⁴¹⁸ μελαινάων⁴¹⁹

victory flamed on his helm

704. χάλκεος⁴²⁰: something like ruthless

or irresistible. Η.⁴²¹ Πριάμοιο πάις⁴²² ἄ⁴²³ the

god Ares. Also [contrasted with] ἀντίθεον Τεύθραντα,

to enhance his prowess. He is also variously

contrasted with the other names in πληξίπ-

⁴¹⁸ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean “is dissimilar to” or “contrasts with.”

⁴¹⁹ Hopkins contrasts χαλκοκορυστῆ {bronze armed, equipped [Hector]} and μελαινάων {black, dark [ships]}. Hector’s shiny bronze armor is compared to the black ships. Hopkins writes: “Victory flamed on his helm.” This phrase does not occur elsewhere in Hopkins’s notes or in his poetry. However, in Hopkins’s sermon notes for April 25, 1880 at St. Francis Xavier’s Church in Liverpool, he writes concerning the coming of the Paraclete thus: “His mighty breath ran with roaring in their ears, his fire flames in tongues upon their foreheads, and their hearts and lips were filled with himself, the Holy Ghost” (*Sermons* 75).

This phrase, “Victory flamed on his helm,” which Hopkins offers as a description of “Hector of the flashing helm” (5.689) or as a descriptor of “brazen Ares (5.704) is written in strong dactylic meter, matching the meter of the *Iliad*.

⁴²⁰ χάλκεος {copper or bronze, brazen, epithet of Ares} Hopkins says this epithet connotes someone ruthless or irresistible.

⁴²¹ Although Anderson transcribes this as “lb,” in context it seems to be an “H.” and to stand for Hector.

⁴²² Πριάμοιο πάις {son of Priam} contrasted with χάλκεος Ἄρης {brazen Ares} Their contrast is reflected in their position in the line. Hector and his epithet is at the beginning of the line, and Ares and his epithet is at the end of the line. Hector is also contrasted with ἀντίθεον Τεύθραντ {Godlike Teuthrant}. His name is directly under Hector’s, on the next line. This connection enhances Hector’s prowess, Hopkins says.

⁴²³ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean “is dissimilar to” or “contrasts with.”

πον, αἰχμητήν, αἰολομίτρη⁴²⁴

711. λευκώλεμος⁴²⁵ / either ☒⁴²⁶ ὀλέκοντας

etc, out of the bloody fray, or ☒⁴²⁷ ἐνόησε⁴²⁸,

herself so conspicuous, like 681.

[Written here by mistake: put them

onto last page]⁴²⁹

⁴³⁰the nave⁴³¹ was to turn what need of a steel ax-

⁴²⁴ The contrast continues in the next three lines with names and epithets balancing the beginning and end of each line: ἀντίθεον Τεύθραντ' {godlike, epithet of Teuthras} balanced by πλήξιππον Ὀρέστην {striking or driving horses, epithet of Orestes}; Τρηχόν αἰχμητήν {spearman, epithet of Trechus} balanced by Αἰώλιον Οἰνόμαόν {Oenomaus of Aetolia}; Οἰνοπίδην Ἑλένον {Helenus, son of Oenops} balanced by Ὀρέσβιον αἰολομίτρην {with glancing belt of mail, epithet of Oresbius}.

⁴²⁵ Hopkins says that λευκώλεμος {white-armed, epithet of Hera} could be contrasted with ὀλέκοντας {ruining, destroying, killing}, where the whiteness of her arms is contrasted with the bloody fray.

⁴²⁶ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean "is dissimilar to" or "contrasts with."

⁴²⁷ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

⁴²⁸ Additionally, Hera's white arms, λευκώλεμος {white-armed, epithet of Hera}, could be parallel to ἐνόησε {was aware}. Her distance from the fray, being untouched by the battle could have lead to her awareness and making her conspicuous. Hopkins points to a similar parallelism in 5.681, where the brightness of Hector's helmet makes him quick to see.

Perhaps the chiasmic construction of these two lines underscores of the comparison and contrast to Hopkins. Roughly translated, to point out the Greek construction, the lines would read: "She was aware [verb], the goddess, white-armed Hera [noun], of the Argives [noun] having been made havoc of [verb]."

⁴²⁹ Hopkins here again notes that the preceding section of comments on this page, on lines 5.699-5.711, is out of order. These notes should have continued after the notes on 5. 695, page [36 5-695-723].

le? I suppose that all is to be a metal, as ἵ-
 τυς⁴³² of itself means willow but here is of gold
 Hera's equipment is the chariot, Athene's
 the aegis⁴³³, Ἡεῖ which follows. Hence 733,
 ἄ ἀιγίοχοιο⁴³⁴. But 742. its horror is especi-
 ally meant
 736. νεφεληγερέταο⁴³⁵: she covered her-
 self with it as with a cloud. δακρύνοντα⁴³⁶
 perhaps has [the] thought of a storm breaking

⁴³⁰ This continues Hopkins's note on the chariot begun at 5.723.

⁴³¹ Anderson incorrectly transcribes this word as "name" instead of "nave" (37). The nave is the thickest portion of the chariot wheel axle, used to link the axle to the spokes.

⁴³² ἵτυς {outer rim of the wheel}

⁴³³ Here Hopkins turns from a discussion of Hera's equipment, the chariot, to Athene's equipment, the aegis.

⁴³⁴ ἀιγίοχοιο {aegis-bearing, epithet of Zeus} Here Athene drops her robe and takes upon herself Zeus's aegis. Hopkins points to the horror of Athene's aegis, described thus: "About her shoulders she flung the tasselled aegis, fraught with terror, all about which Rout is set as a crown, and therein is Strife, therein Valour, and therein Onset, that maketh the blood run cold, and therein is the head of the dread monster, the Gorgon, dread and awful, a portent of Zeus that beareth the aegis" (5.738-5.742).

⁴³⁵ νεφεληγερέταο {cloud-gatherer, of Zeus} Athena covers herself with the aegis as Zeus covers himself with a cloud.

⁴³⁶ δακρύνοντα {tearful [war]} Hopkins suggests this has the thought of a storm breaking and rain falling. Forms of "storm" are used eleven times in Hopkins's poetry. Of particular interest is a passage in "To what serves Mortal Beauty?" where he actually combines the storm image with war: "Those lovely lads once, wet-fresh ' windfalls of war's storm," (6).

[38 5-668-745]

743. Her helmet. The *πάλος*⁴³⁷ (see iii
362.) carried the *λόφος*⁴³⁸: Menelaus' sword
shearing thro' the horsehair of the crest breaks
to pieces on the other thing. *ἀμφίφαλον*⁴³⁹ might
mean that the ridge instead of sinking down
to the ~~skull~~ cap behind is abrupt or sheer
at both before and behind. But perhaps it⁴⁴⁰

668. *εὐκνήμιδες*⁴⁴¹ here seems to express their close ranking
and march, also readiness in the work, whereas Sarpedon's

⁴³⁷ *πάλος* {a part of the helmet worn by the Homeric heroes, either a metal ridge in which the plume (*λόφος*) was fixed, or (rather) the peak of the helmet: then, an *ἀμφίφαλος* *κυνέη* would be one that had a peak behind as well as before.} This is the definition that *LSJ* gives for *πάλος*. Hopkins refers to 3.362 "Then the son of Atreus drew his silver-studded sword, and raising himself on high smote the horn of his helmet; but upon it his sword shattered in pieces three, aye, four, and fell from his hand."

⁴³⁸ *λόφος* {the crest of the helmet} Anderson notes that scholars have varying opinions regarding Athena's helmet. He says that Hopkins's description of the helmet is "refreshingly original."

⁴³⁹ *ἀμφίφαλον* {with double crest}(5.743) In this note Hopkins describes what he thinks the helmet might look like.

⁴⁴⁰ Hopkins notes on Athene's helmet, which actually spans two pages, continue on this page after the note on 5.668.

⁴⁴¹ *εὐκνήμιδες* {well-greaved} Hopkins again reads into the epithets. The Aegeans carried their casualty from the field with a dignity and control that contrasted with the haphazard way Sarpedon was escorted from the field of battle, with a spear dangling from his thigh. This is the continuation of a note begun on page [35 5-663-692].

attendance was less brisk

means that there are two cross *λόφοι*⁴⁴² thus:



(seen from above) And in virtue of the crest each arm of the cross carries the helmet is *τετραφάληρος*.⁴⁴³ It might be the difficulty of the perspective

that ~~mak~~ hinders this helmet from appear-

ing *ἰ* in works of art. Or *τετραφάληρος* mt.

mean with four degrees or steps (on either side)

of horsehair crest. The images of the

*προύλεες*⁴⁴⁴ (which looks like a borrowed, say

Lycian, word) must be in the *φάλοι* or else

round the coronet, so to speak, and esp in the

frontispiece

745. *φλόγεα* *π**οσί*⁴⁴⁵ (at the caesura), why?

⁴⁴² *λόφοι* {crest of the helmet}

⁴⁴³ *τετραφάληρος* {epithet of a helmet, prob. with four crests or plumes}

⁴⁴⁴ *προύλεες* {men-at-arms, soldiers}

φλόγεα expresses the flakes⁴⁴⁶ or flames⁴⁴⁷ or

"⁴⁴⁸waterings" which appear in the metal

(pleached⁴⁴⁹ gold and silver thongs⁴⁵⁰) of the

⁴⁴⁵ φλόγεα π^οσί {bright as fire with her feet} Hopkins asks why this is at the caesura. The line in the *Iliad* reads: ἐς δ' ὄχεα φλόγεα π^οσί βήσετο, λάζετο δ' ἔγχος {Then she stepped upon the flaming car and grasped her spear.}

⁴⁴⁶ Hopkins uses "flakes" twice in *The Wreck of the Deutschland*: "Storm flakes were scroll-leaved flowers, lily showers—sweet heaven was astrew in them" (21.8) and "Falling flakes, to the throng that catches and quails" (24.6). Hopkins describes Hera stepping into her shimmering, mirage-evoking chariot. Both scenes, Hera stepping into her chariot and the sea's reception of the tall nun in *The Wreck of the Deutschland*, evoke watery images.

⁴⁴⁷ Hopkins uses "flame" nine times in his poems: "To flash from the flame to the flame then, tower from the grace to the grace" (*The Wreck of the Deutschland* 3.8), "The flange and the rail; flame," (*The Wreck of the Deutschland* 11.2), "It will flame out, like shining from shook foil;" ("God's Grandeur" 2), "But Harry -- in his hands he has flung / His tear-tricked cheeks of flame / For fond love and for shame," ("Brothers" 35-37), "As kingfishers catch fire, dragonflies draw flame;" ("As Kingfishers Catch Fire" 1), "the strong / Spur, live and lancing like the blowpipe flame," ("To R. B." 1-2), "And I that die these deaths, that feed this flame," ("The shepherd's brow" 12), and "Flame-rash rudred" ("The Woodlark" 32). Perhaps Hopkins's own interest in thermodynamics attuned him to Homer's use of "flame." See notes on 5.489 and 5.681.

⁴⁴⁸ waterings {The action or process of giving a watered, wavy, or rippled appearance to the surface of a material, esp. silk or metal} (*OED*) Hopkins here converts the verb to a noun. Hopkins often transforms nouns into verbs: "selves, goes itself" ("Kingfishers Catch Fire" 7); "The just man justices" ("Kingfishers Catch Fire" 9). Hopkins also frequently comments on wave patterns in entries in his journals and his sketchings. Perhaps because of his interest in science he is especially reflective of waves when thinking across mediums. For example, here, in these notes, waves of metal likened to water waves. In "Kingfishers Catch Fire" sound waves of an echo and ripples created in the water are linked together: "As tumbled over rim in roundy wells, / Stones ring" ("Kingfishers Catch Fire" 2-3).

⁴⁴⁹ pleached {interlaced, intertwined, tangled} (*OED*)

⁴⁵⁰ thongs {narrow strips of leather or other material, used especially as a fastening or as the lash of a whip} Hopkins uses "thong" in "Andromeda:" "then to alight disarming, no one dreams, / With Gorgon's gear and barebill, thongs and fangs" (13-14). In this poem Andromeda, another Greek mythical character, bound on a watery rock, has her binding thongs disarmed by Perseus. In this scene,

floor buckling⁴⁵¹ under her tread

750. Spondaic⁴⁵² for solemnity

751. Here too is the borderland of alle-

gory and legend⁴⁵³ (Gates⁴⁵⁴ of heaven shd. be

compared with hellgates 646. above and

in the notes, Hera is also associated with watery images, but her thongs are silver and gold strips that support her, not bind her.

⁴⁵¹ Hopkins uses “buckle” in “The Windhover” “Brute beauty and valour and act, oh, air, pride, plume, here / Buckle! And the fire that breaks from thee then, a billion” (9-10). It is fascinating that many of the same words and images used of Hera and this battle scene (beauty, valour, pride, plume, fire) are also present in Hopkins’s description of Christ in “The Windhover.” Perhaps the images are connected through Hopkins’s understanding of Ignatian spirituality, which imagines Jesuits as soldiers of the cross and Christ as King engaged in a battle for the souls of men.

⁴⁵² Hopkins points out that the last two feet of this line (τῆς ἐπιτέτραπται μέγας οὐρανὸς Οὐλύμῳ | πὸς τε) are spondaic for the sake of solemnity. It is unusual to have two spondees at the end of a hexameter. Almost always the penultimate foot is dactylic. This is one of the few times Hopkins mentions meter in his notes.

⁴⁵³ It is unclear what Hopkins means by “The borderland of allegory” and to what the “too” refers. He has not mentioned “allegory” thus far in these notes. He does mention the allegory of Athene as Truth in 5.765, 766 and Homer’s resistance to seeing Ares as allegorical in 5.868. Anderson comments that allegorical interpretations on Homer, once the vogue, had fallen from favor by the end of the nineteenth century, claiming that “This talk of allegory has no warrant whatsoever” (119). To be fair to Hopkins, he is talking about something different—the liminal area that Homer enters away from the actual fighting where the gods on another plane enter into the conflict. “Borderland” and “gates” represent for Hopkins this liminal area. Hopkins could mean that the borderland area inhabited by the gods as they debate and act alongside the battle is also the place at which an interpretive gate emerges, one that can be opened to a reading of the divine actors as legendary or as allegory. The gods and their actions could be seen—whether or not Homer intended this—as allegorical commentaries on the human struggle, such as, in this case the struggle between Wisdom/Truth and War over the direction Time/Fate takes. This view would suggest that Hopkins takes a more psychological view of the *Iliad*. This view fits in better with the deprecatory view of the Greek gods he had expressed in a letter to Dixon, 23-4 October 1886, and his own theology. See Chapter Two, footnote 83.

⁴⁵⁴ Hopkins notes that heaven’s gates should be contrasted with hell’s gates mentioned 5.646. Here Hera, a goddess, opens the gates of heaven, and in the previous passage Tlepolemus, a mortal, informs Sarpedon that he will destroy him and he will pass through the gates of hell.

elsewhere)

755. λευκώλενος⁴⁵⁵: seemingly winning

by her beauty. Or that her white arms

gleam as she ~~g~~ holds the reigns.⁴⁵⁶ See 767.⁴⁵⁷

756. Κρονίδην⁴⁵⁸ here he is to act as

sovereign

760. ἀργυρότοξος⁴⁵⁹: thought of ease and

being [elided word] unstained by dust of fight

764.⁴⁶⁰ νεφεληγερέτα⁴⁶¹ as 630.

⁴⁵⁵ λευκώλενος {white-armed, epithet of Hera} Hopkins here provides several interpretations of Hera's white arms. They could represent her beauty; they could provoke a striking image in the listener imagining her controlling the horses; they could represent her clean conscience. Hopkins in this case calls attention to these lines later in Book 5: "So spake he, and the goddess, white-armed Hera, failed not to hearken, but touched her horses with the the lash; and nothing loath the pair flew on between earth and starry heaven." (5.767-8).

⁴⁵⁶ Hopkins mistakenly writes "reigns" for "reins." Perhaps he intended the play on words.

⁴⁵⁷ Hopkins refers this note to line 5.767: ὦς ἔφατ', οὐδ' ἀπίθησε θεὰ λευκώλενος Ἥρη, μάστιξεν δ' ἵππους; {So spake he, and the goddess, white-armed Hera, failed not to hearken, but touched her horses with the the lash;}. Hopkins notes that the same epithet, white-armed, is again applied to Hera in 5.767 as she "takes the reigns" and acts on Zeus's advice.

⁴⁵⁸ Κρονίδην {son of Cronus, epithet for Zeus} This epithet demonstrated Zeus's sovereignty to Hopkins.

⁴⁵⁹ ἀργυρότοξος {with silver bow, Homeric epithet of Apollo} Hopkins interprets this epithet as suggesting Apollo's ease in battle and his being unsullied by the battle.

⁴⁶⁰ This note is written above an arrow drawn from the note on 5.765-66.

⁴⁶¹ νεφεληγερέτα {cloud-gatherer, cloud-compeller, of Zeus} Hopkins says that this epithet functions like the one in 5.630, where Zeus manipulates the clashing of the stormclouds of Sarpedon and Tlepolemus.

767. λευκώλενος⁴⁶²: her arms gleamed as
she ~~whipp~~ lashed her horses. (Just possible no-
tion of with clean hands, a good conscience
in what she was going now to do.) ^So^ for 775.

765, 766.⁴⁶³ There is ^here^ some allegory of Athene
as Wisdom opposed to brute Force⁴⁶⁴

771. οἶνοπα⁴⁶⁵ : flushing⁴⁶⁶ dark⁴⁶⁷ to the wind,

⁴⁶² λευκώλενος {white-armed, epithet of Hera} Here Hopkins draws the focus to lines a little later in Book 5 to confirm his claim that Hera's white arms represent her "clean hands, a good conscience in what she was going now to do:" "there the goddess, white-armed Hera, stayed her horses, and loosed them from the car, and shed thick mist about them; and Simoïs made ambrosia to spring up for them to graze upon" (5.775).

⁴⁶³ Hopkins draws an arrow from this note to the space between 5.764 and 5.767, indicating that this note is out of order.

⁴⁶⁴ Hopkins suggests an allegorical meaning applied to Athene, who represents Wisdom, contrasted with "brute Force." Notice the upper cases personifying "Wisdom" and "Force." See other references to allegory in 5.868 and 5.751.

⁴⁶⁵ οἶνοπα {wine-coloured, epithet of the sea, wine-dark} This is probably one of the most famous and confusing epithets in the *Iliad*. Hopkins tries to explain it by "flushing dark to the wind." It is unclear what Hopkins means by flushing. Perhaps he has in mind this meaning suggested by the OED, now noted as being rare: "Full of life or spirit, lively, lusty, vigorous. Hence, Self-confident, self-conceited" (OED) combined with the second meaning of the word in the OED, "rushing violently," suggesting the dark-flushed color of waves forcefully rushing ahead before the driving wind. It seems that Hopkins sees this word, "flush," as a combination of the letters and the meanings of the words, "full" and "rush." Hopkins has recorded very precise descriptions of the sea in his Journals, particularly of 1873 and 1874. He records observing a "wine-dark" sea: ". . . afterwards from the cliffs I saw the sea paved with wind—clothed and purpled all over with ribbons of wind (*Journals and Papers* 234) and "The sea striped with splintered purple cloud-shadows (*Journals and Papers* 251).

⁴⁶⁶ The following forms of "flush" can be found in Hopkins's poems: "Gush! – flush the man, the being with it, sour or sweet," (*The Wreck of the Deutschland* 5.8); "That guilt is hushed by, hearts are flushed by and melt" *The Wreck of the Deutschland* (6.6); "The whole landscape flushes on a sudden at a sound." "Repeat that" (5). Hopkins's use of "flush" in his poetry tends to emphasize the first meaning of flush, the sudden appearance of a rush of fullness of life or spirit, focusing on the color of the "flush."

[40 5-773-784]

with which the horses⁴⁶⁸ are tacitly⁴⁶⁹ compared;

therefore ὑψηλῆς⁴⁷⁰: the sprung or scattered

catspaws⁴⁷¹ are their hoofmarks. The meaning

is that they take in as much at a stride as

a man on a height does at a glance. The pro-

portions are false⁴⁷², for ^it is^ ~~there are~~, say, 1300

⁴⁶⁷ Hopkins appropriates Homer's epithet of the wine-dark sea several times in his poetry. In Greek the epithet comes first, the noun second. Hopkins puts the noun first, followed by the epithet. In this line, "And the sea flint-flake, black-backed in the regular blow," *The Wreck of the Deutschland* (13.5), the darkness of the sea is "flint-flake" and "black-backed." In "Henry Purcell," Hopkins describes Purcell's path as "whenever he has walked his while / The thunder-purple seabeach plumèd purple-of-thunder," (11-12). Water is often described as dark in his poems. "Blue" is reserved for the sky, birds' eggs, and maidens' eyes. Perhaps Hopkins's bent toward seeing the sea as dark owes to the fact that his father was a maritime insurer, and knew his fair share of horror of dark seas. There are several references to dark waters in his poems: *The Wreck of the Deutschland* (9.8; 12.7; 14.1; 33.4; 34.6); "That Nature is a Heraclitean Fire" (12-13); *St. Winifred's Well* (II.15, II.23, II.48, 49); "Penmaen Pool" (32); "Inversnaid" (1); "The Loss of the Eurydice" (6.3).

⁴⁶⁸ Hopkins is trying to understand the simile that likens following the path of the horses to looking far across the sea. The horses travelled in one stride as far as a man, who is scanning the wine-dark sea, could see. Hopkins says the horses are compared to the wind that flushes the wine-dark sea, leaving catspaws, ruffled patches of water, under their hooves.

⁴⁶⁹ Implied comparison

⁴⁷⁰ ὑψηλῆς {making a loud or ringing sound, ὑψηλῆς ἵπποι, because of their loud neighing, or their high-resounding pace [horses]} Hopkins notes that the horses's high resounding pace ruffles the sea all along their path with whitecaps that pop up out of the sea. Does Hopkins have in mind the way his sprung rhythm pops out of the main current of the metrical pattern, being disturbed by the overriding counterpoint?

⁴⁷¹ The ruffled areas on the sea, whitecaps, caused by the movement of the horses' hoofs. In Hopkins's careful observations of the sea in his Journal for 1874, he records: "Then we sat on the down above Babbicombe bay. The sea was like blue silk. It seemed warped over towards our feet. Half-miles of catspaw like breathing on glass just turned the smoothness here and there" (255). Surely these intense observations colored the way Hopkins read Homer's sea images.

miles from Mt. Olympus in the Troad and a
man cd. see dimly, ἠεροειδές,⁴⁷³ at sea from a
height 20 or 30 miles, say 20; then 6 strides wd.
take the horses all the way and the goddesses
cd. walk it in 60, like going down the garden

773. The rivers⁴⁷⁴ named⁴⁷⁵ as silvering⁴⁷⁶ in the ^map^

^of the^ landscape⁴⁷⁷ and appearin

⁴⁷² Hopkins here posits that Homer has the proportions off. Doing the math, Hopkins determines the distance that a person could see at this geographical place. Taking that distance as a horses' stride, he reasons that it would have been six horses' strides to get from Mt. Olympus to Troy. Trying to understand the difference between gods and mortals, he adds that this would be equal to sixty strides for the gods, equivalent to walking out to the garden. It may seem humorous that Hopkins tries to so carefully quantify this image. However, mathematical considerations were often important to him. See his calculations about the curial sonnet (Gerard Manley Hopkins, "Author's Preface on Rhythm." *The Poetical Works of Gerard Manley Hopkins*. Ed. Norman H MacKenzie. Oxford [England]: Clarendon Press, 1990. 115–17, 117) and his lamentation that his lack of math skills impeding his progress in understanding Dorian measure (CW II 844). One of Hopkins's best friends during his time in Ireland was a mathematician, Robert Curtis (CW II 695).

⁴⁷³ ἠεροειδές {in the far distance, dimly}

⁴⁷⁴ The rivers are the Simois and Scamander.

⁴⁷⁵ The actual word is ῥέοντε {flow, run, stream, gush}. Hopkins adds the much more beautiful word "silvering." Pope describes the Simois as silver in his translation of the *Iliad* (4.545). Tennyson in his poem "Ilion, Ilion," describes the Scamander as "blue" and the Simois as "yellowing." *The Tragedy of Locrine*, an anonymous play sometimes attributed to Shakespeare refers to the Simois as silver. Robert Bridges has a poem entitled, "There is a hill beside the Silver Thames."

⁴⁷⁶ Although here Hopkins employs a fairly common way of describing sun or moon lit rivers in nineteenth century poetry, (See Tennyson's line from "The Epilogue" of *In Memoriam*: "And o'er the friths that branch and spread / Their sleeping silver thro' the hills;" (115-166).) Hopkins uniquely changes the noun form into a verbal form by adding "ing." Perhaps he is also reminded of the "silvering" descriptor because of the sibilant consonants that begin the names of the rivers.

⁴⁷⁷ It is unclear whether Hopkins is speaking figuratively or literally when he mentions "the map of the landscape," although it seems that he may be referring to a physical map on which the

776. λευκώλενος⁴⁷⁸ much as above, for it
 is [a]⁴⁷⁹ question of handling, unharnessing
 778. sqq . Monro⁴⁸⁰ is wrong here: the ~~god~~ ^likeness is ^
 esses ^to the ^ walk, not flights like ^of ^ pigeons.: if they
~~flew why not all the way? But now they were~~
~~near the spot.~~ Remark the freedom from
scrupulous fancy in comparing them to quak-
 ing pigeons (see the term) just then, and it
 is happy too for the men are compared to li-
 ons and boars. The same thought in λευ-

rivers are identified as “silvering.” I have yet to locate this map. However Robert Craik, in narrating a military battle in 1807, describes this scene: “Although the moon was shining brightly, lighting up the peaks of Ida and old Olympus, revealing the Trojan plains and *silvering the Scamander* [italics mine], which was winding and flowing through them as in the days of Homer.” (George Lillie Craik and Charles MacFarlane. *The Pictorial History of England: Being a History of the People, as Well as a History of the Kingdom . . .* Vol. 3. C. Knight, 1844, 273).

⁴⁷⁸ λευκώλενος {white-armed, epithet of Hera} Here Hopkins says the emphasis is similar to 5.767 because she is handling the horses.

⁴⁷⁹ Hopkins omits the article.

⁴⁸⁰ Hopkins is trying to understand the simile. The goddesses proceed like timorous pigeons {τοῦ ἠρώσι πελειάσιν}. He disagrees with Monro, who says “βάτην ‘went,’ not strictly ‘walked,’ since their movement (ἰθμία) is compared to the flight of doves” (Monro, 1890 307). Monro changes his opinion by at least the fifth edition describing the goddess’ action as “with short quick steps” (Monro, 1971 306). Anderson mistakenly assumes that Hopkins is using a later edition of Monro, one that was published after Hopkins died. Hopkins’s point is that Homer was free from unscrupulous fancy in making the gods like quaking pigeons while the men are compared to lions and boars. The gods are on a different realm. It is like comparing apples and oranges. The white-armed Hera is not anything at all like the brawling Stentor. Hopkins previously demonstrated the unlikeness of gods and mortals through his mathematics in the comment on 5.773-84.

κώλενος again. 784 — she so unlike the

rough and brawling Stentor

781 . ἵπποδάμοιο⁴⁸¹: perhaps his men are

⁴⁸¹ ἵπποδάμοιο {tamer of horses} Hopkins suggests that Diomedes, the tamer of horses, has, in addition to breaking horses, has also broken his men.

[41 5-791-829]

his colts broken in

791. κοιλιῆς⁴⁸²: hollow and ready to re-
ceive them; but also a play on hollow
shew (above, 787.)

793. γλαυκῶπις⁴⁸³: keen as her glance

800. ἦ ὀλίγον⁴⁸⁴ is it ἦε? like ἦε

or an interjection scanned like ὦ?

813. δαΐφρονος⁴⁸⁵ who knew when to

strike, which you do not. Then κρατερός⁴⁸⁶

but he was as stout as ever.

⁴⁸² κοιλιῆς {hollow [ships]} Hopkins suggests the hollow ships are significant in two ways: (1) the ships are empty and ready to take back the spoils of war, and (2) the hollowness of the ships reflect the emptiness of their show of valour. This emptiness is reflected in Diomedes speech to the troops: “base things of shame fair in semblance only” (5.787).

⁴⁸³ γλαυκῶπις {glancing eyed, epithet of Athene} Here Hopkins says that Athene’s words and actions are as keen as her glance. “Keen” occurs twice in Hopkins’s poems: “The keener to come at the comfort for feeling the combating keen?” (*The Wreck of the Deutschland* 25.8) and my other self, this soul, / Life’s quick, this kind, this keen self-feeling, / With dreadful distillation of thoughts sour as blood, / Must all day long taste murder.” (“St. Winifred’s Well” II 62-65), both dealing with combat and killing.

⁴⁸⁴ ἦ ὀλίγον {he was little} Hopkins’s note here applies to the scansion of the line. Anderson suggests consulting Chantraine 2.404 for a treatment of “the complex relationships involved here” (119).

⁴⁸⁵ δαΐφρονος {battle-minded} Athene here accuses Diomedes of failure to be battle-minded as his father, Tydeus.

⁴⁸⁶ κρατερός {stout, strong, mighty [Diomedes]} However, Diomedes is as mighty as ever.

815. So then she was somehow disguised

and he does not tell us how. αἰγιόχοιο:⁴⁸⁷

she wore the aegis, ~~but~~ besides, as above,

the thought of ^a^ shielding champion. So also

Ares is somehow disguised 824.

825. γλαυκῶπις⁴⁸⁸: glance of pride.

For Τυδεΐδη⁴⁸⁹ see above 800 sqq .

827. μήτε σύ γ' Ἄρη^α τό γε δέ^ε

δείδιθι⁴⁹⁰. This is strengthening by empha-

sis of sense in ictu, real case of stress.

τό γε | for that matter⁴⁹¹

⁴⁸⁷ αἰγιόχοιο {aegis-bearing} Hopkins suggests that Diomedes's observation, "I know thee," indicates that Athene has been in some kind of disguise, to which Homer has not made us privy. Hopkins's double underling of this phrase, "and he does not tell us how," underscores that Hopkins thinks it is brilliant that Homer leaves some things to the imagination of the listener. Athene is wearing the aegis as in 5. 733 when she shields a champion. He also notes that Ares is in disguise in 5.824. Diomedes "discerns" Ares lording it over the battlefield.

⁴⁸⁸ γλαυκῶπις {glancing-eyed} Here Athene's glance reflects pride.

⁴⁸⁹ Τυδεΐδη {son of Tydeus} See Hopkins's note above (5.813). Athene encourages Diomedes to act like a son of Tydeus.

⁴⁹⁰ μήτε σύ γ' Ἄρη^α τό γε δείδιθι {Fear thou not Ares for that matter} Anderson points out that Hopkins departs from the suggestion of Monro for this translation and gives the same translation that Leaf offers a few years later (Leaf 1895).

⁴⁹¹ Hopkins is pointing out that the break here between Ἄρη^α and τό is a caesural break in the middle of the third foot, and thus adds emphasis to the phrase that follows, translated by Hopkins as "for that matter."

829. μώνυχας⁴⁹² : as elsewhere thought

⁴⁹² μώνυχας {with a single hoof [horses]} Here Hopkins again imagines Homer's play on the single-footedness of the horses, emphasizing the "singleminded, straightforward" attack of Athene. He contrasts that with ἀλλοπρόσαλλον {leaning first to one side, then to the other, fickle, epithet of Ares}(5.831, 5.889) used to describe Ares's strategy. Hopkins suggests a contrast between these two words—Athene with her "single footed horses" compared to Ares "first on one side and then on the other." Hopkins also notes that because they are single-footed horses, the clear ring of the horse hooves can be heard.

[42 5-836-858]

of μόνον, here singleminded straightfor-
ward attack; but also the clear ring of the
horsehoofs is to be heard. Perhaps μώνυ-
χας ✕⁴⁹³ ἄλλοπρόσαλλον

836. ἐμμαπέως⁴⁹⁴: not from cowardice
perhaps (though he had counselled retire-
ment before), but it was an inspiration.

Perhaps Athene now is disguised like him

837. δῖον⁴⁹⁵: ~~wt~~ worthy of his goddess com-
rade

842. sqq. πελώριον, ἀγλαόν⁴⁹⁶, to set off
Ares' prowess, also his boyish eager-
ness to distinguish himself, and μιάφο-
voς⁴⁹⁷ shews his brutish impotentia and ὄ-

⁴⁹³ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean "is dissimilar to" or "contrasts with."

⁴⁹⁴ ἐμμαπέως {quickly, hastily} Hopkins suggests that Athene is now disguised as Sthenelus, fighting in his body.

⁴⁹⁵ δῖον {noble, goodly} Diomedes is worthy of having a god (δῖος) fighting next to him.

⁴⁹⁶ πελώριον, ἀγλαόν {the mighty things, splendid, shining, bright} These words are used to describe the recent exploits of Ares.

βρομιος⁴⁹⁸ his beetle blindness. Then βροτολοι-

γός⁴⁹⁹ is very happy: he saw the mortal, δῖον /

almost a god, but not the goddess. 849. ἵππο-

δάμοιο:⁵⁰⁰ he met his master now.

852, 856. χαλκείω:⁵⁰¹ same thought as cold

steel

853. γλαυκῶπις:⁵⁰² quick as thought

855. βοῆν ἀγαθός:⁵⁰³ the decisive stroke

858. χρόα καλόν:⁵⁰⁴ a Greek cd. not omit

⁴⁹⁷ μαιίφονος {blood-stained, bloody} Hopkins says this word shows Ares's brutish impotentia (weakness).

⁴⁹⁸ ὄβριμος {strong, mighty, epithet of Ares, also impetuous} Hopkins describes this characteristic of Ares as his beetle blindness. Cole Gilbert, Cornell professor of entomology, offers an explanation of beetle blindness as a temporary blindness induced by rapid movement.

⁴⁹⁹ βροτολοιγός {plague of man, bane of men, of Ares} By "happy" perhaps Hopkins means this is a positive epithet. The OED offers this definition of happy: "Of an action, speech, etc.: pleasantly appropriate to the occasion or circumstances; felicitous, apt." and illustration: "1879 J. McCarthy *Hist. our Own Times* II. xxix. 391 No comparison could be more misleading or less happy." Hopkin points out that Ares ironically sees Diomedes as godly, but does see Athene, the goddess, at all.

⁵⁰⁰ ἵπποδάμοιο {tamer of horses, epithet of Diomedes} Diomedes has tamed Ares. As Hopkins says, Ares has met his master.

⁵⁰¹ χαλκείω {of copper or bronze, brazen} Hopkins says this has the impact of our phrase "cold steel."

⁵⁰² γλαυκῶπις {flashing-eyed Athene} Hopkins posits a nuance in the epithet; this time, her thought was quick to catch the cast spear.

⁵⁰³ βοῆν ἀγαθός {good at the war-cry} His war cry ὠρμάτω {set things in motion}. Hopkins says Diomedes "made the decisive stroke."

[43 5-859-887]

that, even in Ares' case 12

859. χάλκεος:⁵⁰⁵ though brazen and be-
cause brazen , brazenlunged and ~~without~~

brazenfaced. And 866.: yet he vanished like smoke

863. ἄτος:⁵⁰⁶ he had his fill then (as a-
bove somewhere)⁵⁰⁷

About the thunder cloud is well explained

by Monro. It is not clear, by the by, that Homer⁵⁰⁸

⁵⁰⁴ χροά καλόν {beautiful skin} Hopkins remarks that, even in the middle of a battle, and even describing the belly of Ares, the Greeks could not fail to describe the beautiful skin. In the same way that Homer in the midst of a horrific battle can admire the beauty of the body, Hopkins, in a letter to Dixon (23-4 October 1886) in the midst of his complaint about the rakishness of the Greek gods, agrees “with the rest of the world in admiring its [Greek mythology’s] beauty” (CW II 819).

⁵⁰⁵ χάλκεος {brazen} Hopkins points out that “brazen” Ares is first “brazenlunged” bellowing as loud as nine or ten thousand men, then “brazenfaced” as he confronts Diomedes, and finally “he vanished like smoke.” His bronze just disintegrated. Anderson calls Hopkins’s images “surprising and revealing.”

⁵⁰⁶ ἄτος {insatiable} Hopkins comments that although Ares is insatiable with regard to war, he seems to have gotten his fill of it at this point.

⁵⁰⁷ Hopkins previously referred to Ares being insatiable with regards to war in 5.388.

⁵⁰⁸ οἷη δ’ ἐκ νεφέων ἐρεβεννή φαίνεται ἀήρ {Even as a black darkness appeareth from the clouds} Monro says “ἐρεβεννή ἀήρ is a thundercloud (nimbus), which stands out to the eye from the other clouds (ἐκ νεφέων φαίνεται) as the storm comes on. Cp. 11.62 οἶος δ’ ἐκ νεφέων ἀναφαίνεται οὔλιος ἀστήρ παμφαίνων, τοτὲ δ’ αὐτίς ἔδυσ νέφεα σκιόεντα. [Even as from amid the clouds there gleameth a baneful star, all glittering, and again it sinketh behind the shadowy clouds] The point of the comparison is the dark mass contrasting with the rest of the cloudy sky” (307).

Hopkins’s careful study of Homer’s cloud imagery and his attentive note of Monro’s explanation of this cloud imagery can be traced to his own study and use of cloud imagery in his poems and journals. Hopkins mentions clouds six times in his poetry: “Before it cloud, Christ, lord, and

868. αἰπύν⁵⁰⁹: for the landscape's sake⁵¹⁰

is not allegorising or playing with the thought

of a thunder clap, brutum fulmen⁵¹¹

866, 869. Τυδείδη, Κρονίωσι⁵¹² "enhan-

cive"

sour with sinning," ("Spring" 12); "A beetling baldbright cloud thorough England / Riding" ("The Loss of the Eurydice" 7.1-2); "Cloud-puffball, torn tufts, tossed pillows' flaunt forth, then chevy on an air- / built thoroughfare" ("That Nature is a Heraclitean Fire" 1-2); "And sheep-flock clouds like worlds of wool," ("Penmaen Pool" 17); "what wind-walks! what lovely behavior / Of silk-sack clouds! has wilder, wilful-wavier / Meal-drift moulded ever and melted across skies?" ("Hurrahing in Harvest" 2-4); "heltering hail / May's beauty massacre and wispèd wild clouds grow / Out on the giant air;" ("Strike, churl" 1-3). Hopkins's *Journals and Papers* contain 276 references to clouds and five detailed drawings of clouds. See notes on 5.517.

⁵⁰⁹ αἰπύν {high and steep} Hopkins emphasizes that this adjective is for "the landscape's sake." Homer is simply describing the landscape, the distance between mortals and immortals. This "landscaping" may serve the same function as "distancing" in other places.

Hopkins uses "landscape" in four poems: "And all the landscape under survey," ("Penmaen Pool" 13); "Landscape plotted and pieced -- fold, fallow, and plough;" ("Pied Beauty 5); "Earth, sweet Earth, sweet landscape, with leaves throng And louchéd low grass," ("Ribblesdale" 1-2); "The whole landscape flushes on a sudden at a sound." ("Repeat that" 5).

Several kinds of "scapes" were important in Hopkins's writings: scape, landscape, inscape, outscape, offscape.

This comment continues after the note on 5.868.

⁵¹⁰ Hopkins marks this note as parenthetical, coming in the middle of his comments on 6.863.

⁵¹¹ This is a continuation of the note begun on 5.863. Hopkins comments that "About the thunder cloud is well explained by Monro. It is not clear, by the by, whether or not Homer is allegorizing or playing with the thought of a thunderclap *brutum fulmen* {A harmless thunderbolt; mere noise like thunder; empty noise and nothing more}. Hopkins's double negatives seems to be suggesting that he believes that Homer thinks that all Ares's loud thunderings are simply empty threats.

⁵¹² Τυδείδη, Κρονίωσι {son of Tydeus, son of Kronos} Hopkins points out that Homer uses these epithets to enhance the credibility of Diomedes and Zeus, suggesting again perhaps the godliness of Diomedes contrasted with Ares.

871. πτερόεντα⁵¹³ : out ~~came~~ ^shot^ the tale of his

trouble

874. σοὶ πάντες μαχόμεσθα⁵¹⁴: Monro

says "quarrel with". Or is it In fighting

Athene we have to fight you?

875. οὐλομένην⁵¹⁵ is perhaps desperate

or damned

Ares penetrates Athene's disguise at the

pinch, of in his wounding

887. ἀμένηνος ἔχ_αχαλκοῖο τυπῆσιν⁵¹⁶?

888 νεφεληγερέτα⁵¹⁷: clouding with anger

⁵¹³ πτερόεντα {winged, feathered} "with wailing [Ares] spake to him [Zeus] winged words" Hopkins's paraphrase here is "out shot the tale of his trouble."

⁵¹⁴ σοὶ πάντες μαχόμεσθα {With thee are we all at strife} Monro says: "μαχόμεσθα 'quarrel with,' 'are angry at,' as 6.329 σὺ δ' ἂν μαχέσαιο καὶ ἄλλω κ. τ. λ. [thou wouldest thyself vent wrath on any other etc.]" (307). Fagles translates the phrase, "You'd be the first to lash out at another." Hopkins queries about the meaning of the phrase, and suggests that it could mean "In fighting Athene we have to fight you."

⁵¹⁵ οὐλομένην {accursed} Hopkins offers perhaps "desperate" or "damned." He also suggests that Ares is finally aware of Athene's disguise and her culpability in his wounding.

⁵¹⁶ ἀμένηνος ἔχ_αχαλκοῖο τυπῆσιν {strengthless by reason of the smittings of the spear} Hopkins raises questions about the scansion of the line. This is the only occurrence of ἀμένηνος in the *Iliad*.

⁵¹⁷ νεφεληγερέτα {cloud-gatherer, epithet of Zeus} Here Hopkins suggests the clouds that are gathering are clouds of anger.

[44 5-891-6-6]

890⁵¹⁸, 892. look strongly as if τοί were

really = σοί ; at least it is plain that

when τοί is used σοί does not follow

904. θοῦρον⁵¹⁹: boyishly eager to be

cured and ⁵²⁰ κυκώωντι⁵²¹ / answering to

Paeon's art as fast⁵²² as the cheese did

to the rennet. 906. κῦδεϊ γαίῳ⁵²³: a ^his^ still more

boyish joy in sitting by Δὺ Κρονίῳνι

908. Ἀργεῖη⁵²⁴ because she helped the

⁵¹⁸ Hopkins queries whether the first τοί {to you—second person, singular. dative Doric pronoun} should be σοί {to you—second person, singular. dative pronoun}, noting that σοί does not follow τοί. Neither Anderson, Monro, Leaf, or Kirk address this concern.

⁵¹⁹ θοῦρον {rushing, impetuous, furious, Hom. (only in the *Iliad*), as an epithet of Ares}

⁵²⁰ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

⁵²¹ κυκώωντι {by the one mixing it in order to coagulate it} The one stirring the mixture stirs it quickly. Hopkins finds a parallel in θοῦρον and κυκώωντι: the furious stirring of the cheese and the furious violent agitation of Ares.

⁵²² ὀπός {the white latex from the fig tree} was used as rennet in making cheese. It was also good for curing warts. Hopkins uses an interesting simile here. Ares answers to Paeon's art (was healed) as fast as cheese answers to rennet.

⁵²³ κῦδεϊ γαίῳ {exulting in glory} Hopkins says Ares again expresses his boyish joy in being allowed to sit beside Zeus, Δὺ Κρονίῳνι {Zeus, the son of Kronos}. See Hopkins's notes above (5.842) regarding Ares's lack of maturity.

⁵²⁴ Ἀργεῖη {Argive} Hopkins says Hera has this epithet because she helped the Greeks. Ἀλακομενηῖς {Protectress} This epithet for Athene also indicates that she helps the Greeks. Hopkins

Gks. And Ἀλαλκομενηῖς because she help^s[^]

ed, to wit the Greeks also; the the next line

suggests they disliked Ares' brutish love of

blood in itself. Here and elsewhere notice

how much alliteration⁵²⁵ onvowels. But in

906. notable on κ·

Bk. 6

3. ἰθυνομένων χαλκήρεα δοῦρα⁵²⁶: great

justness of usage: the length of the spear,

the whole shaft, ~~s-in-p~~. and the ~~fatal~~ dan-

gerous edgetool at the end

makes a point to use the past tense when describing Hera's aid and the present tense when describing Athene's aid. Athene and Hera did not approve of Ares's man-slaying.

The construction of this line is interesting. Hera's name begins the line and Athene's name ends the line; The epithets, Argive and Protectress, are in the middle of the line. Roughly translated the line reads: "Hera both Argive and Protectress Athene." There is an ambiguity as to whether the epithets belong to both goddesses or whether Hera is the Argive and Athene is the Protectress. Neither Leaf nor Monro comment on this line. Even Hopkins's note above is ambiguous; the antecedents of the two pronouns "she" in his note are not clearly stated.

⁵²⁵ Hopkins notes the alliteration of vowels: "Ἦρη τ' Ἀργεῖη καὶ Ἀλαλκομενηῖς Ἀθήνη {Then back to the palace of great Zeus fared *Argive* Hera and *Alalcomenean Athene*}. He also notes the alliteration on κ in line 5.906: πᾶρ δὲ Διὶ Κρονίωνι καθέζετο κύδεϊ γαίων. {and he sat him down by the side of Zeus, son of Cronos, exulting in his glory}. The alliteration provides a formal tone to the ending of the book, which ends with a rather comical episode. The last line also begins with παύσασαι (to make an end). But Hopkins makes no comment on this.

⁵²⁶ ἰθυνομένων χαλκήρεα δοῦρα {they aimed their bronze-shod spears} Hopkins says this line has "great justness of usage." Anderson explains that Hopkins is observing that the description of the spear is almost a shaped poem of the spear itself. The first word is five syllables representing the length of the spear, the second word is four syllables representing the whole shaft, and the third word, two syllables, representing the dangerous edge tool at the end.

~~4. two rivers~~ 5, 6. πρῶτος .. φόως ἔθη-

κεν⁵²⁷ and then βοὴν ἀγαθὸς Διομήδης, Dio-

⁵²⁷ Hopkins notes that first Αἴας δὲ πρῶτος Τελαμώνιος ἕρκος Ἀχαιῶν / Τρώων ῥῆξε φάλαγγα, φόως δ' ἐτάροισιν ἔθηκεν, {First, Ajax son of Telamon, tower of strength to the Achaeans, broke a phalanx of the Trojans, and came to the assistance of his comrades} and then βοὴν ἀγαθὸς Διομήδης {Diomedes good at the battle-cry} makes his appearance.

[45 6-5-8]

med a good second 11.⁵²⁸ show that the ^Διομήδους^ ἀ-
ριστεία⁵²⁹ is an after⁵³⁰ insertion (Homer's
own probably) ~~the Gks. had been giving~~
~~ground~~ or has been at least heightened.

For in the first draught it is impossible
that Ajax shd. have been spoken of as first
breaking the Trojan charge and shewing light
to the Gks. when Ares himself had just been
driven roaring off the scene ~~and that~~ by Di-
omed. The junction, ~~shews~~, the stitches⁵³¹ shew.

5, 6. ἔρκος⁵³² ῥῆξε φάλαγγα and then

⁵²⁸ After l. 11.

⁵²⁹ Διομήδους ἀριστεία {excellence, prowess of Diomedes} Diomedes aristeia is the account of the great deeds of Diomedes, which begins in Book 5 and continues into Book 6. Aristeia is derived from ἄριστος {best}. It is a record of the hero's finest hours. Diomedes aristeia is the longest in the *Iliad*. Many scholars believe that the passage existed independently and was incorporated into the *Iliad* by Homer.

⁵³⁰ Hopkins acts as a redaction critic at this point, wondering why Ajax should be referred to as first and Diomedes as second, when the last book ended with Diomedes wounding Ares. Hopkins says that the "junction, the stitches shew." Anderson agrees saying, "To a considerable degree, the comments are in the same vein as those of Monro and later of Leaf, in their respective introductions to Book 6" (120).

⁵³¹ The "stitches" language fits with the images of weaving the story that Hopkins raised in his introductory comments.

⁵³² Hopkins sees a parallel between Ajax, himself a ἔρκος {wall of defense} and his breaking through the Trojans's ῥῆξε φάλαγγα {broke the line of battle, wall of defense}, letting φῶς {light}

sound and sense suggest φῶς / light

thro' a chink

8. ~~an~~ Ἀκάμαντ⁵³⁴: but it was this very man whose disguise Ares wore v.462. Textually Diomed wounds the counterfeit, then Ajax kills the true man; in appearance, to the combatants, Diomed wounded and Ajax killed the champion Acamas, But lines 7, 8. introduce him as if for the first time. It must have been actually for the first time till the insertion of the ἀριστεία, ~~or~~ at all events of the wounding of Ares. There is no oversight exactly: Acamas was taken purposely, because he was, ~~got rid of~~ by the incident of his death at Ajax' hands, got rid of

through the chink in the wall. Hopkins says that "sound and sense suggest" this image. Literally, Ajax gave light to his companions. Hopkins says the sense of the image of light streaming through a chink in the wall, giving his companions hope, and the sound of the alliteration of *phalanga* {the line of battle, wall of defense} and *phos* {light} suggest the image to the listener.

⁵³³ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

⁵³⁴ Ἀκάμαντ {Akamas} Hopkins points out that this is same man whose disguise Ares had worn in 5. 462. Diomedes wounds the counterfeit and Ajax kills the true man. Again Hopkins is acting as a redaction critic. He proposes that this would had been the first time that Acamas is mentioned had it not been for the insertion of the ἀριστεία.

[46 6-19-37]

conveniently ^immediately^ after he had served the purpose of a disguise. But the transition was ^is^ not smoothly made. If the hearer adverts he is to supply to line 8. the thought / the real Acamas was ^all^ this and so had well served Ares' purpose :-now of disguise: now he fell. But in reality this is clumsy and violent. Remark Ares takes disguise of the barbarous Thracian⁵³⁵

19. γαῖαν ἐδύτην⁵³⁶ perhaps ⁵³⁷ his harbouring all comers

22. ἀμύμονι⁵³⁸: to explain the nymph loving him

⁵³⁵ Hopkins comments on the fact that Ares takes the form of a barbarous Thracian. In fact, In Greek mythology, Thrax (by his name simply the quintessential Thracian) was regarded as one of the reputed sons of the god Ares. Hopkins finds it interesting that there is some kind a kinship between Ares and Acamas.

⁵³⁶ γαῖαν ἐδύτην {passed beneath the earth} Hopkins finds an ironic parallel between Axylos's entertaining those who entered into his rich house, harbouring them, and being abandoned by those guest when he entered into the earth in death. There was no harbor for him.

⁵³⁷ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

⁵³⁸ ἀμύμονι {blameless noble, excellent} Bucolion was blameless, even though he was a bastard. This explains, according to Hopkins, why the nymph had relations with him.

him and ἀγαυοῦ⁵³⁹ how he came by his princely
 beauty or ✕⁵⁴⁰ σκότιον⁵⁴¹. φαίδιμα⁵⁴² 27 explained like
 ἀμύμονι and ἀγαυοῦ by their birth. φ. γυία⁵⁴³ ⚊⁵⁴⁴
 ἀπ' ὤμων τεύχε' ἐσύλα: their beauty despoiled
 19 sqq. The epithets here almost indiscrimi-
 nate and only meant to light up the medley.⁵⁴⁵
 μενεπτόλεμος⁵⁴⁶ being one of the champions that

⁵³⁹ ἀγαυοῦ {wondrous; hence, illustrious, high-born, epith. of honor applied to rulers and nations} Hopkins points out that Homer also applies this epithet to Bucolion. He was the noble, or perhaps eldest, son of Laomedon.

⁵⁴⁰ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean “is dissimilar to” or “contrasts with.”

⁵⁴¹ σκότιον {in the dark, not in open wedlock, borne of clandestine love} Bucolion's blamelessness is compared with his shame of being born “in the dark.”

⁵⁴² φαίδιμα {shiny [arms]} He loosened the strength of their shiny arms and stripped them of their armor. Hopkins explains that Aesepos's and Pedasos's shiny armor was reflective of their noble birth.

⁵⁴³ φαίδιμα γυία {shiny arms} is parallel to ἀπ' ὤμων τεύχε' ἐσύλα {from their shoulders stripped off their armor} Hopkins sees a parallel, perhaps even a paronomasia, in their shiny arms being loosened in death and their shiny armor being stripped off. The two phrases also occupy the same space in the line. They are both at the end of the line. Their beauty was despoiled, both their physical beauty and the beauty of their armor.

⁵⁴⁴ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

⁵⁴⁵ Unusually Hopkins finds nothing noteworthy about the epithets in this section. Perhaps Hopkins is referring to 6.29 sqq., since he has already commented on the epithets in 19 sqq.

⁵⁴⁶ Hopkins queries whether there is a contrast between the epithet describing Polypoites, μενεπτόλεμος {staunch in battle, steadfast, warlike [Polypoites]} and Ἀστυάλον, whose name could mean “crusher of cities.”

helped to $\text{t}\theta$ stem and turn the onset. Is there any $\text{t}\theta$ contrast of Ἀστύαλον X :⁵⁴⁷ μενεπτόλεμος? Remark⁵⁴⁸ here the alliteration first on π , then on α , then on vowels, perhaps on ν , then on ϕ , then μ . βοὴν ἄ. Μενέλαος⁵⁴⁹ 37. brings up the rear as if with the greatest

⁵⁴⁷ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean “is dissimilar to” or “contrasts with.”

⁵⁴⁸ Hopkins notices alliteration throughout this section: on π (29-30), α (31-32), vowels, ν (33-36), ϕ (35-36), and μ (36-37).

⁵⁴⁹ βοὴν ἀγαθὸς Μενέλαος {Menelaus, good at the war cry} Hopkins notes that the exploits of Menelaus come at the end and occupy the longest number of lines.

[47 6-46-99]

exploit: it is dwelt on longest 13

In what follows, Adrestus⁵⁵⁰ must have been

in flight. 44. δολιχόσκιον ἔχχθ ἔγχος⁵⁵¹:

threatening death

46. ζώγρει Ατρέος υἱέ⁵⁵²

2 1

48. Three precious metals pe precious

52. θοάς⁵⁵³: his own resolve was swift, rash,

but on the side of gen mercy: his gentle nature

and his irony are skillfully flashed again upon

⁵⁵⁰ Hopkins spells Ἀδρηστος as Adrestus rather than the more accepted Adrastus, although granted the letter is an η not an α.

⁵⁵¹ δολιχόσκιον ἔγχος {long shadow casting spear} Hopkins has commented on this epithet several times. Here he sees that the shadow of death from Menelaus spear was far-reaching.

⁵⁵² ζώγρει Ατρέος υἱέ {Take me alive, son of Atreus} Hopkins notes the hiatus of the two words, which is related to the scansion of the line.

⁵⁵³ θοάς {quick, nimble, swift [ships]} Hopkins observes Menelaus swift resolve being on the side of mercy. He says the listener is steadied and reminded of his “bearings” by Menelaus’s mercy. However, the swiftness of the ships is echoed by the running of Agamemnon to persuade Menelaus to change his mind. Hopkins uses “swift” twice in his poems: “With swift, slow; sweet, sour; adazzle, dim” (“Pied Beauty” 7); “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 Golden Echo” 8). The latter is one of the longest lines in Hopkins’s poems, slowly unraveled, not quickly done. Hopkins notes the juxtaposition of the slowness of Menelaus’s mercy and the swiftness of Agamemnon’s revenge. This same tension is reflected in his poems in the opposing words in “Pied Beauty” and in the swift undoing of our lives held in tension with the slow unfolding line in “The Golden Echo.”

the hearer, ~~and~~ who is thus steadied and re-
 minded of his bearings. αἴσιμα 62.⁵⁵⁴: the
 sovereign power a providence ~~which~~ ^and a judge who^ over-
 rules the plaintiff's own indulgence. He is
 right, ~~this is~~ his wisdom justified by Nestor.
 Hence 67 . θεράποντες Ἄρνος⁵⁵⁵: they are
 squires of stern War. Hence also ἀρηιφίλων⁵⁵⁶ 73.
 65 . μείλινον⁵⁵⁷ : which stood outside the
 flesh
 88. γλαυκώπιδος ⁵⁵⁸: so ~~stern~~ ^frowning^ now. But 92.

⁵⁵⁴ αἴσιμα {[having counseled him in a way] appointed by the will of the Gods, destined} Menelaus is convinced by Agamemnon to kill Adrastus. Nestor justifies Menelaus's action.

⁵⁵⁵ θεράποντες Ἄρνος {servants, companion in arms, of Ares} Nestor reminds the Argives that they are, as Hopkins translates the phrase, "squires of stern War." This phrase seems to be unique to Hopkins. "Stern" occurs once in his poems. "War" figures frequently into his poems in "The Soldier" (8, 9), "Patience" (3), "Alphonsus Rodriguez" (6), and "To what serves Mortal Beauty?" (6). Of particular interest is the line from "To what serves Mortal Beauty?," written at about the same time as the notes: "Those lovely lads once, wet-fresh ' windfalls of war's storm," (6).

⁵⁵⁶ ἀρηιφίλων {dear to Ares, epithet of warriors} Since they are companions in arms of Ares, they are also dear to him. See also 2.778.

⁵⁵⁷ μείλινον {ashen [spear]} Hopkins notes that the spear protruded from the soft part of Adrastus's body, between the ribs and hip, the flank, probably casting its long shadow across his body. See note above 6.44.

⁵⁵⁸ γλαυκώπιδος {with gleaming eyes, brighteyed, epithet of Athena} Hopkins suggests her eyes are gleaming with a frown now (6.88). This is to be contrasted with ἠυκόμοιο {lovely-haired, epithet of Athena} just a few lines later (6.92). Hopkins notes this change of epithets for Athena. She is not flashing eyed, but lovely-haired, indicating her change from war to mercy.

ἠυκόμοιο is the opposite, that will let her hair

be stroked and fondled, *σῆμα* merciful

99. ὄρχαμον ἀνδρῶν⁵⁵⁹: though he leads

the file (ὄρχος)⁵⁶⁰ of heroes and is said to be

a goddess' child

⁵⁵⁹ ὄρχαμον ἀνδρῶν {leader of men, epithet of Achilles} Even though Achilles is the leader of the file of heroes and a "goddess's child," Diomedes was even more feared by the Trojans.

⁵⁶⁰ ὄρχος {row of vines or fruit trees} Hopkins suggests that Achilles is the first in the row or file of heroes. This fits in with other images Hopkins has suggested of soldiers being slain as trees being cut down. Anderson notes that Hopkins's thoughts here may be original regarding the derivation of ὄρχαμον from ὄρχος (120). There are no references in Monro, Leaf, or Kirk. Autenrieth defines ὄρχαμον as the first of a row. Autenrieth was first published in English in 1876, but there is no indication that Hopkins had access to the book. He does say "There are, I believe, learned books lately written in Germany on the choric meters and music, which if I could see and read them would either serve me or quench me." (CW II 564, GMH to WM Baillie, 14 January 1883).

[48 6-104-117]

104. ὀξέα δοῦρα⁵⁶¹: brisk action

108. This too looks as if in the first draught

Ares had not come down (nor I suppose the o-

ther deities). (ἀστερόεντος⁵⁶² merely for remote-

ness, ~~but~~. Remark the heaven of the gods

not always Olympus.) But if so Hector must

still have gone to Troy to ask help against the

Greeks, though not Diomed, which involves sev-

eral changes. Monro⁵⁶³ points out that in that

embassy to Troy Diomed is gradually left out of

sight, and ~~Andromache~~ Hector neither offers to fight him

nor does Andromache fear that he will

nor mention his special prowess but speaks of

⁵⁶¹ ὀξέα δοῦρα {sharp spear} Here Hopkins "sound and sense" may be in play again, claiming that the meaning of the words and the brief form of the words mirrors the brisk action of the scene.

⁵⁶² ἀστερόεντος {starry [heaven]} Hopkins points out the the gods do not always come from Olympus. Here they come from the starry heavens.

⁵⁶³ Monro says "The explanation seems to be that the poet was obliged in the sixth book to disguise the want of any definite result, such as could bring the career of Diomedes to a fitting close. He had also to take up the narrative of the third book, and put an end to the situation created by the defeat and consequent inaction of Paris. Both these dramatic requirements are met by Hector's visit. At first Diomedes is kept in mind, both by his meeting with Glaucus and by the terror which he excites in Troy. But with Hector's progress he is forgotten. The sound of his exploits is allowed to die away, as it were, in the distance: and the main thread of the story is resumed with the return of Hector and Paris" (309).

a different incident in which he is only one out of

many 435 sqq. So that as in other interpolati-

ons something has been suppressed first

117. ἀμφί:⁵⁶⁴ see Monro: I rather under-

stand / both above and below. In this place

κορυθαίολος ✕:⁵⁶⁵ δέρμα κελαινόν:⁵⁶⁶ perhaps there

is a contrast of victory and defeat, joy and sorrow.

And there may be for memory's sake a ~~con-~~

~~trast~~ parallelism with χρύσεια ✕:⁵⁶⁷ χαλκείων,

ἑκατομβοῖ ~~ἐννεαβοίων~~ ✕: ἐννεαβοίων.⁵⁶⁸

⁵⁶⁴ ἀμφί: {both} Monro says "on both sides i.e. both ankles" (311). Hopkins rather thinks "both" refers to "both above and below," both his neck and his ankles. Hector has slung his huge shield over his back as he departs to the city, and it bumps against his shoulders and his ankles. Kirk says Homer's description here is "a brilliantly observed detail as the shield-rim taps Hektor's neck and ankles as he goes" (169), and it is a detail that Hopkins does not miss.

⁵⁶⁵ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean "is dissimilar to" or "contrasts with."

⁵⁶⁶ Hopkins also notes the contrasts between κορυθαίολος {with glancing helm} and δέρμα κελαινόν {the black hide or skin}. Hopkins contrasts the shining helmet that would have been seen in a victorious confrontation and the black hide of his shield slung over his back, knocking against his ankles that would be viewed as he retreated in defeat. The two phrases, κορυθαίολος Ἐκτωρ {Hector with the glancing helm} and δέρμα κελαινόν {the black hide or skin}, occupy corresponding positions in consecutive lines.

⁵⁶⁷ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean "is dissimilar to" or "contrasts with."

⁵⁶⁸ Hopkins suggests similar contrasts between χρύσεια {golden}(6.236) and χαλκείων {of copper or bronze} (6.236). After resolving not to fight each other because of their intersecting ancestry, Diomedes and Glaucus exchange armor. Cunning Diomedes only gave away a bronze armour for the golden one he received. Hopkins also notices a contrast between the ἑκατομβοῖ {an offering of a

But perhaps M. is right abt. ἀμφί⁵⁶⁹: then it will
mean that the shield strikes each ancle, that
is the sinew above the heel level with the ancles,

hundred oxen}(6.236), the offering made on Diomedes's behalf, and the ἐννεαβοίων {with nine
beeves}(6.236), the value of Glaucus's bronze armor. The construction of the line in Greek is interesting:
χρύσεια χαλκείων, ἑκατόμβοι ἔννεαβοίων {golden for bronze, an offering of a hundred oxen for an
offering of nine beeves}.

⁵⁶⁹ Alternatively, Hopkins admits that Monro could be right and offers a detailed physical
description of the way the shield would hit against both ankles causing it to also bump against the
neck.

Hopkins is always paying close attention to detail. Everything has to mean something. There
are no vagaries.

[49 6-122-155]

alternately; being hung behind. And for the same reason it touches the neck, which otherwise it cd. not do. The shield was hung behind to shelter the wearer ~~æ~~ withdrawing to Troy. ὀμφαλοέσσης⁵⁷⁰ brings out its circularity, roundness

122. βοῆν ἀγαθός⁵⁷¹: here as shouting and that first, eagerer than the other

123. τίς δὲ σύ ἔσσι⁵⁷²

126. δολιχόσκιον ἔγχος ἔμεινας⁵⁷³: threatening death

140, 141. ἀθανάτοισιν ἤθεοισιν⁵⁷⁴ who cd.

⁵⁷⁰ ὀμφαλοέσσης {having a navel or boss, used of a shield with a central boss} Hopkins notes this brings out the circularity, the roundness of the shield.

⁵⁷¹ βοῆν ἀγαθός {good at the war cry} Hopkins says the innuendo of this epithet is that Diomedes is eager. In the confrontation between Glaucus and himself, Diomedes is the first to speak even though Glaucus is described as eager.

⁵⁷² τίς δὲ σύ ἔσσι {but who are you} Hopkins raises questions about hiatus, possibly relating to the scansion of the line.

⁵⁷³ δολιχόσκιον ἔγχος ἔμεινας {you have awaited my long-shadow-casting spear} Again the shadow of the spear threatens death.

make their anger everlastingly felt, μακκάρεσσι Θεοῖς⁵⁷⁵: it is not my business to meddle with ~~their~~ their blessedness

144. φαίδιμος⁵⁷⁶: glorious though he does not boast, but he had just been mistaken for a god

145. μέγαθυμε⁵⁷⁷: because of his high courage and of his expressed reverence for heaven

149. ὡς ἀνδρῶν γενεῆ^ἢ μὲν⁵⁷⁸

152. ἵπποβότοιο⁵⁷⁹ descriptive only perhaps.

⁵⁷⁴ ἀθανάτοισιν ἀπήχθετο πᾶσι θεοῖσιν {he was hated of all the immortal gods} Hopkins suggest an emphasis on “immortal.” Not only were the gods eternal, but their anger could be felt eternally.

⁵⁷⁵ μακκάρεσσι Θεοῖς {the blessed gods} Hopkins recognizes the bit of sarcasm in Diomedes speech. In Hopkins’s words, “it is not my business to meddle with their blessedness.”

⁵⁷⁶ φαίδιμος {shining, radiant, glistening, epithet for Glaucus} Hopkins points out that Glaucus is not proud, even though Diomedes has just suggested he might be a god, “But and if thou art one of the immortals come down from heaven, then will I not fight with the heavenly gods” (6.129).

⁵⁷⁷ μέγαθυμε {great hearted} Diomedes’s great-heartedness, according to Hopkins, is attributed to his courage and his reverence for heaven.

⁵⁷⁸ ὡς ἀνδρῶν γενεῆ^ἢ μὲν {thus is the generation of men, these indeed} Hopkins raises questions about hiatus, possibly relating to the scansion of the line.

⁵⁷⁹ ἵπποβότοιο {grazed by horses} Hopkins supposes this to be simply a descriptive passage, unless there is a legend of Sisyphus breeding or stealing horses. George Crabb, an author of technological and historical dictionaries, in his discussion of Neptune, suggests this connection between the name “Sisyphus” and horses: “It is related of him [Neptune] that he brought the first horse, Sisyphus, out of a rock in Thessaly. Now Scyphius and Sisyphus, like the Greek *hippos* and our word *ship*, are but vacations of the same original Chaldea, *hipha* or *sephina*, a large vessel” (George Crabb, *New Pantheon; Or, Mythology of All Nations. Adapted to the Biblical, Classical and General Reader, but More*

unless there was, but that I cannot find, a legend of Sisyphus having bred horses, perhaps stolen them, : something of the sort seems suggested in 153.

155. ἀμύμονα :⁵⁸⁰ well explained in next line.

Especially for the Use of Schools and Young Persons. James Webb Southgate, 1840, 31). Hopkins, in his letters to Baillie, discussed in detail the connection of Greek and Middle Eastern word etymologies.

⁵⁸⁰ ἀμύμονα {blameless, noble, excellent} Hopkins points out that the next lines, 156 f., explain Bellerophon's excellence.

[50 6-160-191]

In 171. ἀμύμονι⁵⁸¹ is infallible

160. δι' Ἄντεια⁵⁸² / the witch Antea

^162. below⁵⁸³ >^

169. θυμοφθόρα⁵⁸⁴ / no doubt / that wd. raise

bitter jealousy indignation or / a tale of passion,

of a husband's jealousy

172. Again⁵⁸⁵ a river as a mark, ^identification^ of place

⁵⁸¹ Hopkins suggests that ἀμύμονι should be interpreted as infallible in 6.171 when it refers to the gods.

⁵⁸² δι' Ἄντεια {noble Antea} Hopkins describes the Potiphar's-wife-like Antea as "a witch."

⁵⁸³ This symbol points to Hopkins notes on 6.162 at the bottom of the page, after the notes on 6.190. Anderson points out that the note applying to 162 is below after 175. Actually the note is after 190.

⁵⁸⁴ θυμοφθόρα {destroying the soul, life-destroying [many tokens]} Hopkins notes that these things would be destroying to the husband, although they were actually intended to destroy Bellerophon. Leaf also notes "the epithet θυμοφθόρα . . . suggests that writing was regarded as a form of magic, capable of working mysterious effects upon the hearer, — a very unusual idea among ignorant nations when the art is first introduced" (389). Perhaps this explains Hopkins's describing Antea as a "witch," although he was not aware of Leaf's commentary, which was published in 1895. Could there be a connection for Hopkins between Proteus's tablets and Sibyl's leaves, probably written about the same time (1884-86)?

⁵⁸⁵ Anderson makes no comment. Hopkins says that Homer is using the landscape, the river Xanthus, as a "mark." Although Monro makes no comment on this, Leaf notes that the Xanthos is the "famous river of Lycia" (390) and Kirk notes that the river "defines the homeland of Glaukos and Sarpedon" (182). Rivers figure prominently in several of Hopkins's poems: "the valley of the Elwy," "Ribblesdale," the "river-rounded" Oxford in "Duns Scotus' Oxford," "river" mentioned 7 times in *The Wreck of the Deutschland*, "Epithalamion," "Binsey Poplars," "Penmaen Pool," "Inversaid." and "St. Winifred's Well," near the river Dee. "River" is mentioned ten times in *Journals and Papers*. An intriguing drawing (Fig. 27) in the *Journals and Papers* shows Hopkin's image reflected in the water, reminiscent of his words about instress: "what you look hard at seems to look hard at you" (*Journals*

173. εὐρείης⁵⁸⁶ ☩⁵⁸⁷ ^power and^ hospitality for (9 days ^[See below⁵⁸⁸^

175. ῥοδοδάκτυλος⁵⁸⁹ ☩⁵⁹⁰ the bloody writing

on the tablets? — καὶ ἀλλ' ὅτε δὴ δεκάτη

ἔφάνη⁵⁹¹

and Papers, 204). Although wetness and dryness seem to define a place as blessed or cursed in Hopkins's landscapes, too much water, as in the shipwreck poems, as well as the flooding of the Scamander in the *Iliad* can be disastrous.

⁵⁸⁶ εὐρείης {wide, broad [Lycia]} Hopkins compares the description of the land to the hospitality that Bellerophon was offered for nine days. Once again Hopkins connects the landscape to the inscape (inward landscape).

⁵⁸⁷ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

⁵⁸⁸ Hopkins connects this note on 6.173 to his note below on 6.188.

⁵⁸⁹ ῥοδοδάκτυλος (rosy-fingered, an epithet of Ἥως in Homer and Hesiod) Anderson deplores the connection that Hopkins makes between the rosy-fingered dawn and the bloody writing on the slate. However, there is an ominous feeling to the rosy-fingered dawn portending doom. The red beams of the rising sun could represent the image of a bloody hand. A common proverb or aphorism declares: "red in the morning, a sailor's warning, red at night a sailor's delight." Also in Matthew 16:2-3 Jesus warns about people who know the proverb and can read the weather, but cannot discern the signs of the time, the coming of the kingdom. There are references to rosy sunrises or sunsets in Hopkins's poems: "Kiss my hand to the dappled-with-damson west:" (*The Wreck of the Deutschland* 5.5); "Let him easter in us, be a dayspring to the dimness of us, be a crimson-cresseted east", (*The Wreck of the Deutschland* 35.5).

A cresset is a metal cup or basket, often mounted to or suspended from a pole, containing oil, pitch, a rope steeped in rosin or something flammable. They were burned as a light or beacon. Kenneth Hayes notes the tension of blessing and curse, grace and sacrifice in the way Hopkins views the "rosy-fingered dawn" in *The Wreck of the Deutschland*: "The 'crimson-cresseted east' comes in the last stanza of the poem. The beautiful dawn is also the Easter of resurrection; the crimson is sky-tint and Christ's sacrifice of blood. Hopkins makes landscape articulate in his own way: nature becomes a witness to God's purpose" (Kenneth Haynes, *English Literature and Ancient Languages*. Oxford University Press, 2007. Print, 123). Hopkins's suppositions about the dawn reflects his own tendency to use sunset/sunrise and landscape imagery in both forboding and promising ways. Because Hopkins is inclined to see landscape imagery in this manner, he finds similar patterns in Homer, whether or not Homer intended such patterns for the poem's early audiences.

⁵⁹⁰ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

184. κυδαλίμοισι⁵⁹² : boasting with reason of their prowess, next line. It seems a historical recollection and the story Lycian

188. εὐρείης⁵⁹³ : out of all which the champions were chosen. So the 9 days above 173⁵⁹⁴.

189. τοὶ δ' οὐ τι πάλιν οἰκόνδε νέοντο⁵⁹⁵ / not a whit, that is / not one of them

190. ἀμύμων⁵⁹⁶ / infallibly⁵⁹⁷: see top of page

162. δαίφρονα⁵⁹⁸: here / he knew better, but

⁵⁹¹ ἀλλ' ὅτε δὴ δεκάτῃ ἔφάνη {but when the tenth [rose-colored dawn] appeared} Hopkins raises questions about hiatus, possibly relating to the scansion of the line.

⁵⁹² κυδαλίμοισι: {glorious, renowned [Solymi]} The Solymi were a people situated between Lycia and Pamphylia. Hopkins notes that this seems like a historical account, probably originating with the Lycians.

⁵⁹³ εὐρείης {wide, broad [Lycia]} Like the reference above in l. 173 to the broadness of the land reflected in the hospitality of the king, here the broadness of the land reflects the depth of the pool from which champions are chosen, heightening the effect of Bellerophon's killing of all the best men in the broad land. Hopkins, like Homer, uses the epithets to his advantage, drawing upon the stock epithet's meaning, applying the general sense in other contexts, and thus intensifying the import. The stock epithets are thus not narrowed, but broadened by their particularity.

⁵⁹⁴ See note on 6.173 above.

⁵⁹⁵ τοὶ δ' οὐ τι πάλιν οἰκόνδε νέοντο {but these never returned back home} Hopkins uses a colloquial phrase to translate this phrase: "not a whit."

⁵⁹⁶ ἀμύμων {blameless} See Hopkins's note on 159, the bottom of the previous page and the top of this page.

⁵⁹⁷ Hopkins connects this note with his note on 6. 171 at the top of the page, directly before the note on 6.160.

191.⁵⁹⁹ δαίφρονοι⁶⁰⁰ / perhaps / in reward for his feats.

The names which follow might refer to these:

Ἴσανδρον⁶⁰¹ ☩⁶⁰² Ἀμάζονας ἀντιανείρας ἀντιανείρας;
Ἴππόλοχον⁶⁰³ ☩⁶⁰⁴ the Chimaera, defeated

with the aid of Pegasus (though not mentioned:

⁵⁹⁸ δαί φρονα {wise of mind, prudent [Bellerophon]} Here Hopkins continues his discussion from the beginning of the page, suggesting that the meaning of this word is nuanced by its context. Here “he knew better,” but the reference in 6.196 has more to do with his skill. The *LSJ* says “in the second (from *δάω, φρήν) *wise of mind, prudent*. Others take *δάω as the Root in all cases, and translate *skilful, proved*.” Anderson states that this “is all in the mind of Hopkins, his own creation that corresponds to no reality.” It appears that the *LSJ* construes the situation differently.

⁵⁹⁹ The reference is to 6.196 rather than 6.191.

⁶⁰⁰ δαί φρονοι {wise-hearted [Bellerophon]} “Moreover the Lycians meted out for him a demesne [possession of real property in one’s own right] pre-eminent above all, a fair tract of orchard and of plough-land, to possess it.” Here, as Hopkins points out, Bellerophon’s wise-heartedness is not connected to his prudence in battle, but connected with this pastoral scene, a reward for his feats.

⁶⁰¹ Ἴσανδρον {Isander, son of Bellerophon, slain by Ares, 6.197, 203} (6.197). This was the first of his children. He is parallel to Ἀμάζονας ἀντιανείρας {the Amazons, a match for men 3.189, 6.186}. This was the third of his tests. They were women equal to men.

⁶⁰² Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

⁶⁰³ Ἴππόλοχον {Hippolokon, a Lycian, son of Bellerophon, the father of Glaucus, Il. 6.206} (6.197). He was the second of the children. He is parallel to χίμαιρα {Chimaera, monster killed by Bellerophon}. This was the first of Bellerophon’s tests. The chimaera was of divine stock.

⁶⁰⁴ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

[51 6-198-216]

and remark this): it is like saying / the record of 14

a feat of heavenly chivalry;⁶⁰⁵ Λαοδάμειαν⁶⁰⁶ ⁶⁰⁷ the

Solyimi (as above 185.) or the ambushade of Ly-

cians, say both. Remark this extraordinary case

for the light it throws on mythology⁶⁰⁸

198. μητιέτα⁶⁰⁹ / having his own designs in it,

which cd. not be thwarted (excusing Loadamia).

Hence his son was ἀντιθεος⁶¹⁰ 199. χαλκοκορυ-

στήν⁶¹¹ ib. / perhaps sturdy, unconquerable, as being

⁶⁰⁵ The fight against the Chimaera was against a heavenly being. Bellerophon fought against women, men, and the gods.

⁶⁰⁶ Λαοδάμειαν {Laodameia, third child of Bellerophon} compared to the Solyimi. They were the greatest of men.

⁶⁰⁷ Hopkins uses this symbol, a cross with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

⁶⁰⁸ Hopkins suggests that Bellerophon's three feats, the killing of the Chimaera, the Solyimi, and the Amazons were parallel to the birth of his three children: Hippolokon, Laodameia, and Isander. Hopkins records his intent to remark about the light this episode throws on mythology.

⁶⁰⁹ μητιέτα {counsellor, frequently in Homer, as epithet of Zeus, all-wise, provident} "Provident Zeus indeed had clandestine intercourse with Loadamia." This is an excuse for Loadamia. In a letter to Patmore, 21 August 1885, Hopkins answers some questions which Patmore raised about sexual impurity and virginal purity, which he "could not bring myself to speak by word of mouth," involving a group of nuns in Italy who imagined certain acts of intercourse as acts of divine union" (741).

⁶¹⁰ ἀντιθεος {god-like [Sarpedon]} Sarpedon was the child born of Laodameia's clandestine relationship with Zeus.

a god's son

200. echoing⁶¹² Diomed in 140. – curious. And

the story is ~~not told~~ only half told, as being known

201. τὸ Ἀλήϊον οἶος ἀλᾶτο⁶¹³

203. ἄτος πολέμοιο⁶¹⁴: the insatiableness might

appear to be on Isander and his father's side, but

it is Ares that stirs the warlike Solymi up. Or he

wd. be revenged on the son for the father's success

205. χρυσήϊωος⁶¹⁵ / bridling her pride (or scourging it?)

210. εὐρεῖν⁶¹⁶ / as before, in all Lycia

⁶¹¹ χαλκοκορυστήν {bronze-armed, equipped with bronze [Sarpedon]} This epithet presents Sarpedon, sturdy, unconquerable, as befits a god's son.

⁶¹² Hopkins comments that this story of Bellerophon curiously echoes the story told by Diomedes in 6.140 of Lycurgus. Hopkins notes that "the story is only half told, as being known."

⁶¹³ τὸ Ἀλήϊον οἶος ἀλᾶτο {through the Aleian plain he wandered} Hopkins raises questions about hiatus, possibly relating to the scansion of the line.

⁶¹⁴ ἄτος πολέμοιο {insatiable of war, epithet for Ares} Hopkins is here playing with the epithet, insatiable of war, suggesting that although Ares, who revenges Bellerophon by the death of his son, is insatiable, Bellerophon wanders the world without satisfaction and Isander his son, also insatiable as a result of war.

⁶¹⁵ χρυσήϊωος {with reins of gold, epithet of Artemis} (6.205) Hopkins queries whether Artemis takes up her reins to bridle her pride or scourge it.

⁶¹⁶ εὐρεῖν {wide, broad [Lycia]}. This applies to all Lycia, as Hopkins has noted before, and refers to the broadness of Diomedes fame and lineage.

212. βοὴν ἀγαθός⁶¹⁷: like a cry of joy, recogni-
sing a pleasant duty

213. πολυβοτείρη⁶¹⁸: as if the earth grew it
like a tree

214. ποιμένα λαῶν⁶¹⁹ is it that so he wd. spare
his own and Glaucus's people?

216. δῖος⁶²⁰ seems just balanced $\frac{\cdot}{\cdot} \frac{\cdot}{\cdot}$ ⁶²¹ ἀμύμονα

⁶¹⁷ βοὴν ἀγαθός {good at the war-cry, epithet for Diomedes} Hopkins notes that the epithet here connotes a celebration. Recalling his lineage was "a pleasant duty."

⁶¹⁸ πολυβοτείρη {bounteous [earth]} Hopkins introduces this idea of Diomedes planting his spear in the productive earth from which the spear grew in the first place. Although χθονὶ πολυβοτείρη {bountiful earth} is a stock epithet, Homer uses it to reflect the exuberant joy of Diomedes.

⁶¹⁹ ποιμένα λαῶν {to the shepherd of the people} Hopkins posits that this appeal to Glaucus as the shepherd of the people might be a petition for him to save both groups. A shepherd protects his sheep, rather than leading them to the slaughter. Hopkins has one poem using "shepherd," "The shepherd's brow," written near the end of his life in 1889. The shepherd in Hopkins's poem fronts "forked lightning, owns / the horror and the havoc and the glory / of it" as the leaders on the battlefield at Troy would. Perhaps this note could illumine the dark poem Hopkins penned just months before his death.

⁶²⁰ δῖος {godly [Oeneus]} and ἀμύμονα {blameless [Bellerophon]} The grandparents of Glaucus and Diomedes and their epithets are perfectly balanced in the line in a chiasmic construction with the men's names on either end and their epithets meeting in the middle.

⁶²¹ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

[52 6-216-254]

216. These 20 days are to match and o-

vermatch ~~Prætus~~ Glaucus's 9 (174.)⁶²²

219, 220. And these^{is} exchange⁶²³ foreshad-

ows that to come, which seems meant as a

sort of crown and payment as well as

a sort of climax and wind-up to Diomed's *ἀριστεί-*

αι, granted by heaven (234.)

234. *Κρονίδης*⁶²⁴: age suggests cunning

as in "the old rogue", "the sly old fellow",

or perhaps there is reference to Zeus super-

seding, getting the better of Cronos

246. *παρὰ μνηστῆς ἀλόχοισι*, 250.

⁶²² Hopkins points to the extravagant hospitality of Bellerophon by Oeneus, entertaining him for twenty days, as recounted by Diomedes, far outweighing Glaucus's account of Bellerophon's treatment by the king of Lycia for a mere nine days.

⁶²³ Hopkins emphasizes that this description foreshadows the climax of Diomedes's *ἀριστεία* {excellence, prowess}. The exchange (Oeneus offers a scarlet belt and Bellerophon a double handled cup of gold.) is again unequal, favoring the patrimony of Diomedes. The recounting of the previous exchanges leads to the current exchange between Diomedes and Glaucus, who are now bound as stranger-guests because of their grandfather's actions. After resolving not to fight each other, Diomedes and Glaucus exchange armor. Cunning Diomedes only gives away a bronze armour for the golden one he received. Again the exchange favors Diomedes.

⁶²⁴ *Κρονίδης* {son of Cronos, epithet for Zeus} In this exchange Zeus, son of Cronos (Time) takes away Glaucus's wit. Hopkins suggests there is more to the patronymic than a stock epithet. He considers that mentioning Cronos might imply cunning, experience that comes with age or time, or that Zeus had superseded Cronos in his ability. For Hopkins every word choice has significance.

παρ' αἰδοίης ἀλόχοισιν⁶²⁵: little stress to be

⁶²⁶^Scan [~~αἰδοίης ἀλόχοισιν ?~~] ^ [Written crosswise in left margin]

laid on this difference; yet so far as

we lay any it is appropriate , that the

king's sons the nobler shd. have ~~law-~~

~~but~~ wedded wives, his sons-in-law the

less noble venerable ones his daughters

⁶²⁵ Hopkins places παρὰ μνηστῆς ἀλόχοισι with wedded wives} (6.246) and παρ' αἰδοίης ἀλόχοισιν {with their modest wives} (6.250) (Hopkins's translation is "venerable.") beside each other in his notes for contrast. He remarks that little stress should be laid on the different descriptions of wives, although he does note that the sons' wives have a somewhat different status than the son-in-laws' wives.

⁶²⁶ The next ten lines, beginning with "laid on" in the note on 6.250 and ending with the note on 6.254 are inset with "~~Scan [αἰδοίης ἀλόχοισιν ?]~~" {the chaste wives} written along the left margin and struckthrough. The transcription of this note is questionable. Hopkins has just commented on the wives in 6.246. He makes a note to check the scansion of this line, but then decides it is not important.

Hopkins was intrigued by the study of scansion. In a letter to Baillie, 20 February 1887 (CW II 859), he says: "The closer examination of Homer's dialect and scansion is clearly the line of the day I have not at present all the knowledge to pronounce ^on this^. I have, however, made a little discovery of my own which I am ~~testing~~ ^trying, ^proving.^ If correct it may serve as a good test. It is this. Taking as true that the diphthongs εἰ and οὐ ^shd.^ wherever the line allows be resolved into εἶ οο, as Fick has made likely, I think I have found the following law of Homeric scansion. When the fourth foot is undivided and ends (without elision) with the 'bucolic caesura' (between ~~the~~ fourth and fifth, pause or no pause in sense) it must be a dactyl." Perhaps here he is testing out his theory, and rejecting this example.

Hopkins was also beginning to study the Dorian measure. In a letter to Robert Bridges 2-4 October 1884, he mentions beginning this investigation. The study continues to be a topic of conversation in the letters to Bridges and others until 30 July-1 August 1887, where he says "Perhaps I might get a paper on it into the Classical Review or Hermathena : otherwise they must wait for me to put it into a book; but when will that book or any book of mine be? Though I have written a good deal of my book on Metre." It seems odd that although Hopkins discussed this topic at least eleven times between these dates, Bridges apparently chose to burn Hopkins's notes on meter. On 14 October 1889 he [Bridges] wrote to her [Kate Hopkins]: "There is a bundle of what is practically worthless – old examination papers, and schemes for discovering the Structure of Greek choruses etc etc. which cd. be of no possible use to any one but the writer. I will either return this lot as it is or use my judgment in burning it. I think it ought to be burned."

251. ἡπιόδωρος⁶²⁷ : she comes and offers wine. Cp. lady said to = half-weardige⁶²⁸ (loaf ward) or hlaefdi-ge (load kneader) etc

254. θρασύν⁶²⁹: although taken literally this conveys rather a reproach than a welcome, for to quit the bold war is to

⁶²⁷ ἡπιόδωρος {soothing by gifts, bountiful, fond [mother]} Hopkins notes that she comes bearing wine for him to offer as a libation to the gods (6. 258).

⁶²⁸ Hopkins points out the the Old English word for lady is a “loaf ward” or a “load kneader.” Hopkins notes that Hector’s mother is connected with food in the same way that the Old English word connects women with food provision. A letter on 24 April 1886 from John Rhys (CW I 275 n. 1) to Hopkins indicates that Hopkins was interested in Celtic studies during this time. Rhys writes: “I am sorry you are so over worked but let us hope that better things are in store for you, and that you will have time to write on Homer and also return to Celtic studies” (CW II 775).

⁶²⁹ θρασύν {bold [battle]} Hopkins points out that this is actually a reproach from his mother, indicating that Hector has left the bold battle. Although this is a stock epithet for war, Hopkins reads satire into the epithet.

[53 6-263-291]

seem to want⁶³⁰ ~~bold~~ boldness, yet⁶³¹ from position and otherwise the true thought is rather come here so bold, as though she had said
θρασύς⁶³²

3

263 μέγας κορυθαίολος⁶³³: highminded

1 2⁶³⁴

flash of disdain

264. μελίφρονα⁶³⁵: remark delicate change

⁶³⁰ Hopkins suggests that Hecuba thinks Hector is lacking boldness.

⁶³¹ Hopkins claims that the stock epithet, πόλεμον θρασύν {the bold war}, because of the position and context, should have really been written: τέκνον τίπτει {Son, why pray} λιπών πόλεμον {leaving the war} θρασύς ειλίλουθας {have you come here boldly}. Kirk points out that generally this epithet is applied to persons (195).

⁶³² θρασύς {over-bold, rash, arrogant, insolent} Hopkins is suggesting the adjective modifies Hector's coming rather than the war.

⁶³³ μέγας κορυθαίολος {great [Hector] of the glancing helmet} Hopkins suggests that Hector's helmet represents his high-mindedness, and that it is flashing suggests that he has a "flash" of disdain. His highmindedness causes him to look down on others. Again, Hopkins mines the words for the images they project beyond the denotation of their meaning.

⁶³⁴ These numbers indicate a re-ordered English word order, amended from the Greek.

⁶³⁵ μελίφρονα {sweet to the mind, delicious [wine]} Here Hector says: "Bring me no honey-hearted wine, honored mother." Hopkins is pointing out that a different word was used to describe the wine just a few lines earlier. Hecuba asks Hector to wait so that she can bring him μελιηδέα οἶνον {honey-sweet wine} as a libation offering. Here Hector says: μή μοι οἶνον ἄξει μελίφρονα πότνια μήτερον {Do not bring me any wine which is honey-hearted, honored mother}. He is suggesting that the slight difference in the word, from simply honey-sweet to honey-hearted, and the word's position in

from μελιηδέα 258.⁶³⁶: she is μελίφρων

4266. αἴθοπα⁶³⁷ ⚭⁶³⁸ κελαινεφει / darkening

with displeasure. Also κ.⁶³⁹ ⚭⁶⁴⁰ αἵματι καὶ

λύθρω πεπαλαγμένον

269. ἀγελείης⁶⁴¹ perhaps ⚭⁶⁴² ἀολλίσσασα γε γεραίας:

the line, next to the “honored mother” phrase, might connote that Hecuba herself, like the wine, is honey-hearted. Hopkins thinks Homer conveys things by the position and slight variations of words that reveal more than their exact meaning, a measure Hopkins had already been practicing in his own English poetry. Hopkins is well attuned to different connotations a word—here “sweet” related to the context—can take depending on its placement in the line. Hopkins used “sweet” fifty-three times in his own poetry. Connotations vary from “sweet” flowers for a bittersweet funeral (“For a Picture of St. Dorothea”) to the explosion of the “sweet”-sour taste of a berry compared to Christ’s crucifixion (*Wreck of the Deutschland*) to the “sweet” notes of his favorite musician (“Henry Purcell”) to sick men despairing of “sweet” health (“St. Winifred’s Well”).

⁶³⁶ Anderson transcribes this as 238. Hopkins clearly writes 258, the correct reference.

⁶³⁷ Hopkins finds these three lines, 266-68, joined by parallel images. The word αἴθοπα {dark red, fiery-looking} is parallel to κελαινεφει {black with clouds, as epithet of Zeus, god of the dark clouds, of blood, dark} and also parallel to αἵματι καὶ λύθρω πεπαλαγμένον {stained with blood and gore}. Hopkins sees the image of dark blood connecting all these phrases.

⁶³⁸ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

⁶³⁹ κελαινεφει {black with clouds, as epithet of Zeus, god of the dark clouds, of blood, dark}

⁶⁴⁰ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

⁶⁴¹ ἀγελείης {driver of spoil, forager, epithet of Athena} is parallel to ἀολλίσσασα γεραίας {having gathered together the aged wives}. Hopkins finds here a parallel between Athena, who gathers together or forages the spoils of war, and Hecuba, who gathers together the aged wives. Both “gathering” words are at the end of the lines. He also likens the aged wives to a throng of captives. The epithet for Athena is repeated in l. 279.

⁶⁴² Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

like a throng of captives. See also 279.

273. ἠυκόμοιο⁶⁴³: as elsewhere, placable

277. Ἰλίου ἱοῆς⁶⁴⁴: the plea is by its sacred-
ness

282. Ὀλύμπιος⁶⁴⁵ ⁶⁴⁶ μέγα μιν ἔτρεφα πῆ-
μα / a mountain of woe. Next line μεγαλή-

τορι⁶⁴⁷ / who felt it with all the strength of his

heart or a sort of ⁶⁴⁸ Paris' selfish-

⁶⁴³ ἠυκόμοιο {lovely-haired [Athene]} Hopkins is suggesting a connection between the placability of Athene and her coiffure. Someone with a “wild hair” is more unreasonable (i.e. Medusa; 1 Cor. 11:13-16).

⁶⁴⁴ Ἰλίου ἱοῆς {from sacred Ilium} Hopkins points out that the city should be safe, because it is a sacred place.

⁶⁴⁵ Ὀλύμπιος {Olympian, of Olympus, dwelling on Olympus, epithet of the gods, particularly Zeus} is parallel to μέγα μιν ἔτρεφα πῆμα {has caused him to grow as a great misery [to the Trojans]}. Hopkins notes the significance of the Greek construction. The word “Olympian” is in the middle of the phrase, like the mountain itself. The words about Paris’s growing as a great misery are clustered around the word “Olympian,” on either side. Hopkins is able to see the image not only in the meaning of the words, but in their very placement in the line. These devices were definitely one of the strategies in Homer’s art. Hopkins, likewise, made his words perform a dual duty. The violent enjambment of the world gone “as- / -tray” in “Spelt from Sibyl’s Leaves” (5) provides one example. Mortal beauty sets the blood danc- / -ing from one line to the next and St. Gregory gleans windfalls of war’s storms that are swarm- / -ing from one line to the next in “To what serves Mortal Beauty?” (1 and 7). The “Falcon” in “The Windhover” does not get caught until a string of two lines of adjectives has been unfurled. Then he hangs in the air buoyed by his strength and valor for eight lines until he finally “buckles.”

⁶⁴⁶ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

⁶⁴⁷ μεγαλήτορι {great-hearted [Priam]} Hopkins contrasts Paris’ selfishness (little-heartedness) with Priam’s great-heartedness.

ness

290. αὐτός⁶⁴⁹ / rather the same than himself.

H.⁶⁵⁰ Θεοειδής⁶⁵¹ ⁶⁵² the beauty of the stuffs

291. sq . very curious case — εὐρέα πόν⁶⁵³.

⁶⁴⁸ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean “is dissimilar to” or “contrasts with.”

⁶⁴⁹ αὐτός {the same, himself} Hopkins prefers translating the pronoun, which can be translated as “same” or “self,” as “the same” rather than “himself.” Anderson says that it is shrewd of Hopkins to see this possibility, but wonders why he would choose it (121). Perhaps Hopkins understands a tension in the character of Paris, whom he has just disparaged in the previous lines, and now calls him beautiful like the gods. He is the same Paris. Whereas “same” is used six times in Hopkins’s poetry, “self” is used 26 times.

⁶⁵⁰ Anderson transcribes this as “lb.” Clearly it is “H.” and could stand for Helen, Hecube, or Hector.

⁶⁵¹ Θεοειδής {god-like, beautiful as the gods} Hopkins finds a parallel between the beauty of Alexander (Alexander is the Greek name of Paris) and the beauty of the garments. They are the “same.”

⁶⁵² Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

⁶⁵³ εὐρέα πόντον, Ἑλένην εὐπατέρειαν {wide sea, Helen daughter of a noble sire, epithet of Helen} Hopkins remarks that what follows is a “very curious case.” It is unclear what Hopkins means by this phrase.

[54 6-298-346]

τον, Ἄ Ἑλένην εὐπατέρειαν: the⁶⁵⁴ thought is
of the sea as a broad web embroidered with
the beautiful figures of Paris and Helen, who is
followed or preceded by a throng of ancestors.^{X655}

298. θυῶρας ⁶⁵⁶ ⚊⚊⚊⚊ ⁶⁵⁷ καλλιπάρης: the ^folding^ doors like

two cheeks. See below

299. ~~ἵππο~~ ἄλοχος ⁶⁵⁸ ⚊⚊⚊⚊ ⁶⁵⁹ ἵπποδάμοιο: so

⁶⁵⁴ This image of the richly embroidered robes fits with the weaving image in the introduction. Hecuba selects a robe embroidered with the figures of Paris and Helen. Hopkins imagines the robe representing the ocean, across which Helen was brought, with the figures richly embroidered on it. Perhaps the value is not in the garments themselves but in the story they tell and the stories that were told in their making.

⁶⁵⁵ With this superscript x, Hopkins points to a footnote at the bottom of the page that “also who from her noble birth is richer merchandise than all the rest,” suggesting that Helen was prized merchandise.

⁶⁵⁶ θυῶρας {doors} is parallel to καλλιπάρης {beautiful-cheeked [Theano]} Both, *thuras* {doors} and *Theano*, share beginning consonants. Hopkins refers to his comment in 6.302, where he finds a parallel between the beautiful-cheeked Theano and the beautiful woven garments. Theano and her epithet end lines 6.298 and 6.302. The words θυῶρας {doors} and πέπλον {robe} occupy parallel positions in those lines. Theano opens the doors and unfolds the robe.

⁶⁵⁷ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

⁶⁵⁸ Hopkins finds ἄλοχος {wife} parallel to ἵπποδάμοιο {tamer of horses}. The line in Greek reads: Κισσηῖς ἄλοχος Ἀντήνορος ἵπποδάμοιο {Cisseus wife of Antenor horsetamer}. The construction consists of a proper name, followed by an adjective and another proper noun, followed by another adjective. Is Hopkins jesting a bit, seeing these two words as parallel, hinting that the wife is actually the tamer of her husband? Hopkins notes this happens elsewhere, but does not list those occurrences.

⁶⁵⁹ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

elsewhere

302. Here καλλιπάρης⁶⁶⁰ perhaps $\frac{\cdot}{\cdot} \frac{\cdot}{\cdot}$ ⁶⁶¹ ~~π~~πέπλον and

✕ ἠυκόμοιο. Both however may

be mere repetitions

304 sq.⁶⁶² All phrases for mighty power

307. Σκαιοῶν⁶⁶³: said meaningly⁶⁶⁴

311. ἀνένευε δὲ Παλλάς Ἀθήνη⁶⁶⁵. See elsewhere

315. ἐρπιβόλακι⁶⁶⁶: mother of men as of

corn or wine⁶⁶⁷. Τροίη⁶⁶⁸ seems the land, Ἴλιον

⁶⁶⁰ Here Hopkins finds καλλιπάρης {beautiful-cheeked} parallel to πέπλον {woven garment} and contrasted with ἠυκόμοιο {lovely-haired}. The discussion of parallel and contrasting words in this section appear to be relative to their position in the line. Both καλλιπάρης and ἠυκόμοιο are at the end of a line. In this scene listener would “see” the back of the lovely-hair of Athena while looking into the face, the beautiful cheeks of Theano. Theano would be facing the listener/reader, placing the robe on the knees of Athene. καλλιπάρης and πέπλον are on opposite sides of the caesura of the line. Laid across the goddesses’ knees the πέπλον would have also have cheeks. Hopkins allows room here for varying opinions.

⁶⁶¹ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

⁶⁶² Hopkins notes that the prayer begins with phrases suggesting Athena’s mighty power.

⁶⁶³ Σκαιοῶν {the Scaean Gate of Troy, the only gate of the city which Homer mentions by name. It appears to have faced the Greek camp, affording a view over the Trojan plain}

⁶⁶⁴ With significance

⁶⁶⁵ ἀνένευε δὲ Παλλάς Ἀθήνη {but Pallas Athena in token of denial [threw her head back]}. Also 16.249 and 22.177.

⁶⁶⁶ ἐρπιβόλακι {with large clods, with rich soil, fertile, epithet of lands}

the town

318. δὶφιλος⁶⁶⁹ is difficult. Is it that he enters

Paris' house like Zeus walking among men, ~~and~~ ^Zeus^

entering a temple, and the ἔγχος ἐνδεκάπη-

χυ ⁶⁷⁰ Zeus' scepter? The rest is all descriptive

342. κορυθαίολος⁶⁷¹: flash of disdain (above)

346. κακῆ ἀνέμοιο⁶⁷² (not in caesura)

^x also who from her noble birth is ~~better~~ ^richer^ mer-

chandise than all the rest

⁶⁶⁷ Hopkins remarks that Troy was the mother of men as well as the mother of corn and wine. In another of Hopkins's late poems he writes, "What shall I do for the land that bred me?," he may have been reflecting on this passage from the *Iliad* and also remembering this quotation from Lamentations 2: 11-13: "My eyes fail because of tears, My spirit is greatly troubled; My heart is poured out on the earth Because of the destruction of the daughter of my people, When little ones and infants faint In the streets of the city. They say to their mothers, "Where is grain and wine?" As they faint like a wounded man In the streets of the city, As their life is poured out On their mothers' bosom. How shall I admonish you? To what shall I compare you, O daughter of Jerusalem? To what shall I liken you as I comfort you, O virgin daughter of Zion? For your ruin is as vast as the sea; Who can heal you?"

⁶⁶⁸ Hopkins suggests that Τροίη (Troy) [6.315] may refer to the land and Ἴλιον (Iliad) [15.71] to the town.

⁶⁶⁹ δὶ φίλος {loved by Zeus} Hopkins finds this description of Hector difficult. He asks if he entered Paris's house as Zeus walking among men or as Zeus entering a temple, or if Hector's eleven cubits spear (ἔγχος ἐνδεκάπηχυ) parallels Zeus's scepter.

⁶⁷⁰ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

⁶⁷¹ κορυθαίολος {glancing helm, epithet of Hector and Ares} See 6.263.

⁶⁷² κακῆ ἀνέμοιο {evil wind} Hopkins notes that the caesura occurs before these words. The "bad, windy storm" is altogether after the caesura.

- 358 (bk. vi). ἀοίδιμοι⁶⁷⁴; song the
vehicle of history
359. μέγας ⁶⁷⁵/ loftiness, κορυθαίο-
λος⁶⁷⁶ / flash of feeling. So too 369.
366. οἰκῆας ἄλοχον τε⁶⁷⁷
371. λευκώλενον⁶⁷⁸ / beautiful and
a good housewife, but no she was ‘play-
ing the idle housewife’. So also 377.
372. ἐυπέπλω⁶⁷⁹: ~~ἔ~~ pictorial and

⁶⁷³ In this case the number 15, which relates to the numbering of the gathering of papers, is unusually small and placed just before “song.”

⁶⁷⁴ ἀοίδιμοι {sung of, famous in song or story} Hopkins notes that song is the vehicle of history and fame.

⁶⁷⁵ μέγας {great [Hector]} Hopkins chooses “loftiness” to describe Hector’s epithet here.

⁶⁷⁶ κορυθαίολος {with glancing helm, epithet of Hector and Ares} Hector is also described thus in 6. 369. Hopkins suggests this flash is a flash of feeling.

⁶⁷⁷ οἰκῆας ἄλοχον τε {servants and wife} Hopkins raises questions about hiatus, possibly relating to the scansion of the line.

⁶⁷⁸ λευκώλενον {white-armed, epithet of Hera} The epithet is here used to describe Andromache. Hopkins notes that although Andromache was described with the epithet of the goddess of the hearth, she had left the house to go to the wall and lament. Hopkins says she is “playing the idle housewife.” See also 6. 377. Hopkins uses the word idle in similar ways in his poems. In *The Wreck of the Deutschland*, “Idle for ever to waft her or wind her with, these she endured.” (14.8) and in “To seem the stranger,” “I wear- / y of idle a being but by where wars are rife.” (8).

of keep ^of^ universal keeping. Also it is in

this πέπλον she carries the child. See 378.

374. ἀμύμονα⁶⁸⁰: he thought so perfect a wife wd. be at home

378. ἐυπέπλων⁶⁸¹: here like εὐκνήμιδες: the uniform costume strikes in a crowd

385 ἐυπλόκαμοι⁶⁸² ⚡⁶⁸³ δεινὴν θεὸν

⁶⁷⁹ ἐυπέπλω {beautifully robed} The beautifully robed handmaiden is carrying the child inside the robe. Hopkins says this is “pictorial” and “of universal keeping.” It is ironic that Homer’s scene takes place in the well-built house, the keep on the castle. However, the place where universal keeping occurs is not within the well-built house, but inside the beautiful robes of the handmaiden. Perhaps there is also in Hopkins’s thinking an intimation that the god of the universe was entrusted to the keeping of the handmaiden of the Lord. Among the twenty-eight times forms of keep are used in Hopkins’s poems, two stand out. In “The Leaden Echo,” Hopkins questions how we can keep beauty from vanishing away. He mentions several physical things, bow, brooch, braid, brace, latch, catch, and key, that are not able to keep beauty. In the *Iliad*, the handmaiden is trusting in her beautiful robe to protect the beauty of the child. Also, in “Duns Scotus’s Oxford,” the duality of the keep imagery Hopkins observed in these notes is illustrated. Oxford forms a kind of castle keep. However, it is keeping out the flocks, fields, and flowers. In its ambivalent role of keeping out or keeping in, Oxford does keep the memory of a different Oxford, a medieval Oxford, the home of Duns Scotus, one of Hopkins’s favorite theologians, who himself kept alive, among other ideas, the doctrine of the Immaculate Conception of Mary.

⁶⁸⁰ ἀμύμονα {blameless, noble, excellent [wife]} Both Hopkins and Homer are perhaps suggesting that the blameless wife sometimes escapes social norms.

⁶⁸¹ Here Hopkins equates ἐυπέπλων {beautifully robed [wives]} to the εὐκνήμιδες {well-greaved [soldiers]}, pointing out that the women as well as the men were uniformed and that both groups make a striking impression in a crowd. Another late poem of Hopkins, “The Soldier,” bears the same sentiment, beginning “Yes. Why do we all, seeing of a soldier, bless him? bless / Our redcoats, our tars?” (1-2).

ἰλάσκονται. See on ἠυκόμοιο⁶⁸⁴

388. ἐπειγομένη ἀφικάνει⁶⁸⁵: perhaps

imitative rhythm

394. πολύδωρος⁶⁸⁶. See Monro's note.

But the thought is et venit mihi omnia

⁶⁸² Hopkins contrasts ἐυπλόκαμοι {fair-haired [Trojan women]} with δεινὴν θεὸν ἰλάσκονται {seeking to appease the fearful, terrible goddess}. The words are contrasting in their position in the line, one on one side of the caesura, one on the other. The exact line is repeated in 6.380.

⁶⁸³ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean "is dissimilar to" or "contrasts with."

⁶⁸⁴ ἠυκόμοιο {lovely haired} See 6. 73, 6.263, 6.297.

⁶⁸⁵ ἐπειγομένη ἀφικάνει {being weighed down, she was arriving} Hopkins suggests that arriving at the end of this line through the multisyllabic last two words was arduous in the same way that Andromache's arrival at the wall to meet Hector was difficult.

⁶⁸⁶ πολύδωρος {richly dowered} Hopkins says to consult Monro's note (315). Monro prefers the translation of "bountiful giver" over the older "earned by many gifts" or "furnished with many gifts." He sums up the meaning in Latin: *Et venit mihi omnia*. This is possibly a quotation from the Wisdom of Solomon (7:11) *Venerunt autem mihi omnia bona pariter cum illa, et innumerabilis honestas per manus illius*, {Yet all good things came to me together with her, and innumerable honors by her hand;} Hopkins slightly misquotes this passage from the Apocrypha.

[56 6-397-410]

bona pariter cum illa et innumerabilis

honestas per manus illius. She walked a

Lady Bountiful.⁶⁸⁷ Therefore μεγα λήτορος⁶⁸⁸:

she was bountiful like her greathearted

father and was herself his greatest gift.

397. Κιλίκεσσ'⁶⁸⁹: it is afterwards said

Achilles had killed her father and sacked

the town. Now Cilicia is much farther than

Lycia , which is spoken of as far. So Homer

~~did not~~ was mistaken about Cilicia

398. χαλκοκορυστή :⁶⁹⁰ sturdy courage,

resolute leadership. There is also the

⁶⁸⁷ A woman, especially an upper-class woman, who likes to appear generous with her money or time. The name comes from a character in the play *The Beaux' Stratagem* (1707) by the Irish writer George Farquhar (1678-1707).

⁶⁸⁸ μεγα λήτορος {great hearted} Hopkins notes that Andromache is bountiful like her father Eëtion, and that she was his greatest gift.

⁶⁸⁹ Κιλίκεσσ' {Cilicia} Hopkins contends that Homer is mistaken about his geography. Monro (1884) agrees: "Cilicia is much too distant for a raiding expedition from the Troad" (316). He revises his comment in 1890: "These seems to be quite distinct from the historical Cilicians." Leaf (399) and Kirk (211) suggest Homer must be thinking of a different Cilicia.

⁶⁹⁰ χαλκοκορυστή {bronze-armed, equipped with bronze} Hopkins suggests that the epithet here communicates Hector's sturdy courage and resolute leadership. Hopkins also imagines that as Andromache is running to the wall, she spots the gleam of her husband's well-known helm.

thought of Andromache's catching sight

of her husband's wellknown helm

402. Σκαμάνδρον :⁶⁹¹ for rivers are

the fosterfathers, in Welsh the mothers of

the lands they water

403. Ἀστυάνακτ⁶⁹² and the rest im-

portant as throwing light on mythologi-

cal nomenclature

410. πάντες ἐφορηθέντες⁶⁹³ : and no-

thing is said of Diomed. This does not

⁶⁹¹ Σκαμάνδρον {Scamandrius, the real name of Hector's son Astyanax and the name of the main river of Troy} Hopkins points out a Welsh tradition: rivers are the mothers of the lands they water. Hopkins has several poems about rivers: "Binsey Poplars," "Ribblesdale," "In the Valley of the Elwy," "Epithalamion," "Duns Scotus's Oxford," and "St. Winifred's Well. "In the Valley of the Elwy" is a particularly nurturing poem about a river in Wales.

⁶⁹² Ἀστυάνακτ {(Master of the City): Astyanax, a name given by the Trojans to Scamandrius, the son of Hector, in honor of his father} Hopkins points out that this may have significance for the way names are given in mythology. Anderson points to Leaf's note: "The idea evidently is that Astyanax is called by a name which, by way of compliment, refers to the father, as Eurysakes has his name from the broad shield of Aias, Telemachos because Odysseus was fighting far away in his boyhood, Megapenthes from Menelaos' grief at the loss of Helen, Nestor's son Peisistratos from his father's oratory, Perseus' daughter Gorgophone from her father's exploit." (287). Notice that Leaf's work was published after Hopkins's comments. Coincidentally, Gerard Manley Hopkins is named after his father, Manley Hopkins.

⁶⁹³ πάντες ἐφορηθέντες {all [The Achaeans] having been stirred up, roused up against you} Hopkins notes that nothing in particular is said about Diomedes. Hopkins contends that not mentioning Diomedes is not a particularly good argument against Homeric authorship or a proof that the author of this passage does not know of the aristeia of Diomedes in Book 5. It simply illustrates the difficulty the author has is having two stories of Diomedes aristeia split up in Books 5 and 6.

[57 6-414-428]

prove the poet is not the author of [^]or does not know of [^] Dio-
med's ἀριστεία but only shews the
awkwardness he has got into by having
two ἄριστοι whom nevertheless he will not
let ~~meet~~ meet

414. δῖος ⁶⁹⁴: like under hard provi-
dence⁶⁹⁵, by ~~Go-~~ the gods' will

415. sqq. εὖ ναιετάουσαν .. ὑψίπυλον:⁶⁹⁶
descriptive and distance giving and with
the usual contrast to war

420. αἰγίοχοιο ⁶⁹⁷: sheltering, Good case

⁶⁹⁴ δῖος {goodly, godly} Achilles is acting under the providence of the gods. Hopkins first begins to write "hard" to describe God's will. He wrote a poem at about the same time, "Patience, hard thing," in which he expresses a similar sentiment. He also corrects "Go[d's]" to lower case, "the god's." Hopkins's opinion about the Greek gods is revealed in his letter to Dixon, 23-4 October 1886 He thinks they are "rakes, and unnatural rakes . . . not brave, not selfcontrolled, they have no manners, they are not gentlemen and ladies" (820).

⁶⁹⁵ The first manuscripts of Hopkins's poem "I wake and feel the fell of *dark* not day," written at about this same time as these notes, record an alternate version of the line "God's most deep decree / Bitter would have me taste." Originally Hopkins penned "God's most *just* decree / Bitter would have me taste." Clearly the difficulty and the justness of providence was an issue for him. Other poems, written about the same time, "Patience, hard thing!" and "Thou are indeed just, Lord" wrestle with the same dilemma.

⁶⁹⁶ εὖ ναιετάουσαν Θήβην ὑψίπυλον {the well-inhabited, lofty-gated Thebes} The stability of the city distances the listener from the battle and contrasts the destruction of war. Anderson incorrectly transcribes ναιετάουσαν as ναιετάωσαν.

421. κασίγνητοιἔσαν ἐν μεγάροισιν⁶⁹⁸

422. For ἰὼ κίον ἡματι⁶⁹⁹ perhaps we

shd. read ~~ἔ~~ ἰῆ κίον ἡμέρη. ἡμέρη is used

by Homer with an affective sense⁷⁰⁰

423. ποδάρκης δῖος⁷⁰¹: ^{with} his preternat-

ural swiftness overtook them. His heroic

vigour then ~~×~~⁷⁰² the strong but heavy roll-

ing oxen and flashing but timorous sheep

428. ἰσχέαιρα⁷⁰³: wanton use of her

⁶⁹⁷ αἰγίοχοιο {aegis-bearing, epithet of Zeus} In this case Zeus shelters with his aegis. Hopkins states this is a “good case.” Perhaps he means that this is a good example of the particularity of the epithet. The elm-trees planted by the nymphs of the mountain seem to be related to the sheltering quality of Zeus’s aegis. In Hopkins’s poem “Ashbough,” written at about the same time as the notes (1887), the tree creates a connection between heaven and earth: “it [“a tree whose boughs break in the sky”] is old earth’s groping toward the steep / Heaven who she child us by” (10-11).

⁶⁹⁸ κασίγνητοιἔσαν ἐν μεγάροισιν {brothers that were mine in the halls} Hopkins raises questions about hiatus, possibly relating to the scansion of the line or the marking of the caesura.

⁶⁹⁹ ἰὼ κίον ἡματι {in one day they went} Hopkins suggests the phrase should be read as ἰῆ κίον ἡμέρη {in one day they went}. The dative form of ἡματι here can be understood as the dative form of ἡμερα. In *A Homeric Dictionary*, Autenrith, points out “other forms than the nom. are supplied by ἡματι” (132).

⁷⁰⁰ It is unclear what Hopkins precisely means by “affective sense.” Perhaps he means “Characterized by affectation; artificially assumed” (OED).

⁷⁰¹ ποδάρκης δῖος {swift-footed, epithet of a good runner, frequently in the *Iliad*, as epithet of Achilles} Hopkins notes the contrast between the swift-footed Achilles and the “strong but heavy rolling oxen and flashing but timorous sheep.”

⁷⁰² Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean “is dissimilar to” or “contrasts with.”

power. And remark, here Artemis is

⁷⁰³ ἰσχέαιρα {arrow-pourer, shooter of arrows, epithet of Artemis} Leaf points out that “Artemis is more than once spoken of as bringing sudden death to women” (392). Hopkins observes that Artemis shares the same power as her brother Apollo, sudden death. However, in her case, it is not a violent death, but a swift disease.

[58 6-435]

like her brother a fatal power. Seeming-

ly it is disease she casts

435. Odysseus not named nor of course

Achilles. Otherwise these seem the greatest

of the Gk. champions and remark that Me-

nelaus is one, though next book 111, 161, he

is inferior to nine of them. ~~It is~~ The epithets

ἀγάκλυτον and ἄλκιμον⁷⁰⁴ are as nearly

conventional as anything can be and Diomed

is not distinguished above the rest. It seems

plain that this passage has not his ἀρι-

στεία⁷⁰⁵ in view. And that whole ἀριστεία

has over it the ~~difficulty~~ question hanging,

why did not Hector meet him? And to this qn.

no real answer can be given ? : the poet cd .

not manage to exhibit the glory at once of

Diomed and of Hector. However it is repre-

⁷⁰⁴ ἀγάκλυτον {glorious} ἄλκιμον {valiant} Hopkins points out that both of these epithets are conventional. He also raises the question about why Diomedes and Hector do not fight in this passage and surmises that Homer could not support the glory of both heroes at the same time.

⁷⁰⁵ ἀριστεία {excellence, prowess}

sented that Helenus knew, and so we may perhaps Hector, that he was under the special shelter of Athene and invulnerable: Hector then as Diomed said to Glaucus wd. not fight with the blessed gods.

Perhaps in the legend that Homer followed Troy was taken not by the wooden horse but by assault at this place. There

was a legendary figtree at Rome, fi-
cus ruminalis. I suppose the wild fig
grows in walls: cp. also Ter. *Adelphoe*⁷⁰⁶
(?) for caprificus

440. μέγας κορυθαίολος⁷⁰⁷: as before,
flash of pride

442. ἔλκεσιπέπλους⁷⁰⁸: perhaps digni-
ty, suggested by αἰδέομαι

⁴⁴⁹ 454 .ἐνμμελίω⁷⁰⁹: sturdy strength,

⁷⁰⁶ Terence, *Adelphoe*, 577, *Loebs Classical Library* 23:316-17.

⁷⁰⁷ μέγας κορυθαίολος {with glancing helm, epithet, especially of Hector and Ares} Hopkins interprets this flashing as pride.

⁷⁰⁸ ἔλκεσιπέπλους {with trailing robe, epithet of Trojan women} Hopkins claims this speaks of the women's dignity suggested by αἰδέομαι {stand in awe of, fear, especially in a moral sense}. The chiasitic construction of this line is remarkable. The two terms to which Hopkins calls attention stand at the beginning and end of the line, "standing in awe" at the beginning and "their trailing robes" at the end. The Trojans men and women are inside those terms, with the word "and" in the center of the line. So reflecting the chiasitic syntax, the line would read: "I stand in awe | of the Trojan men | and | the Trojan women | with their trailing robes." The words paint a beautiful picture of sound and sense.

⁷⁰⁹ ἐνμμελίω {good at the ashen lance, good at the spear, epithet of Priam and others} Hopkins returns to the tree image and points out that regardless of how well or long rooted they are, signified by their ashen lances, the warriors of Troy will fall. Ash trees figure in Hopkins's poems "Ashboughs," "Inversaid," and "Epithalamion." In "Binsey Poplars" the poplar trees are similarly described ("All felled, felled, are all felled; / Of a fresh and following folded rank / Not spared, not one" (3-5)) and lamented ("After-comers cannot guess the beauty been. ? / Ten or twelve, only ten or twelve / Strokes of havoc únselve / The sweet especial scene" (11-14)).

and with a suggestion / however well or

long rooted, Troy will fall

454. χαλκοχιτώνων⁷¹⁰: ruthless strength

457. Μεσσηίδος Μεσσηίδος ἢ Ὑπερ-

εῖης⁷¹¹: see Monro, but I suspect any town

is supposed to have two such fountains, the

Upper Spring and the Middle Spring

461. ἵπποδάμων⁷¹²: either as her hus-

band (as above) or as characteristic and

^as^ distance fetching in a stranger's mouth

⁷¹⁰ χαλκοχιτώνων {bronze-clad [Achaean]} Hopkins claims the epithet here signifies ruthless strength.

⁷¹¹ Μεσσηίδος ἢ Ὑπερείης (from Messeis or Hypereia) Hopkins makes a note to consult Monro, indicating that perhaps he did not have Monro at hand when he was writing the notes. Monro says: "A fountain Ὑπίρεια, in the north of Thessaly, is mentioned in the Catalogue (2.734). Pausanias saw one called Μεσσηίς at Therapne in Laconia: but Strabo tells us that the inhabitant of Pharsalus pointed out both these fountains near their city, on the site (as they believed) of the Homeric Ἐλλάς. Such identifications are of course valuable only as showing the popular interest in Homer. We may observe that the knowledge of Greek localities here ascribed to Hector is somewhat unlikely. This is a natural piece of forgetfulness on the part of a poet who was doubtless familiar with the names himself" (317). However, Hopkins goes on to say, "I suspect any town is supposed to have two such fountains, the Upper Spring and the Middle Spring." This is exactly the comment that Kirk makes, "But surely the probability is that, despite the obscure Catalogue entry, Messes ('Middle Spring') and Hupereie ('Upper Spring') are generic and descriptive names that could be given to many springs in many different places, and were chosen for precisely that reason by the poet" (222).

⁷¹² ἵπποδάμων {horse-taming, epithet of the Trojans, and of individual heroes} By "distance fetching" Hopkins probably means that the current comment, which looks back at Troy from some time in the future, gives a sense of perspective to the battle at hand and some respite from the conflict to the listener.

466, 472, 494. φαίδιμος⁷¹³: gleam

of brightness before and after gloom

⁷¹³ φαίδιμος {shining, radiant, glistening, especially of men's limbs} Hopkins notes in these three lines a reference to a gleam of brightness before and after gloom. The three lines all end with the words "shining Hector." In the first instance, Hector stretches his arms out to his infant son, but the child is afraid of his shining arms and the horsehair crest on his helmet. In the second, Hector takes off his shining helmet so that he can pick up the child. The third time he puts his helmet back on to resume his role as warrior. The gleam of brightness in the story is not the helmet which followed and preceded the horror of battle, but the image of Hector holding his infant child, praying for him, and comforting his mother.

[60 6-467-497]

467. ἐυζώοιο⁷¹⁴ belongs to πρὸς

κόλπον: is it not the girdleing of the
gown which allows of it falling over
and making a lap. Andromache's⁷¹⁵ bosom
is called 483. below κηῶδεις⁷¹⁶

471. πόντια :⁷¹⁷ laughing was a descent
from her dignity as well as her grief just
then

475. sqq. The prayer, ^which was^ not granted, adds
to the pathos

487. Cp. α 3.⁷¹⁸ It is not a truism, but

⁷¹⁴ ἐυζώοιο {well-girdled, an epithet of women} belongs to πρὸς κόλπον {towards the bosom, lap}. Hopkins in his note explains how he understands the woman's garment works.

⁷¹⁵ Anderson mistakenly transcribes "Andromeda" instead of "Andromache." Perhaps he is recalling that Hopkins wrote a poem entitled "Andromeda" in 1879. The sonnet was rejected for publication by Hall Caine in his *Sonnets of Three Centuries* (*Poetical*, 414).

⁷¹⁶ Andromache's bosom is called κηῶδεις {smelling as of incense, fragrant} (6.483) when Hector lays the child there.

⁷¹⁷ πόντια {queenly} Hopkins points out that both laughing and grieving are a descent from Andromache's dignity. This episode is reminiscent of lines from "The Blessed Virgin compared to the air we breathe" — "Gave God's infinity / Dwindled to infancy/ Welcome in womb and breast," (18). The poem, written in 1883, but revised until 1889, contains other words that suggest the vocabulary in this section of Hopkins's notes: "hair," "girdles," "goddess," "glory," "robe," and "prayer." The final three lines of the poem recalls the moment Andromache receives the child from Hector into her arms: "World-mothering air, air wild / Wound with thee, in thee isled, Fold home, fast fold thy child." (123-25).

⁷¹⁸ Hopkins cites Book 1.3 {πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν ἠρώων— and sent forth to Hades many valiant souls of heroes}

a commonplace of consolation, locus a pe-
jore⁷¹⁹, "better than a worse," which
 wd. be untimely death. He warrants no one will
 take his life before it is absolutely fated

495. ἵππουριϋ· ἄλοχος⁷²⁰

497 sq. εὖ ναιετάοντας / Ἐκτορος ἀν-
 δροφόνοιο⁷²¹: gt. confirmation of what
 said above of εὖ ν. etc.; for here that is
 the natural epithet, the unexpected one is
 ἄ. It is that which is here distance-fetch-
 ing: we are in peace and looking out at

⁷¹⁹ *locus a pejore* {literally a place above the worst} Hopkins notes that it is a consolation for Hector that he will not die before it is absolutely fated. Hopkins, like Hector, is struggling with his own mortality as he writes these notes. However, often his enemy is within. Wrestling with God's purpose for his life, he confesses in "Carrion Comfort:" "Not, I'll not, carrion comfort, Despair, not feast one thee: / Not untwist—slack they may be—these last strands of man / in me or, most weary, cry I can no more. I can;" (1-3). In "Thee, God, I come from, to thee go," he reaffirms "I have life before me [left with me] still / And thy purpose to fulfill;" (1-2). The ending of "I wake and feel:" "I see / The lost are like this, and their scourge to be / As I am mine, their sweating selves; but worse. (12-14)" carries a similar sentiment. The fact that the damned ones are worse off than him is a consolation for Hopkins, although a very drear one.

⁷²⁰ ἵππουριϋ· ἄλοχος {horse-tailed, decked with a horse tail : wife} Hopkins raises questions about hiatus, possibly relating to the scansion of the line.

⁷²¹ εὖ ναιετάοντας / Ἐκτορος ἀνδροφόνοιο {the well-built palace of man-slaying Hector} Hopkins believes this confirms what he said in 6.415. The former is a natural epithet; this one is an unexpected one, combining "well-built" and "man-slaying." Anderson notes that these notes clarify what Hopkins means by "distance-fetching." "Distance-fetching" means getting a perspective, a frame. Hopkins explains that Andromache understands that they are in peace (the well-built palace) looking out at war (man-slaying Hector).

[61 6-500-527]

war

500 sqq. These were mistaken abt. the actual occasion, but we are to look forward to the truth, which was near. Remark the pathos of ᾧ ἐνὶ οἴκῳ⁷²²

503. ὑψηλῶς ὑψηλοῖσι⁷²³? The suggestion seems / he was now too proud, too high-spirited to linger longer

509. κάρην ἔχει⁷²⁴ — not at caesura

512.⁷²⁵ Alliteration on π but there is much ^of it^ here about

515. δῖον⁷²⁶ / his elder, greater, more

⁷²² ᾧ ἐνὶ οἴκῳ {in his own house} Hopkins intends to comment on the pathos of Hector's own household mourning for him in his own house before he is yet dead.

⁷²³ ὑψηλοῖσι {high, lofty} Hopkins suggests that Paris likewise left his lofty house, because he was too proud, too-high-spirited to stay.

⁷²⁴ κάρην ἔχει {he held his head} Hopkins raises questions about hiatus, possibly relating to the scansion of the line and the caesural mark.

⁷²⁵ Hopkins makes a comment about the alliteration of π in these lines: ὡς υἱὸς Πριάμοιο Πάρις κατὰ Περγάμου ἄκρης / τεύχεσι παμφαίνων {even so Paris, son of Priam, strode down from high Pergamus, all gleaming in his armour}.

⁷²⁶ δῖον {goodly, godly} Paris overtook his older, greater, and more dignified brother, Hector.

dignified brother. His own beauty touched

in 517. by θεοειδής⁷²⁷.

520. κορυθαίολος⁷²⁸: flash of pride

or other sudden feeling

521. έναίσιμος ⁷²⁹meant to echo έναί-

σιμον 519.

527. ~~The~~ ἐπουρανίοισι θεοῖς αἰε-

ργενέτηζι⁷³⁰ / heavenly ~~care~~ care and everlasting

life shewn in the deliverance of Troy from

the Greeks and renewal of its life

⁷²⁷ θεοειδής {godlike, beautiful as the gods [Alexander, Paris]}

⁷²⁸ κορυθαίολος {with glancing helm [Hector]} Here Hopkins says the epithet speaks to a flash of pride or other sudden feeling.

⁷²⁹ έναίσιμος {ominous, fateful} is meant to echo έναίσιμον {ominous, fateful} in 6.519. Both words occur after the caesura in their respective lines.

⁷³⁰ ἐπουρανίοισι θεοῖς αἰεργενέτηζι {to the heavenly everlasting gods} Hopkins posits that “heavenly care and everlasting life” would be shown by the gods to the Trojans if they were delivered from the Achaeans. But this was not to be.

[62 6-529]

529. ἔυκνήμιδας⁷³¹ / here their most
constant epithet most in place. (By
this epithet of ~~pro~~ infantry prowess
they are ✕⁷³² Τρωες ἵππόδαμοι.) Also
their legs flash as they run

After this⁷³³ I am going to make
my notes mainly on my interleaved
book. Feb. 12 '86

⁷³¹ ἔυκνήμιδας {well-greaved} Hopkins notes that the most common epithet of the Achaeans contrasts with the most common epithet of the Trojans, Τρωες ἵππόδαμοι {the Trojans, tamer of horses}.

⁷³² Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean "is dissimilar to" or "contrasts with."

⁷³³ This refers to the interleaved notes in *Homeri Carmina*, now located at the Foley Library, Gonzaga University. Anderson notes "Fr. Bischoff very kindly sent me photocopies of the eleven partial pages of notes on *Iliad* 7, 13, and 14 that Hopkins made in what he calls "my interleaved book" (62. 5-6; v.i., Commentary of 1.1), the 1883 Teubner text edited by Wilhelm Dindorf. While these later comments contain more than a little that is of interest, they do not significantly extend the range of observation to be seen in his remarks on Books 3-6" (Anderson xii).

[63 3-185-258]

Ξάνθου ἄπο δινήεντος⁷³⁴ Il. ii last line

Ζεφύρου ὑπο κινήσαντος⁷³⁵ iv 423.

αἶθ' ὄφελος ἄγονός τ' ἔμεναι ἄγαμός τ'

ἀπολέσθαι⁷³⁶ iii 40.

ἦ τοιόσδε ἔων ἐν ποντοπόροισι νέεσσι ⁷³⁷

46 46.

Why γλαφυράς⁷³⁸ 119?

αἰδοῖός τέ μοί ἐσσι φίλε ἔκυρè,

δεινός τε very likely it was σφ σφέκυρè

185 αἰολοπώλους⁷³⁹: effect of a host

of cavalry

190 ἐλίκωπες⁷⁴⁰ myriads of eyes facing him,

⁷³⁴ Ξάνθου ἄπο δινήεντος {from the eddying Xanthus} 2.877.

⁷³⁵ Ζεφύρου ὑπο κινήσαντος {before the driving of the Western wind} 4.423.

⁷³⁶ αἶθ' ὄφελος ἄγονός τ' ἔμεναι ἄγαμός τ' ἀπολέσθαι {would that thou hadst ne'er been born and hadst died unwed} 3.40.

⁷³⁷ ἦ τοιόσδε ἔων ἐν ποντοπόροισι νέεσσι {Was it in such strength as this that thou didst sail} Iliad iii. 46.

⁷³⁸ γλαφυράς {hollow [ships]} Hopkins asks why there are two words for hollow. κοῖλος also means hollow.

⁷³⁹ αἰολοπώλους {[men] with quick moving steeds} Hopkins notes that this is in effect a cavalry.

and a back reference to αἰολοπώλους⁷⁴¹ above

195 τεύχεα⁷⁴² ..ἐπὶ χθονὶ πουλυβοτείρῃ

like a shock of corn or heap of fruit

228 τανύπεπλος⁷⁴³ ⁷⁴⁴ tall Ajax ^lines^ above and

next line

234 ἐλίκωπες⁷⁴⁵ as above

258 καλλιγύμαικα⁷⁴⁶ because of Helen

⁷⁴⁰ ἐλίκωπες {with rolling eyes, quick-glancing [Achaens]}

⁷⁴¹ αἰολοπώλους {with quick-glancing}

⁷⁴² τεύχεα μὲν οἱ κεῖται ἐπὶ χθονὶ πουλυβοτείρῃ {His battle-gear lieth upon the bounteous earth,} Hopkins likens the armor lying on the ground to a shock of corn or a heap of fruit.

⁷⁴³ τανύπεπλος {with flowing robe, an epithet of high-born ladies or goddesses} Hopkins notes the women's flowing robes are parallel to tall Ajax in this passage.

⁷⁴⁴ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

⁷⁴⁵ ἐλίκωπες (with rolling eyes, quick-glancing [Achaean]) See 6.190.

⁷⁴⁶ καλλιγύμαικα {abounding in beautiful women [Achaean]} Hopkins suggest that this is the land of fair women primarily because of Helen.

[64 3-304-434]

Why ἀπονέοντο⁷⁴⁷ 313? is it ἀμφὲ ἄμπο[^]

304 εὐκνήμιδες⁷⁴⁸/ accoutred as you stand.

But perhaps such common epithets are independent.

Next line ἠνεμόεσσαν⁷⁴⁹ as seen in the landscape

327 ἀερσίποδες⁷⁵⁰ pawing with impatience

329 ἠυκόμοιο⁷⁵¹ ~~refer~~ [^]  ⁷⁵² to ἀμφ' ὤμοισιν

346 δολιχόσκιον⁷⁵³: its shadow flew with it

347 πάντοσ' εἴσην⁷⁵⁴ may be for πάντοσε

⁷⁴⁷ ἀπονέοντο {[these two] departed} Hopkins asks if the suffix of this word is actually ἄμπο (both).

⁷⁴⁸ εὐκνήμιδες {well-greaved} This is a telling line for an understanding of how Hopkins treats epithets in all his notes—“But perhaps such common epithets are independent.” Hopkins begins to suppose that epithets are not “stock,” but have an independent meaning in each instance. For instance, why are the Achaeans here described with an epithet and the Trojans with none? Is the speaker ridiculing the Achaeans’ armour, suggesting that even their well-greaved soldiers cannot resist the Trojans with nothing but their name to defend them? This is the sort of treatment of epithets that Hopkins pursues in his commentary.

⁷⁴⁹ ἠνεμόεσσαν {windy, airy [Ilios]} This epithet, Hopkins says, locates Ilios in the landscape of the country, perhaps foreshadowing its lack of protection.

⁷⁵⁰ ἀερσίποδες {raising the foot, active, epithet for the horses} Hopkins points out that this epithet for the horses suggests they are eager for battle, pawing with impatience.

⁷⁵¹ ἠυκόμοιο {lovely-haired [pertaining to Helen]} is parallel to ἀμφ' ὤμοισιν {[beautiful armor] on both his shoulders [pertaining to the armor of Paris]} Actually, “beautiful armor” and “lovely-haired wife” occupy parallel positions, at the end of each line, in consecutive lines.

⁷⁵² Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean “is parallel to” or “is similar to.”

⁷⁵³ δολιχόσκιον {casting a long shadow [spear]} Hopkins notes that ominously the shadow of Paris’s spear flew with it.

ρίσφην or if genuine means πάντοσ ρίσφην

379 αὐτὰρ ὀψ ἐπόρουε⁷⁵⁵

385 χειρὶ δὲ νεκταρέου εανοῦ ετινάξε

λαβοῦσα⁷⁵⁶

line before περι δὲ Τρωαὶ ἄλις ἦσαν

424 φιλομμειδῆς⁷⁵⁷ ✕⁷⁵⁸ ~~Elen~~ Helen's sullen-

ness. αἰγιοόχοιο⁷⁵⁹ ⋈⁷⁶⁰ the same 426

434 ξανθῶ Μενελάω⁷⁶¹ after he has twice

⁷⁵⁴ πάντοσ ἔίσφην {well-balanced on every side} Hopkins raises question regarding the etymology of these words and the use of digamma. These questions are still being raised. Perseus' translation of this phrase, "well balanced on every side," has a footnote directing readers to Leaf's *Commentary on the Iliad*, 1900, Seymour's *Commentary on Homer's Iliad*, Raphael Kühner and Bernhard Gerth's *Ausführliche Grammatik der griechischen Sprache*, and *A Dictionary of Greek and Roman Antiquities*, 1890.

⁷⁵⁵ αὐτὰρ ὀψ ἐπόρουε {but he himself sprang back again} Hopkins notes the hiatus of the two words, which is related to the scansion of the line.

⁷⁵⁶ Hopkins notes that this line, περι δὲ Τρωαὶ ἄλις ἦσαν {and the Trojan women were in crowds around} comes before χειρὶ δὲ νεκταρέου εανοῦ ετινάξε λαβοῦσα {and having taken in her hand the fragrant robe she shook it}. His inference is unclear.

⁷⁵⁷ φιλομμειδῆς {laughter-loving, epithet of Aphrodite} Hopkins notes that Aphrodite's laughter-loving is contrasted with Helen, whose eyes were turned aside and who was upbraiding her husband. This is an alternate spelling of φιλομμειδῆς and the spelling that occurs in Hopkins's interleaved edition of the *Iliad*.

⁷⁵⁸ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the interleaved notes. It appears to mean "is dissimilar to" or "contrasts with."

⁷⁵⁹ Αἰγιοόχοιο {aegis-bearing, epithet of Zeus} Hopkins notes that Helen's sullenness is parallel to Zeus's aegis-bearing. These epithets and their nouns are at the end of their respective lines.

⁷⁶⁰ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the interleaved notes. It appears to mean "is parallel to" or "is similar to."

been called (for plain reasons) ἀρηϊφίλος. Perhaps to revive by varying the image; perhaps also thought of a tawny lion

⁷⁶¹ ξανθῶ Μενελάῳ {fair-haired Menelaus} Hopkins notes that it is odd that he is called fair-haired even though he has twice (2.778 and 3.53) been called ἀρηϊφίλος {friend of Ares}. The fair-haired epithet is usually reserved for reasonable, self-controlled actions. Ares was neither reasonable nor self-controlled.

[65 3-155]

ήκα⁷⁶² iii 155. πῆ πηούς 163 άστεμ-

φές 219 αὐτως 220 διάμησε 359 άλεύατο

360 άνθερεῶνος 372 384 καδ δ' εἶσ'

ἄλις, μέροπες in Curtius⁷⁶³

⁷⁶² Evidently this note is unfinished. Perhaps we have a view into how Hopkins may have been approaching his study, picking out words that were interesting to him and going back later to fill in his insights. These are the words that provoked his interest:

ήκα {softly, low} 3.155

πηούς {kinsman by marriage} 3.163

άστεμφές {unmoved, unshaken} 3.219

αὐτως {in this very manner} 3.220

διάμησε {it cut through} 3.359

άλεύατο {he avoided} 3.360

άνθερεῶνος {chin} 3.372; 3.384

καδ δ' εἶσ' ἄλις {and sat him down} [This is from 6.382.]

ἄλις {in crowds} [This is from 6.384]

μέροπες {dividing the voice, articulate-speaking, endowed, with speech [men]} [This occurs as μερόπων in 402]

⁷⁶³ Ernst Curtius, Adolphus William Ward, and William A. (William Alfred) Packard. *The History of Greece*. 4 vols. New York, C. Scribner & company, 1870. *Internet Archive*. Web. 14 Dec. 2015.

Hopkins mentions this work in a 28-9 April 1886 letter to Baillie (778-79) and a 1 March 1889 letter to Lionel Hopkins (CW II 983). The reference to μέροπες remains unlocated.

CHAPTER THREE

A Transcription of and Commentary on Hopkins's Interleaved Notes on the *Iliad*

Description of Hopkins's Interleaved Notes on the Iliad in the Gerard Manley Hopkins Collection at Gonzaga University

The copy of *Homeri Ilias*¹ interleaved with Hopkins's notes was first publicly acknowledged in October 1989 in a display at the Crosby Library at Gonzaga University, when, as Fredric W. Schlatter states "the text, on loan from Fr. Bischoff, was displayed at the Crosby Library, the predecessor of the Foley Center" (Schlatter "Dublin Notes: Part II" [95]). A brief notice in the exhibition guide described the volume: "Hopkins' personal copy of Homer's *Iliad*, bearing his hand written margin note" ([95]). A few years later, Joseph J. Feeney simply described the volume as "Homeri Ilias (1883), with Hopkins' annotations" (Feeney "Bischoff Collection" 82). The latest description of the interleaved volume prepared by Stephanie Plowman, Special Collections Librarian, Foley Library, Gonzaga University, reads simply "Homeri Illias, ca. 1883 [Gonzaga]" (33). The provenance of the volume is suggested by the library stamps, indicating the book belonged first to *Collegium Sancti Ignatii*

¹ Homer. *Homeri Carmina*. Ed. Wilhelm Dindorf. Volume 1, pt. 1-2. Lipsiae: BGTeubner, 1883. Hopkins pasted the pages of his commentary into this volume of Homer's *Iliad*, which is now in the Gerard Manley Hopkins Collection, Special Collections, Foley Library, Gonzaga University.

*Dublin [ense]*² and then passed to University College, Dublin, and eventually into Hopkins's hands. At Hopkins's death the volume passed back to the University College library or remained in the Jesuit residence in Leeson Street Dublin. Many years later Fr. Anthony Bischoff, Jesuit priest and avid collector of Hopkins materials, "identified a number of school texts in which Hopkins wrote fairly copious marginal comments, textual analysis, and critical observations" (Bischoff "The Manuscripts of Gerard Manley Hopkins" 576). Fr. Bischoff's collection eventually resided at Gonzaga University.

Acknowledgement

My thanks go to Fredric W. Schlatter for his work on Hopkins's interleaved notes on the *Iliad* located in the Special Collections of the Foley Library at Gonzaga University.³ His careful transcriptions confirmed my own in most cases. I am particularly appreciative of Schlatter's stated focus regarding his commentary: "to determine what Hopkins' sometimes cryptic notes mean and how they provide clues to his private reading of Homer" (Schlatter 111). Schlatter recognized that Hopkins's notes were less concerned about Classical scholarship and more focused

² This was the stamp of The College of St. Ignatius (Temple Street), established in 1881. In 1883 the College reorganized under the auspices of the Royal University into University College. Hopkins took up residence at University College in 1883 as a professor at University College and a fellow of the Royal University.

³ Fredric W. Schlatter, "The Dublin Notes on Homer: Part II." *Hopkins Quarterly* 24.3-4 (1997): 95-127).

on “his interest in semantics, metrical problems, and poetic questions” (Schlatter 111). Whereas Anderson approached the notes from his own classical background, with a classical focus, Schlatter’s approach, although he is also a classicist, is more in line with Hopkins’s own stated goals of producing a book on Homer’s art. These interleaved notes are less extensive than Hopkins’s loose notes on the *Iliad* now located at Campion Hall. Hopkins comments on only sixty-four lines in Books 7, 13, and 14. Schlatter, unlike Anderson, addresses all of Hopkins’s notes. My additional comments will connect Hopkins’s and Schlatter’s notes with Hopkins’s own poetry.

The Dates of the Notes

Hopkins had conveyed to his friend and classmate Alexander William Mowbray Baillie on 11 Feb. 1886: “I am struggling to get together matter for a work on Homer’s art” (CW II 758). He records these words at the end of his “loose notes”: “After this I am going to make my notes mainly on my interleaved book. Feb. 12 ‘86.” On 20 February 1887 he revealed to Baillie that he had postponed his Homeric studies (CW II 858). It would appear that these notes are a continuation of Hopkins’s earlier notes, which were postponed by at least 20 February 1887. These two dates provide the outside limits for the composition of the notes.

These notes [on Books 7,13,14 of the *Iliad*] were probably written from 12 February 1886, the date when he indicates in the loose notes that he intends to “make my notes mainly on my interleaved book,” to 20 February 1887, when he

states in a letter to Baillie that "my Homeric studies are postponed. But they are not altogether dropped" (CW II 858). Schlatter, however, conjectures that, based on Hopkins's teaching and grading duties, his preoccupation with other writing projects (principally the book on Dorian measure), and the physical appearance of the ink on the page, these notes were actually written over an even shorter period of time, probably between February and October, 1886, and maybe at only three sittings (99-101).

The Purpose of the Notes

Schlatter contends that although these notes are a continuation of Hopkins's study of Homer's art, they have a slightly different purpose than his previous "loose notes." They represent a fresh start on the topic (Schlatter 98). The first page that Hopkins includes in his interleaved notes is a copying out of the sigla, scholarly abbreviations, used by George Willkins in *The Growth of the Homeric Poems: A Discussion of Their Origin and Authorship* (1885), suggesting an intention to keep a record of the textual variants in the Dindorf edition. Although the sigla themselves do not play out in the following notes, Hopkins moves in these notes more into the position of a redaction critic and away from the literary critical concerns of his earlier notes. Here he is more concerned with how these passages are not typically Homeric, rather than how they are typically Homeric. The "loose notes" contain a smattering of comments on scansion. Hopkins begins to focus on meter, primarily

Dorian measure. He is also interested in Egyptology and the connection of the etymology of Greek words with respect to Middle Eastern sources. Schlatter says that Hopkins's need to take up other metrical interest [Dorian measure] and his postponement of the Homeric study came after discovering a law of scansion that would be a valid test about whether or not a line was truly Homeric. Hopkins states that law in a letter to Baillie 20 February 1887: "Taking as true that the diphthongs ει and ου shd. wherever the line allows be resolved into εϊ and οο, as Fick has made likely, I think I have found the following law of Homeric scansion. When the fourth foot is undivided and ends (without elision [sic]) with the 'bucolic caesure' (between fourth and fifth foot, pause or no pause in sense) it must be a dactyl. Exceptions are allowed in proper names and probably some stock phrases closely bound together, like ποδαρκῆς δῖος Ἀχιλλεύς {*the swift-footed noble Achilles*}" (CW II 859). He had reservations about the unitarian trend in Homeric scholarship which considered the compilations and expansion theories "good for nothing," and was pursuing "the closer examination of Homer's dialect and scansion" (CW II 858).

Schlatter also claims that Hopkins's goals were not scholarly observations, but a personal understanding of the text springing from his interests in semantics, metrical problems, and poetic questions. Schlatter quotes Anderson's rather accusatory note on 5.547, "he [Hopkins] sees every epithet as having a job to do," as a true description of Hopkins's high regard for Homer's art, demonstrated by

Hopkins's attempt to assign a pointed meaning to most of the recurring, stock epithets (112).

Neither set of notes reflects Hopkins's teaching preparation, although Anderson assumes this. Books 7, 13, 14 were not part of the curriculum during these years. They are not among the examination questions. The one story that has been preserved about Hopkins's teaching practices indicates that Hopkins taught Book 22.⁴ However, neither of these sets of notes contain commentary on Book 22.

Editorial Principles

Hopkins's interleaved notes on the *Iliad* are transcribed exactly as they appear on the page. Hopkins's mistakes are noted and corrected in footnotes, but not in the transcription. My description of each of Hopkins's pages appears in brackets at the beginning of the page. This description includes the page number of the facing page in *Homeri Ilias* followed by the book number of the *Iliad* and the lines addressed on the page, separated by dashes. Happily, Hopkins begins each note with the number of the line in the *Iliad* with which it corresponds. Hopkins's images are reproduced

⁴ Two accounts of this story exist. In the first, Hopkins drags a student around the room to illustrate the death of Hector (Humphrey House, *All in Due Time* 162) and Plures [according to Tom Zaniello, "Plures" is "the Stonyhurst Philosophers," which included Herbert Lucas and Joseph and John Rickaby], "Father Gerard Hopkins", *The Dublin Review*, 167 (1920): 53). In the other version Hopkins himself is dragged around the room by a student (Aubrey Gwynn S.J., "The Jesuit Fathers and University College" in Michael Tierney, ed., *Struggle with Fortune: A Miscellany for the Centenary of The Catholic University of Ireland 1854-1954* (Dublin: Browne and Nolan, 1954), 33).

as vector line drawings or pdfs. His introductory materials are described as “Before xvi.” My editorial comments are presented as footnotes at the bottom of the page.

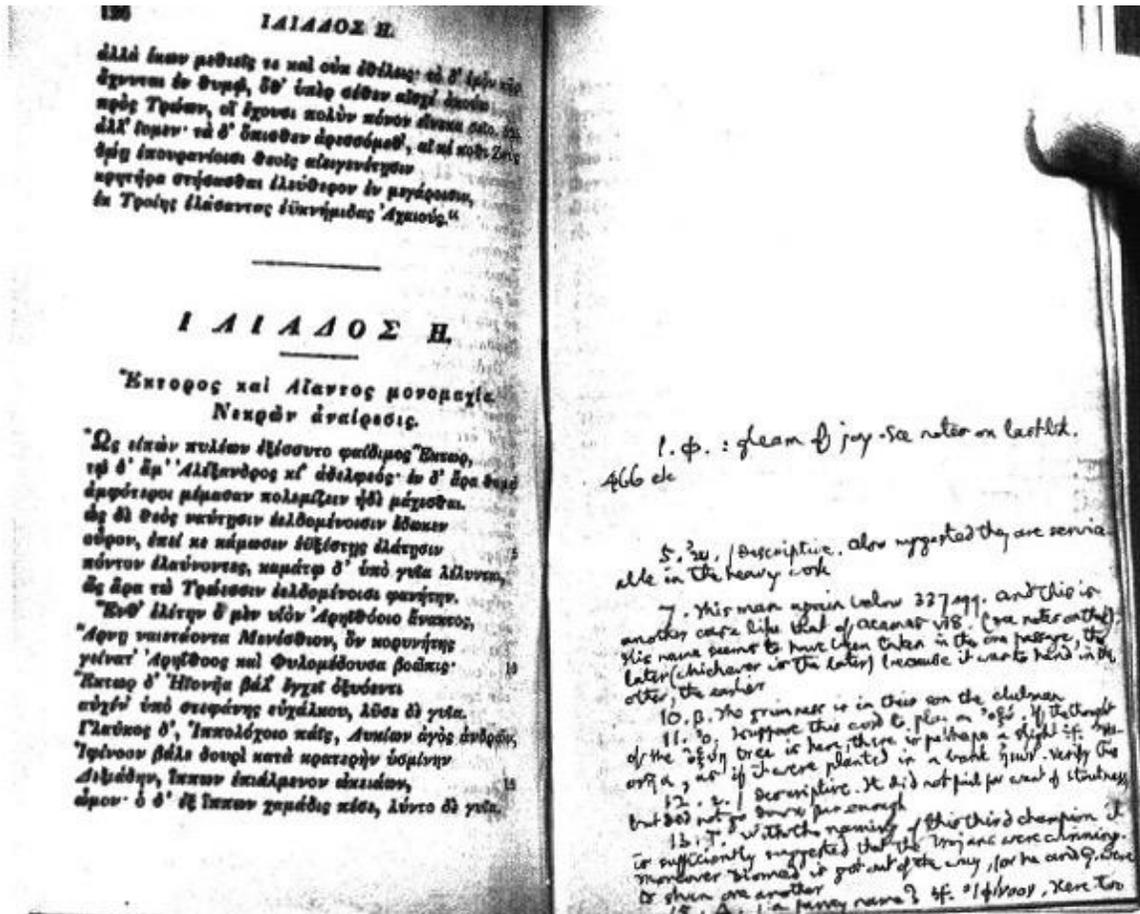


Figure 3.1. Hopkins’s interleaved notes on the *Iliad* in the Gerard Manley Hopkins Collection at Gonzaga University. Courtesy of the Foley Library, Gonzaga University.

[Before xvi]

The critical marks⁵ (from Wilkin's⁶ Growth
Of the Homeric Poems,⁷ who takes them from?)

διπλῆ ἀπερίστικος⁸ (➤) for words used only

Once and for anything remarkable; = NB

διπλῆ περιεστιγμένη⁹ (➤+) false readings

of the critics', even Aristarchus ~~himself~~ 's own; = NB.

false conjecture

ὄβελός,¹⁰ (—) athetism; = spurious

μετὰ ὄβελου ἄστερίσκος¹¹ (— *) for a verse of

Homer's but here interpolated

⁵ Wilkin's book was published in 1885 shortly before Hopkins began his notes on the *Iliad*.

⁶ Wilkins was a contemporary of Hopkins during his Dublin years. He was at The High School, a select Protestant school then in Dublin, now at Danum Zion Road. Both he and Hopkins were members of the Society for the Promotion of Hellenic Studies in 1886-87.

⁷ Wilkins, George. *The Growth of the Homeric Poems: A Discussion of Their Origin and Authorship*. Dublin: Hodges, Figgis & Co., 1885, (214-16).

⁸ διπλῆ ἀπερίστικος {siglum used to mark a word which the poet only uses once}

⁹ διπλῆ περιεστιγμένη {siglum used to mark false readings}

¹⁰ ὄβελός {siglum used to mark the condemnation, or athetizing, of verses as interpolations}

¹¹ μετὰ ὄβελου ἄστερίσκος {siglum used to indicate an interpolated verse wrongly borrowed from some other passage in the poems}

ὁ καθ' αὐτὸ ἀ.¹² (*) for a verse repeated, but legitimately, But τὸν δ' ἀπαμειβόμενος¹³ and the like are not marked at all, being, I suppose, not so much the repetition of a verse as the recurrence of a matter

τὸ καθ' αὐτὸ ἀντίσιγμα¹⁴ (Ϛ) for inversions and anacolouthons as II 188 and 192. (where see 201-205.)

ἀντίσιγμα περιστιγμένον¹⁵ (ϛ) tautology, as VIII 535-540.

κορωνίς¹⁶ (3) for change of scene or "fit"; rhapsodist's mark

κεραύωιο¹⁷ (τ) compendious obelus, athetizing a passage; seldom used

Ⓒ¹⁸ Found in Venetian MSS, as at II 203-205.,

¹² ὁ καθ' αὐτὸ ἀστερίσκος {siglum used to mark words that occur in two or more passages, but legitimately according to the opinion of the critics}

¹³ τὸν δ' ἀπαμειβόμενος {and answering him, a formulaic phrase}

¹⁴ τὸ καθ' αὐτὸ ἀντίσιγμα {siglum used to mark an inverted construction, an anacoluthon}

¹⁵ ἀντίσιγμα περιστιγμένον {siglum used to mark tautology}

¹⁶ κορωνίς {siglum used to mark the end of a scene, or a transition from one to another}

¹⁷ κεραύωιο {siglum used to obelize, judge as spurious or doubtful, several verses together}

¹⁸ [C with dot in center] {siglum that draws attention to any remarkable passage}

seemingly a mere NB. Like ➤

—¹⁹ doubtful athetism, where Aristarchus wavered

κερῆα²⁰ (sic: I suppose κεραία) α τοῦ α /un-

explained. So also πλάγιον ϑ²¹ (Ψ = ω)

¹⁹ [line with dot on top] {siglum that indicates a doubt whether a word is spurious or not, may be called demi-obel}

²⁰ κερῆα {horn; This siglum is unexplained in Wilkins}

²¹ [sideways ω] πλάγιον {placed sideways} This siglum is also unexplained in Wilkins.

[126 7-1-16]

1. φ.²² : gleam of joy – see notes²³ on last bk.

466 etc

5. ἐυ.²⁴ / descriptive. Also suggested they are service-
able in the heavy work

7. This man²⁵ again below 377 sqq. and this is
another case like that of Acamas vi 8. (see notes on that).

His name seems to have been taken in the one passage, the
later (whichever is the later) because it was to hand in the

²² φαίδιμος {shining, radiant, glistening, esp. of men's limbs} Hopkins points to his “loose notes” (6. 466). This could indicate that Book 6 was the last book on which he took notes and that the notes on Book 3 were made earlier. Here Hopkins nuances Hector’s joy as he leaves the city for battle.

²³ Hopkins is referring to his “loose-leaf” notes (6.466, 6.472, 6.494).

²⁴ εὖξεστος {well-planed, well-polished [oars of fir]} Hopkins comments that this epithet is merely descriptive, but could also indicate that the oars, rather than being ornamental, were serviceable in the hard work of war.

²⁵ Hopkins is referring to Menesthius, son of Areithous and Phylomedusa, from Arnae, Boeotia, killed by Paris in the Trojan War. . Menesthius is also mentioned in 16.173. Hopkins draws a parallel between this story and the story of Acamas, referred to in the “loose notes.” He points out that although Acamas is the same man whose disguise Ares had worn in 5. 462, he appears again in 6.8. Hopkins proposes that this would have been the first time that Acamas is mentioned had it not been for the insertion of Diomedes’s ἀριστεία {a record of a hero’s finest hours. See note on 6.5-6}. Here he is making a similar claim for the story of Menesthius. Again Hopkins is acting as a redaction critic.

other, the earlier

10. β.²⁶ The grimness is in their son the clubman

11. ὀ.²⁷ I suppose this word to play on ὄξύ. If the thought

of the ὄξύη tree is here, there is perhaps a slight ²⁸ Ἡ-

ονῆα,²⁹ as if it were planted in a bank ἠϊών – verify this

²⁶ βῶπις {ox-eyed, having large, full eyes} Hopkins suggests that this epithet suggests grimness. The grimness of his mother and his “mace-man” father have been passed on to their son. Schlatter thinks that Hopkins has misread the epithet of the father κορυνήτης {club-bearer, mace-bearer} as the epithet of the son. However, Hopkins discussed in his notes on 5.242 his understanding of patronymic epithets: “In general patronymics concentrate attention on the person [to whom the epithet is immediately applied].”

²⁷ ὄξύεις {sharp-pointed [spear]} Hopkins queries whether this word is related to ὄξύ {beech tree or spear shaft made from the beech tree}, and if so perhaps a connection can be made to the one who is pierced by the spear, Eioneus, whose name is associated with the word for river banks. In the same way that a river bank is pierced by beech trees, Eioneus is pierced by beech tree spears.

Hopkins also refers to a beech tree in connection with martial imagery in one of his poems written in the period in which he was probably composing these notes: “Each limb’s barrowy brawn, his thigh / That onewhere curded, onewhere sucked or sank -- / Soared or sank -- , / Though as a beechbole firm, finds his, as at a roll-call, rank / And features, in flesh, what deed he each must do -- / His sinew-service where do.” (“Harry Ploughman” 6-11). In this poem, dated September 1887, Hopkins paints the picture of the ploughman in military terms—“roll-call,” “rank,” “deed he must do,” and “sinew-service.” In fact, Mackenzie describes Hopkins’s depiction of Harry Ploughman “like a ship’s crew at action stations, braced for plowing to begin.” (MacKenzie “Poetical Works of Gerard Manley Hopkins” 481).

²⁸ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the loose notes. It appears to mean “is parallel to” or “is similar to.”

²⁹ Ἡιονῆα {a name associated with the word for river banks} Hence the {ὄξύεις} beech tree spear is planted in the ἠϊώω {riverbank}, in this case, the neck of Eioneus.

12. ε.³⁰ / descriptive. It did not fail or want of stoutness,
but did not go down far enough

13. Γ.³¹ With the naming of this third champion it
is sufficiently suggested that the Trojans were winning.
Moreover Diomed is got out of the way, for he and G. were
to shun one another

15. Δ.³² / a fancy name? †³³ Ἰφίνοον Here too

³⁰ εὐχάλκος {[helmet] wrought of fine brass} Hopkins describes this epithet as merely descriptive. He does suggest that although his helmet was strong enough to protect him, it did not go far enough down to cover his neck and protect him from the fatal blow.

³¹ Γλαῦκος {Glaucus} Hopkins notes that things are not going well for the Achaeans with the introduction of this third champion, especially since Diomedes and Glaucus have sworn not to fight each other (6.225-31).

³² Hopkins comments that Δεξιὰδην {son of his right hand} is a fancy name, possibly connecting his being his father's "right hand man" and the English word "dexterity." Also his name was Ἰφίνοον {of a strong mind} Hopkins comments on these epithets being used together. Iphinous, the strong, right arm of his father is struck on the shoulder, perhaps of his right arm, and his strong γυῖα {limbs} are loosened.

Hopkins uses "right arm" and "limbs" together once in his poems, in "St. Winifred's Well," written about the same time as the notes: "What stroke has Caradoc's right arm dealt? what done? Head of a rebel / Struck off it has; written upon lovely limbs, / In bloody letters, lessons of earnest, of revenge;" (II 3-5). In "St. Winifred's Well," Hopkins is describing strength (though cruel) in battle. This description does recall scenes from the *Iliad*, although it lacks the ironic significance the pairing of right arm and limb takes on in the passage from Homer.

³³ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the loose notes. It appears to mean "is parallel to" or "is similar to."

[127 7-17-47]

a feat of dexterity is touched. For same reason γυῖα

17. Ἄ.³⁴ as unappeased³⁵ (after the prayers) as ever

and γ./ as keen³⁶ to act

19, 21. Ο., Π.³⁷ : seats in Europe and Asia

273. ἄ. Δ. υ. Ἄ.³⁸ and below: prophetically speaking

³⁴ γλαυκῶπις Ἀθήνη {flashing-eyed Athene} The epithet of Athene is one of Hopkins's favorites on which to comment. He comments here and in 7.33 and 7.43. He has already commented on the nuances of Athene's flashing eyes in 4.439, 5.133, 5.719, 5.853; and 6.88. Here her eyes represent her keenness to act. She comes to the battle unappeased, even after the prayers of the Trojan women in Book 6, and keen to act.

³⁵ Schlatter mistakenly transcribes this word as "unappeared."

³⁶ Hopkins uses "keen" twice in his poetry: "The keener to come at the comfort for feeling the combating keen?" (*The Wreck of the Deutschland* 25.8) and "my other self, this soul, / Life's quick, this kind, this keen self-feeling, / With dreadful distillation of thoughts sour as blood, / Must all day long taste murder." ("St. Winifred's Well" II 63-66). Both poems connect "keen" with images of combat or warfare. In "St. Winifred's Well," Caradoc's bloody deed has not only severed St. Winifred's head from her body, but he has hacked his own self in two. It is interesting that the words "quick" and "keen," both used by Hopkins to translate Athene's epithet, occur in the same line in "St. Winifred's Well." Although Hopkins does not draw direct parallels between these characters (Athene, the nun, and Caradoc), he does recognize a connection between keenness and an expression of selfhood.

³⁷ Hopkins comments that Athena comes from Olympus, Europe; Apollo comes from Pergamon, Asia. The battle involves the east and the west.

³⁸ ἄναξ Διὸς υἱὸς Ἀπόλλων {the king Apollo son of Zeus} Hopkins notes a difference between Apollo, the son of god's will, and Athena, the daughter of god's power. The terms, "son of god" and "daughter of god" occupy the same position in the line in consecutive lines.

his father's will. 24. She embodies her father's power

27. δῶς : Odyssean³⁹ rhythm. Qy.

32.ὐ. ἄ.⁴⁰/ Hera and Athene. H. seems to be Jove's

~~super~~ sovereignty and providence active on one side, for Jove

himself holds aloof⁴¹, holds the balance

³⁹ Hopkins asks whether this line is Odyssean rhythm. Robert Fagles in 1996 described Odyssean rhythm thus: "And I would like to suggest, again at a far remove, another tension in Homer's metrics, his blend of mass and movement both — his lines have so much body or onkos yet so much grace and speed. And so I have tried to make my own lines as momentarily end-stopped, and yet as steadily ongoing too, as English syntax and the breathing marks of punctuation will allow. My hope has been that each turn in the verse might mark a fresh beginning, moving toward a fresh conclusion, turning and returning, like a version in minuscule of a familiar Odyssean rhythm" (Homer 492). Although it is not clear what Hopkins meant by "Odyssean rhythm," his poems, like Fagles's translations, strive to be both "momentarily end-stopped, and yet as steadily ongoing too, as English syntax and the breathing marks of punctuation will allow," and sometimes Hopkins's poems go beyond the limits that English syntax and the breathing marks of punctuation allowed some 110 years earlier than Fagles translation. Perhaps Hopkins is pointing out the "Odyssean rhythm" by noting the that line 27 begins with an end-stopped syllable, δῶς. The sentence reads: ἢ ἵνα δὴ Δαναοῖσι μάχης ἐτραλκεία νίκην / δῶς; [Is it that to the Danaans to turn the tide of battle victory / thou mayest give] Hopkins also sometimes began lines momentarily end-stopped, as is in the case with the first lines of "Patience, hard thing!," "Carrion Comfort" (Not, I'll not,"), and "The Soldier" ("Yes."). Even as Hopkins created the end-stopped effect described by Fagles, he also created the feeling of "ongoning" movement by frequently enjambling one line into the next. "To what serves Mortal Beauty?" enjambes "danc- / ing blood" (1) and "swarm- / ed Rome." (7).

⁴⁰ ὑμῖν ἀθανάτησι {to you immortal goddesses} Hopkins describes the goddesses as Athene and Hera, with Hera acting at times as Zeus's sovereignty and providence, although she is ultimately a patron of the Greeks. Hopkins says Zeus is aloof, holding the balance.

⁴¹ Hopkins own use of "aloof" in his poems suggests a different view of God, even in the light of his present very difficult circumstances. "The Blessed Virgin Compared to the Air We Breathe," written at about the same time as these notes, 1883/1889, suggests a god that holds the world in balance by wrapping it in a blanket of gentle atmosphere: "Or if there does some soft, / On things aloof, aloft, / Bloom breathe, that one breath more / Earth is the fairer for." (90-94).

33. γ.⁴² : ~~decided~~ glance of decision

34. ε.⁴³ / farsighted. See

38. ό. κ. μ. ⁴⁴ ☩ ⁴⁵ ι | arouse it to a feat

39. ο. ο.⁴⁶ See Munro for this as suggesting another hand, the

⁴² γλαυκώπις {glancing-eyed [Athene]} Fagles's translation of this phrase, "Athena's eyes lit up," (215) resonates with Hopkins's note, "glance of decision," which is slightly nuanced from his understanding of the epithet in 7.17. Athena, the goddess of war, is often described in the *Iliad* as glancing-eyed Athena. In these notes on the *Iliad*, Hopkins nuances the meaning of the stock epithet to suggest Athena had a glance of decision (*Iliad* 7.33, 7.43), an earnest glance (*Iliad* 5.133), a stern glance (*Iliad* 5.405, 5.419, 5.719), and a keen glance (*Iliad* 5.405, 5.419, 5.793). Hopkins likewise imbued St. Gregory, in the midst of the spoils of war, with this same ability to master a stern, keen, earnest glance of decision in "To what serves Mortal Beauty?": "where a glance / Master more may than gaze" (4-5). A glance is a fitting characteristic for a warrior, a soldier of the cross, as St. Gregory was. A soldier has no time to gaze; he must glance and act.

⁴³ ἐκάεργε {far-working, far-shooting, far-darting, epithet of Apollo} Hopkins does not complete his cross references here. He chooses a translation of far-sighted. He has dealt with this word in his notes on 5.439.

⁴⁴ ὄρωμεν κρατερόν μένος ἵπποδάμοιο {Let us arouse the valiant spirit of the horse-tamer [Hector]} See 5.415 about the difference of the horse-tamer/horse-goader epithets. The gods are conspiring to arouse Hector to a feat as a horse-trainer goads his horse to speed. These words seem to resonate in Caradoc's speech in "St. Winifred's Well": "The blame bear who aroused me. What I have done violent / I have like a lion done, lionlike done, / Honouring an uncontrolled royal wrathful nature, / Mantling passion in a grandeur, crimson grandeur. / Now be my pride then perfect, all one piece" (Act II.34-38). Whereas the gods were arousing the valiant spirit of Hector, Caradoc was only aroused to violence. Perhaps Hopkins is making here an Iliadic contrast, refuting the heroic warfare values and mindsets at work in poems such as the *Iliad*, where "virtue" is often equated with "valour," as Caradoc laments a few lines later: "What is virtue? Valour; only the heart valiant. / And right? Only resolution;" ("St. Winifred's Well" II. 42-43). Hopkins worked on the play from 1879 to 1886. Letters indicate that he worked on Cardoc's speech in 1884-85.

⁴⁵ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the loose notes. It appears to mean "is parallel to" or "is similar to."

expression intensifies only (see 97, 226.) and is not the touch thro'-
out bolder and coarser? γγ. See rep. of αἰνῆ δηϊοτῆτι etc. too

41. χ.⁴⁷ sturdy resistance, I suppose. I gather it is found nowhere else

42. δ.⁴⁸ For awe made him formidable

43. γ.⁴⁹ / I suppose a glance of decision

47. υ. Π.⁵⁰ / echoed from Π. φίλος παῖς above. Δ. μ. ἄ. perhaps = an

⁴⁶ οἴοθεν οἴος {singly and alone} Hopkins points out that Monro (321) thinks this is another hand, and Hopkins agrees, indicating his sympathy with the nineteenth century Homeric scholars who saw the text as “compilations and expansions” (7.7). He reminds himself to look at αἰνῆ δηϊοτῆτι {single fight} (7.40). “Singly and alone” only occurs in 7.39, 7.97, and 7.226. Αἰνῆ δηϊοτῆτι {single fight} occurs eleven times in the *Iliad*.

⁴⁷ χαλκοκνήμιδες {bronze-greaved} Hopkins notes the uniqueness of this coined word, used only this once in place of the more common εὐκνήμιδες {well-greaved}. Trying to find a reason for its selection, Hopkins supposes that it indicates their “sturdy resistance.”

⁴⁸ δίω {god-like} He comments on this word in 5.211 and 5.679. Hopkins notes that awe made Hector a formidable foe.

⁴⁹ γλαυκώπις {glancing-eyed [Athene]} Hopkins repeats that this is a glance of decision.

⁵⁰ υἱὲ Πριάμοιο {son of Priam, epithet of relationship} Hopkins suggests that this is an echo of Πριάμοιο φίλος παῖς (7.45). He also suggests that although Priam is Διὶ μῆτιν ἀτάλαντε {peer of Zeus in counsel}, the relationship between Hector and Priam is not like the relationship between Apollo and Zeus. The end of the note also suggests a contrast between the earthly Apollo and the heavenly Apollo.

μῆτιν ἀτάλαντε {a peer in counsel} Schlatter explains that this construction “shows a curiosity about the lengthening of the final short syllable of the first word” (118). The significance of this note is still unclear. Perhaps it has some import for Hopkins’s new rule governing the authenticity of Homer’s meter: “When the fourth foot is undivided and ends (without elision [sic])

earthly Apollo and ☒⁵¹ Διὸς Ἀπολλῶν

μητὴν ἀτάλαντε

with the 'bucolic caesura' (between fourth and fifth foot, pause or no pause in sense) it must be a dactyl" (CW II 859).

⁵¹ Hopkins uses this symbol, an x with a dot in each quadrant, in these notes and in the loose notes. It appears to mean "is dissimilar to" or "contrasts with."

[128 7-48-78]

57. ἐ.⁵² / orderly ranks like rows of teeth or nails

58. ἀρ.⁵³ / This shot had gone home, he had made a hit with *éclat*, see v.

449

60. α.⁵⁴ / sheltering tree⁵⁵ as elsewhere

61. ἀ. τ.⁵⁶ / For vultures wd. scent⁵⁷ the coming feast

⁵² ἐϋκνήμιδας {well-greaved} Hopkins imagines the greaves, the armor covering the legs, of the Achaean soldiers all lined up side by side like rows of teeth or (finger?) nails. Was he thinking that they fought tooth and nail? Compare this to the disorderliness of the Trojans in 7.67.

⁵³ ἀργυρότοξος {with silver bow, epithet of Apollo} See 5.449. Hopkins comments that by his strategy of one to one combat, Apollo, the lord of the silver bow, had already hit his mark with *éclat* {a brilliant effect}. Here the silver bow of Apollo is used metaphorically, relating to his brilliant strategy of encouraging one to one combat among the combatants.

⁵⁴ αἰγίοχοιο {Aegis-bearing, epithet of Zeus} Hopkins points out the connection between the sheltering tree (oak) and the protection of Zeus. See 5.635.

⁵⁵ In "The Loss of the Eurydice" the oak tree, from which the ship was constructed failed to provide shelter for the sailors: "One stroke / Felled and furled them, the hearts of oak!" (2.1-2). And again in "Spelt from Sibyl's Leaves" Hopkins finds no shelter from his thoughts beneath the "beak-leaved boughs" "Where, selfwring, selfstrung, sheathe- and shelterless, ' thoughts against thoughts in groans grind" (14).

⁵⁶ ἀνδράσι τερπόμενοι {delighting in the men} Hopkins is imagining Athena and Apollo sitting in the tree, a pair of vultures, "scenting the coming feast," the slaughter of the men. This image is reminiscent of Hopkins's beginning line from "Carrion Comfort," "Not, I'll not, carrion comfort, Despair, not feast on thee" (1). This poem, "Carrion Comfort" describes a conflict between the speaker and a (Divine) "hero" in ways that seem deliberately to recall epic combat scenes familiar from the *Iliad*.

⁵⁷ Hopkins's comment fits in with his opinion of the Greek gods as stated in a letter to Dixon 23-4 October 1886: "But the Greek gods are rakes, and unnatural rakes. Put that aside too; put

67. ἐ.⁵⁸ / as above. It is plain that the rank and file of the Asiatics⁵⁹ were

not so armed

69. Κ.⁶⁰ / solemnity. And ὑ⁶¹ suggests both ζυγόν⁶² / balance (perhaps

not in Homer) and ζ. yoke, that is / pair. Then it is / oaths fulfillment. See iv 166.

yourself in the position of a man who like Homer first believes in them, next forgets or passes over their wickedness: even so are the Greek gods majestic, awe inspiring, as Homer that great Greek genius represents them? They are not. The Indian gods are imposing, the Greeks are not. Indeed they are not brave, not self-controlled, they have no manners, they are not gentlemen and ladies. They clout one another's ears and blubber and bellow. You will say this is Homer's fun, like the miracle-plays of Christendom. Then where is his earnest about them? At their best they remind me of some company of beaux and fashionable world at Bath in its palmy day or Tunbridge Wells or whatnot. Zeus is like the Major in Pendennis handsomer and better preserved sitting on Olympus as behind a club-window and watching Danae and other pretty seamstresses cross the street — not to go farther. You will think this is very Philistine and vulgar and be pained. But I am pained: this is the light in which the matter strikes me, the only one in which it will; and I do think it is the true light." (CW II, 820).

⁵⁸ ἐϋκνήμιδες {well-greaved} Hopkins supposes that the rank and file of the Trojans were not so well equipped. Trojans are not called well-greaved, only the Achaeans. Schlatter says, "Hopkins's remark that the description hardly applies to the ordinary soldiers is sensible and again shows his refusal to take stock epithets as meaningless" (119). See also 4.414, 5.264, 6.529.

⁵⁹ "Asiatics" is a unique word in Hopkins's description of the *Iliad*, occurring only here, referring to the Trojans.

⁶⁰ Κρονίδης {son of Kronos, epithet of Zeus} The epithet here, according to Hopkins, suggests solemnity.

⁶¹ ὑψίζυγος {sitting high upon the benches} Hopkins alludes to the nautical etymology of the word, referring to the one who sits high up on the bench, at the helm, overseeing the rowers. The word can also refer to the scales Libra holds. The son of Kronos is holding the fate of the warriors in the balance. He remembers 4.166 where Agamemnon prophesies that Zeus, seated on his high throne, will shake his aegis of destruction over all the Trojans. He doubts that the word has anything to do with the mast beam, because the steersman would not be located there.

⁶² ζυγόν {yoke, benches of a ship, beam of a balance} Hopkins suggests that both aspects of this word, balance and yoke, may be in play in the meaning of ὑψίζυγος {sitting high upon the benches}. Hopkins's note also suggests the beauty of the Homeric line, which begins with "oaths" and ends with "fulfillment," and is balanced in the center by "son of Kronos" and "sitting high upon

I doubt if ζυγά / thwarts is anything to do with it, for they ~~were~~
where neither skipper nor steersman wd. Be. But if yes, then the thought is
welltrimmed.⁶³

71. εὔ.⁶⁴ / with or for / all her towers⁶⁵

72. πο.⁶⁶ / and have to sail home again

73. Π.⁶⁷ qy

the benches." The line itself is a balance. Hopkins also points out that "balance" is not a typical meaning for the word ζυγόν in Homer. The *LSJ* corroborates Hopkins's intuition, finding ζυγόν to mean balance in Aeschylus (*Suppliant Women*), Plato (*Timaeus*), Lysias (*Against Theomnestus 1*), Plato (*Protagoras*), Demosthenes (*Exordia*), Diogenes Laertius (*Vitae philosophorum*), but not in Homer.

⁶³ Hopkins then makes a pun, suggesting that if the word did refer to the mastbeam, it would be "well-trimmed," an indication of his humor, even at this difficult period of his life.

⁶⁴ εὔπτωρος {well-towered [Troy]} Hopkins in his comment "with or for all her towers" insinuates that despite all her towers Troy may fall. He again is mining the traditional epithet to uncover a twist.

⁶⁵ Hopkins's poem, "The shepherd's brow," dated 3 April 1889, compares angels, falling like towers, to man's "scaffold of score brittle bones." He writes: "Angels fall, they are towers, from heaven . . . But man—we, scaffold of score brittle bones" ("The shepherd's brow" 3-5). In this note Hopkins hints that Troy, with or for all her towers, is liable to fall, to become a scaffold of scores of brittle bones. In a letter to Bridges, 2-4 October 1886, Hopkins complains "But all my world is scaffolding" (CW II 805).

⁶⁶ ποντοπόρος {passing over the sea, seafaring [ships]} Here defeat and victory would look the same, sailing home again, whether in defeat or victory. Although the Achaeans desperately desired to return home, they did not want to return in defeat. The strong towers of Troy, the ready ship of the Achaeans were reminders of both victory and defeat.

⁶⁷ Παναχαιῶν {all the Achaeans} Hopkins intends to do some research on this word, another epithet.

75. echoes⁶⁸ 42. Above, q. v. Remark the selfconsciousness⁶⁹

77. κεν ἐμ⁷⁰

H.⁷¹ τ.⁷² / if he be so far successful as mortally to wound me

78. κ.⁷³ either⁷⁴ to store them in or (more prob.) [†]⁷⁵συλη̄σας⁷⁶ : the

arms-areour is emptied of its wearer

⁶⁸ δῖω {god-like [Hector]} Hector describes himself as god-like here as opposed to 7.42, where Apollo gives the description. Hopkins labels Hector's calling himself godly, "selfconsciousness." Hopkins uses "god-like" in his sermons but not in the poems.

⁶⁹ Hopkins vacillates between positive and negative images for the word "self." He never uses "self-conscious" in his poems, but he does create many words using "self": self-feeling, self-instressed, self-will, self-wise, self bent, self disposal, selfless, selfquained, self strung, self wrung, self yeast. Almost all of the "self" words are from his time in Ireland, with the exception of the very positive treatment of "self" in "Kingfisher's Catch Fire": "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.*" (5-8). Hopkins is perhaps noticing self-consciousness of characters in the Iliad, and using self in so many ways in his poems, because the issue of the self (and self-consciousness) was so much a part of his experience in Ireland, where he felt alone, isolated, self-conscious, and self-defeated.

⁷⁰ As in 7.47 Hopkins is commenting on the long quantity of κεν and the connection between the two words.

⁷¹ Schlatter transcribes this letter as Ib. However, perhaps H., standing for Hector, would be a better transcription. Alternatively, κ. for κείνος {that person} is also a possibility.

⁷² Hector ταναήκης {with long point [sword]} Hopkins emphasizes the fact that Hector's opponent's weapon is far-reaching rather than long. His opponent is afraid to get close. Hopkins is putting a little humor in the situation, recognizing Hector's paranomasia.

⁷³ κοῖλος {hollow [ships]} Hopkins suggests that either the ships are hollow to store the spoils in or his armor will be hollow with his dead body having been removed.

[129 7-79-110]

82. ι.⁷⁷ / as a sacred duty. 83. ἐ.⁷⁸ / by whose ~~gr~~ae farreaching aid etc.

84. ἐν⁷⁹. / the thought is duly⁸⁰ and this is touched in 85. κ.⁸¹ It is

“decent hands”, loving care

⁷⁴ “Hollow” is used by Hopkins in two poems: “Her fond yellow hornlight wound to the west, ' her wild hollow hoarlight hung to the height” (“Spelt from Sibyl's Leaves” 3) and “Off trundled timber and scoops of the hillside ground, hollow hollow hollow ground:” (“Repeat that” 4).

⁷⁵ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the loose notes. It appears to mean “is parallel to” or “is similar to.”

⁷⁶ σιλήσας {strip off} Hopkins points out the armor is emptied as the ships are filled.

⁷⁷ ἱεῖν {sacred [Troy]} See 6.277. Schlatter says, “Hopkins finds the word a transferred epithet rightly belonging to the speaker. Ilium is the sanctuary where he will fulfill his sacred duty” (120). A similar sentiment is expressed in “What shall I do for the land that bred me,” written between 1885 and 1889: “Where is the field I must play the man on? / O welcome there their steel or cannon. / Immortal beauty is death with duty, / If under her banner I fall for her honour” (20-24). About the composition of this poem Hopkins writes: “I had in my mind the first verse of a patriotic song for soldiers, the words I mean: heaven knows it is needed” GMH to Bridges 7-8 September 1888, (CW II 950). MacKenzie notes that this poem was sent to Bridges on the occasion of Hopkins’s 20th anniversary as a soldier of Christ. He had enlisted in the Society of Jesus, September 8, 1868 (*Later Poetic Manuscripts* 333).

⁷⁸ ἑκατοιο {far-shooting or far reaching, epithet for Apollo} See 7.34. Hopkins is connecting the sacred duty of Hector and the far-reaching aid of Apollo by putting them on the same line of his notes.

⁷⁹ ἐϋστέλιμος {well-benched} Hopkins notes that the ships are duly or well-dressed as are the soldiers performing the tasks, with long hair combed, with “decent lands” loving care. The burial evokes solemnity. See “What shall I do for the land that bred me,” written between 1885 and 89.

⁸⁰ Perhaps Hopkins failed to cross the “t,” and this word is actually “duty.”

⁸¹ κομόωντες {to let the hair grow long, wear long hair} *LSJ* reports “in early times the Greeks wore their hair long. . . . At Sparta the fashion continued. At Athens it was so worn by youths up to the eighteenth year, when they offered their long locks to some deity; and to wear long hair was considered as a sign of aristocratic habits.”

[261 13-533-564]

543.⁸² ἔάφθη⁸³ referred by Tyrannion to ἄπτω, by Aristarchus to ἔπομαι. Ameis⁸⁴ without remark refers it to ἰάπτω: shield and heavily crested helmet lurched over, with the head. It is only found here (and 14.419: repetition of this). But ἐπὶ οἷ τετραμμένον καὶ⁸⁵ μεταστρεφώντα⁸⁶ below seem to belong to that same somewhat heavy hand that appears in other battle scenes, put in for expansion⁸⁷ sake. χύτο θ.⁸⁸ 544. / false †

⁸² These notes focus on words used only in Book 13. Schlatter supposes the Hopkins is making a case for many late additions to the text of Book 13 that are not characteristic of Homer. These comments follow the comments about the heavy handed additions in 13.543 and precede the note on 13.554, which he says seems false in inscape; it does not fit. He ends by listing more unique words in the notes pertaining to 13.761.

⁸³ ἔάφθη {[his shield] was fastened [upon him]} *LSJ* comments that Tyrannion only finds this word in *Iliad* 13.543 and repeated in 14.419 and that this word is possibly connected with ἰάπτω {send forth, shoot, wound, pierce}, ἄπτω {fasten, bind} and ἔπομαι {pursue}.

⁸⁴ Hopkins also consulted Karl Friedrich Ameis, and Karl Hentze. *Homers Ilias. Für den Schulgebrauch erklärt von Karl Friedrich Ameis. 4. berichtigte Aufl. besorgt von C. Hentze. [Text in Greek].* Leipzig B.G. Teubner, 1884, who commented that the words comes from ἰάπτω.

⁸⁵ Hopkins uses καὶ {and} instead of the English word “and,” indicating how the boundary between Greek and English was very thin in his thought processes.

⁸⁶ ἐπὶ οἷ τετραμμένον {who was turned toward him} and καὶ μεταστρεφώντα {as his back was turned} Hopkins comments that these lines “seem to belong to that same somewhat heavy hand that appears in other battle scenes, put in for expansion’ sake” and notes that χύτο θυμοραϊστής {the life-destroying spirit flowed from him} seems false.

⁸⁷ Hopkins leaves out the possessive “s” at the end of this word, possibly because the next word begins with an “s.” Here Hopkins lists words used only here in all the *Iliad*. These words are noted as Hopkins investigates the theory of compilation and expansion to come to his own conclusion about the Homeric question.

546. φλέβα⁸⁹ only found here⁹⁰. So are ἀμενήνωσεν⁹¹, σκῶλος⁹² and πυρί-
καυστος⁹³, ἰλλάσιν⁹⁴, ὀμαπρτήδην⁹⁵, λικμητήρος⁹⁶, seemingly κύαμοι⁹⁷
and μελανόχροοι⁹⁸ (but in Od. μελανόχροος and μελαγχροίης) and ἐρέ-
βινθοι⁹⁹, ἀξίνην¹⁰⁰ (and in xv 711. ἀξίωσι¹⁰¹), πελέκκω¹⁰², ἐριβρεμέτω¹⁰³,
σκώληξ¹⁰⁴,

⁸⁸ χύτο θυμοραϊστής {life-destroying [death] poured [over him]} 13.544

⁸⁹ φλέβα {blood vessel} 13.546

⁹⁰ Hopkins's listing of words here seems to have the purpose of identifying words that are unique to this section of the *Iliad*. Hopkins, it seems, understands that the fact that these words are typically unhomeric indicates that these passages may have been added at a later time. However, Hopkins was always interested in the etymology of words and phrases and their sonic and philological connections. His habit of listing words (English, Greek, Latin, African, Celtic, French, Gaelic, German, Maltese, Manx, Scotch, Slavic, Sanskrit, and Welsh) as a way of exploring their connections is revealed in his journals and papers. (See *Journals and Papers* 4, 5, 7, 8, 10, 11, 12, 13, 19, 21, 22, 25, 31, 34, 36, 44, 46, 47, 152, 153, 182, 258, and 269 for Hopkins's lists of Greek words.)

⁹¹ ἀμενήνωσεν {weaken, deaden the force of} 13.562

⁹² σκῶλος {pointed stake} 13.564

⁹³ πυρίκαυστος {burnt in a fire} 13.564

⁹⁴ ἰλλάσιν {rope, band} 13.572

⁹⁵ ὀμαπρτήδην {both together} 13.584

⁹⁶ λικμητήρος {winnow of corn} 13.590

⁹⁷ κύαμοι {beans} 13.589

⁹⁸ μελανόχροοι {black-skinned, swarthy} 13.589

⁹⁹ ἐρέβινθοι {chick-peas} 13.589

¹⁰⁰ ἀξίνην {axe-head} 13.612

¹⁰¹ ἀξίωσι {axe-head} 15.711

θωήν¹⁰⁵ (once in Od.), Ἴάονες¹⁰⁶ and ἔλκεχίτωνες¹⁰⁷, φθῖοι¹⁰⁸, φαιδιμόεντες¹⁰⁹,
προλελεγμέ-
νοι¹¹⁰, οἶνοπε¹¹¹ of oxen (and once in Od.), ἐξεδέχοντο¹¹², συνεκλόνεον¹¹³,
λευγαλέως¹¹⁴,
παραρρητοῖσι¹¹⁵ (in this sense), ἐνθεν¹¹⁶ of time (741.), ἀνέγνω¹¹⁷,
στέφανος¹¹⁸,

¹⁰² πελέκκω {axe-helve, handle} 13.612

¹⁰³ ἔριβρεμέτεω {loud-thundering} 13. 624

¹⁰⁴ σκώληξ {worm, earthworm} 13.654

¹⁰⁵ θωήν {penalty} 13.669; also used once in the *Odyssey* 2.192

¹⁰⁶ Ἴάονες {Ionians} 13.685

¹⁰⁷ ἔλκεχίτωνες {trailing the tunic, with a long tunic, epithet of the Ionians} 13. 685

¹⁰⁸ φθῖοι {Phthian} 13.686

¹⁰⁹ φαιδιμόεντες {shining, glistening, radiant} 13.686

¹¹⁰ προλελεγμένοι {the ones foretold, announced beforehand} 13.689

¹¹¹ οἶνοπε {of oxen, wine-red, deep-red} 13.704 This epithet, generally used of the sea (23.316), is used of the oxen. Homer also uses this word to describe oxen in the *Odyssey* (13.32).

¹¹² ἐξεδέχοντο {take or receive from another} 13. 710

¹¹³ συνεκλόνεον {dash together, confound utterly} 13.722

¹¹⁴ λευγαλέως {of persons, in sad or sorry plight, wretched} 13.723

¹¹⁵ παραρρητοῖσι {persuasive} 13.726

¹¹⁶ ἐνθεν {of Time, thereupon, thereafter} 13.741

¹¹⁷ ἀνέγνω {know well, know certainly} 13.734

ἀποστήνσωνται¹¹⁹ in that sense. For¹²⁰ more see later 761

554. ἐνοσίχθων¹²¹ seems false \ddagger ¹²² [marked through] in inscape

556. Clumsy¹²³ unhomeric line

¹¹⁸ στέφανος {that which surrounds or encompasses, crown, circlet}, πάντη γὰρ σε περὶ στέφανος πολέμοιο δέδην {Behold all about thee blazeth a circle of war} 13.736.

¹¹⁹ ἀποστήνσωνται {weigh out, pay back} 13.745

¹²⁰ For more words used for the first and only time in the *Iliad*, Hopkins points to the later notes at 13.761.

¹²¹ ἐνοσίχθων {Earth-shaker, epithet of Poseidon} Hopkins comments that this insertion about Poseidon seems “false in inscape.” The line reads: πέρι γὰρ ῥα Ποσειδάων ἐνοσίχθων / Νέστορος υἱὸν ἔρυστο {for mightily did Poseidon, the Shaker of Earth, / guard Nestor's son}. Hopkins is pointing out that ἐνοσίχθων {Earth-shaker} does not fit, has a false inscape, with ἔρυστο {he guards}. Someone who shakes the earth would not be very good at providing a respite from danger, a safe place, a place of protection.

¹²² Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the loose notes. It appears to mean “is parallel to” or “is similar to.” However, in this case the symbol is marked through.

¹²³ οὐ μὲν γὰρ ποτ' ἄνευ δηϊῶν ἦν, ἀλλὰ κατ' αὐτούς {For never aloof from the foe was he, but among them,} Hopkins comments that this is a clumsy, unhomeric line, perhaps because of its lack of multi-syllable words.

[262 13-565-596]

573. Another clumsy boisterous line.¹²⁴ See too 616, 617, and 649 sqq.,¹²⁵

which is grim comedy; the man fears to get so much as a pin prick and
is run through the buttock and bladder etc.¹²⁶

578. seemingly to minimize the exploit¹²⁷

¹²⁴ Hopkins describes this line as “another clumsy, boisterous line.” The line reads: ὡς ὁ τυπείς ἤσπαιρε μίνυνθά περ, οὐ τι μάλα δῆν, {even so he, when he was smitten, writhed a little while, but not long,}. By “boisterous,” Hopkins may be indicating the rowdy, noisy, wild, undisciplined action described in the line. He may also be referring to the choppy, stormy syntax, which contrasts with Homer’s normally long, elegant lines.

¹²⁵ Hopkins points to other clumsy lines: 13.616 and 13.617 ῥίνος ὑπερ πυμάτης: λάκε δ’ ὀστέα, τῶ δέ οἱ ὄσσε / πὰρ ποσὶν αἵματόεντα χαμαὶ πέσον ἐν κονίησιν {above the base of the nose; and the bones crashed loudly, and the two eyeballs, all bloody, fell before his feet in the dust} and 13.649 πάντοσε παπταίνων μή τις χροά χαλκῶ ἐπαύρη {glancing warily on every side, lest some man should wound his flesh with the bronze}. Again Hopkins could be referring to either, or both, the content and the form of the lines.

¹²⁶ Hopkins is particularly disenchanted with the story of the killing of Harpalion, who shrank back among his comrades when his attack went awry, glancing to both sides, fearing that he would be wounded by his comrades’ swords. Hopkins calls his death “a grim comedy.” He was run through the buttocks and bladder and bled out black blood stretched out like a worm on the ground.

¹²⁷ Hopkins states that this description of Deïpyrus’s helmet rolling around on the ground and being picked up by an Achaean soldier is to “minimize the exploit.”

[263 13-597-628]

600. π. μ. †¹²⁸οἰός ἄωτῶ¹²⁹

620.¹³⁰ ~~When is τ. An epithet of the Greeks? Here~~ ^ ταχυπώλων,^ if it is

in inscape-† must

mean swift to run away. – The boisterous rhetoric of this speech belongs to

the hand spoken of above

¹²⁸ Hopkins uses this symbol, a cross with dots in each quadrant, in these notes and in the loose notes. It appears to mean “is parallel to” or “is similar to.”

¹²⁹ Hopkins draws attention to this story: “This then great-souled Agenor drew forth from his hand, and bound the hand with a strip of twisted sheep's wool, even a sling that his squire carried for him, the shepherd of the host.” (13.599-600). Line 13.600 ends with ποιμένι λαῶν {shepherd of men} Hopkins incorrectly transcribes the abbreviation of the beginning letter of the second word. Perhaps he is thinking of the English word “men” and gets confused. Line 13.599 had ended with οἰός ἄωτῶ {finest wool} Hopkins notes the connection between the shepherd of men, Aegnor, and the finest wool with which his hand is bound. The syntax, the position of the words, is significant for Hopkins.

¹³⁰ Hopkins first asks when this epithet, ταχυπώλων {with fleet, swift horses}, is used as an epithet of the Greeks, then changes his mind, and makes the statement that for this epithet to fit in this context, it must mean swift to run away, which does not fit the meaning of the passage. He attributes this rhetoric to the heavy handed editor mentioned in 13.543.

[264 13-629-660]

635. κορέσασθαι¹³¹: the verb is a partic. plausible case of primary middle meaning

658. This¹³² is in flat contradiction to v 576., where Pylaemenes is killed by Menelaus. It is to be considered what this means, for the ~~tw~~ poets of both passages both know of a Pylaemenes king of the Paphlagonians. If one borrowed this knowledge from the other why does he make the dead man alive? In ii 851 sqq. he is first named and nothing said of sons

¹³¹ κορέσασθαι {to fill themselves, satiate themselves} Hopkins notes that this verb is a particularly plausible case of primary middle meaning. The Greek middle voice shows the subject acting in his own interest or on his own behalf, or participating in the results of the verbal action. This is one of the few grammatical comments Hopkins makes.

¹³² Hopkins notes that this description of Pylaemenes's accompanying the body of his son, Harpalion, to Troy directly contradicts the recounting of the father's death in 5.576-77, which describes Pylaemenes's death. This further substantiates Hopkins's recognition of multiple authors for Book 13.

[265 13-661-692]

666. For this jolting spondaic rhythm¹³³ cp. 659, also 542.

685. sqq. In these 5 lines 5 words¹³⁴ only here found. And ἐλκεχίτωνες¹³⁵ is quite out of inscape in war, unless we say it means they found themselves encumbered with him and cd. not be rid of him

¹³³ Schlatter suggests, rightly, that Hopkins may be referring to 13.665 instead of 13.666 (123). 13.665 begins with two spondees (two long syllables), followed by two dactyls (one long syllable and two short syllables), and ends with two spondees. Hopkins offers other examples of this rhythm in 13.659 (two spondees, two dactyls, two spondees) and 13. 542 (two spondees, two dactyls, two spondees). A spondaic line would have several long syllables together, and would produce a jolting rhythm, rather than the regular flowing rhythm of the dactylic hexameter. Because Hopkins sometimes used a “jolting” sprung rhythm in his own poetry, he may have been attuned to recognize this feature in the *Iliad*. However, in this case, he seems to again be acting as a redaction critic, pointing out passages that fall short of the expected Homeric art.

¹³⁴ Hopkins finds five unique words in these five lines, adding support to the contention that this passage is unhomeric. The five words to which Hopkins refers are likely: ἐλκεχίτωνες {trailing the tunic, with a long tunic} 13.685; Ἴάονες {Ionian} 13.685; φαιδιμόεντες {shining, radiant glistening} 13.686; Φθῖοι {Phthian} 13.686; and προλελεγμένοι {foretell, announce beforehand} 13.689. Although Schlatter comments that Ameis only finds four unique words in this passage (123-24), an examination of Ameis’s text, reveals that he does mention all five of the previously mentioned words are *nur hier* {only here} (44).

¹³⁵ ἐλκεχίτωνες {trailing the tunic, with a long tunic, epithet of the Ionians} Hopkins comments that a long tunic does not fit, “is quite out of inscape,” in war. The inscape would fit if the Ionians felt themselves encumbered by Hector’s onslaught and could not be rid of him.

[266 13-693-724]

696. ἔσκει :¹³⁶ | uncommon rhythm

700. The¹³⁷ number of φί's and φιν's in the book sh. be remarked

707. In Ameis¹³⁸ I find ταμειν and L. and S. recognize τέμει (present)

= τέμνει.¹³⁹ What can the text mean?

724. ἦ.¹⁴⁰ false in inscape, for it wd. be a harbour to them

¹³⁶ ἔσκει {he was} The line number should be 695. Schlatter notes the uncommon rhythm may refer to the double caesura, one of them involving a bucolic diæresis, a sense break between the fourth and fifth foot, instead of in the usual caesura positions. (124).

¹³⁷ Hopkins notes in this passage several instances of φί's and φιν's, wondering if more instances occur in the entire book. Schlatter slightly mistranscribes Hopkins's note here, omitting the apostrophes (109). Line 700 begins with ναῦφιν. When Hopkins hears the "φιν" sound he recalls hearing this sound frequently in the book, and makes a note to investigate.

¹³⁸ Homer, Karl Friedrich Ameis, and Karl Hentze. *Homers Ilias. Für den Schulgebrauch erklärt von Karl Friedrich Ameis. 4. berichtigte Aufl. besorgt von C. Hentze. [Text in Greek].* Leipzig B.G. Teubner, 1884.

¹³⁹ The text in Dindorf reads: *τεμει δέ τε τέλσον ἀρούρης*. Ameis's text reads: *ταμειν ἐπὶ τέλσον ἀρούρης*; Liddell and Scott reads: *τέμει δέ τε τέλσον ἀρούρης* {till the plough cuts or reaches to the limit of the field}. Hopkins questions the Dindorf text from which he is working, noting that Ameis and Liddell and Scot have different readings. *τεμει* and *τέμει* come from the verb *τέτμον* {to overtake, reach}; *ταμειν* comes from the verb *τέμνω* {to cut, hew}. Hopkins wonders what the text actually means. Monro has similar questions (1888 707).

¹⁴⁰ ἦνεμόεσσαν {windy, airy} This is false in inscape for Hopkins. It does not fit that a windy place would be a place for safety.

[267 13-725-754]

745sq.¹⁴¹ strange unhomeric phrase

748. ἄδε¹⁴² / emphatic word in the slack. qy. If commoner here than in the rest of the Iliad. cp 797. And 837

754. ὄρε¹⁴³ v. ε : ~~in a ma~~ violent, where question of motion

¹⁴¹ Schlatter comments that the phrase must be χθιζὸν ἀποστήσωνται Ἀχαιοὶ χρεῖος {The Achaeans should pay back the debt of yesterday} (124). Hopkins had already remarked in 13.546 that this verb was an unusual word.

¹⁴² ἄδε {pleased} Hopkins recognizes that this word, which should be emphatic, is placed in the slack, after the caesura. He queries if this construction is more common in this book than others in the *Iliad*. He suggests other examples in 13.797 and 13.837. This seems to be more evidence for Hopkins that another author is involved.

¹⁴³ ὄρεϊ νιφόμεντι {snowy, snowclad, epithet of mountains} Hopkins comments that the image must relate to a snow storm because it involves Hector's motion, rushing into battle. Most of the snow images in *The Wreck of the Deutschland* and the "Loss of the Eurydice" are negative, violent images.

[268 13-755-784]

761. More¹⁴⁴ words only used in this part (see on 546.) - ἀντιώω
(and xii 368.) in this sense (see Ameis 752.; ἀνολέθρους; σῶς in
that sense, which is a remarkable one, though just ours; ἀμοιβοί; φαληρί-
ωντα, παφλάζοντα, άμαρτοεπές (But elsewhere άφαμαρτοεπές), Βουγίαε
(and Od.)

¹⁴⁴ Here Hopkins lists other words used only in Book 13, similar to the list in 13.546.

ἀντιός {go for the purpose of meeting} 13.752

ἀνολέθρους {untouched by destruction} 13.761

σῶς {safe, sound, unharmed; certain} 13.773 The line reads: νῦν τοι σῶς αἰπὺς ὄλεθρος {now thou mayest see, is utter destruction sure}. Hopkins comments on the juxtaposition of these two terms together σῶς {safe} and ὄλεθρος {destruction}. “Though just ours” may refer to Christians or the Jesuit order. σῶς is the root for the word “salvation”; ὄλεθρος is the root for “destruction.” To Hopkins this is a remarkable combination, raising, perhaps, many theological and biblical applications (“To save your life you must lose it,” “Christ’s death saves us”). Alternatively, “though just ours” could simply mean “though in just the sense we have here.”

ἀμοιβοί {one who exchanges, soldiers that relieve others} 13.793

φαληρίωντα {to be patched with white} 13.799

παφλάζοντα {boil, bluster, of the sea} 13.798

άμαρτοεπές {erring in words, speaking at random} 13.824

Βουγίαε {a great bully or braggart} 13.824; also in the *Odyssey* 18.79

[269 13-785-816]

788. The splendid passage that follows is like the first hand¹⁴⁵

795. Remark the lettering on ἄ¹⁴⁶

799. φ. :¹⁴⁷ L. and S. are no doubt right in taking this to mean dappled¹⁴⁸

with foam:¹⁴⁹ cp. φᾰλᾰρᾰς¹⁵⁰, φᾰλᾰρᾰίς¹⁵¹ (coot)

¹⁴⁵ At this point, Hopkins sees the text returning to “the first hand,” presumably Homer’s, with its long flowing, more interconnectedness lines. Hopkins recognizes the more musical quality of these lines.

¹⁴⁶ ἄτάλαντοι {equal in weight, equivalent to, like} Hopkins calls attention to the “lettering” of this word. Presumably he is pointing out the etymology of the word. The word is formed by combining ἄ {a copulative conjunction} and τάλαντοι {balance}. He could also be bringing attention to the alliteration of the alphas in the line.

¹⁴⁷ φᾰληριᾰῶντα {[waves] crested or patched with white foam}

¹⁴⁸ “Dapple” is one of Hopkins’s favorite words, occurring many times in his poetry: “For earth / her being has unbound, her dapple is at an end, as- / tray or aswarm, all throughther, in throngs;” (“Spelt from Sibyl’s Leaves” 5-6); “I caught this morning morning’s minion, king- / dom of daylight’s dauphin, dapple-dawn-drawn Falcon,” (“The Windhover” 1-2); “The dapple-eared lily below thee; that country and town did / Once encounter in, here coped and poised powers;” (“Duns Scotus’s Oxford” 3-4); “Glory be to God for dappled things” (“Pied Beauty” 1); “The dappled die-away / Cheek and wimpled lip” (“Morning Midday and Evening Sacrifice” 1-2); “Degged with dew, dappled with / Are the groins of the braes that the brook treads through” (“Inversnaid” 9-10); and “Kiss my hand to the dappled-with-damson west:” (*The Wreck of the Deutschland* 5.5). It is therefore only natural that he would transfer this favorite word onto Liddell and Scott’s description of φᾰληριᾰῶντα.

¹⁴⁹ “Foam” is used by Hopkins in several of his poems: “Foam-falling is not fresh to it, rainbow by it not beaming,” (“St. Winfred’s Well” II 24); “You’ve parlour-pastime left and (who’ll / Not honour it?) ale like goldy foam / That frocks an oar in Penmaen Pool” (“Penmaen Pool” 35-36); “In coop and in comb the fleece of his foam / Flutes and low to the lake falls home” (“Inversaid” 3-4); “Fallow, foam-fallow, hanks” (“Dogrose” 7); “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?” (*The Wreck of the Deutschland* 16. 6-8); and “Foam-tuft fumitory” (“The

[284 14-411-422]

419. ἐάφθη:¹⁵² see xiii 543

Woodlark" 39). Hopkins frequently used wave-and-water imagery in his poems. His two longest poems, *The Wreck of the Deutschland* and *The Loss of the Eurydice* are about shipwrecks. His father was a maritime insurer. This fascination is evidenced in his careful study of waves recounted in the journals and drawings, where he was consistently fascinated with studying and describing the patterns, motions, and colors of waves, their inscapes. His preoccupation with nature in general and, in this case waves and water in particular, predisposed him to notice how these images are handled in the *Iliad*.

¹⁵⁰ φάλαρος {having a patch of white}

¹⁵¹ φαλαρίς {coot, *Fulica atra*, so called from its bald white head}

¹⁵² ἐάφθη {was fastened} Hopkins recalls his note on 13.543. This is a repetition of that description.

CHAPTER FOUR

Conclusion

These notes on the *Iliad*, written by Gerard Manley Hopkins during one of the darkest times of his life, when he was estranged from his country, his family, and his beloved Wales, provide a unique insight into the way he regarded the art of Homer's poetry—the way Homer¹ ordered the words, phrases, and lines that contributed to that poetry; the way that “stock” epithets were not stock at all, but expressed nuanced characteristics of the things and people they modified; the value Homer placed on the inscape of words, fitting each word into its place in the lines of dactylic hexameter—and the way Hopkins reflected his study of Homer in his own poetry, particularly the poetry he wrote and revised while living in Ireland.

Hopkins's comments in these Dublin Notes related to Greek syntax in the *Iliad* assist the scholar attempting to understand the hyperbaton of his English poetry. Looking carefully at his comments regarding parallelism, reversal of word order, the omission of words, conciseness, the sound of words and lines, and the shape of lines shed some light on how Hopkins viewed syntax. The notes do not provide an unmistakable key to unlocking an understanding of the

¹ Hopkins was aware of the discussion regarding the Homeric question at the time. For Hopkins's response to the Homeric question see “Chapter One—Introduction”, 8–9.

hyperbaton of Hopkins's English poetry. However, the notes suggest that Hopkins had abandoned the uninflected limitations of English and expected nouns, without declensions, and verbs, without conjugation, to be free of the normal word order constraints to which English binds them.

Additionally, the inordinate attention that Hopkins places on epithets and the nuances of meaning in the epithets fits in well with his ideas of *inscape* and *haeccietas*, the "thisness" of a thing. The nuanced meaning of the epithets changes with every situation. The "white-armed" Athena, with her "white arms" representing her clearness of mind, her awareness, her beauty, and her clean conscience, could be contrasted with the powerfulness of her involvement in the bloody fray. Her involvement in the outdoor contest of war, although she has "white arms" can also be contrasted with Andromache's "white arms," which are the result of her domesticity. Hopkins spends a significant amount of the notes discussing the nuanced nature of the epithets.

Comparing the vocabulary shared between Hopkins's poems and the words he used to describe passages of the *Iliad* illuminates both the notes and the poetry. Particularly interesting and informative is how the vocabulary in the notes overlaps with and informs passages of poetry written and edited while he was living in Ireland. Hopkins was careful with words, seldom getting accents or breathing marks incorrect, paying careful attention to every "jot and tittle." He

used those carefully chosen words to provoke specific visual images in the imagined reader of his notes, even though these notes were taken for himself and directed toward the completion of a work that was never realized. He placed a sacred value on words.

I originally hoped to discover a source for some of Hopkins's "coined" words in the Dublin Notes. *The Oxford English Dictionary* identifies a significant number of words that were coined by Hopkins, 619. He is among the top one thousand sources quoted in the *OED* for either the first evidence of a word or the first evidence for a particular sense of a word. He is 802nd in the list. One-third of the list are non-personal names, such as "McGraw-Hill Encyclopedia of Science and Technology." Hopkins's position on the list is particularly unusual because his canon is quite small, and it was not published until thirty years after his death. Comparing the coined words identified by the *Oxford English Dictionary* to the *Iliad* notes, I had hoped to discover whether Hopkins's familiarity with the vocabulary in the *Iliad* contributed in a significant way to the coined words in his poetry. Although I did find evidences of a few potentially new coined words² in the notes, I was not able to make a concrete connection between coined words

² "Silverings" and "waterings" may fit into this category. However, these words do not occur in his poetry.

found in his poetry and the vocabulary of the *Iliad*³. However, it could be that Hopkins simply learned from Homer how to coin words⁴ and employed that skill in writing his own poems.

My research has revealed the biases that Anderson and Schlatter, both classicists, brought to their work on their transcriptions and comments. Anderson dismissed or ignored most of the literary import, especially with respect to Hopkins's understanding of images and epithets. Schlatter, although more sympathetic to Hopkins's role as a priest and poet, nevertheless, presented the notes in merely factual format, reserving comments that connected the notes to Hopkins's poetry. Both scholars, although their work was thorough, had minor indiscretions in their transcriptions.

Hopkins's notes reveal the degree of intersection and consistency with his poems with regard to his views of syntax, epithets, and diction. The notes, which reveal his role as a redaction critic and a careful and insightful commentator on the *Iliad*, also show him to be a more sensitive and accomplished classicist than has hitherto been appreciated.

³ The only one of Hopkins's coined words (as identified by the *OED*) that occurs in the notes and Hopkins's other writing is *inscape*. That word does not occur in his poems.

⁴ Kirk points out Homer coins 201 words. Quoting Pope he notes that "Homer was as much concerned with the individual word as other poets and prepared to coin a new one if he felt it necessary" (Kirk, Vol 5, 55.)

This research will be important for scholars of both literature and the Classics. His notes reveal Hopkins's thinking regarding scholarship on the *Iliad* to be quite innovative. He suggests imaginative ways of looking at some of the scenes that are unique and introduces ideas of interpretation that are decades before their time. Not being a classicist myself, it is not reasonable for me to speak authoritatively, but it appears that quite a few insights occur in the notes that might provoke conversations among classicists, particularly regarding his thoughts about the rhapsodes, his questions about caesuras and hiatuses, the way in which he enriches and extends the images suggested in the *Iliad* through his commentary, the value he gives to the epithets, and the provocative translations of Greek words and phrases that he suggests in this commentary. Classicists may also want to look to the passages where Hopkins took on the role of a redaction critic to see if his claims are legitimate and how his suppositions do or do not reflect late nineteenth-century critical theory.

Understanding the syntax of Greek constructions provides insight into understanding some of the hyperbaton that Hopkins uses in his own poetry. This will be an important insight for scholars and general readers. Many avid readers of Hopkins's poems are not a part of the academic community. Scholars might connect the vocabulary Hopkins used to describe the *Iliad* with vocabulary he used in his own poetry. Linguistic studies could employ these notes to look for

deeper structures of syntax and questions about etymologies of words, the sound sense of words, and philology. Also there is evidence that Hopkins was deeply concerned about the music and mathematics of language as well as the science of thermodynamics. These notes could amplify and expand what we already know about his interest in these subjects based on scholarship that has been done on his poems and journals.

Other scholarship could include using these notes to compile a list of books used by Gerard Manley Hopkins. This would be similar in kind to the database Philip Kelley has collected of [The Brownings' Library](#). Lists of the books in his family's library⁵, books he checked out at Highgate⁶, books in use at Balliol⁷, and books that may have been a part of University College Dublin⁸ are already available. The books mentioned in these notes and other books mentioned in *The Collected Work of Gerard Manley Hopkins* could be added to

⁵ 119 volumes that belonged to Manley Hopkins, Gerard Manley Hopkins's father are in the Burns Library and the Burns Archive at Boston College University Library.

⁶ A list of books that were checked out from the Highgate Library are available in R. L. Starkey, "Library Register, Highgate School, March 1860-November 1862," *The Hopkins Research Bulletin* 6 (1975): 22-6.

⁷ A list of Academic Resources in the 1860s at Oxford University is available in CW IV 78-85.

⁸ A query to University College Dublin regarding Greek textbooks to which Gerard Manley Hopkins might have had access during his tenure at University College Dublin between 1884 and 1889 yielded this response: "We hold a very small amount of surviving material from the Catholic University. There is just one item that may be of interest to you: CU/26 1900 265pp Catalogue of the Library of the Catholic University removed from Holy Cross College, Clonliffe . . . to St Patrick's College, Maynooth compiled by John W. Sullivan, Auctioneer. List of books divided into two categories, 'General' and 'Irish Literature' and subdivided according to size. Loose leaves, handwritten."

produce a list of books used by Hopkins in his teaching responsibilities and personal academic studies.

A digital edition of the notes, encoded with EXtensible Markup Language using the Text Encoding Initiative guidelines, which specify encoding methods for machine-readable texts, chiefly in the humanities, social sciences and linguistics, and presened in a digital format using Extensible Stylesheet Language Transformations, would open up these notes to classicists, English scholars, linguists, and literary theorists. The digital version of the dissertation will contain the text of the *Iliad* with which Hopkins was working, his transcribed notes, my commentary, as well as a presentation of my findings regarding hyperbaton, epithets, and shared vocabulary, and will be available as a webpage.

Three examples demonstrate forms in which the data could be presented. [The Marginalia of a Poem from Piers Plowman](#), completed with resources from the editors of Piers Plowman Electronic Archive, funds from the Rare Book School at the University of Virginia, and staffing by the Digital Scholars' Lab at the University of Virginia, provides one example of how the notes on Hopkins's Homer could be presented. The [Rossetti Archive](#) contains a digital edition of Dante Gabriel Rossetti's marginal notes in Dante's *Purgatorio* XI. 94-99, that

could be used as a model. [Oxford Scholarly Editions Online](#)⁹ serves as the most attractive and comprehensive model for the digital presentation of my research. The OSEO provides an easily accessible one-page presentation of the text, floating bullets that connect the text with the commentary, and clear and easy access to related digital images.

Although digital humanities is a new field, particularly to Baylor University, it is supported by an ever-increasing number of institutions and organizations. Jerome McGann's *Radiant Technology* (2001) is a good introduction to the field. He concludes the book with this question: "The question is—the choice is—whether those with an intimate appreciation of literary works will become actively involved in designing new sets of tools for studying them" (J. McGann 186). For readers interested in the philosophy of digital humanities, the last three chapters of McGann's newest book, [The New Republic of Letters](#) (2014), available online, argues for "the need to situate humanities research and pedagogy, including close interpretational practices, within our present (and changing) institutional horizon." (J. J. McGann x).

⁹ Oxford Scholarly Editions Online (OSEO) [<http://www.oxfordscholarlyeditions.com/>] is described as "a major publishing initiative from Oxford University Press, providing an interlinked collection of authoritative Oxford editions of major works from the humanities. Scholarly editions are the cornerstone of humanities scholarship, and Oxford University Press's list is unparalleled in breadth and quality. By publishing these texts online OSEO transforms humanities scholarship, making texts more accessible, searchable, and interconnected than ever before."

This dissertation could serve as a prototype for digital dissertations. A clarification may need to be made between a digitized dissertation, online versions of traditional dissertations, and digital dissertations, which could range from a fully interactive website online to a searchable catalog of images that accompanies a traditional book-length text. Although Baylor does digitize dissertations, thus far no digital dissertation have been produced in the English Department at Baylor University. I plan to apply for a grant to digitize *Hopkins's Homer*, encoding the notes according to Text Encoding Initiative standards. Such digital scholarship, coordinated with other such efforts could lead to an enhanced scholarship on the late nineteenth century in literature, art, and classical literature.

In *The Fine Delight: Centenary Essays on the Poetry of Gerard Manley Hopkins* (1989), Todd Bender, presenting lexicographical work that had been done on Hopkins, lamented that the real tools to complete his study did not yet exist: "The computer archive itself, capable of many different manipulations and configurations is the key to future analyses, some perhaps now not even imagined, which allow us to understand the language of Hopkins better and to see more clearly the mental processes signified by his verbal constrictions" (Bender, *The Fine Delight* 119). Twenty-five years later those tools are becoming available.

In an address at the Gerard Manley Hopkins, S. J. Conference at Regis University in 2014, Francis J. Fennell¹⁰ expressed a similar sentiment about the focus of Hopkins's studies and the "importance of online commentary and other manifestations of our increasingly technology-driven and digitalized age" (Fennell [3]). Fennell points out that a web presence could provide access to otherwise-hard-to-get articles, books, and other materials like the items listed in Stephanie Plowman's inventory of the Hopkins-related Bischoff Collection at Gonzaga University¹¹ (Fennell [11]). Fennell's address was entitled "Hopkins in the Digital Age." Fennell expresses the hope that web tools can be used to open access to rare Hopkins's materials, a need I hope to address through my project.

Responding to Bender's lament in "'Scope,' 'Scape,' and Word Formation in the Lexicon of Hopkins," and Fennell's hope in "Hopkins in the Digital Age,"

¹⁰ In an earlier article, "Hopkins's [New] Readers," *Religion & Literature* 45.2 (2013): 184–192), Fennell points out the importance of online commentary.

On 09 August 2016 Fennell posted the following request: "Francis Fennell . . . solicits proposals for the development of a website and accompanying social media feeds (Facebook, Twitter, etc.) dedicated to the life and work of the English poet Gerard Manley Hopkins, S.J. (1844-1889). **Goals:** The goals of this project are to create a site that: facilitates discovery and conversation about the life and poetry of Hopkins; provides a platform for hosting existing content and linking to external websites; creates and integrates a range of social media feeds (Facebook, Twitter) dedicated to disseminating information and fostering discussion about Hopkins; is easily found via web search engines and is accessible to lay and specialist audiences; and can be administered by CTSDH-affiliated faculty, staff and interns after the development phase comes to an end."

¹¹ Stephanie Plowman's *G.M. Hopkins : An Inventory of the Anthony Bischoff Research Collection at Gonzaga University*. Victoria, B.C.: English Literary Studies, University of Victoria, 2001. Print. ELS Monograph Series; No. 86 contains a reference to Hopkins's notes on the *Iliad*, p. 33.

a digital tool that presents the text of the *Homeri Ilias*, visual images and transcriptions of Hopkins's notes, and editorial notes could illuminate relationships between Hopkins's notes and his poetry.

A digital edition of Hopkins's notes associated with the *Iliad* and the creation of a tool for viewing those notes more holistically will have several significant benefits. First, it will provide scholars with an easily accessible copy of all of Hopkins's notes on the *Iliad*. This accessibility may provoke other research into topics other than those I have chosen to study. Other topics might include research into Hopkins's lost works on Dorian metrics and the composition of the Greek choral and lyric odes¹² or a more complete understanding of the shift between Hopkins's earlier sonnets and the "sonnets of desolation," the first of which was written six months after the beginning of these notes.¹³ The digital edition of Hopkins's Homer might also be amended to

¹² Shortly after the composition of these notes, Hopkins wrote on January 27, 1887 to Dixon: "I have done some part of a book on Pindar's metres and Greek meters in general and metre in general and almost on art in general and wider still, but that I shall even get far on with it or, if I do, sail through all the rocks and shoals that lie before me I scarcely dare to hope and yet I do greatly desire, since the thoughts are well worth preserving: they are a solid foundation for criticism. What becomes of my verses I care little, but about things like this, what I write or could write on philosophical matter, I do" (CW II 852).

¹³ In a letter to Bridges, 17-29 May 1885, Hopkins says: "I have after long silence written two sonnets, which I am touching: if ever anything was written in blood one of these was" (CW II 736). Later that year, 1-8 September, again to Bridges, he writes: "I shall shortly have some sonnets to send you, five or more. ~~Three~~^Four^ of these came like inspirations unbidden and against my will. And in the life I lead now, which is one of a continually jaded and harassed mind, if in any leisure I try to do anything I make no way—nor with my work, alas! But so it must be" (CW II 743).

included all of Hopkins's notes on Greek poetry¹⁴, providing an easy venue for a more comprehensive study of how Hopkins's writing and philosophy were influenced by his study of Greek language and literature.

I plan to do further study in this field, transcribing and annotating Hopkins's Aristotle (his notes on the *Nicomachean Ethics*) and Hopkins's Aeschylus (Hopkins's notes on the *Choephoroi*). I hope these studies will provide even more insight into Hopkins's ideas of inscape, rhythm, meter, and poetic diction and provide more tools for other scholars across disciplines to do further research.

¹⁴ Notes on Aristotle's *Nicomachean Ethics*, Aeschylus's *Choephoroi*, and Aeschines's *Oratio in Ctesiphontem*, along with Hopkins's Oxford notes on Greek literature and history. (These notes, located at Campion Hall, Oxford, and Foley Library, Gonzaga University, are quite extensive and have never been transcribed. They represent two distinct periods of Hopkins' life, his early school days and his last days in Dublin.)

APPENDICES

APPENDIX A

Hyperbaton: Hopkins's Syntax Reflected in His Dublin Notes on the *Iliad*

. . . the central act, of poetry as of music, is the creation of syntax, of meaningful arrangement.

Donald Davie, *Articulate Energy:
An Inquiry into the Syntax of English Poetry*, 19.

Davie offers this succinct definition of syntax in his discussion of the ways that successful poets have abandoned normal English word order in order to create their poetic effect using syntax that is varied and subtle. This meaningful arrangement, Davie adds, is not the syntax of the prose that is a part of formal grammar (19). Using Ezra Pound's *Cantos* as an illustration, Davie explains their syntax to be musical, not merely linguistic, and unified by, not only a rhythm based on tempo and meter, but also the rhythmical recurrence of ideas (20).

It is to this varied and subtle kind of syntax, hyperbaton, the inversion of the normal order of words, that Hopkins turns, attempting to revolutionize, revitalize and rejuvenate the conventions of the verbal sense of his poetry. Hopkins's meaningful arrangement of words in his English poetry pushed the limits of normal English syntax. In her chapter on "The Genesis of Artistic Import," Langer contends that artistic symbolism is untranslatable, and its sense

is bound up in the form it takes, surmising that “though the material of poetry is verbal, its import is not the literal assertion made in the words, but the way the assertion is made” (260). These non-literal associations are not only found in Hopkins’s English poetry, but also in his Dublin Notes on the *Iliad*. In the inflected words of Homeric Greek, which bore within their form all the syntactical information that was needed, Hopkins realized the freedom that the language had to express more than the verbal sense through the position of the words in the line. Hopkins observed that Homer sometimes confuses, often enhances, and generally transcends the verbal sense of his poetry.

It was with this expression of unconventional syntax that Robert Bridges, friend, correspondent, and curator of Hopkins’s poetry, takes issue in the “Preface to the Notes” of the 1918 edition of Hopkins’s poems, apologizing for Hopkins’s grammatical license and challenging syntax. Bridges, discussing the unconventional sequence of the line, “Squander the hell-rook ranks sally to molest him” in “The Bugler’s First Communion” (18), proposes that Hopkins, by condensing the line and leaving out the relative pronoun “that,” which should have come before “sally,” sets up a parallelism between the verbs, “Squander” and “sally,” confusing the reader. He claims that Hopkins by “aiming at condensation . . . neglects the need that there is for care in the placing of words that are grammatically ambiguous.” Bridges fails to recognize the musical

qualities of Hopkins's verse that Langer and Davie will later describe, criticizing Hopkins's syntactical indiscretions and concluding that "the grammar should expose and enforce the meaning, not have to be determined by meaning" (Hopkins 1918 73).

Bridges was also apologetic about Hopkins's syntax in the introduction to Hopkins's poems in *Poets and Poetry of the Nineteenth Century* (179–182). Bridges protests that "Poems as far removed as his [Hopkins's] came to be from the ordinary simplicity of grammar and metre, had they no other drawback, could never be popular;" (182). Bridges also complained that Hopkins had been aiming at an "unattainable perfection of language," believing that "words—each with its twofold value in sense and in sound—could be arranged like so many separate gems to compose a whole expression of thought, in which the force of grammar and the beauty of rhythm absolutely correspond" (182). Bridges obviously thought that such a goal could never be reached and should not have been attempted. Hopkins's opinion differed.

Hopkins believed that inscape, the unified complex of characteristics that give each thing its uniqueness and that differentiate it from other things, could be "called out everywhere." He says in his journal: "I thought how sadly beauty of inscape was unknown and buried away from simple people and yet how near at hand it was if they had eyes to see it and it could be called out everywhere

again" (*Journals and Papers* 221). At the center of the way Hopkins organized the words in his lines of poetry was a belief in the inscape of words, along with all other parts of creation. He saw words as sacred, sacramental. His Roehampton lecture notes on "Poetry and Verse" (*Journals and Papers* [289]) explain his belief that an entire poem has an inscape, carried by the speech of the poem for the inscape's sake. He understands that words, especially figures of speech and syntactical and rhythmical patterns, any patterning made prominent for its own sake, are not merely for the denotative "meaning" of an act of communication, but reflect the inscape of the poem. He summarizes: "Poetry is speech which afters and oftens its inscape" (*Journals and Papers* [289]).

In these Dublin Notes, this belief is illustrated by the way he even pays attention to the choice of the words in his commentary, although it was hurriedly written between grading papers and preparing for classes. Hopkins labors in the composition, scratching through a word, pausing, searching for a word with better inscape, and finally replacing or rewriting the word. His sacred regard for words is also illustrated in his commentary on the *Iliad* as he recognizes spots where words have a "false inscape."

Hopkins points out in the Dublin notes, discussing lines 5 and 6 of Book 6 of the *Iliad*, that the "sound and sense" of the line suggest a certain image. The lines, Αἴας δὲ πρῶτος Τελαμώνιος ἕρκος Ἀχαιῶν / Τρώων ῥῆξε φάλαγγα,

φώς δ' ἐτάροισιν ἔθηκεν {First, Ajax son of Telamon, tower of strength to the Achaeans, broke a phalanx of the Trojans, and gave a light to his comrades}, suggest a meaning that is affirmed by the sound of the lines. First, the “tower of strength of the Achaeans,” Ajax, is followed in in the next line by “the phalanxes of the Trojans,” who are broken by him. That is the sense of the lines. The significance of the sound of the lines, Hopkins suggests, is found in the alliteration of φάλαγγα {*phalanga*, phalanxes} and φώς {*photos*, light}. The sound communicates a light appearing in the wall of the forces of the enemy. What, in this instance, Hopkins does not draw attention to is that the φώς {light} is located in the center of the line between the breaking of the Trojan ranks and the giving hope to his comrades. In this and other examples in these notes, Hopkins observes the brilliance of Homer’s art whose lines make the words work economically and elegantly with respect to their sense, sound, and shape.

I began to read Hopkins’s poetry in earnest at the same time I was reading the New Testament lectionary passages from the Greek New Testament with a group of friends. Puzzled and fascinated with both Hopkins’s poems and the Greek lectionary texts, I remember thinking that Hopkins’s poems reminded me of the rough, literal translations from the Greek that I was reading at the time, which although syntactically convoluted, were packed with nuances of meaning

for this novice translator. At that time I knew nothing of Hopkins's immersion in Greek, nor of the existence of the Dublin notes.

Gardner points out that W. B. Yeats¹ had a similar observation about the poetry of Ezra Pound (255). Yeats describes Pound's poetry as that of a "brilliant improvisator translating at sight from an unknown Greek masterpiece" (*Modern Verse* xxvi). However, Yeats in this passage is discussing Pound's lack of form, finding him to have more style than form. Hopkins's poems have the style of a brilliant improvisational translator from Greek, but he also maintains the underlying form still showing through.

Plotkin writes about first stumbling on Hopkins through a German translation of *Untergang der Deutschland*. He thought that Hopkins fell more naturally into German than into English, that "Hopkins found his way down to its Germanic bedrock, which he 'translated' up into a modern alloy" (Plotkin *Hopkins Variations* 51). Plotkin later stumbled on Hopkins again in French translation which he said "crackled with a like linguistic charge and sometimes rolled with an arch-especial cadence" (Plotkin's *Hopkins Variations* 52). He concluded that Hopkins's poetry

. . . possessed the strong strangeness-yet-rightness that poetry in one native language never quite has and at the same time the echoing fullness and immediacy that *only* poetry in one's native language quite has.

¹ Hopkins had met Yeats in 1886, at the same time he was working on these notes (CW II 833).

Translated from an earlier or deeper level of language, and with the strangeness of the rendering alive in the line, this poetry came by elective affinity and as a natural obstacle. (Plotkins *Hopkins Variations* 52)

In light of these reflections about how poetry transcended the language in which it was written, and particularly Hopkins's poetry transcending its English parameters, perhaps it is not far from the truth to imagine Hopkins's poetry as a rough, literal translation from Greek. Plotkin had recognized by hearing Hopkins's poetry in German and French that something about them transcended the English in which they were originally written. Perhaps those roots ran deeper, into the Indo-European roots of Greek and Latin, into which Hopkins had immersed himself as student and professor. The unusual syntax of his English poetry may have been influenced by Anglo-Saxon, Welsh, and German. However, it seems more likely to have its roots a little deeper, in the Greek and Latin that pervaded his vocation. The syntax of his poetry, particularly his poetry in Ireland, like his life in Ireland, was "at a third remove."

Several scholars have observed and attempted to categorize Hopkins's use of unusual syntax. Peters observes:

. . . often the logic of grammar and syntax and even of the lexical elements is fully sacrificed—if a sacrifice it may be called by which so much beauty is gained—to that most earnest and sincere and most direct expression of his self, which was prompted by his undoubtedly visionary manner of seeing things and living with them, as being 'charged with love, charged with God.'" (Peters 69)

Peters notes that Hopkins, while staying within the bounds of logical syntax and grammatical rule, pushes the envelope to raise current language to a heightened level. He accomplishes this by using interjections, exclamatory phrases, and rhetorical questions. Peters then illustrates how Hopkins's "logical language gradually loses its usefulness till finally it succumbs and has to give way under the strain of the poetic emotion" (Peters 73). Peters points out that Hopkins's hyperbaton involves coordinated rather than subordinated words, phrases, and clauses. He also observes hyperbaton: important words being placed first in a line or phrase and verbs being placed at the end of a line. Peters illustrates how Hopkins's omissions of prepositions, verbs, subjects, and other parts of the sentence, as well as his imbedded sentences, unfinished sentences, and run-on images contributed to his unique arrangement of words and phrases.

Peters was the first to mention Hopkins's notes on Homer in critical literature, and uses a few of the notes, particularly in describing Hopkins's use of imagery, epithets, the inscape of words. In his bibliography, Peters reports that he had made use of some unpublished papers of Hopkins, including M5, which was Hopkins's loose notes on the *Iliad*.

Gardner defines Hopkins's syntax as esemplastic, combining "greater freedom with a more compelling unity, concentration, and distinctiveness or 'inscape'" (Gardner 142). Gardner terms this practice "sprung" syntax, in which

words, rather than fitting into conventional syntactical patterns, are placed where they can express the shape and movement of individual thought. This “sprung” syntax involves transposition of words or phrases, the placing together of emphatic words that normally would be separated by particles and connectives, marooning the preposition, transposing adverbs and adjectives, placing qualifying phrases or clauses before instead of after nouns, using asyndeton, the omission or absence of a conjunction between parts of a sentence, and the insertion of a parenthetical word in the middle of a line.

Gardner also includes in his discussion of Hopkins’s poetics a chapter, “The New Rhythm—1,” that considers the forms and modes from the Greek poets that influenced Hopkins, primarily with respect to rhythm (Gardner II 98). He, however, does not specifically refer to the Dublin Notes in this section, and the notes are not listed among the bibliographic entries or in the indexes.

Gardner, however, does raise questions about the direct influence of Greek on the poetry of Hopkins, rightly pointing out that “it is sometimes difficult to say just at what point influence ends and coincidence begins” (Gardner II 98). This scholarly edition of the notes should provoke scholars to consider whether Hopkins’s notes on the *Iliad* demonstrate that his English poetry was shaped by his reading of Homer; whether they demonstrate that he read the *Iliad*, at least at this point in his life, through the lens of his own poetry;

whether the similarities between Hopkins's notes on the *Iliad* and his own poetry are merely coincidences or reflect the cultural milieu of the late nineteenth century; or whether an interplay of some or all of these suppositions leans closer to the truth. It seems likely that there is at least a reflection of these notes in Hopkins's later poems and a reflection of these later poems in the notes.²

Thomas Dwight Goodell, classicist and philologist, writing about the order of Greek words in an essay in 1890, summarizes the thoughts of Henri Weil, a German philologist who wrote *The Order of Words in the Ancient Language Compared With the Modern* (1844):

"The fundamental thesis of Weil is substantially as follows. The order of words reproduces the order of thought, is regulated by the order of ideas; in Latin and Greek this order of ideas may be, and usually is, independent of the syntactic order, while in French and English, owing to lack of inflections, the order of syntax and of thought are usually in close agreement." (Goodell 7)

Hopkins seems to subscribe to the practices of Latin and Greek, allowing ideas rather than syntax to regulate the order of words. Because Greek was an inflected

² Gardner also points to the work of Hardie Kilpatrick in translating Hopkins's Latin and Greek renditions of Shakespeare's songs: five Latin and two Greek translations. Gardner says: "The literal translations below [of Shakespeare's Songs] are based on rendering by CGH [Colin G. Hardie] and Ross Kilpatrick. The commentaries also incorporate some of their discoveries. Dr. Kilpatrick ably solved a number of puzzling syntactic problems which GMH's passion for the unusual had created, but, as CGH remarks, both his Latin and his Greek are at times very odd" (Gardner 465). Perhaps a closer study of 'Tell me where is Fancy bred' (Hopkins's Greek translation of Shakespeare's song from *The Merchant of Venice* III ii) and 'Orpheus with his lute made trees' (Hopkins's Greek translation of Shakespeare's song from *Henry VIII* III i 3-14) would shed light on how he understood Greek hyperbaton translated into English poetry, although that it is not the focus of this paper.

language, in which the endings of words change depending on the function of the word in the sentence, Greek poets were free to place words wherever the rhythm, emphasis, and tone-pattern required. In other much earlier notes on a Greek text, Aeschylus's *Choephoroi*, Hopkins says: "I think that the whole speech is purposely ungrammatical etc. to suit the character of the nurse³" (MSS C. II, dated May 23, 1862).

Bender points out that "it is clear that Hopkins was learning from his study of Latin and Greek at an early age that a distortion in language indicates the way the mind of a particular speaker works" (Bender "Non-Logical Syntax" 122). Gardner also points out "the smoother early poems of Hopkins make it clear that the tortuous turns of his later syntax have nothing to do with trivial motives [metrical convenience]. Both poets [Hopkins and Gray], like Milton before them, were trying to rejuvenate English poetic language with an infusion of Greek and Latin flexibility" (Gardner II 121).

Bender, in his chapter on "Non-logical Syntax⁴: Latin and Greek Hyperbaton," recognizes that Hopkins constructs his sentences in an unusual

³ Hopkins refers to the speech of Cilissa, the nurse (*Choephoroi*, 734 ff), in which she is distraught about the death of Orestes, whom she had nursed as a child.

⁴ Bender's choice of the terms, "non-logical syntax" for his title could be confusing. His warrant for the chapter title, "Non-Logical Syntax" occurs in an earlier chapter, "The Publication of the Prose and a Note on the Unpublished Notebooks." He proposes, "If the artist sets out to follow the flow of ideas as associated in an excited mind, he will find it necessary to violate the

manner and proposes that Hopkins's study of Latin and especially Greek could have compelled him to distort normal grammar and syntax, and in so doing "he accepts assumptions and learns techniques which induce a precocious development ahead of the trend in Victorian art and which foresee the critical assumption of the postwar critics" (Bender 123). Bender enumerates the following common forms of hyperbaton in Greek: the placing of important words early in the sentence in violation of the logical order of ideas⁵; the postponement of interrogatives, relatives, and conjunctions; and the separation of logically cohering words in the line by dividing substantives from their adjectives, splitting a phrase or clause so that another is included within it, and arranging sentences so that logical connection are interlaced⁶.

Davie notes the musicality of Hopkins's arrangement of words and phrases, which is characterized by the onomatopoeic cry (things that "utter

rules of English grammar, syntax, and logic wherever the mind would make a non-logical or ungrammatical association" (67). Bender's equating logic and grammar is unfortunate. "Unconventional" may have provided a more appropriate description.

⁵ An example of this type of hyperbaton is found in the first line of the *Iliad*: μῆνιν ἄειδε θεὰ Πηληϊάδεω Ἀχιλῆος / οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε {Sing, O goddess, the wrath of Achilles son of Peleus, that brought countless ills upon the Achaeans.} Literally the line reads: {The wrath, sing goddess, of the son of Peleus, of Achilles, Destructive, which many of the Greeks brought.}

⁶ Plato's Republic 6.497b provides an example of this interweaving: μηδεμίαν ἀξίαν εἶναι τῶν νῦν κατάστασιν πόλεως φιλοσόφου φύσεως {No present constitution of a city is worthy of a philosophic nature.} Literally the line reads: {Not even one(1), worthy(5) is(4), of the now constitution(2), of the city(3), of a philosophic nature(6)}. The words are written in their order in Greek. The numbers indicate the order of the phrases in normal English order.

themselves through us" [Davie 19]), and his "figure of grammar" (Davie 19, 89). The "figure of grammar," referred to in Davie's book, is first mentioned in Hopkins's essay, "Rhythm and the Other Structural Parts of Rhetoric—Verse" (*Journals and Papers* [267]–290). In this essay Hopkins contrasts "figure of grammar" with "figure of spoken sound," which is a narrower sense of verse. Hopkins explains: "Beyond verse as thus defined [the figure of spoken sound] there is a shape of speech possible in which there is a marked figure and order not in the sounds but in the grammar" (*Journals and Papers* [267]). He gives an example of Luke 9.58 or Matt. 8.20, "Foxes have holes and birds of the air have nests, but the Son of Man has not where to lay His head," remarking on the parallelism and the contrast in the passage. Hopkins notes that Hebrew poetry is known for its parallelism, a topic that receives much of his commentary in the Dublin Notes.

Milroy also finds that "as for Hopkins, a very high level of obvious syntactic convolution is found chiefly in a group of later poems (including 'Tom's Garland)'" (Milroy 192). Milroy contends the Hopkins's poetry is not ungrammatical, but contains "a very high level of obvious syntactic convolution," arguing that "grammatical complexity or ambiguity are . . . not the same as being ungrammatical" (Milroy 192). He first defines the disjointed syntax as "spoken" syntax, one which relies on and reflects ordinary speech. He

then points out that rather than subordinating, the syntax tends to coordinate and repeat. He also sees a kind of syntactic compression in Hopkins's poems achieved through sentence-embedding, and suppressing relative pronouns. Finally he recognizes that in Hopkins's poems parts of speech are sometimes ambiguous and transferable.

Arkins observes that Hopkins's unconventional syntax includes: embedding one subordinate sentence within another main sentence, placing at the beginning of a sentence material that would normally come later, using asyndeton to produce tremendous compression and energy, and using new compound adjectives that often replace relative clauses⁷. These innovations produce a complex syntax that "enacts in the language the situation it sets out to portray and does so in a very rich and effective way" (Arkins 58).

Armstrong, in her article on syntax in the *Oxford Handbook of Victorian Poetry*, points out Hopkins's "double syntax that constantly proposes more than one possibility, and his use of the caesura that creates gaps and wounds which found the poems on breaks and disconnection" (126). She suggests that the unconventional syntax of Hopkins's poems, along with Tennyson's, Browning's, and Rossetti's, demonstrate a new form of skeptical and secular ineffability. However, rather than representing a departure from the shared cultural religious

⁷ "Duns Scotus" provides an example: "Towery city and branchy between towers; / Cuckoo-echoing, bell-swarmèd, lark-charmèd, rook-racked, river-rounded" (1-2).

experience, as Armstrong suggests, Hopkins poems embrace *religious* ineffability and illustrate a deeper affirmation and understanding of the inexpressible religious truth of Christianity.

The unusual arrangement of words and phrases in Hopkins's poetry was influenced by many things: Hopkins's admiration for Milton's Latinate style, Hopkins's own Anglo-Saxon studies, and his interest and attention to colloquial speech, particularly that of his Welsh and Irish friends and neighbors. Some have even suggested a "fundamental ignorance," or a willful abandonment of traditional patterns (Bender 97), which some have equated with Whitman's style. Hopkins himself acknowledged, but disavowed, a comparison with Whitman's unconventional style in a letter to Robert Bridges, 18–19 October 1882 (CW II 542). Bridges had suggested a parallel between Whitman's style and Hopkins's "The Leaden Echo and the Golden Echo." Hopkins objected, claiming that in his poem "The long lines are not rhythm run to seed: everything is weighed and timed in them. Wait till they have taken hold of your ear and you will find it so. No, but what it is like is the rhythm of Greek tragic choruses" (CW II 544).

Hopkins's unusual syntax, although influenced by many things, is also tied to his immersion in Greek studies. Todd Bender's chapter, "The Non-logical Structure of 'The Wreck of the Deutschland': Hopkins and Pindar," suggests a connection between Hopkins's long poem and Pindar's odes, proposing that

Hopkins draws on his theory about the organization of Greek lyrics in organizing the *Wreck*. Reading Hopkins's notes on the *Iliad* and paying close attention to the way Hopkins reads Homer's syntax reveal similarities between the syntactical patterns he studied in Homeric poetry and the unconventional syntax in his English poetry. Because limitations of time and space prevent a consideration of all Hopkins's poems, and because those poems written or revised at the same time as the Dublin notes would suggest an even tighter connection with the notes than those written some twenty years earlier, those poems will be the focus of the analysis below.

Hopkins's Dublin Notes on the *Iliad* reflect observations he made with regard to hyperbaton in the text. These observations reflect parallelism, reversal of word order, omission of words, conciseness, the sound of words and lines, and the shape of lines, schemes also found in his English poetry. In these notes on the *Iliad*, Hopkins illustrates his understanding of Homer's success in communicating more than semantic meaning in the lines of his epic. In these notes on the *Iliad*, the reader glimpses Hopkins's recognition of the freedom that an inflected language such as Greek provides, and how the unconventional syntax contributes to the intent of the tone-color of the epic. These notes, therefore, help to unlock the sometimes challenging syntax of his English poetry.

Parallelism

Parallelism is one of the considerations that causes Hopkins to override the logical syntax in his English poems. Discussing parallelism in his essay on “Poetic Diction,” written as an undergrad at Balliol in 1865, Hopkins claims that the structure of poetry is one of continuous parallelism, ranging from the less intricate Hebrew poetry and antiphons of Church music to the more intricate Greek and Latin verse. He posits two kinds of parallelism. Clearly marked parallelism relates to the structure of the verse and reveals itself in rhythm, alliteration, assonance and rhyme. He points out that expressed parallelism passes on to parallelism in thought, which reveals itself in metaphor, simile, and parable. The other sort of parallelism, according to Hopkins, is transitional or chromatic parallelism, to which belong gradation, intensity, climax, tone, expression, *chiaroscuro*, and emphasis. Fancy, he suggests, belongs to abrupt or marked parallelism; Imagination belongs to transitional or chromatic parallelism. Hopkins observes this chromatic parallelism in the Dublin notes. Although chromatic parallelism occurs in his English poetry, Hopkins also depends a great deal on clearly marked parallelism—rhythm, alliteration, assonance and rhyme—in his English poetry. Although there is little or no rhyme in the *Iliad*, Hopkins seldom abandons the rhyming strictures he places upon his English

poetry. In that rhyme he often finds the expressed parallelism that passes on to thought, revealing itself in metaphor, simile, and parable.

Prickett unpacks Hopkins's essay, applying the principles to Hopkins's poem, "As Kingfishers Catch Fire." He concludes that "This sonnet is actually about parallelism. Each parallel is related to the next so as to form an ascending (or descending) scale of parallels linking structure and meaning. Underlying and informing the whole poem is the parallelism inherent in nature itself" (Prickett *Words and the Word* 121).

Parallelism is one of the two major themes in the Dublin Notes, along with the identification and nuancing of epithets. Hopkins, understanding the significance of parallelism in poetry, particularly in Greek and Latin poetry, marked Homer's art in the lines from the *Iliad* with the symbols noted above, indicating parallelisms and contrasts fifty-four times. He carefully annotated Homer's use of parallelism in the *Iliad*, using this symbol $\cdot\ddagger\cdot$, a cross with dots in each quadrant to mean "is parallel to" or "is similar to." He also uses this symbol \times , an x with dots in each quadrant, to mean "is dissimilar to" or "contrasts with."

Hopkins's marks indicating comparison or contrast highlight the parallelism he finds in the lines of the *Iliad* and illustrate how he sees the syntax of the lines influenced by that parallelism. Hopkins points out that often the *Iliad*

uses parallelism involving the beginning or ending words in the line, drawing parallels either between words at the beginning and end of a line, between words beginning consecutive lines, or between words ending consecutive lines. The syntax of the line is rearranged around those parallel beginning or ending words. Hopkins also notes that there is often a parallel drawn between names, and in that case the names become the focus of the meaningful arrangement of words in the line. Finally, Hopkins draws attention to the parallelism drawn between nouns and their adjectives in the lines of the *Iliad*. Often that arrangement results in a chiasmic construction, affecting the logical syntax of the line. Reflections of these observations can also be found in Hopkins's English poetry, particularly the poetry he was writing or revising at the same time.

Within the section of the *Iliad* describing the aristeia of Diomedes, in 5.60, Ἀρμονίδεω, ὃς χερσὶν ἐπίστατο δαίδαλα πάντα {Harmon's son, whose hands were skilled to fashion curious work of all manner}, Hopkins finds a parallel between "Harmonides" and his "curious work of all manner" to be "remarkable." Harmonides's name comes from ἀρμονία {means of joining, fastening}. The name of the character, located at the beginning of the line and the inscape of the character, located at the end of the line, bookcase the line. A similar construction is found in Hopkins's fragment, "Denis:" "Denis, whose motionable, alert, most vaulting wit" (1).

In 5.239–240, the section of the *Iliad* where Sthenelos advises Diomedes to flee before Aeneas, Hopkins notes the contrast between self-control and eagerness. The decorum of the Trojans “well-accoutred” chariot (5.239) is contrasted with the eagerness and impetuosity of Aeneas and Pandarus (5.240):

ὡς ἄρα φωνήσαντες ἐς ἄρματα ποικίλα βάντες / ἐμμεμαῶτ’ ἐπὶ Τυδεΐδῃ ἔχον
ὠκέας ἵππους {So saying into the inlaid car they having mounted / eagerly
against the son of Tydeus they drove the swift horses}. The stable items in the lines, the “well-accoutred chariot” and “the son of Tydeus” occupy the center of the respective lines, while all the action takes place at the beginning and endings of the lines: “saying,” “mounting,” “eagerness,” and “swift.” Line 240 contains an example of parallel syntax. The first word in the line, ἐμμεμαῶτ[ε] {in eager haste, eager}, describing the eagerness of the men, is parallel to the last two words in the line, ὠκέας ἵππους {swift horses}, describing the eagerness of the horses. The calm reasonableness of the men in their “well-accoutered” chariots (5.239) has shifted to a point where their response is equal and parallel to dumb beasts.

Hopkins often uses the syntax of his lines of his poetry in a way similar to the example in Homer, but for the opposite effect—becoming regenerative rather than degenerative. To achieve this effect Hopkins rearranges expected or normal word order, creating hyperbaton. The last line of “Thou art indeed just, Lord”

moves from the obstinate, self-focused "Mine" to the dependent, prayerful, imploring "send my roots rain," splitting the opening possessive pronoun from its noun, which is reserved for the penultimate word. One version of the normal syntactical order of the last line of "Carrion Comfort" could read: "My God! I, a wretch of darkness, lay now done wrestling with my God." However, Hopkins sacrifices normal word order to move the penitent from "Of now done darkness" through all manner of disorder to "(my God!) my God." Similarly, "That Nature is a Herclitean Fire" moves in its penultimate line from "This Jack, joke" to the final "immortal diamond." Hopkins employs asyndeton in the line ("This Jack, joke, poor potsherd, patch, matchwood, immortal diamond") linking all the adjectives by delayed verb "Is," which is itself a sign of the revivifying divine "I am" through its capitalization, to "immortal diamond."

Regardless of their syntactical function, last and first words in lines are important in Hopkins's poems. Think of how many poems capture the attention with the first words: "Wild air," "No Worst," "Not," "Patience," "Tom," "Glory," "Strike," "Margaret," "The Eurydice," and "Earth, sweet earth." Hopkins also sees the importance of ending lines with significant words. Recall these ending words: "Immortal diamond," "Praise him," "bright wings," "slime," "despair," "Yonder," "grace," and "My God." He, like Homer, understood the importance of a good beginning and a good ending.

As just noted, Hopkins often pays close attention to names in his notes on the *Iliad*. Further attention will be given to this topic in Appendix B: "'A Crimson-cressed East:' Hopkins's Epithets Reflected in His Dublin Notes on the *Iliad*." Hopkins often notes parallels, and how those parallels are emphasized by their meaningful arrangement within the lines of the *Iliad*. Hopkins observes Homer's use of parallelism in 5. 704, as the Argives retreat before Ares and Hector: ἔνθα τίνα πρῶτον τίνα δ' ὕστατον ἐξενάριξαν / Ἐκτωρ τε Πριάμοιο πάϊς καὶ χάλκεος Ἄρης; {Who then was first and who last to be slain / by Hector, Priam's son, and brazen Ares?}. The contrast of Ἐκτωρ Πριάμοιο πάϊς {Hector son of Priam} and χάλκεος Ἄρης {brazen Ares} is reflected by their position in the line. Hector and his epithet is at the beginning of the line, and Ares's epithet and his name are at the end of the line, with the proper names ending and beginning the lines. The line is particularly poignant because the line before asks who were the first and last to be slain by Hector and Ares. Hector is also contrasted with ἀντίθεον Τεύθραντ {Godlike Teuthrant}, whose name, directly under Hector's, on the next line, begins the list of those slain by Hector. This connection enhances Hector's prowess, Hopkins says.

The contrast continues in the next three lines with names and epithets of those slain by Hector and Ares balancing the beginning and end of each line: ἀντίθεον Τεύθραντ' {godlike, epithet of Teuthrant} balanced by πλῆξιππον

Ὀρέστην {striking or driving horses, epithet of Orestes}; Τρηχόν αιχμητήν {spearman, epithet of Trechus} balanced by Αἰτώλιον Οἰνόμαόν {Oenomaus of Aetolia}; Οἰνοπίδην Ἐλενον {Helenus, son of Oenops} balanced by Ὀρέσβιον αἰολομίτρην {with glancing belt of mail, epithet of Oresbius}.

Drawing attention again to positional parallelism, Hopkins notes a difference between Apollo, the son of Zeus's will, and Athena, the daughter of god's power in the section in which Athene and Apollo agree to stop the fighting. The terms, "son of god" and "daughter of god" occupy the same position in the line in consecutive lines (7.23–4).

In 7.15, as the Trojans are making havoc of the Argives, Hopkins finds a parallel between a proper name and a characteristic of the person. He comments that Δεξιάδην {son of his right hand} is a "fancy name," possibly connecting Iphinous as being his father's "right hand man" and the English word "dexterity." Also his name was Ἰφίνοον {of a strong mind}. Hopkins comments on these epithets being used together. Iphinous, the strong, right arm of his father is struck on the shoulder, perhaps of his right arm, and his strong γυῖα {limbs} are loosened. Ἰφίνοον {of a strong mind} and Δεξιάδην {son of his right hand} occur in parallel positions at the beginning of the line: Ἰφίνοον βάλε δουρὶ κατὰ κρατερὴν ὕσμίνην / Δεξιάδην ἵππων ἐπιάλμενον ὠκείων {at Iphinous

[Glaucus] made a cast with his spear in the fierce conflict, / son of Dexios, as he sprang upon his car behind his swift mares}.

Hopkins uses “right arm” and “limbs” together once in his poems, in “St. Winifred’s Well,” written about the same time as the notes: “What stroke has Caradoc's right arm dealt? what done? Head of a rebel / Struck off it has; written upon lovely limbs, / In bloody letters, lessons of earnest, of revenge;” (II 3-5). In “St. Winifred’s Well,” Hopkins is describing strength (though cruel) in battle. This description recalls scenes from the *Iliad*. The parallelism of the words “stroke” (3) and “Struck” (4) parallels Homer’s construction and uses hyperbaton to achieve the construction. Similarly the pairing of “Head of a rebel” (3) and “lovely limb” (4), describing St. Winifred, also reflect Homer’s parallel structure noted by Hopkins and employ hyperbaton in the construction of the lines.

In 7.47, as Helenus, prompted by the gods, urges Hector to challenge one of the Achaeans to single combat, Hopkins points out parallels and lack of parallels between men and gods. In this passage Helenus, Priam’s son and Hector’s brother, suggests a battle plan to Hector. Hopkins suggests that the description of Hector, υἱὲ Πριάμοιο {son of Priam, epithet of relationship} (7.47), is an echo of the description of Helenus, Πριάμοιο φίλος παῖς {loved child of Priam} (7.44). The descriptors occur at the same place in the line, at the beginning of the line, immediately after the proper name. Hopkins notes that the absence of

the adjective “loved” in the description of Hector is significant. In 7.37, Apollo had been called the loved son of Zeus; in 7.44 Hector’s brother is called the loved son of Priam. Hopkins suggests that although Hector is Διὶ μῆτιν ἀτάλαντε {peer of Zeus in counsel}, the relationship between Hector and Priam is not like the relationship between Apollo and Zeus. The end of Hopkins’s note suggests a contrast between Hector, the earthly Apollo, and the heavenly Apollo.

Hopkins here pays attention to the fact that a well-placed adjective makes a world of difference. In his own poems adjectives also accept the tone of the poem. In the beginning of “Felix Randal,” Felix is identified as “Felix Randal the farrier”; later in the poem he is described as “Felix, poor Felix Randal.” Again in “Tom’s Garland,” the adjectives paint a picture of Tom, moving from “garlanded” to “manwolf.”

In the Dublin Notes Hopkins also points out parallels between adjectives and nouns and the meaningful arrangement of those adjectives and nouns. In the battle scene between the Thracians and the Epeians, in which both of their leaders are slain, Hopkins attends to parallelism in the construction of the description of the Thracians. In 4.533, Θρηϊκες ἀκρόκομοι δολίχ’ ἔγχεα {men of Thrace that wear the hair long at the top, with long spears}, Hopkins observes the two parallel adjectives side by side, with the nouns they modify on either side [noun, adjective, adjective, noun]. The first noun is the subject of the phrase;

the second noun is the object of the phrase. Hopkins says this construction has a *hérissé*, bristling, effect. The words paint a picture. The Thracians begin the phrase, the long spears sticking over them end the phrase, and their long spiky hair sticking out in the middle. The Thracians have long, bristly hair and long, bristly spears.

A similar construction occurs in the first line of "Carrion Comfort": "Not, I'll not, carrion comfort, Despair, not feast on thee;" The line begins with "carrion" and ends with "feast," with the descriptors "[not] comfort" and "despair" sandwiched in between. The same construction occurs in the first line of "Patience, hard thing!" "Patience" and "pray" bookends the line with "hard thing" and "hard thing" filling the middle of the line.

Again in the scene describing Euryalos's slaughter of Aesepos and Pedasos, Hopkins find in 6.27 *φαίδιμα γυία* {shiny arms} parallel to *ἀπ' ὤμων τεύχε' ἐσύλα* {from their shoulders stripped off their armor}. He sees a parallel, perhaps even a paronomasia, in their shiny arms being loosened in death and their shiny armor being stripped off. The two phrases also occupy the same space in the line, at the end of the line. Their beauty was despoiled, both their physical beauty and the beauty of their armor.

In 5.711, as Athene is having a conversation with Hera about the progress of the battle between the Trojans and the Greeks, Hopkins points out that Hera's

white arms, λευκώλεμος {*white-armed*, epithet of Hera}, could be parallel to ἐνόησε {was aware}. Her distance from the fray and her being untouched by the battle could have led to her awareness and could also have made her conspicuous. Hopkins points to a similar parallelism in 5.681, where the brightness of Hector's helmet makes him quick to see and to be seen. The chiasmic construction of these two lines underscores the contrast. Roughly translated, to point out the Greek construction, the lines would read: "She was aware [verb], the goddess, white-armed Hera [noun], of the Argives [noun] having been made havoc [verb]."

Chiastic structure fills many of the "terrible sonnets," written at about this same time. "To seem the stranger" contains chiasmic structures in each stanza of the poem. "I wake and feel the fell of dark" contains chiasms in lines 6 and 7, "And my lament is cries countless, cries like dead letters sent" and line 10, "Bitter would have me taste: my taste was me." "Patience, hard thing!" also finds chiasms in the first line, "Patience, hard thing! the hard thing but to pray, | But bid for, patience is!" "My own heart let me more have pity on" also begins with a chiasm in the first line: "My own heart let me have more pity on; let | me live to my sad self hereafter kind." "To what serves Mortal Beauty?" also contains at least two chiasms: "Master more may than gaze | gaze out of countenance" (5); "World's loveliest—men's selves. | Self flashes off frame and face" (11). It is of

particular interest that these last two examples are written with caesural markings, perhaps reflecting the caesural construction of the lines of the *Iliad*.

In the scene in which Hector goes to Troy to ask the women to pray for the battle, Hopkins also notes the contrasts between κορυθαίολος {with glancing helm} and δέσμα κελαινόν {the black hide or skin} (6.117). He contrasts the shining helmet that would have been seen in a victorious confrontation and the black hide of his shield slung over Hector's back, knocking against his ankles that would be viewed as he retreated in defeat. The two phrases, κορυθαίολος ἔκτωρ {Hector with the glancing helm} and δέσμα κελαινόν {the black hide or skin}, occupy corresponding positions in consecutive lines.

Having come to the palace of Priam, Hector encounters his mother Hecuba, who encourages him to drink wine, which he refuses. Hopkins finds these three lines, 6.266-68, joined by parallel images. The word αἶθοπα {dark red, fiery-looking} is parallel to κελαινεφεῖ {black with clouds, as epithet of Zeus, god of the dark clouds, of blood, dark}. These words occupy penultimate positions in consecutive lines. Hopkins also notes that these words are parallel to αἵματι καὶ λύθρῳ πεπαλαγμένον {stained with blood and gore} at the beginning of the next line. Hopkins sees the image of dark blood connecting all these phrases.

In the scene where Hecuba takes a gift of a robe, and with the other women makes an entreaty of Athene, Hopkins also finds parallelism between θύρας {doors} and καλλιπάρης {beautiful-cheeked [Theano]} (6.299). Both, *thuras* {doors} and *Theano*, share beginning consonants. θύρας {doors} begins the line and καλλιπάρης {beautiful-cheeked [Theano]} ends the line. Roughly, the line reads: “The doors, she opened, beautiful-cheeked Theano.” In this note Hopkins refers to another comment on 6.302, where he also finds a parallel between the beautiful-cheeked Theano and the beautiful woven garments. Theano and her epithet end lines 6.298 and 6.302. The words θύρας {doors} and πέπλον {robe} occupy parallel positions in those lines. Theano opens the doors and unfolds the robe.

In 6.302 Hopkins again finds καλλιπάρης {beautiful-cheeked} in a parallel position to πέπλον {woven garment} and contrasted with ἠυκόμοιο {lovely-haired}. The discussion of parallel and contrasting words in this section are relative to their position in the line. Both καλλιπάρης and ἠυκόμοιο are at the end of a line. In this scene, as Theano makes her petition to Athene, the listener would “see” the back of the lovely-hair of Athena while looking into the face, the beautiful cheeks of Theano. Theano would be facing the listener/reader, placing the robe on the knees of Athene. καλλιπάρης and πέπλον are on

opposite sides of the caesura of the line. Laid across the goddesses' knees the πέπλον would have also have the shape of the cheeks of Theano's face.

On a humorous note, in 6.299, Hopkins finds ἄλοχος {wife} parallel to ἵπποδάμοιο {tamer of horses}. The line in Greek reads: Κισσηῖς ἄλοχος Ἀντήνορος ἵπποδάμοιο {Cisseus wife of Antenor horsetamer}. The construction consists of a proper name, followed by an adjective and another proper noun, followed by another adjective. Is Hopkins jesting a bit, seeing these two words as parallel, hinting that the wife is actually the tamer of her husband? Hopkins notes this happens elsewhere, but does not list those occurrences.

In the scene where Athene and Apollo agree to stop the fighting, 7.38, Ἐκτορος ὄρσωμεν κρατερὸν μένος ἵπποδάμοιο {Let us arouse the valiant spirit of the horse-tamer Hector}, Hopkins again address the horsetamer epithet. The line has the same construction as the lines in the previous example. Hector's name, which is the object of the verb, begins the line and the epithet, horse-tamer, ends the line. The lines abandon the normal syntactical order to emphasize Hector's name and the epithet. In 5.415 he had discussed the difference between a horse-tamer (Greeks) and a horse-goader (Trojans) epithets. The gods are conspiring to arouse Hector to a feat as a horse-trainer, goading his horse to speed.

These words seem to resonate in Caradoc's speech in "St. Winifred's Well:" "The blame bear who aroused me. What I have done violent / I have like a lion done, lionlike done, / Honouring an uncontrolled royal wrathful nature, /Mantling passion in a grandeur, crimson grandeur. / Now be my pride then perfect, all one piece" (Act II. 34–38). Whereas the gods were arousing the valiant spirit of Hector, Caradoc was only aroused to violence. Perhaps Hopkins is making here an Iliadic contrast, refuting the heroic warfare values and mindsets at work in poems such as the *Iliad*, where "virtue" is often equated with "valour," as Caradoc laments a few lines later: "What is virtue? Valour; only the heart valiant. / And right? Only resolution;" ("Winifred's Well" II.42-43). Hopkins worked on the play from 1879 to 1886. Letters indicate that he worked on Caradoc's speech in 1884–85.

As noted before, Hopkins in his English poetry often uses rhyme, which is seldom used in Greek poetry, to connect parallel thoughts. More than fulfilling the poetical obligation of the structure of sonnet, Hopkins's rhymes carry the current of the poem. Often the importance of the rhyme, the flow of the poem, supersedes the normal syntactical structure of the line. This is particularly evident in "Tom's Garland," with its complicated rhyme scheme, addending a coda. Hopkins's hyperbaton is expressed in lines such as "Tom's

fallowbootfellow piles pick / by him," "that treads through, pickproof, thick / thousands of thorns," and "Commonweal / Little I reckon ho!"

Re-ordering

In 6.263 Hector refuses to drink his mother's offer of wine: τὴν δ' ἠμείβετ' ἔπειτα μέγας κορυθαίολος Ἐκτωρ {Then in answer to her spake great Hector of the flashing helm}. In his description of Hector's epithet, "highminded flash of disdain," Hopkins writes numbers above the words: 3 above "highminded," 1 above "flash," and 2 above "of." His re-ordering of the words indicates that he intended the words to be written, according to good English syntax, "flash of highminded disdain." However, as Hopkins was writing his notes, he was thinking like a Greek. The most important word in his thought, highminded⁸, came first, then the words that described the high-mindedness. In prose Hopkins felt obligated to correct his syntax, but in poetry the thought, not the syntax, mattered most. He observed this re-ordering in Homer and also employed it in his own poetry.

Hopkins offers an illustration of the re-ordering of words in Greek in the Dublin Notes that is particularly helpful for those not familiar with Greek syntax. In his note on 5.65, βεβλήκει γλουτὸν κατὰ δεξιόν {He smote him on the

⁸ It is likely that Hopkins connected "highminded" with the fact that the flashing came from Hector's helm.

buttock in the right side}, Hopkins smooths the Greek to δεξιὸν γλουτόν {right buttock}. Then as he continues the note, contrasting this phrase to νῆας εἴσας {ship well-balanced}, he recognizes that the comparison is not parallel and writes a 1 above δεξιὸν {right} and a 2 above γλουτόν {buttock}, indicating that the order should be reversed to γλουτόν δεξιὸν {buttock right} in order to make it parallel with νῆας εἴσας {ship well-balanced}.

Hopkins, aware that the Greek convention of placing the important word, the noun, first, recognized that in English the unconventional syntax of noun followed by adjective could heighten the sense. Hopkins's English poetry often reflected this Greek construction of placing the noun first, followed by the adjective. For example, in "To what serves Mortal Beauty?" the adjective "dangerous" follows the noun "beauty." In "Warm-laid grave of a womb-life grey" (*Wreck of the Deutschland* 7.3), Hopkins sacrifices the normal adjective-noun English word order of the second phrase to preserve the parallel alliteration, resulting in a syntactical chiasmic construction. The reordered syntax and alliteration work together, or perhaps against each other, to paint a contrastive picture, opening and ending with the key adjectives (warm / grey), which contrast with the nouns in the phrase (grave / womb). Hopkins also sacrifices normal English syntax to paint a picture with words in "To what serves Mortal Beauty?". In line 5, "Master more may than gaze, | gaze out of countenance," he

re-orders the phrase, "Where a glance may master more than a gaze" to "where a glance / Master more may than gaze" to preserve the rhythm, focus on the alliteration, and highlight the word "Master," a significant word which here begins the second quatrain. The meticulous mathematic skill of Hopkins is reflected in the observation that this line (5) and the last line (14) both mention God's goodness and grace, and both are the only lines with six syllables on either side of the caesura.

Omission of Words

In his note on 5.776 Hopkins omits the article: "For it is [a] question of handling, unharnessing." This could easily have been simply an error of haste, although he seldom makes such errors in his notes. However, since the inflection of Greek words often makes the use of some articles, pronouns, and prepositions that are used in English unnecessary, Hopkins could have slipped into a bit of Greek thinking at this point.

In fact, through his commentary in his Dublin Notes, Hopkins illustrates his own proclivity to drop prepositions in his English poetry. In Hopkins's note on 5.123, "πτερόεντα / here flying to the mark or ^adding^ wing^s^ing [to] the hearer's mind," he changes the verbal, "winging," into an object, "wings," preceded by the verbal, "adding." Originally the line read: "πτερόεντα / here

flying to the mark or winging the hearer's mind." Recognizing that the more poetic form, his natural way of writing, is not called for in his prose note, he changes the line to: "πτερόεντα / here flying to the mark or adding wings [to] the hearer's mind." He also simply omits the preposition "to" in the modifying phrase "the hearer's mind." Often in Greek syntax, prepositions like "to," "for," "of," and "in" are not directly expressed, but understood by the inflected endings of the noun. These constructions, converting a noun into a verbal by adding "ing" and omitting a preposition, are often found in Hopkins's English poetry. "Finding the appeal of the Passion" becomes "The appealing of the Passion is tenderer in prayer apart:" in *The Wreck of the Deutschland* (27.6). In fact, stanza 27 has several verbals: "jading," "tasking," "sorrowing." Omission of prepositions occurs in this line from *The Wreck of the Deutschland*: "The heaven-flung, heart-fleshed, maiden-furled Miracle-in-Mary-of flame." With prepositions the line could read, rather clumsily: "The Miracle is flung *from* (or *by*) heaven, fleshed *in* the form of a heart and furled *in* a maiden, which is *in* Mary and which is *of* flame."

Conciseness

The economy of words often led Hopkins to look for less verbose, more imaginative ways of saying things. He often let words stand on their own

without much help, except the reader's imagination. This also may have been a skill he learned from Homer. John Ruskin, in his editor's preface to the *Roadside Songs of Tuscany* (1884), compares Francesca Alexander's "simple and unexcited manner of verse" collected from the folk songs of the poor people in Florence to Greek epic verse:

. . . such song is only concerned with the visible works and days of gods and men; and will neither stoop, nor pause, to take colour from the singer's personal feelings. I received a new lesson myself only a day or two since respecting the character of that early Greek verse, from a book I was re-reading after twelve years of keeping it by me to re-read, — Emile Boutny's 'Philosophie de l'Architecture en Grèce,' — in which (p.121) is this notable sentence. "L'un des traits les plus frappants de la phrase homérique, c'est que *l'ommission* et le *sous-entendu* y sont sans exemple. Je ne crois pas qu'on puisse signaler dans l'Iliade ou dans l'Odyssée une ellipse, ou une enthémème." But the difference between explicit and undisturbed narrative or statement of emotion, in this kind, and the continual hinting, suggesting, mystifying, and magnifying of recent pathetic poetry, (and I believe also of Gothic as opposed to Greek or pure Latin poetry,) requires more thought, and above all, more illustration, than I have time at present to give . . . (Alexander 15)

Hopkins and the writer of the *Iliad* were aware that the strength of their poetry rested in simple, concise lines, narrative undisturbed by superfluous words.

Hopkins, in his description of Hera's chariot in 5.745, offers an insight into his thinking. Here Hopkins offers the word "waterings" for what the *OED* defines as "the action or process of giving a watered, wavy⁹, or rippled

⁹ Hopkins also frequently comments on wave patterns in entries in his journals and his sketches. Perhaps because of his interest in science he is especially reflective of waves when thinking across mediums. For example, here, in these notes, waves of metal are likened to water

appearance to the surface of a material, esp. silk or metal." Hopkins converts the verb to a simple noun by adding "ing." That says enough for him. Hopkins often transforms nouns into verbs. In "As kingfishers catch fire," "each mortal thing . . . selves"(7) instead of "each mortal thing . . . acts like itself." In "Kingfishers Catch Fire," "the just man justices" (9) instead of "the just man acts with justice."

Sound

Hopkins notes that the author of the *Iliad* sometimes uses the sound of words to determine the meaningful arrangement of words, relying on the position of words with the same sounds to contribute to the sense and feeling of the epic in unique ways.

In 5.501–504, the section of the poem in which Hector urges on the Trojans, Hopkins calls attention to two instances of the use of sound to structure the line. First he points to 5.501–2: κρίνη ἐπειγομένων ἀνέμων καρπὸν τε καὶ ἄχνας, / αἱ δ' ὑπολευκαίνονται ἀχυρμαί: ὧς τότε Ἀχαιοὶ {[when fair-haired Demeter] amid the driving blasts of wind separates the grain from the chaff, and the heaps of chaff grow white; even so now did the Achaeans [grow white over head and shoulders]}. He notes the soft "ah" connecting the words ἀνέμων

waves. In "Kingfishers Catch Fire" sound waves of an echo and ripples created in the water are linked together: "As tumbled over rim in roundy wells, / Stones ring" ("Kingfishers Catch Fire" 2-3).

{wind}, ἄχνας {chaff}, ἀχυρμιαί {heaps of chaff}, and Ἀχαιοὶ {Achaeans}. The dust of the battlefield is compared to the dust of the winnowing-floor where the grain is separated from the chaff. The position of the alliterative words is noteworthy. They are located in parallel positions at the middle of the lines and at the end of the lines. The lines are organized not around the normal syntax of the line, but around the regular repetition of the alliterative words.

Hopkins points to another example of alliteration in 5.504: οὐρανὸν ἐς πολύχαλκον ἐπέπληγον πόδες ἵππων {up to the brazen heaven they beat, the hooves of the horses}. The rhythmic repetition of the “p” in πολύχαλκον {polukalkon}, ἐπέπληγον {epeplagon}, πόδες {podes}, and ἵππων {hippon} structures the line. The normal word order, if there is such a thing in Greek, is abandoned to preserve the strength of the alliteration. The harshness and strength of the bronze is hushed and diminished by the dust of the battlefield. This is reflected in the softer sound at the beginning of the first “p” word, πολύχαλκον {wrought of bronze, brazen [heaven]}, pronounced [po-loo-‘kal-kon]. However, Hopkins still hears the hoof beats of the horses in the word “brazen,” in harshness of the contrasting last two syllables of the word. Hopkins recognizes that Homer’s word here paints a picture of the chaos of the battle.

Hopkins recognizes a similar construction as the battle continues with Ajax as the Achaeans’ champion. In 6.5,6 (Αἴας δὲ πρῶτος Τελαμώνιος ἔρκος

Ἀχαιῶν / Τρώων ῥῆξε φάλαγγα, φῶως δ' ἑτάροισιν ἔθηκεν, {First, Ajax son of Telamon, tower of strength to the Achaeans, / broke a phalanx of the Trojans, and came to the assistance of his comrades}) Hopkins notes a parallel between Ajax, himself a ἔρκος {wall of defense} as he breaks through the Trojans's wall of defence (ῥῆξε φάλαγγα {broke the line of battle, wall of defense}), letting φῶως {light} through the chink in the wall. Hopkins says that "sound and sense suggest" this image. Literally, the line says Ajax broke the phalanx and gave light to his companions. Hopkins describes the image of light streaming through a chink in the wall, giving his companions hope, and the sound of the alliteration of *phalanga* {the line of battle, wall of defense} and *phos* {light}, both suggest the image to the listener. The words φάλαγγα {line of battle, wall of defense} and φῶως {light} are side by side in the middle of the line. Hopkins notes that the writer of the *Iliad* paints a picture of the broken wall of defense at the caesura of the line and the light shining through just after the break in the line (and in the phalanx). He accomplishes this through the sound of the words.

There are, of course, many examples of alliteration, assonance, and onomatopoeia in Hopkins's poems. Often scholars look to Anglo-Saxon for a source. But perhaps some of what he learned and practiced with regard to sound and sense was a reflection from his study of Greek poets also. It could be helpful to observe these repetitions of sound, paying closer attention to the position of

the words in the line and noticing the way that Hopkins sacrifices the normal word order of the line in favor of creating a meaningful arrangement focused on the sounds of the words.

A couple of examples suffice. In "Carrion Comfort," Hopkins begins line six with "Thy wring-world right foot rock?," sacrificing the logical syntax to create a rocking motion with the "r" sounds of the line, every other word beginning with an "r" sound. In the third line of "Tom's Garland," "By him and rips out rockfire homeforth—sturdy Dick," Hopkins bookends the line with references to Tom, "him" and "sturdy Dick." He reserves the middle of the line for his punchy description of Tom which combines two sets of interlaced alliteratives—"rips out rock fire homeforth." The "r" and the "f" rock back and forth in the center of the line. Hopkins paints a picture with the sound of his words, just like the author of the *Iliad*.

"Justness of Usage"

Hopkins claims that this line ἰθυνομένων χαλκήρεα δοῦρα {they aimed their bronze-shod spears} (6.3) has "great justness of usage." Although the exact meaning of Hopkins's phrase is unclear, Anderson proposes that Hopkins is observing that the description of the spear is a shaped poem of the spear itself. The first word is five syllables representing the length of the spear, the second

word is four syllables representing the whole shaft, and the third word, two syllables, representing the dangerous edge tool at the end. The line itself takes the shape of the thought of the line.

Perhaps another instance of “justness of usage” occurs in line 5. 908. Hopkins says Hera has this epithet, Ἀργεῖη {Argive}, because she helped the Greeks. This epithet for Athene, Ἀλακομενηῖς {Protectress}, also indicates that she helps the Greeks. The construction of this line is interesting. Hera’s name begins the line and Athene’s name ends the line; the epithets, Argive and Protectress, are in the middle of the line. Roughly translated the line reads: “Hera both Argive and Protectress Athene.” There is an ambiguity¹⁰ as to whether the epithets belong to both goddesses or whether Hera is the Argive and Athene is the Protectress. Neither Leaf nor Monro comment on this line. Even Hopkins’s note above is ambiguous; the antecedents of the two pronouns “she” in his note are not clearly stated. Hopkins understands the author of the *Iliad* to be playing on the ambiguity, using the unclear syntax to provoke the listener’s engagement with the line.

Another example might be found in 6.216. This scene occurs just after Glaucus has recounted the story of Bellerophon to Diomedes proving their

¹⁰ This sort of ambiguity fills Hopkins’s poetry. “The world is *charged* with the grandeur of God,” “nature is never *spent*,” and “Christ *plays* in ten thousand places” are all examples of how Hopkins used ambiguity to augment rather than confuse the meaning of his poems.

patriarchal relationship, affirmed his friendship to Diomedes, and exchanged his armor as a sign of that friendship. The grandparents of Glaucus and Diomedes and their epithets are perfectly balanced in the line in a chiasmic construction with the men's names on either end and their epithets meeting in the middle: "Oeneus godly blameless Bellerophon."

Hopkins suggests in 6.236 similar contrasts between χρύσεια {golden}(6.236) and χαλκείων {of copper or bronze} (6.236). After resolving not to fight each other because of their intersecting ancestry, Diomedes and Glaucus exchange armor. Cunning Diomedes only gave away his bronze armor for the golden armor he received. Hopkins also notices a contrast between the ἑκατομβοῖ {an offering of a hundred oxen} (6.236), the offering made on Diomedes's behalf, and the ἑννεαβοίων {with nine beeves} (6.236), the value of Glaucus's bronze armor. The parallel construction of the line in Greek is concise and has perhaps an *injustice* of usage: χρύσεια χαλκείων, ἑκατόμβοι ἑννεαβοίων {golden for bronze, an offering of a hundred oxen for an offering of nine beeves}.

Ὀλύμπιος {Olympian, of Olympus, dwelling on Olympus, epithet of the gods, particularly Zeus} is parallel to μέγα μιν ἔτρεφα πῆμα {has caused him to grow as a great misery [to the Trojans]}. Hopkins notes the significance of the Greek construction in 6.283, μέγα γάρ μιν Ὀλύμπιος ἔτρεφε πῆμα Τρωσὶ {for in

grievous wise hath the Olympian reared him as a bane to the Trojans}. The word "Olympian" is in the middle of the phrase, like the mountain itself. The words about Paris's growing as a great misery are clustered around the word "Olympian," on either side. Hopkins is able to see the image not only in the meaning of the words, but in their very placement in the line. These devices, one of the strategies in Homer's art, were used by Hopkins to make his words perform a dual duty. The violent emjambment of the world gone "as- / -tray" in "Spelt from Sibyl's Leaves" (5) provides one example. Mortal beauty sets the blood danc- / -ing from one line to the next and St. Gregory gleans windfalls of war's storms that are swarm- / -ing from one line to the next in "To what serves Mortal Beauty?" (1 and 7). The "Falcon" in "The Windhover" does not get caught until a string of two lines of adjectives has been unfurled. Then he hangs in the air buoyed by his strength and valor for eight lines until he finally "buckles." The meaning of the words are enhanced by their positions.

The chiastic construction of line 6. 442 is remarkable. The two terms to which Hopkins calls attention stand at the beginning and end of the line, "standing in awe" at the beginning and "their trailing robes" at the end. The Trojans men and women are inside those terms, with the word "and" in the center of the line. So reflecting the chiastic syntax, the line would read: "I stand

in awe | of the Trojan men | and | the Trojan women | with their trailing robes.”

The position of the words paint a beautiful picture.

Lines 5.499–501 discuss the separation of the grains from the chaff: ὡς δ’
ἄνεμος ἄχνας φορέει ἱεράς κατ’ ἀλωὰς / ἀνδρῶν λικμώντων, ὅτε τε ξανθὴ
Δημήτηρ / κρίνη ἐπειγομένων ἀνέμων καρπὸν τε καὶ ἄχνας, {And even as the
wind carrieth chaff about the sacred threshing-floors / of men that are
winnowing, when fair-haired Demeter / amid the driving blasts of wind
separates the grain from the chaff}. Hopkins notes the difference in the hiatus of
ἄνεμος / ἄχνας φορέει {the wind / the chaff carries} and κρίνη ἐπειγομένων
καρπὸν τε καὶ / ἄχνας {she separates amid the driving wind the grains / and the
chaff}, intimating that the author of the *Iliad* blends the wind and the chaff
together across the threshing floor in 5.499 with the sibilant ζ at the end of
ἄνεμος, interrupting the normal word order, placing the verb after the object, in
order to be able to create the blending. In 5.501 the author of the *Iliad*
demonstrates that Demeter separates the grains and the chaff by adding the short
conjunctions, τε καὶ {and}, between the grains and chaff. He sacrifices the order of
the words to paint a picture that highlights the sound of the words.

Line 5.679–680 illustrates another example of “justness of usage”: καί νύ
κ’ ἔτι πλέονας Λυκίων κτάνε δῖος Ὀδυσσεύς / εἰ μὴ ἄρ’ ὄξυ νόησε μέγας
κορυθαίολος Ἔκτωρ: {and yet more of the Lycians would goodly Odysseus have

slain / but that great Hector of the flashing helm was quick to see}. Literally 5.680 reads: {if not he had been quick to see, great Hector of the flashing helm}).

Hopkins notes that ὀξὺ νόησε {was keen to perceive}, represented by a short, abrupt, one or two syllable construction, is parallel to κορυθαίολος {with glancing helm}, an epithet for Hector. The descriptors, which Hopkins sees as related to each other, occur on either side of the caesura in the line. The quick, abrupt words at the beginning of the line are contrasted with the longer, majestic descriptors of Hector at the end of the line. Although Hector is the subject of the sentence, the normal word order is sacrificed to draw attention to the quick decisive action of Hector, whose flashing epithet and name is highlighted at the end of the line.

Hopkins uses a related construction “To what serves Mortal Beauty?” The poem is also written using caesuras. Line 5, “Master more may than gaze, | gaze out of countenance.” The word “gaze” gazes across the caesura at its mirrored twin.

All of these examples point to a just usage of words. Hopkins and Homer understood that words have an inscape of their own. Words word, as “a just man justices.” They not only convey a thought, but, in the right combination, they illustrate and affirm that thought with their very being.

Although the Dublin Notes do not provide a magical key for understanding Hopkins's hyperbaton, they do provide examples that give insight into the way that he ordered words in his poetry. The notes illustrate that parallelism, the comparing and contrasting of words, ideas, and phrases, sometimes took priority over normal English syntax. He was not constrained by syntax, but felt free to reverse the expected order of words in a sentence, if it was necessary to the meaning or music of a line. Hopkins also felt free to omit words that would have been inferred by the inflections of verbs and nouns in Greek, prepositions, articles, and relative pronouns. Understanding that the music of a line dictated a certain number of syllables per line, he practiced at times a kind of word economy, a conciseness that included only the essential words. Hopkins, concerned with the orality of his poetry, the sound of the words and the lines, at times placed a higher priority on the sound of the line than logical syntactical structure of the line. Finally, these notes provide examples of his "justness of usage," which focused on a construction of poetry in which the shape of the lines of his poetry supported the meaning of the line, regardless of the normal syntax.

APPENDIX B

“A Crimson-cressed East:”
Hopkins’s Epithets Reflected in His Dublin Notes on the *Iliad*

And yet in that utter visibility
The stone’s alive with what’s invisible:
. . . .
And the air we stood up to our eyes in wavered
Like the zig-zag hieroglyph for life itself.

Seamus Heaney
Seeing Things II 10-16

Seamus Heaney’s poem “Seeing Things” begins with his account of a treacherous boat ride across the bay to Inishbofin Island off the coast of Galway. Heaney agonizes about “how riskily we fared into the morning,” employing his own epithet, he looked down into the “deep, still, seeable-down-into water,” noticing “the carved stone of the water” and reflecting that even in its “utter visibility” it was alive with “what’s invisible.”

In July 1884, Gerard Manley Hopkins was on a holiday from his intense and tedious work of grading papers and preparing students for exams. His holiday had taken him to western Ireland, where he was visiting Castlebar, Letterfrack, Connemara, Galway, and Killarney, staying at Jesuit houses along the way, close to the same place Seamus Heaney would write about a century later. Hopkins wrote to his friend, Robert Bridges, on 18 July 1884, describing the

holiday which would end back near Dublin with his annual Ignatian retreat at Conglows. He recounts a similar risky crossing of the bay: "Yesterday I went to see the cliffs of Moher on the coast of Clare, which to describe would be long and difficult. In returning across the Bay we were in some considerable danger of our lives" (CW II 676).

In a letter to Bridges, 16-19 April 1884, just before his trip to western Ireland, Hopkins had written: "I wish, I wish I could get on with my play ["St. Winifred's Well"]" (CW II 671), and a few months later (1 January 1885): "I shall be proud to send you the fragments, unhappily not more, of my St. Winifred" (CW II 705). While it is impossible to date the composition of these fragments or of the rest of the play with certainty¹, portions might have been written after his trip to western Ireland. The following could well have been inspired by his treacherous crossing of the bay: "(for not in rock written, / But in pale water, frail water, | wild rash and reeling water, . . . /And not from purple Wales only | nor

¹ Although definitive dating for "St. Winefred's Well" is difficult, Hopkins wrote to Bridges, 16-19 April 1884, "I wish I could get on with my play ["St. Winefred's Well"]" (CW II 671) and on 1 January 1885, "I shall be proud to send you the fragments, unhappily no more, of my St. Winefred" (CW II 705). Perhaps he had been working on the play during those months between April 1884 and January 1885, and possibly during this holiday to Western Ireland when his time was not consumed with teaching and grading papers. He worked on the play between 1879 and 1886, but never finished it. Bits of the poems are copied on Fo. 9^r, wedged before a page of checks and ticks from grading students' papers. In the Dublin Notebook, four pages before the fragment of "St. Winifred's Well" have been removed. These pages, the content of which remains unknown, were probably written sometime shortly before October 1884. On the page following the fragments of "St. Winefred's Well" are Hopkins's grading of the Matriculation Exams for 1884, given on 1 October 1884 (CW VII 197). Perhaps those pages held the fragments sent to Bridges.

from elmy England, / But from beyond seas, Erin [Ireland], | France and Flanders, everywhere" (C: 14-20).

Hopkins and Heaney have more in common than a fearful boat ride across a bay on the western coast of Ireland. They both have a sacramental way of viewing nature, seeing invisible things alive within the visible. Just such vision is revealed in Hopkins's Dublin Notes on the *Iliad*, particularly with regard to his description of epithets.

A large part of the content of these Dublin notes contains Hopkins's discussion of the epithets found in the *Iliad*. Hopkins himself gives an insight into the significance that epithets held for him, epithets in these notes and also in his English poetry. In a letter to Coventry Patmore, 6 October 1886, Hopkins, discussing his admiration of William Barnes, The Dorset writer, poet, Church of England priest, and philologist, draws this parallel:

He [Barnes] comes, like Homer and all poets of native epic, provided with epithets, images, and so on which seem to have been tested and digested for a long age in their native air and circumstances and to have a keeping which nothing else could give; but in fact they are rather all of his own finding and first throwing off. This seems to me very high praise. It is true they are not farfetched or exquisite (I mean for instance his mentions of rooks or of brooks) but they are straight from nature and quite fresh.

(CW II 809)

These words give a clue to Hopkins's understanding of Homer's use of epithets.

Although they are "stock" epithets which have been "tested and digested for a

long time,” they find a fresh meaning in the circumstances in which they are employed; “in their native air and circumstances” they have “a keeping which nothing else could give.”

On the second page of Hopkins’s introduction to the loose notes, Hopkins discusses ἄρα, a particle which he translates as “as the story goes.” He justifies his translation, pointing out that the use of the particle effectively reveals the narrator’s mind as being conscious of telling a story, of being outside the story. Hopkins suggests the “storyteller looks ahead, is aware of the facts, both what the hearers expect and what will surprise them.” This understanding of Homer’s art applies not only to the way Homer narrates the epic tale, but it also applies to the way he uses epithets. Hopkins illustrates his understanding of Homer’s epithets through his copious notes on the subject. These notes suggest that, although most of the epithets might be considered stock by some, Hopkins believes they often have a surprising twist in the unique situations in which they are used.

Hopkins refers to epithets more than three hundred times in these pages of notes. He uses the word “pointed” to describe epithets that have a precise meaning.² Much less often, Hopkins describes the epithets as “plain,” what

² Hopkins uses “plain” to describe epithets in 5.257, 5.329, 5.353, 5.479. Although he only uses the word “pointed” in his description of epithets in 4.394, 395, the detailed descriptions and applications he gives to almost all the other epithets on which he comments indicate that he

would be later described by other critics as merely formulaic or stock. Hopkins usually does not consider the epithets “stock,” but most often tries to find a reason for the epithet or a nuance to the meaning as it is applied to the person, place, or thing at the time it is used in the epic.

The idea that stock epithets were simply used to fill out the meter of the line was a theory developed by Milman Parry almost sixty years after Hopkins’s notes.³ Mitchell points out that classifying Hopkins’s comments about the epithet as “misreading” the formulaic system, as Anderson does, is anachronistic, because Parry did not even describe the formulaic system until the 1930s. Mitchell contends that reading epithets according to the formulaic system “privileges the act of composition over the act of performance” (Mitchell 160). Hopkins understood and emphasized the importance of performance in his own poetry and perhaps imagined himself as a participant in Homer’s performance. He was schooled in this kind of practice through hundreds of hours on retreat, practicing the Spiritual Exercises of Ignatius of Loyola. Through these exercises the retreatant uses imaginative reflection to become a participant in the events of the Bible. It appears that Hopkins, using the skills that he had honed through the

considered the majority of the epithets to be “pointed.” He also observes several instances (5. 550, 5.375, 5.517, and 6.420) in which this use appears to be a “good case.” He also describes two instances (5.326 and 5.449) that are “striking cases.” It is not altogether clear what he means by “good case” and “striking case,” but, from the context, it appears that he is describing a good or striking case of a “pointed” epithet.

³ Milman Parry’s dissertations were first published in French in 1928.

practice of spiritual exercises to enter into the biblical world, used similar practices to enter imaginatively into Homer's world.

Although it is difficult to say conclusively what he meant by "good cases" or "striking cases," the terms most likely refer to good and striking cases of pointed epithets and relate to the nuanced meaning he finds in what might have been considered by some a stock epithet. It is helpful to remember that these notes represent Hopkins's private study at this point, not intended for immediate publication or even other eyes. His comments are often cryptic and succinct, calling for conjecture. However, with a little reflection, his notes often reveal imaginative and innovative approaches to understanding the *Iliad*.

In addition to describing the epithets in these notes as "pointed" or "plain" and "good cases" or "striking cases," Hopkins also describes them as having a "false inscape" or a "true inscape."⁴ Hopkins's willingness to extend the meaning of the epithets is related to his ideas of inscape and *haeccietas*, a term gleaned from his study of the philosopher and theologian, Duns Scotus. Hopkins understood every thing to be imbued with its own "thisness," a distinctive

⁴ Hopkins points out that Lycaon's epithet, "the old spearman," is true to his inscape (5.197), because he is giving sage advice to Pandarus; Poseidon's epithet, "the shaker of earth," has a false inscape (13.554), because it would not be fitting that the shaker of the earth would at the same time be providing a safe place for Nestor's son; Menelaos, after slaying Peisandros, challenges the Trojans to run home away from the ships of the swift-as-horses Greeks, mixing the images and creating a false inscape for the epithet, swift-as-horses (13.620); "trailing the tunic" applied to Ionian warriors in the midst of a furious battle (13.685) is quite out of inscape; the windy port of Troy (13.724) would not provide a safe harbor for the retreat of the Trojan warriors giving the epithet, windy Troy, a false inscape.

design constituting its own individual identity. These notes reveal that Hopkins understood that this particularity extended to words, and, in this case, epithets. This thought is illustrated by the phrase from “Kingfishers Catch Fire:” “the just man justices”(9). Another example can be found in Hopkins’s poem “Henry Purcell.” The lines, “it is the rehearsal / Of own, of abrupt self there so thrusts on, so throngs the ear,” represent a good example of a poem by Hopkins that dwells on the inscape of a person, here communicated through that person’s musical art.

Mitchell points out that “the Greek audience was able to perceive the *inscape* of mythical objects through the intuitive projection of meaning onto and into their epithets” (163), anticipating and affirming the argument presented in Hopkins’s notes. Their interpretations depended on or grew out of traditionality. The epithet, already loaded with meaning, was enriched by the context of the story in which the audience heard the epithet. However, Mitchell points out, readers of English have no such shared rich tradition of epithets. In fact, English epithets are, in fact, often nontraditional, requiring readers “to unpack a poet’s highly bundled meaning” (163). Mitchell, using Hopkins’s term, describes this process as receiving the inscape of the poem. Traditional Greek epithets were open-ended and suggested a culturally shared scene with which the audience was able to engage their imagination. For example, “bronze-clad warriors” suggested the words “courage” and “strength.” English descriptive phrases have

been refined to image-limiting words like “courageous” and “strong.” Hopkins recognized the anemia of English and worked at inscaping our English vocabulary in his own poetry. These notes provide a glimpse into the way Hopkins interpreted Homer’s epithets in light of the imagination and culture that he envisioned in the *Iliad*.

Although most of Hopkins’s English epithets are nontraditional and do require an unpacking of the “poet’s highly bundled meaning,” some of his English epithets resonate with those found in the *Iliad*. A case in point is the famous epithet from Book 6.175—“the rosy-fingered dawn.” Hopkins asks whether ῥοδοδάκτυλος {rosy-fingered, an epithet of Ἥως in Homer and Hesiod} could be compared to or found parallel to the bloody writing on the tablets that Bellerophon bears, which will seal his own tragic fate. Anderson deplores the connection that Hopkins makes between the rosy-fingered dawn and the bloody writing on the slate. However, there is an ominous feeling to the rosy-fingered dawn portending doom. The red beams of the rising sun could represent the image of a bloody hand. A common proverb declares: “red in the morning, a sailor’s warning, red at night a sailor’s delight.” Also in Matt. 16.2–3 Jesus warns about people who know the proverb, “When it is evening, ye say, It will be fair weather: for the sky is red. And in the morning, It will be foul weather to day: for the sky is red,” and can read the weather, but cannot discern the signs of the

time, the coming of the kingdom of God with its impending judgment. Well aware that “the rosy-fingered dawn” had become a sentimental cliché in the nineteenth century, Hopkins would have looked for nontraditional ways to describe the dawn, both in the words he used and in the images those words evoked.

Hopkins twice refers to rosy sunrises or sunsets in his poems using epithets: “Kiss my hand to the dappled-with-damson west:” (*The Wreck of the Deutschland* 5.5); “Let him easter in us, be a dayspring to the dimness of us, be a crimson-cressed east”, (*The Wreck of the Deutschland* 35.5). Both epithets appear to be unique to Hopkins.⁵ A cresset is a metal cup or basket, often mounted to or suspended from a pole, containing oil, pitch, a rope steeped in rosin or something flammable. They were burned as a light or beacon, often on a wharf. Kenneth Haynes notes the tension of blessing and curse, grace and sacrifice in the way Hopkins views the “rosy-fingered dawn” in *The Wreck of the Deutschland*: “The ‘crimson-cressed east’ comes in the last stanza of the poem. The beautiful dawn is also the Easter of resurrection; the crimson is sky-tint and Christ's sacrifice of blood. Hopkins makes landscape articulate in his own way: nature

⁵ “The tender pink is flushing into crimson . . . every mountain is now tipped with fire and cressetted with silver studs.” Henry Robert Reynolds and Sir John Russell Reynolds, *Yes and No; Or, Glimpses of the Great Conflict*, Cambridge: MacMillan and Company, 1860, 288. This novel was written by a Congregational minister and is about the conversion of a young man from atheism to Christianity.

becomes a witness to God's purpose" (Haynes 123). Hopkins's suppositions about the dawn reflects his own tendency to use sunset/sunrise and landscape imagery in both foreboding *and* promising ways. Because Hopkins is inclined to see landscape imagery in this manner, he finds similar patterns in Homer, whether or not Homer intended such patterns for the poem's early audiences.

As previously mentioned, Peters was the first scholar to refer to Hopkins's Dublin notes. He points out that Hopkins refuses to believe that Homer used epithets as a mere ornamentation or as a line-filler. He contends that "no matter how common the epithet, to Hopkins it functions always with its complete being and cannot be replaced by any other (148). Peters admits that Hopkins is sometimes "more ingenious than convincing" (149). This admission confirms Peters's argument that Hopkins believes that each word in Homer expresses an essential element of the poem's experience (148), even as it suggests that they might at times be foisted onto the Homeric text rather than justifiably suggested by that text. Peters uses six examples to prove his point: gleaming-armed [Hera] (5.767); with glancing-breastplate [Antiphos] (4.489); leader of men [Anchises] (5.268); silver-bowed [Apollo] (5.449); bearing the shield of bull's hide [Ares] (5.289); wrought of bronze [heaven] (5.504). Peters points out the particularity that Hopkins sees in each of the epithets. Hera's gleaming arms, which before had suggested her beauty, here suggest her clean hands and good conscience.

Hopkins plays off the glancing of Antiphos's epithet, pointing out how his actions resemble Ajax's actions at a glance. Anchises is regaled as a leader of men, but, ironically, in this situation, he is a leader of horses. Hopkins accentuates the trueness of the silver of Apollo's bow reflecting his trueness to Aeneas. Hopkins extends Ares's epithet, imagining that he would drink blood from the shield of bull's hide. Finally, the brazen heavens, made bronze-colored by the dust stirred up in the battle, are connected to the brazen hooves of the horses. Peters also notes that Hopkins connects the *single-hooved* [horses] (5.236, 321, and 581) through the *μόνος* [single] part of the epithet to the fact that the horses are single, alone, without their masters, which is also reflected in the loneliness of the place being described (166). Peters encourages readers of Hopkins's poetry to exercise the same scrutiny that Hopkins himself applied to Homer's poetry: "The deeper we enter into the meaning of the lines . . . the more truly we 'inscape' his poetry, the greater our reward and the more intense our joy in reading his poems" (171).

Gardner attempts to classify the epithets that Hopkins uses, identifying fifteen types of compound epithets in Hopkins's poetry. He describes the epithets as objective, instrumental, locative, simulative, parasynthetic, bi-adjectival, adjectival phrase, modified adjective or adverb, verb and object, participle and adverb, appositive phrase, asyntactic compounds, compounds of

adverbial adjectives, qualified nouns, and adjectival nouns (286). More helpful is Gardner's discussion of Hopkins's indebtedness to Homer, Milton, Shakespeare, Keats, and Tennyson with regards to his use of epithets. Gardner proposes that there are two types of compound epithets: poetical-descriptive and dramatic or rhetorical. Homer, Milton, Spenser, and Keats are sources for examples of poetical-descriptive compound epithets. Shakespeare provides examples of the second kind, dramatic or rhetorical (126). Gardner observes that Hopkins's youthful poems echoed Spenser and Keats. Although Gardner does not suggest a source for Hopkins's middle period, which he describes as characterized by "a creative handling of syntax," (128) perhaps Milton served as a model for Hopkins. In a letter to his mother, 1–2 March 1877, Hopkins describes "God's Grandeur" and "The Starlight Night" as "mostly after Milton" (CWI 261). In a letter to Bridges 14–21 August 1879, he describes "Andromeda" as "more Miltonic plainness and severity than I have anywhere else" (CWI 363). Gardner also notes that Hopkins in his later poems "tended to drop the compound of more than two elements, and often (as following Greek and Welsh poetry) to stress the singleness of the word by discarding the hyphen (128–9). His movement away from Milton and towards Homer and Anglo-Saxon is evidenced by this reflection on the poetry of Barnes in a letter to Bridges, 26–7 November 1882. Later, in a letter to Patmore (6 October 1886), he will connect Barnes

directly to epithets (CW II 879), as mentioned earlier. In the letter to Bridges, describing Barnes's "impossible and long words," Hopkins contends that in his Dorset-dialect poems "there is more true poetry than in Burns" (CW II 551). Hopkins celebrates Barnes's writing and laments about "what English might have been; for in spite of all that Shakspere [sic] and Milton have done with the compound I cannot doubt that no beauty in a language can make up for want of purity" (CW II 551). Clearly in this later period, the period in which these notes are written, Hopkins is thinking beyond English. Perhaps these rather extensive notes on Homer are an attempt to reach back to a purer beauty of language. At this time he even begins translating songs from Shakespeare's plays into Latin and Greek. Translations of "Come unto these yellow sands," "Full fathom five," "While you here do snoring lie," "Tell me where is Fancy bred," and "Orpheus with his lute made trees" survive. The Greek translations, "Tell me where is Fancy bred" and "Orpheus with his lute made trees" have several compound words in them, including ἐλικοβλεφάποις {with ever-moving eyes, quick-glancing, an epithet of Aphrodite} (" (e) 'Tell me where is Fancy bred'" 6).

Attempting to explain Hopkins's preoccupation with epithets in the loose Dublin Notes, Anderson points out that "stock" for Hopkins likely meant "in common use," elaborating that "stock" for Hopkins had "none of the connotations of triteness and lack of variety that we associate with it" ([67]).

Although Anderson admits that epithets were the focus of Hopkins's Dublin notes, he is dismissive of the attention Hopkins gives to the epithets, providing little commentary on most of the notes pertaining to epithets ([67]). Anderson says: "A particular phrase or line, and most often a single word, would set off his [Hopkins's] imagination, whether in this or some other direction. He seldom concerned himself with the larger view" (102). Anderson also objected that "Hopkins employs a wholly subjective approach (112).

Although Anderson disparaged Hopkins's Greek scholarship and thought his attention to the detail of the epithets misdirected, Schlatter takes pains to outline Hopkins's credentials as a classical scholar and exhibits a much more sympathetic understanding of his notes. In the interleaved notes on the *Iliad*, a much shorter set of notes than the longer loose notes, Hopkins has much less to say about the epithets. He only comments eighteen times on epithets. Schlatter understands that Hopkins's remarks are most often less about scholarly issues and more often about personal insights into semantics, meter, and poetic readings into the text (111). Anderson notes that Hopkins's interpretation of the epithets differs from what Parry would propose a few decades later, that the epithets were formulaic and had much more to do with fitting into the meter of the line. Hopkins was convinced of the greatness of the poetry of the *Iliad*, and challenged himself to discover what made the poetry great. Schlatter describes

Hopkins's use of epithets more positively. He comments that Hopkins's remarks are poignant (115), nuanced (116), and lively (118). Scatter sees Hopkins's explanations regarding epithets as an illustration of his refusal to take stock of epithets as meaningless (119) and his conviction that they had deeper meaning (123).

Although he does not mention Hopkins's notes on the *Iliad* specifically, Haynes's⁶ work is particularly helpful in the study of compound epithets in English literature. His chapter "Some Greek Influence on English Poetry" in *English Literature and Ancient Languages* points out the Romantics' rediscovery of Greece brought about the rediscovery of the compound epithet. Haynes claims that Shelley, Keats, and, in the next generation, Hopkins used epithets to rejuvenate their poetic language (105). Like Gardner, Haynes contends that epithets animate rhetoric and stimulate the visual imagination (110). Haynes summarizes the debate about the purpose of epithets: Perrault claims they are tedious and unnecessary; Boileau sees them as merely a surname of the gods; Pope understood them to be a solemn and reverential part of the name; Parry proposed their only function was to fulfill oral composition (110). Concluding his

⁶ *The Oxford History of Classical Reception in English Literature: Volume 5*, edited by Haynes, will contain information about classical reception after 1880. Correspondence with the editor, Kenneth Hayes elicited this response: "He's [Hopkins] one of those figures who fall in-between the chronological division of the two OHCREL volumes, unfortunately. I've just checked and I see that vol. 4 scarcely remarks upon him at all. I must try to include him in my volume to some extent, though I may be limited to relatively brief references pointing to the secondary bibliography."

description of the views of the purpose of epithets, Haynes points out that Milton recognized two kinds of sensory experiences: that which draws toward God and that which draws away from the presence of God. Applying Milton's comment to epithets, Haynes concludes that "Compound epithets require, and invite, vigilance to distinguish just praise from flattery intended to seduce, to disserve, that is, the sensuous from the sensual" (113). Hopkins appears to have taken up the challenge to scrutinize the Homeric epithet to determine the motives behind the use of the epithets, whether they were just or seductive, sensuous or sensual.

Hopkins practiced just such vigilance in much of his life. "To what serves Mortal Beauty?" (1885—88) reveals how dangerous he understood beauty to be. He participated in a constant struggle between the sensuous world revealing God and the sensual world which "sets dancing blood" (1-2). Applying these insights of Haynes could illuminate Hopkins's rigorous treatment of epithets. Rather than seeing the epithet as a simple form of flattery feeding the sensual desires, Hopkins chose to explore the inscape of the epithet, looking for the reason the epithet was chosen, how it revealed itself through the senses, and ultimately, using Milton's terms, how it drew the reader toward the presence of God.

The most intriguing recent scholarship on Hopkins's epithets and their relationship to these notes come from a classical scholar. Mitchell's article, "The

Culture of the Epithet: Gerard Manley Hopkins and the Translation of Imagination," contrasts the traditionality/untraditionality of Bacchylides's Greek compound epithets and Hopkins's English compound epithets. He contrasts Milton and Keats epithets, exemplifying impassioned rhetoric (energetic) and vivid beauty (enargetic) respectively. Mitchell argues that Hopkins made the greatest use of compound epithets in English, both energetically and enargetically. He points out the singularity of Hopkins's English compound epithets, and links this to Hopkins's understanding of inscape, the particularity of things. He then illustrates how Hopkins understood the particularity of the epithets by using illustrations from Hopkins's own Dublin notes on the *Iliad*, examples of *battle-minded* [Diomedes] (5.180), *far-working* and *far-shooting* [Apollo] (5.439-44), *single-footed* and *mighty-footed* [horses] (5.236-329). Mitchell argues that what Hopkins did by embellishing the Greek epithets in the *Iliad*, making them alive in the culture where they were heard, was actually what the Greeks did with the formulaic epithet. The epithets conveyed a characteristic of the person, place, or thing, but left listeners free in their own context to imagine how that characteristic did or did not fit at that moment or at that place or with that person. Hopkins's 'inscaping' of Homeric compound epithets was his own attempt to involve himself in Homer in the manner of an ancient audience (161).

Hopkins's extensive use of epithets reflects his concern for taking the old worn out English words and gifting them with a vibrant, new image.

Mitchell's article, which deals primarily with the traditionality and non-traditionality of epithets in Bacchylides and Hopkins, anticipates and agrees with this more extensive study of Hopkins's Dublin Notes. Mitchell provides only three examples of Hopkins's treatment of epithets in the Dublin Notes and limits his comments on his English poetry to *The Wreck of the Deutschland*, providing a list of compound epithets used in the *Wreck* as an appendix. This study provides a thorough look at Hopkins's treatment of epithets in the *Iliad*, applies those insights to examples of his English poetry, particularly those poems written at the same time. Mitchell astutely points out that Hopkins was using non-traditional epithets to enliven his English poetry. However, a close investigation into Hopkins's Dublin Notes reveals that Hopkins's not only learned the principal of using epithets to enliven poetry from his study of the *Iliad*, but also incorporated many of the specific images from the *Iliad* into his own English poetry, particularly the poems written at the same time as the notes.

A listing of the more than three hundred epithets on which Hopkins commented in the Dublin Notes illustrates the nuances that Hopkins found within Homer's "stock" epithets (See Appendix C). Because it would be unreasonable to deal with all the epithets in a short appendix, attention will be

given to the epithets referred to multiples times in different passages and in different situations, drawing attention to nuanced particularities of the uses of the epithets.

γλαυκῶπις {with gleaming eyes}

Hopkins comments on the epithet *γλαυκῶπις* more than any other in these notes. The epithet applies to Athene and is variously translated glancing-eyed, grey-eyed, flashing eyed, gleaming-eyed, piercing-eyed, fierce-eyed, and bright-eyed. Hopkins particularizes the meaning of the epithet, which only applies to Athene, by the situation. In light of this epithet, Hopkins variously describes Athene as “grim” (4.429), “with a last earnest glance” (5.133), “stern or with a keen glance” (5.405 and 5.42), “She put on her sternest look or took it in in a glance” (5.719), “keen as her glance” (5.793), “glance of pride” (5.825), and “quick as thought” (5.853). In Book 6.88, Hopkins’s elisions and additions show a bit of his thought process in assigning meaning to the epithets. Originally he writes “so stern now,” imagining the stern Athene’s visage, as she listens to the prayers of the women of Troy for the safety of their fathers and sons. However, he then changes the description of the flash of Athene’s eyes to be only “so frowning now,” reflecting her empathy with the women. In Book 7, he describes Athene’s epithet as “keen to act” (7.17) and “having a glance of decision” (7.43).

Fagles's translation of this phrase, "Athena's eyes lit up," (215) resonates with Hopkins's note, "glance of decision," which is slightly nuanced from his understanding of the epithet in 7.17.

Hopkins's notes on the *Iliad* may also inform words that he chooses in his English poetry. In "To what serves Mortal Beauty?" Hopkins likewise imbued St. Gregory, who also found himself in the midst of the spoils of war, with this same ability that Athene had to master a stern, keen, earnest glance of decision. He describes St. Gregory's situation as "where a glance / Master more may than gaze" (4-5). A glance is a fitting response for a warrior and a soldier of the cross, as St. Gregory was. A soldier has no time to gaze; he or she must glance and act. Perhaps Hopkins view of this Homeric epithet, "glancing-eyed," shaped his description of St. Gregory's glance in "To what serves Mortal Beauty?"

μεγάθυμοι {great-hearted}

Hopkins comments on Homer's epithet, *μεγάθυμοι* {great-hearted}, eleven times and a similar epithet, *μεγαλήτορος* {greathearted}⁷, four times. The epithets refer to a variety of people: Ajax (4.479), Eëtion (6.394), Diomedes (6.145, 5.335), Trojans (5.102), Diocles (5.547), Elephenor (4.464), Tydeus (5.27), Aeneas (5. 534), Antilochus (5.561), Paphlagonian shieldmen (5.577), Deicoon (5.534),

⁷ Both words are based on two different but similar words for heart: ἤτορ {heart, soul, mind} and θῦμός {heart, sould mind}.

Priam (6.284), Odysseus (5.674), and Anchises (5.468). Hopkins variously translates the word as courage and pride. Antilochus's great-heartedness (5.561), also a patronymic inheritance (Antilochus is described as the son of great-hearted Nestor), feeds off the mercy of Menelaus. Hopkins follows this comment with the word "something." It is impossible to understand what he meant by this cryptic remark. Perhaps in this bloody epic, he is surprised and pleased that mercy is esteemed and emulated, observing that Menelaus's action at least has some small merit of mercy. The epithet is applied to the Paphlagonian shieldmen (5.577) to enhance the prowess of the two heroes. Hopkins takes Homer's epithet to mean that Odysseus in 5.674 remains inactive not because of a lack of spirit, but because it was not so ordained. In 6.145, Hopkins says Diomedes's great-heartedness is attributed to his courage and his reverence for heaven. Hopkins contrasts Paris' selfishness (little-heartedness) with Priam's great-heartedness (6.283). Hopkins also suggests that great-heartedness is contagious. In 5. 534 Aeneas's great-heartedness is transferred to Deicoon who fought in the most forward position, the front lines.

There is a patronymic influence with this word for Hopkins. In 5.335, he says that Diomedes inherited his pride, great-heartedness, from his father, Tydeus. He comes to this conclusion, because here Tydeus is described with the same epithet used elsewhere for Diomedes, since Diomedes is here called "son of

the great-hearted Tydeus.” The patronymic theme continues in 5.467-8. Aeneas’ greatheartedness is of divine lineage, since his father’s, Anchises’s, claim to fame was that he was a mortal lover of the goddess Aphrodite, who was the mother of Aeneas. Here, as Hopkins has pointed out earlier, the patronymic epithet is applied to the person currently being described.

Hopkins at times does fail to find a significance for the epithets. In 5.547 Hopkins admits this epithet is almost idle, but suggests that one can attribute great-heartedness to Diocles because he is “the father of gallant sons.” Although classicists agree that epithets often function in a less precise manner in the *Iliad*, simply filling spaces, enhancing or signifying the status of an otherwise undeveloped character, Hopkins seems to be on the hunt for the point of epithets. Sometimes he comes up empty, as in this case.

αἰγιόχοιο {aegis-bearing}

Nine times in the Dublin Notes Hopkins comments on αἰγιόχοιο {aegis-bearing}, an epithet of Zeus. The nature of the aegis, carried by Athena and Zeus in the *Iliad*, is uncertain. Some have interpreted as an animal skin or a shield, sometimes bearing the head of a Gorgon. Whatever its nature, although at times terrifying, it represented protection and shelter to the beneficiary.

In his notes, Hopkins accuses Sarpedon of not reflecting the aegis-bearing qualities of Zeus, neither striking terror nor providing protection (5.635). In Book 5.692, Hopkins suggests that the epithet, *περικαλλής* {very beautiful [oak tree]}, frames the hero, Sarpedon. Hopkins recognizes that Homer is painting the scene with his words, expecting the audience to imagine Sarpedon sitting sheltered by the very beautiful oak tree of Zeus. Just as Zeus bears the protection of the sheltering oak tree, so this oak tree brings sheltering protection to Sarpedon.

Athene, on the other hand, he understands, is able to fully inhabit the aegis of Zeus, dropping her robe and taking upon herself Zeus's aegis. Hopkins points to the horror of Athene's aegis, rather than its protection. The scene is described thus: "About her shoulders she flung the tasselled aegis, fraught with terror, all about which Rout is set as a crown, and therein is Strife, therein Valour, and therein Onset, that maketh the blood run cold, and therein is the head of the dread monster, the Gorgon, dread and awful, a portent of Zeus that beareth the aegis" (5.738-5.742). Later Athene's aegis has a different function. Athena covers herself with the aegis as Zeus covers himself with a cloud (5.736). In Book 5.800, Hopkins suggests that Diomedes's observation, "I know thee," indicates that Athene has been in some kind of disguise involving the aegis, to which Homer has not made us privy. Hopkins's double underling of this phrase, "and he does not tell us how," underscores that Hopkins thinks it is brilliant that

Homer leaves some things to the imagination of the listener. Here the shelter of her aegis is emphasized over the horror.

In 6.420 Hopkins comments on the sheltering qualities of Zeus's aegis. Hopkins states this is a "good case." Perhaps he means that this is a good example of the particularity of the epithet. Homer describes the burning and burial of Eëtion, the barrow that is heaped over his armor, and the protection that Zeus afforded his remains, recounting that "all about were elm-trees planted by nymphs of the mountain, daughters of Zeus that beareth the aegis. Hopkins suggests that the elm-trees planted by the nymphs of the mountain seem to be related to the sheltering quality of Zeus's aegis." In Hopkins's poem "Ashbough," written at about the same time as the notes (1887), the tree creates a connection between heaven and earth: "it ["a tree whose boughs break in the sky"] is old earth's groping toward the steep / Heaven who she child us by" (10-11). In Hopkins's poem God bears an implicitly similar relation to the tree as does Zeus to the aegis/sheltering elms. "Heaven" here gestures not only to the physical sky and the eternal domain of God, but also indirectly and periphrastically to the Father himself, by whom the earth bears her children.

In Book 3.426, Hopkins notes that Helen's sullenness is contrasted with laughter-loving Aphrodite (3.424) and set next to Zeus's aegis-bearing (3.426). These epithets, laughter-loving and aegis-bearing and their nouns are at the end

of their respective lines, and separated by the line about Helen's sullenness. It is as if Zeus's aegis had become a funeral pall, rather than a robe of shelter, upon Helen. Hopkins observes that the meaning of this epithet can be nuanced by the person to whom it is applied, the situation in which it is used, the place in which the characters are located, and even the position of the epithet in the line of the verse⁸.

βοὴν ἀγαθός {good at the war cry}

This epithet occurs nine times in Hopkins's comments, eight times applied to Diomedes and once applied to Menelaus⁹. This epithet, "good at the war cry," is particularly interesting. Because it is usually applied to only one person, Diomedes, the expectation that it is simply formulaic, or even an extension of his name, is strong. However, Hopkins sees the epithet as it refers to Diomedes, not as a stock epithet, but nuanced in every case. In 5.320, in the battle between Diomedes and Aeneas, Diomedes' prowess as soldier, his "being good at the war

⁸ See discussion of Hopkins's syntax and his notes on the *Iliad's* syntax, in "Appendix A: Hyperbaton: Hopkins's Syntax Reflected in His Dublin Notes on the *Iliad*."

⁹ In 6.37 Hopkins does not draw any particular attention to the epithet, but simply notes that Menelaus "brings up the rear with the greatest exploits" and they "are dwelt on the longest." Hopkins has already become engaged in the conversation about the addition of the section on Diomedes *aristeia* at the end of Book 5 and the beginning of Book 6. He reminds himself: "shew that the *Διομήδους ἀριστεία* is an after insertion (Homer's own probably) or has been at least heightened. For in the first draught it is impossible that Ajax shd. have been spoken of as first breaking the Trojan charge and shewing light to the Gks. when Ares himself had just been driven roaring off the scene and that by Diomed. The junction, shews, the stitches shew." Perhaps Hopkins recognizes that the singular use of the epithet, *βοὴν ἀγαθός* {good at the war cry}, for Menelaus is another instance where "the stitches shew."

cry” is emulated by other soldiers, in this case Sthenelus. Hopkins notes that Sthenelus did for Diomedes what Diomedes would have done for him. After Aeneas is killed, Sthenelus captures Aeneas’s horses and drives them back to the Achaeans. Hopkins points out that the epithet for Diomedes, “good at the war cry,” is corroborated with action, accompanying an actual long cry (ἄυσε {called out}) and an attack (5.347). In a humorous remark, Hopkins comments on the epithet for Diomedes, “good at the war-cry,” saying his [Diomedes] bite was as big as his bark (5. 432). Hopkins sees the epithets revealing different characteristics at different times, depending on the circumstances. The epithets are alive, not just formulaic. Although Diomedes is good at the war-cry, there are times to be prudent and call for retreat or to strategize another mode of attack. Here Hopkins notes, the epithet suggests a question of rescue and generalship (5.596). In 5.855, as Diomedes battles and wounds Ares, Hopkins comments that Diomedes war cry ὠμᾶτο {set things in motion}. Reflecting on the epithet, Hopkins notes that Diomedes “made the decisive stroke” with his war cry. Hopkins continues nuancing Diomedes’s epithet in Book 6. He comments that Ares himself had just been driven *roaring* off the scene and by Diomedes, the one who was good at the war cry (6.5). It appears that Diomedes beat Ares at his own game. Later Hopkins says the implication of this epithet is that Diomedes is eager. He observes that in the confrontation between Glaucus and himself,

Diomedes is the first to speak even though Glaucus is described as eager (6.122). Although this stock epithet of Diomedes is mentioned in Hopkins's notes eight times, every time Hopkins see a slightly different emphasis for the phrase.

ἐϋκνήμιδας {well-greaved}

The epithet, "well-greaved," is commented on by Hopkins eight times in these notes, always referring to the Achaeans. Again, however, Hopkins particularizes the use of the epithet. The commentary on line 3.304 is instrumental in understanding how Hopkins treats epithets in his notes. He writes: "But perhaps such common epithets are independent." Hopkins begins to suppose that epithets are not "stock," but have an independent meaning in each instance. For instance, why are the Achaeans here described with an epithet and the Trojans with none? Is the speaker ridiculing the Achaeans's armor, suggesting that even the well-made greaves of the soldiers, the armor covering their legs, cannot resist the Trojans, who have nothing but their name, not embellished with an epithet, with which to defend themselves? However, there are times Hopkins finds nothing remarkable about the epithet, commenting that it refers to "merely the arming here" (4.14).

In Book 5 Hopkins notes that the epithet, "the well-greaved Achaeans," in addition to being a comment on the appearance of the individual soldier, is also

related to their appearance as a collective army drawn up in battle lines, commenting that the epithet is “characterising on their firm unbroken ranks” (5.264). He points out that the use of the epithet in 5.324 is much the same of the in 5.264. Later in Book 5 Hopkins notes that the well-greaved Achaeans carried their casualties from the field with a dignity and control that contrasted with the haphazard way Sarpedon was escorted from the field of battle by the Trojans, with a spear dangling from his thigh (5.668).

In Book 6 Hopkins notes that the most common epithet of the Achaeans, “well-greaved,” contrasts with the most common epithet of the Trojans, “tamers of horses” (6.529). Whereas the Achaeans are tamers of men, the Trojans are only tamers of horses. With respect to the same line, Hopkins also comments that the legs of well-greaved Achaeans flash¹⁰ as they run. In his commentary on 7.57 Hopkins imagines the greaves of the Achaean soldiers all lined up side by side like rows of teeth or fingernails. Was he thinking that they fought tooth and nail? Compare this to the disorderliness of the Trojans, whom he calls Asiatics, in 7.67, completing the contrast that he began in Book 6.

χαλκοκορυστῆ {bronze-armed, equipped with bronze}

¹⁰ Hopkins frequently uses “flash” in his comments. See Appendix D, “Shared Vocabulary Related to Thermodynamics.”

“Bronze-armed” is another epithet on which Hopkins comments frequently in his Dublin Notes. The epithet is variously used to describe the Epeians (4. 537), Hector (5.699, 6.398), Sarpedon (6.199), and the Achaeans (6.454, 7.41). Hopkins notes that the epithet, the bronze-clad Epeians, refers not to their power or strength, but to the futility of the situation. Here at the conclusion of the battle, the leader of the Thraceans (allies of the Trojans) and the leader of the Epeians (allies of the Achaeans), along with row upon row of bronze-clad soldiers lay slain side-by-side face down in the dust, Trojans and Achaean alike. Death was the great equalizer. The warriors were all faceless, lying with their faces in the dust; their armor was no longer useful as they return to dust (4.537).

In his comments on Book 5, Hopkins contrasts χαλκοκορυστή {bronze armed, equipped [Hector]} and μελαινάων {black, dark [ships]}, suggesting a comparison between Hector’s shiny bronze armor and the black ships. Hopkins writes: “Victory flamed on his helm” (5.699). His choice of words is remarkable, because a helm could be either a helmet or the apparatus for steering a ship, continuing his comparison between the bronze armor and the black ships.

Again in Book 6 Hopkins suggests that the epithet communicates Hector’s sturdy courage and resolute leadership, also imagining that as Andromache is running to the wall, she spots the gleam of her husband’s well-known helm. Also in Book 6, Hopkins points out Homer’s description of another hero, Sarpedon,

using this epithet. Hopkins suggest this epithet presents Sarpedon as sturdy, unconquerable, as befits a god's son (6.199). Finally, the Achaeans are described as "bronze-clad," suggesting their ruthless strength (6.454).

In 7.41 Hopkins notes the uniqueness of this coined word, χαλκοκνήμιδες {bronze-greaved}, used only this once in place of the more common ἐϋκνήμιδες {well-greaved}. Trying to find a reason for its selection, Hopkins speculates that it indicates the Achaeans "sturdy resistance." He follows his comment with the words, "I suppose." This comment hints that his attempt to find particular meanings for every epithet is a difficult endeavor.

In the *Iliad* Ares is also referred to as χάλκεος {brazen} (5.704, 5.859). Hopkins says this epithet connotes someone ruthless or irresistible in 5.704. In 5.859 Hopkins points out that "brazen" Ares is first "brazenlunged," bellowing as loud as nine or ten thousand men, then "brazenfaced" as he confronts Diomedes, and finally his bronze disintegrates as "he vanished like smoke."

δῖον {goodly, godly}

This epithet is used to describe Hector (5.211, 6.515, 7. 42, 7.75), Diomedes (5.835), Oneneus (6.216), Odysseus (5.679), and Achilles (6.414). Hopkins claims that the epithet is used with reference to Hector to elicit awe from the audience (5.211) and to affirm his elder, greater, more dignified state compared to his

brother's beauty described by the epithet θεοειδής {god-like in form}. He also points out that Hector describes himself as god-like in 7.75 as opposed to 7.42, where Apollo gives the description. Hopkins labels Hector's calling himself godly as "selfconsciousness." When Tlepolemus is wounded by Sarpedon and carried from the battle, "godly" Odysseus was not ordained, according to the poem, to kill Sarpedon and avenge the wounding of Tlepolemus (5.679). Hopkins nuances the epithet to mean that the gods did not inspire him to do the deed. In 5.837 Hopkins comments that Diomedes is worthy of having a god (δῖος) fighting next to him.

In 6.216 Hopkins points out that the names of the grandparents of Glaucus and Diomedes and their epithets, δῖος {godly [Oeneus]} and ἀμύμονα {blameless [Bellerophon]}, are perfectly balanced in the line in a chiasmic construction with the men's names on either end and their epithets meeting in the middle. This balance is illustrated in the story that follows, in which Diomedes tells how Bellerophon was a guest friend of his ancestor Oineus, and they exchange armor as a sign of their friendship, agreeing not to battle each other. Their relationship is balanced like the line.

In 6.414 Hopkins suggests that Achilles is described by the epithet godly, because he is acting under the providence of the gods. Hopkins makes two corrections to his note as he is writing it. First he crosses out "hard" to describe

the gods' will and writes providence. Then he begins to write "God," marks that out, and writes "the gods.'" The explanation of the epithet "godly" changes from "like under hard [providence], by God's will" to "like under providence, by the gods' will." Hopkins wrote a poem at about the same time (1886–87), "Patience, hard thing," in which he expresses a similar sentiment about the will of God being difficult.

φαίδιμος {shining, radiant, glistening}

Hopkins calls attention to this epithet six times in the notes. The last words in 6.27, τῶν ὑπέλυσε μένος καὶ φαίδιμα γυῖα {from their strength loosened their their shiny arms}, are parallel to the last words in 6.28, ἀπ' ὤμων τεύχε' ἐσύλα {from their shoulders stripped off their armor}. Hopkins sees a parallel, perhaps even a paronomasia, in the shiny arms of the Trojan warriors Aesepos and Pedasos, being loosened in death by the Achaean warrior Euryalos and the two soldiers' shiny armor being stripped off. Their beauty was despoiled, both their physical beauty and the beauty of their armor.

Hopkins specifies that although this glorious epithet is applied to Glaucus, he is not boastful, even though Diomedes has just suggested he might be a god: "But and if thou art one of the immortals come down from heaven,

then will I not fight with the heavenly gods" (6.129). The remainder of the uses of the epithet refer to Hector.

Hopkins notes that the epithet is applied to Hector three times, (6.466, 6.472, 6.494), each time at the end of the line, in the recounting of the touching scene where Hector says goodbye to his wife and child. Hopkins's terse comment is "gleam of brightness before and after gloom." Likely he intended to comment on the fact that when Hector's shiny helmet frightened the son (6.466), he took off the shiny helmet (6.472), laid it on the ground, and played with his son, and then put the shiny helmet back on (6.494) and left his wife and child. The next epithet used to describe Hector is ἀνδροφόνος {man-slaying} and it comes at the beginning of the line rather than at the end (6.498). In 7.1 Hopkins describes Hector's epithet, "shiny", as describing a gleam of joy. Hector, once again gloriously clad in his shiny helmet, goes forth from the gates of the city eager for war and battle. Once again the epithet comes at the end of the line as in 6.466, 6.472, and 6.494.

κορυθαίολος {with glancing helm}

This epithet, found six times in Hopkins's notes, always refers to Hector. Hopkins's first comment on this epithet in 5.681 indicates that Hector with the

glancing helm was both quick to see and quick to be seen. His note cryptically reads: “κορυθαίολος [glancing helmed] ὁξὺ νόησε [he had seen quickly] as he himself was conspicuous.” Hopkins also comments a few lines later that Hector was gone in a flash (5.689). In Book 6 Hopkins also notes the contrast between κορυθαίολος {[Hector] with glancing helm} and δέρμα κελαϊνόν {the black hide or skin}. Hopkins contrasts the shining helmet that would have been seen in a victorious confrontation and the black hide of his shield slung over his back, knocking against his ankles that would be viewed as he retreated in defeat. The two phrases occupy corresponding positions in consecutive lines (6.117–118). Hopkins nuances the meaning of the epithet in 6. 359 to suggest that Hector experienced a flash of feeling as he begins to address Helen. In 6.440 Hopkins suggests that here the epithet indicates of flash of pride as he speaks of his resolve to be valiant in battle. Finally in 6.520 Hopkins finds a flash of pride or some other sudden feeling as Hector reprimands Paris for his slack will and lack of caring.

δολιχόσκιον {casting a long shadow}

Hopkins’s treatment of this epithet speaks to his careful attention to details and imagination in picturing the scene that Homer is painting in the *Iliad*. All five references to this epithet in the notes relate to spears. First Hopkins notes

that ominously the shadow of the spear flew with it (3.346). This theme is repeated in 6.44 and 6.126 where Hopkins states that the shadow is threatening death. In Book 5 he notes that the battle takes place in sunlight so that the spear casts a long menacing shadow. However, Hopkins points out that it is just a shadow. It has only a menacing *look*.

Hopkins employs these images of the lancing and pairing shadows in “That Nature is a Heraclitean Fire and of the Comfort of the Resurrection,” a poem consciously engaged with ancient Greek subject matter, written shortly after these notes in 1888. The poem describes a menacing play of shadow and light, which is ultimately overpowered by the glorious beacon of the Resurrection. The battle of nature is paralleled implicitly to the “heroic” strife of the Homeric world, human history in general, and imperial Britain in which Hopkins lived. Hopkins understands that both are in the end going to burn out and leave but ash, so that the fire of the Resurrection, rather than of “glory,” must be the beacon to be followed through the night in which humans wander after the Fall. Hopkins expresses the hope in this poem that the same fire will, with pressure, transform the scattered mess left by natural war into the glittering diamond of resurrected and glorified creation.

Peters mentions Hopkins’s note on 5.616, along with his notes on 4.422–25 and 5.87–91, as examples of “Hopkins’s way of entering into detail of imagery”

(53). The change in the use of the word describing the spear from δολιχόσκιον {casting a long shadow [spear]} to φαεινόν {shining [spear]} occurs because the light has changed because of the position of the sun, causing the shadow of the spear to fall behind it rather than before it. Hopkins comments on the brightness of the weapons involved in the battle and the shadows they cast. Whereas in other cases Hopkins describes the shadow of the spear being cast ominously by the sun, here the shadow “follows the light,” presumably the light of the weapons and heroes themselves.

In his Journal of 1874, Hopkins has this observation of cast shadows:

Went up to Haldon. Sultry; sunlight dim. Returning I looked down into a comb full of sleepy mealy haze; the sun, which was westered, a bush of sparling beams; and below/ the trees in the hollow grey and throwing their shadows in spoke/ those straight below the sun towards me, the others raying on either side—a beautiful sight; long shadows creeping in the slacks and hollows of the steep red sandstone fields. (CW III 584)

Surely these reflections influenced and enriched Hopkins reading of the *Iliad*.

λευκώλεμος {white-armed}

Five comments on this epithet focused on either Hera or Andromache occur in Hopkins’s Dublin Notes. In 5.711 Hopkins says that λευκώλεμος {white-armed [Hera]} could be contrasted with ὀλέκοντας {ruining, destroying, killing}, the whiteness of her arms contrasted with the bloody fray in which she is involved. Additionally, Hera’s white arms, λευκώλεμος {white-armed, epithet

of Hera}, could be parallel to ἐνόησε {was aware}. Her distance from the fray, being untouched by the battle could have lead to her awareness and also to making her conspicuous. Hopkins points to a similar parallelism in 5.681, where the brightness of Hector's helmet makes him quick to see and quick to be seen. In his notes on 5.755, Hopkins provides several interpretations of Hera's white arms. They could represent her beauty; they could provoke a striking image in the listener imagining her controlling the horses; they could represent her clean conscience. Hopkins also calls attention to these lines later in Book 5: "So spake he, and the goddess, white-armed Hera, failed not to hearken, but touched her horses with the lash; and nothing loath the pair flew on between earth and starry heaven." (5.767-8). He notes the attention that is focused on her white arms as she "takes the reigns" and acts on Zeus's advice. The epithet is also applied to Andromache. Her arms are white because she has been an inmate in the house. Hopkins notes that although Andromache was described with the epithet of the goddess of the hearth, she had left the house to go to the wall and lament the war. Hopkins says she is "playing the idle housewife." See also 6.377. Hopkins uses the word idle in similar ways in his poems. Hopkins uses the word "idle" similarly in "To seem the stranger": "I wear- / y of idle a being but by where wars are rife." (8).

ἵπποδάμοιο {tamer of horses}

This epithet is used to refer to Diomedes and the Trojans. Hopkins suggests that Diomedes the horse tamer caught, tamed, and harnessed his wife, Aegialeia (5.415). Her name means “frequenting the shore,” like a widow walking out to look for her husband to return across the waves. Hopkins nuances the meaning of this epithet to intimate that Diomedes, the tamer of horses, has, in addition to breaking horses, also broken his men (5.781). They are his colts broken in. Hopkins also indicates that in 5.849 the epithet for Diomedes is significant because he has tamed Ares. As Hopkins says, Ares has met his master. Hopkins comments again on the epithet, used of the Trojans, in 6.461. In this scene Hector refuses to heed his wife’s pleading to leave the battle and foretells his own death, the sack of Troy, and Andromache’s captivity. Hopkins suggests the epithet could have been used for two purposes: either to suggest, as before, that Andromache was tamed by her husband Hector, or to produce, what he calls, “distance fetching.” By this Hopkins probably means that the current comment, which looks back at Troy from some time in the future, gives a sense of perspective to the battle at hand and some respite from the conflict to the listener.

ἐυπέπλω {beautifully robed}

In Hector's encounter with Andromache, the beautifully robed handmaiden (6.372) is carrying the child inside her robe. Hopkins says this is "pictorial" and "of universal keeping." Ironically, Homer's scene begins in the well-built house, the keep on the castle. However, the place where universal keeping occurs is not within the well-built house, but inside the beautiful robes of the handmaiden on the walls of the city. Perhaps there is also in Hopkins's thinking an intimation that the god of the universe was entrusted to the keeping of the handmaiden of the Lord. Among the twenty-eight times forms of keep are used in Hopkins's poems, two stand out. In "The Leaden Echo," Hopkins questions how we can keep beauty from vanishing away. He mentions several physical things—bow, brooch, braid, brace, latch, catch, and key—that are unable to keep beauty. In the *Iliad*, the handmaiden is trusting in her beautiful robe to protect the beauty of the child. Also, in "Duns Scotus's Oxford," the duality of the keep imagery Hopkins observed in these notes is illustrated. Oxford forms a kind of castle keep. However, it is keeping out the flocks, fields, and flowers. In its ambivalent role of keeping out or keeping in, Oxford does keep the memory of a different Oxford, a medieval Oxford, the home of Duns Scotus, one of Hopkins's favorite theologians, who himself kept alive, among other ideas, the doctrine of the Immaculate Conception of Mary. Hopkins also

compares the well-greaved soldiers and the beautifully clothed women, pointing out in 6.378 that the women as well as the men were uniformed, and that both groups make a striking impression in a crowd.

ἠῦκόμοιο {lovely haired}

Hopkins continues the parallelism between the well-greaved soldiers and the lovely-haired women in his notes on 3.329, drawing a connection between ἠῦκόμοιο {lovely-haired [Helen]} and ἀμφ' ὤμοισιν {[beautiful armor] on both his shoulders [Paris]}. “Beautiful armor” and “lovely-haired wife” occupy parallel positions, occurring at the end of each line, in consecutive lines. In 4.512, as Apollo rouses the Trojans to battle, warning them that Achilles, the son of Thetis, was not even fighting, but nursing his wrath close by the ships. In his note on this passage, Hopkins mentions fair-haired Thetis, noticing that this epithet is used of Thetis just as it is of Helen when Paris is arming: Achilles' peaceful array at peace, is as still as his mother with not a curl of her hair disordered. He sees Paris as trim in his unsullied armor as Helen is at her toilet, again finding a connection between the orderliness of Helen's coiffure and the orderliness of Paris's armor.¹¹ In 6.273 Hopkins suggests a connection between

¹¹ It may be interesting to compare Hopkins's notes on hair in the *Iliad* to his remarks about hair in “The Leaden Echo and the Golden Echo.” In “The Leaden Echo” he presents the problem of mortality: “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;” (10-

the placability of Athene and her coiffure. Someone with a “wild hair” is more unreasonable (i.e. Medusa, 1 Cor. 11.13–16).

Hopkins also finds that this epithet, as used in 5.424, completes the picture of Aphrodite’s wound, received in Helen’s interest or in Helen’s war. Athene compares Aphrodite’s wound, received in battle with Diomedes, to a scratch from Helen’s brooch, which Aphrodite could have received while smoothing the fair-haired woman of Achaea.

In his Dublin Notes, Hopkins records his way of finding the invisible within the visible. Believing Homer to be an artist with words, Hopkins seeks to understand what contributes to his brilliance. Rather than seeing the epithets of the *Iliad* as formulaic, Hopkins understands the particularity and nuances of the phrases as enhancing the description of the characters, the intensity of the settings, and the appeal of the action. Rather than acting as ornamentation and line-fillers, the epithets in the *Iliad* strengthen characters, setting, and plot.

13) and answers in “The Golden Echo” that the solution is “See; not a hair is, not an eyelash, not the least lash lost; every hair” / Is, hair of the head, numbered” (36). Hopkins answers the question he raises in “The Leaden Echo,” How to kéeep -- is there ány any, is there none such, nowhere known some, bow or brooch or braid or brace, láce, latch or catch or key to keep / Back beauty, keep it, beauty, beauty, beauty, . . . from vanishing away?” (1-2) in “The Golden Echo” by suggesting, as he will suggest again in “To what serves Mortal Beauty?” that we must “Give beauty back, beauty, beauty, beauty, back to God, beauty’s self and beauty’s giver” (35). The fact that Hopkins was at least influenced by Greek poetry in the composition of this poem is evidenced in a letter to Bridges, 18-9 October 1882, discussing “The Leaden Echo and the Golden Echo, Hopkins writes: “what it [“The Leaden Echo and the Golden Echo”] is like is the rhythm of the Greek tragic choruses or of Pindar: which is pure sprung rhythm” (CW II 544).

Hopkins recognized English was not gifted with its own set of traditional epithets that could be charged with their own powerful nuances and that traditional adjectives had become stolid and predictable. Therefore, perhaps emulating Homer, Hopkins opted to enliven his own poetry with non-traditional innovations of epithets that surprise the listener and provoke an imaginative response to the particularities of his descriptions.

APPENDIX C

Epithets in the *Iliad* on Which Hopkins Commented in the Dublin Notes

ἀγάκλυτον {glorious [Idomeus]} 6.436

ἀγαυοῦ {illustrious, noble [Laomedon]} 5.649

ἀγαυοῦ {wondrous; hence, illustrious, high-born [son]} 6.22

ἀγαυοῦ {wondrous; hence, illustrious, high-born, [Bucolion]} 6.23

ἀγελεΐης {driver of spoil, forager [Athena]} 6.269

ἀγερώχων {high-minded, lordly [Trojans]} 5.624

ἀγλαός {splendid, shining, bright [son of Lacaon]} 5.229

ἀγλαός {splendid, shining, bright [Sthenelus]} 5.241

ἀερσίποδες {raising the foot, active [horses]} 3.327

ἀθανάτοισιν {immortal [gods]} 6.140

Αἰγίοχοιο {aegis-bearing [Zeus]} 3.426

αἰγίοχοιο {aegis-bearing [Zeus]} 5.635

αἰγίοχοιο {aegis-bearing [Zeus]} 5.693

αἰγίοχοιο {aegis-bearing [Zeus]} 5.714 See 5.635.

αἰγίοχοιο {aegis-bearing [Zeus]} 5.733

αἰγίοχοιο {aegis-bearing [Zeus]} 5.815

αἰγιόχοιο {aegis-bearing [Zeus]} 6.420

αἰγιόχοιο {Aegis-bearing [Zeus]} 7.60 See 5.635.

αἰγιόχοιο Διὸς τέκος Ἀτρυτώνη {daughter of Zeus, whose shield is thunder,
tireless one [Athena]} 5.115

αἴθοπι {fiery-looking [bronze]} 5.562

αἴθοπι χαλκῶ {in flaming bronze [Hector]} 5.681 See also 5.563 and 5.689

αἰολοθώρηξ {with glancing breastplate [Antiphus]} 4.489

αἰολοπώλους {with quick moving steeds [men]} 3.185

αἰχμητὰ Λυκάων {spearman [Lycaon]} 5.197

ἄκπροκόμοι {with hair on crown, [Thracians]} 4.533

Ἀλαλκομενηῖς {Protectress [Athena]} 5.908

ἄλκιμον {valiant [son of Tydeus]} 6.437

ἄμύμονα {blameless [Bellerophon]} 6.216

ἄμύμονα {blameless, noble, excellent [Bellerophon]} 6.155

ἄμύμονα {blameless, noble, excellent [wife]} 6.374

ἄμύμονι {blameless noble, excellent [Bucolion]} 6.23

ἄμύμονι {infallible [gods]} 6.171

ἀναίμονες {bloodless, [gods]} 5.341

ἄναξ ἀνδρῶν {a ruler of men [Aeneas]} 5.311

ἄναξ ἀνδρῶν {lord, or master of men [Anchises]} 5.268

ἀνδροφόνοιο {man-slaying [Hector]} 6.498
 ἀνήκεστον {incurable [pain]} 5.396
 ἀντίθεον, δῖοι {equal to the gods, godlike [Sarpedon]} 5.663
 ἀντιθεος {god-like [Sarpedon]} 6.199
 Ἀργεΐη {Argive [Hera]} 5. 908
 ἀργυρότοξος {with a silver bow [Apollo]} 5.449
 ἀργυρότοξος {with silver bow [Apollo]} 5.517
 ἀργυρότοξος {with silver bow [Apollo]} 5.760
 ἀργυρότοξος {with silver bow [Apollo]} 7.58 See 5.449.
 ἀρηΐφιλος {dear to Ares [Menelāus]} 5.561
 ἀρηφιῶνων {dear to Ares [Achaean]} 6.73 See also 2.778.
 ἀστερόεντος {starry [heaven]} 6.108
 ἄτος {insatiable [Ares]} 5.863
 ἄτος πολέμοιο {insatiable of war [Ares]} 6.203
 ἄτος πολέμοιο {insatiate of war [Ares]} 5.388
 Ἄτρυτώνη {the Unwearied [Pallas Athene]} 5.713
 βοὴν ἀγαθός {good at the war cry [Diomedes]} 5.347
 βοὴν ἀγαθός {good at the war cry [Diomedes]} 6.122
 βοὴν ἀγαθός {good at the war-cry [Diomedes]} 5. 432
 βοὴν ἀγαθος {good at the war-cry [Diomedes]} 5.320

βοὴν ἀγαθός {good at the war-cry [Diomedes]} 5.596

βοὴν ἀγαθός {good at the war-cry [Diomedes]} 5.855

βοὴν ἀγαθός {good at the war-cry [Diomedes]} 6.212

βοὴν ἀγαθός Διομήδης { good at the battle-cry [Diomedes]} 6.5

βοὴν ἀγαθός Μενέλαος {good at the war cry [Menelaus]} 6.37

βουληφόρε {counselling, advising [Sarpedon]} 5.633

βουληφόρε {counsellor of the brazen-coated Trojans [Aeneas]} 5.180

βοῶπις {ox-eyed, having large, full eyes [Phylomedousa]} 7.10

βροτολοιγός {plague of man, bane of men [Ares]} 5.846

γλαυκῶπιδος {with gleaming eyes, brighteyed [Athena]} 6.88

γλαυκῶπις {with gleaming eyes [Athene]} 5.133

γλαυκῶπις {flashing -eyed Athene} 5.853

γλαυκῶπις {flashing-eyed, gleaming-eyed [Athene]} 5.405

γλαυκῶπις {flashing-eyed, gleaming-eyed [Athene]} 5.420

γλαυκῶπις {glancing eyed, epithet of Athene} 5.793

γλαυκῶπις {glancing-eyed [Athene]} 5.825

γλαυκῶπις {glancing-eyed [Athene]} 7.33

γλαυκῶπις {glancing-eyed [Athene]} 7.43

γλαυκῶπις {gleaming-eyed [Athena]} 5.719

γλαυκῶπις {grey-eyed, owl-headed, flashing eyed, piercing eyed, fierce-eyed, or

bright eyed [Athene]} 4.439

γλαυκῶπις Ἀθήνη {flashing-eyed Athene} 7.17 See 7.33, 7.43, 4.439, 5.133, 5.719,

5.853; and 6.88.

γλαφυράς {hollow [ships]} 3.119

δαΐφρονα {wise of mind, prudent [Bellerophon]} 6.162

δαΐφρονη {wise-hearted [Bellerophon]} 6.191

δαΐφρονη wise-hearted [son of Tydeus] 5.180

δακρυόεντα {tearful [war]} 5.737

Δεξιάδην {son of his right hand [Iphinoos]} 7.15

δί {noble [Antea]} 6.160

δί φίλος {loved by Zeus [Hector]} 6.318

δινηέντι {whirling, eddying [Xanthus]} 5.479

δίον {goodly, godly [Hector]} 6.515

δίον {noble, goodly [Diomedes]} 5.837

δίος {godly [Oeneus]} 6.216

δίος {godly, inspired, noble [Odysseus]} 5.679

δίος {goodly, godly [Achilles]} 6.414

Διὸς θυφάτηρ {daughter of Zeus [Aphrodite]} 5.311

Διὸς υἱὸς {son of Zeus [Apollo]} 7.23

διοτρεφέεσσι {fostered, cherished by Zeus [Priam's son]} 5.464

δίω {god-like [Hector]} 7.42 See 5.211 and 5.679.

δίω {god-like [Hector]} 7.75

δίω {noble, godly [Hector]} 5.211

δολιχόσκιον {casting a long shadow [spear]} 3.346

δολιχόσκιον {casting a long shadow [spear]} 5.280

δολιχόσκιον {casting a long shadow [spear]} 5.616

δολιχόσκιον {long-shadow-casting [spear]} 6.126

δολιχόσκιον {long shadow casting [spear]} 6.44

δουρικλειτός {famed for the spear [Menelaus]} 5.577

έκάεργε {far-working, far-shooting, far-darting [Apollo]} 5.439

έκάεργος {the far-working [Apollo]} 5.439

έκατηβόλου {the far-shooting, far-darting [Apollo]} 5.444

έκατοιο {far-shooting or far reaching [Apollo]} 7.83 See 7.34.

έλίκωπες (with rolling eyes, quick-glancing [Achaean]) 3.234 See 6.190.

έλίκωπες {with rolling eyes, quick-glancing [Achaean]} 3.190

έλκεσιπέπλους {with trailing robe [Trojan women]} 6.442

έλκεχίτωνες {trailing the tunic, with a long tunic [Ionians]} 13.685

ένοσίχθων {Earth-shaker [Poseidon]} 13.55

έπιείκελος άθανάτοισιν {resembling the undying [Maeon]} 4.394

ἐριβώλακος {with large clods, deep-soiled [Tarne]} 5.44

ἐριγδούποιο {loud-sounding, thundering [Zeus]} 5.672

ἐρπιβώλακι {with large clods, with rich soil, fertile [Troy]} 6.315

εὔναιετάοντας {well-built [palace]} 6.497

εὔναιετάουσιν Θήβην ὑψίπυλον {the well-inhabited, lofty-gated [Thebes]}

6.415

εὐεργέος {well-built [chariot]} 5.585

εὐζώοιο {well-girdled [nurse]} 6.467

εὐκνήμιδας {well-greaved [Achaean]} 4.14

εὐκνήμιδας {well-greaved [Achaean]} 5.324

εὐκνήμιδας {well-greaved [Achaean]} 5.264

εὐκνήμιδας {well-greaved [Achaean]} 6.529

εὐκνήμιδας {well-greaved [Achaean]} 7.57

εὐκνήμιδες {well-greaved [Achaean]} 3.304

εὐκνήμιδες {well-greaved [Achaean]} 5.668

εὐκνήμιδες {well-greaved [Achaean]}. 7.67 See 4.414, 5.264, 6.529.

εὐκτιμένη {well-built [city]} 5.543

εὐκτίμενον {good to dwell in [cities]} 2.501

εὐμμελίω {good at the ashen lance, good at the spear [Priam]} 6.449

εὐξεστός {well-planed, well-polished [oars of fir]} 7.5

εὐπατέρειαν {daughter of a noble sire [Helen]} 6.291

ἐυπέπλω {beautifully robed [handmaiden]} 6.372

ἐϋπέπλων {beautifully robed [Achaean women]} 5.424

ἐυπέπλων {beautifully robed [wives]} 6.378

ἐυπλόκαμοι {fair-haired [Trojan women]} 6.385

εὐποιήτησι {well made [gates]} 5.466

εὐπυργος {well-towered [Troy]} 7.71

εὐπωλον {abounding in foals or horses [Troy]} 5.550

εὐρέα {wide [sea]} 6.291

εὐρείης {wide, broad [Lycia]} 6.173

εὐρείης {wide, broad [Lycia]} 6.188

εὐρεῖν {wide, broad [Lycia]} 6.210

εὐρύοπα {wide-eyed, far-seeing [Zeus]} 5.265

ἐϋσέλμους {well-benched [ships]} 7.84

εὐχαλκος {[helmet] wrought of fine brass} 7.12

ἠνεμόεσσαν {windy, airy [Ilios]} 3.305

ἠπιόδωρος {soothing by gifts, bountiful, fond [mother]} 6.251

ἠὔκομοιο {lovely haired [Helen]} 4.512

ἠυκόμοιο {lovely haired} 6.73 See 6.263 and 6.297.

ἠὔκομοιο {lovely-haired [Athene]} 6.273

ἠυκόμοιο {lovely-haired [Helen]} 3.329

Θεοειδής {god-like, beautiful as the gods [Alexander (Paris)]} 6.290

θεοειδής {godlike, beautiful as the gods [Alexander (Paris)]} 6.517

θοάς {quick, nimble, swift [ships]} 6.52

θοός {quick, nimble [Ares]} 5.571

θοῦρον [furious [Ares]] 5.355

θούρον {rushing, impetuous, furious [Ares]} 5.454

θοῦρον {rushing, impetuous, furious [Ares]} 5.904

θοῶ {quick, nimble, swift [Ares]} 5.430

θρασυμένα θυμολέοντα {brave-spirited, lion-hearted [Heracles]} 5.639

θρασύν {bold [battle]} 6.254

θυγάτηρ μέγαλοιο Κρόνοιο {daughter of the great Kronos [Hera]} 5.721

θυμορᾷστης {life-destroying [death]} 13.544

θυμοφθόρα {destroying the soul, life-destroying [many tokens]} 6.169

ἱερός {sacred [threshing-floors]} 5.479

ἰοχέαιρα {arrow-pourer, shooter of arrows [Artemis]} 5.447

ἵππηλάτα {driver of horses, one who fights from a chariot [Tydeus]} 4.387

ἵπποδάμοιο {tamer of horses [Diomedes]} 5.415

ἵπποδάμοιο {tamer of horses [Diomedes]} 5.781

ἵπποδάμοιο {tamer of horses [Diomedes]} 5.849

ἵπποδάμων {horse-taming [Trojans]} 6.461

ἱερὴν {sacred [Troy]} 7.82 See 6.277.

ἰσχέαιρα {arrow-pourer, shooter of arrows [Artemis]} 6.428

ἰφθιμος {valiant, stout, strong [Pelagon, comrade of Sarpedon]} 5.695

καλλιγύμαικα {abounding in beautiful women [Achaean]} 3.258

καλλιπάρηος {beautiful-cheeked [Theano]} 6.299

καλλίτριχας {with beautiful manes [horses]} 5.323

καμπύλον {curved [chariot]} 5.231

κελαινεφει {black with clouds, god of the dark clouds, of blood [Zeus]} 6.266

κένρορες ἵππων {goaders of horses [Trojans]} 5.102

κλυπώλω {with famous steeds [Hades]} 5.654

κοίλας {hollow [ships]} 5.26

κοιλῆς {hollow [ships]} 5.791

κοῖλος {hollow [ships]} 7.78

κορυθαίολος {glancing helm [Hector]} 6.342 See 6.263.

κορυθαίολος {with glancing helm [Hector]} 5.681

κορυθαίολος {with glancing helm [Hector]} 6.117

κορυθαίολος {with glancing helm [Hector]} 6.359

κορυθαίολος {with glancing helm [Hector]} 6.440

κορυθαίολος {with glancing helm [Hector]} 6.520

κορυθαίολος {with glancing helm, epithet, especially of Hector and Ares} 5.689

κρατερός {stout, strong, mighty [Diomedes]} 5.718

κρατερόνυχας {stout-hooved [horses]} 5.329

Κρονίδην {son of Cronus [Zeus]} 5.756

Κρονίδης {son of Cronos [Zeus]} 6.234

Κρονίδης {son of Kronos [Zeus]}

κυδαλίμοισι {glorious, renowned [Solymi]} 6.184

Κύπριν {from the isle of Cyprus [Venus]} 5.330

λευκώλεμος {white-armed [Hera]} 5.711

λευκώλενον {white-armed [Andromache]} 6.371

λευκώλενος {white-armed [Hera]} 5.776

λευκώλενος {white-armed, epithet of Hera} 5.755

λευκώλενος {white-armed, epithet of Hera} 5.767

μακκάρεσσι {the blessed [gods]} 6.141

μακρῶ {long [spear]} 5.661

μεγαλήτορος {great hearted [Eëtion]} 6.394

μεγάθυμε {great hearted [Diomedes]} 6.145

μεγάθυμοι {great-hearted [Trojans]} 5.102

μεγάθυμον {great-hearted, great-souled [Diocles]} 5.547

μεγάθυμος {greathearted [Elephenor]} 4.464

μεγαθύμου {great-hearted, great-souled [Tydeus]} 5.27

μεγαθύμου {great-hearted, high-minded [Diomedes]} 5.335

μεγαθύμου {great-souled, great-hearted [Aeneas]} 5. 534

μεγαθύμου {of the greathearted} 4.479

μεγαθύμου{great-hearted [Antilochus]} 5.561

μεγαθύμων {great-hearted, great-souled [Paphlagonian shieldmen]} 5.577

μεγαθύμων {of the greathearted [Elephenor]} 4.464

μεγαλήτορι {great-hearted [Priam]} 6.284

μεγαλήτορι {great-hearted, heroic [Odysseus]} 5.674

μεγαλήτορος {greathearted [Anchises]} 5.468

μέγας {great [Hector]} 6.359

μέγας κορυθαίολος {great [Hector] of the glancing helmet} 6.263

μείλινον {ashen [spear]} 5.655

μείλινον {ashen [spear]} 6.65 See 6.44.

μελαινάων {black, dark [ships]} 5.699

μελαιωάων {black, dark [ships]} 5.550

μελίφρονα {sweet to the mind, delicious [wine]} 6.264

μενεπτόλεμος {staunch in battle, steadfast, warlike [Polypoites]} 6.19

μενεπτόλεμος {waiting in battle, steadfast [Polyphontes]} 4.394

μητιέτα {counselor [Zeus]} 6.198

μιαίφονος {blood-stained, bloody [Ares]} 5.842

μώνυχας {single [footed horses]} 5.236

μώνυχας {single-footed [horses]} 5.321

μώνυχας {single-hoofed [horses]} 5.581

μώνυχας {with a single hoof [horses]} 5.829

μώνυχας ἵππους {single-hooves [horses]} 5.581

νεφεληγερέτα {cloud-gatherer, cloud-compeller [Zeus]} 5.764

νεφεληγερέταο {cloud-gatherer [Zeus]} 5.736

νεφληγερέταο {cloud-gatherer, cloud-compeller [Zeus]} 5.630

νηλεΐ {pitiless, ruthless [bronze]} 5.331

ξανθῶ Μενελάω {fair-haired [Menelaus]} 3.434

ὄβριμος {strong, mighty, also impetuous [Ares]} 5.845

οἶνοπα {wine-coloured, wine-dark [sea]} 5.771

οἶνοπε {wine-red, deep-red [oxen]} 13.704

Ὀλύμπιος {Olympian, of Olympus, dwelling on Olympus [Zeus]} 6.283

ὄξει {sharp, keen [spear]} 5.336

ὄξυόεις {sharp-pointed [spear]} 7.11

ὄρει νιφόεντι {snowy, snowclad [mountains]} 13.754

ὄρχαμον ἀνδρῶν {leader of men [Achilles]} 6.99

οὖλον {destructive, baneful, cruel [Ares]} 5.717

οὐλος {destructive, baneful, cruel, singular [Ares]} 5.461

περικαλλέα {very beautiful [chariot]} 5.20

περικαλλής {very beautiful [oak tree]} 5.692

περίφρων {very thoughtful, very careful [Aegialeia]} 5.412

πίονος {wealthy, abounding [sanctuary]} 5.512

ποδάρκης δῖος {swift-footed [Achilles]} 6.423

ποδήνεμος {wind-swift [Iris]} 5.353

ποδήνεμος ὠκέα {wind-footed, swift [Iris]} 5.353

ποικίλα {cunningly wrought, wrought in various colors [chariot]} 5.239

πολύβουλος {much-counselling, exceeding wise [Athene]} 5.260

πολύδωρος {richly dowered [wife]} 6.394

ποντοπόρος {passing over the sea, seafaring [ships]} 7.72

πότνια {queenly [Andromache]} 6.471

πουλοβοτείρη {bounteous [earth]} 6.213

πουλυβοτείρη {bounteous [earth]} 3.195

πτερόεντα {feathered, winged [words]} 5.242

πτερόεντα {winged [words]} 5.713 See 5.123, 5.242, and 5.871.

πτερόεντα {winged, feathered [words]} 5.871

ρόδοδάκτυλος {rosy-fingered [dawn]} 6.175

σιγαλόεντα {glittering [reins]} 5.328

σιγαλόεντα {glossy, glittering [reins]} 5.226

ταλαύρινον πολεμιστήν {bearing a shield of bull's hide, warrior} 5.289

ταναήκης {with long pointed [sword]} 7.77

τανύπεπλος {with flowing robe [Helen]} 3.228

ταχέ' swift [horses]} 5.355

ταχυπώλων {with fleet, swift [horses]} 5.345

ταχυπώλων {with fleet, swift horses [Danaans]} 13.620

Τελαμώνιος ἕρκος Ἀχαιῶν {son of Telamon, tower of strength to the Achaeans
[Ajax]} 6.5

τετραφάληρος {with four crests or plumes [helmet]} 5.743

τλήμονα {stout-hearted [soul]} 5.670

Τρώων χαλκοχιτώνων {brazen-coated [Trojans]} 5.180

Τυδεΐδη {son of Tydeus [Diomedes]} 5.825

Τυδεΐδη, Κρονίωνι {son of Tydeus, son of Kronos [Diomedes]} 5.868

ὑπερεφές {high-vaulted [house]} 5.198

ὑψηλοῖσι {high, lofty [house]} 6.503

ὑψίζυγος {sitting high upon the benches [Zeus]} 7.69

φαιινόν {shining [spear]} 4.496

φαίδιμα {shiny [arms]} 6.27

φαίδιμα {shiny [arms]} 6.27

φαίδιμος {shining, radiant, glistening [Glaucus]} 6.144

φαίδιμος {shining, radiant, glistening, esp. of men's limbs [Hector]} 7.1

φαίδιμος {shining, radiant, glistening, especially of men's limbs [Hector]} 6.466

φαίδιμος {shining, radiant, glistening, especially of men's limbs [Hector]} 6.472

φαίδιμος {shining, radiant, glistening, especially of men's limbs [Hector]} 6.494

φιλομμειδής {laughter-loving [Aphrodite]} 3.424

φιλομμειδής {laughter-loving [Aphrodite]} 5.375

χάλκεος {brazen [Ares]} 5.859

χάλκεος {copper or bronze, brazen [Ares]} 5.704

χαλκοκνήμιδες {bronze-greaved [Achaeans]} 7.41

χαλκοκορυστή {bronze armed, equipped [Hector]} 5.699

χαλκοκορυστή {bronze-armed, equipped with bronze [Hector]} 6.398

χαλκοκορυστήν {bronze-armed, equipped with bronze [Sarpedon]} 6.199

χαλκοχιτώνων {bronze-clad [Achaeans]} 6.454

χαλκοχιτώνων {bronze-clad [Epeians]} 4.537

χολωσάμεναι Καδμεῖοι κέντορες ἵππων {the Cadmeians, goaders of horses,
were provoked to anger} 4.391

χρυσασόρου {with sword of gold [Apollo]} 5.509

χρυσήϊος {with reins of gold [Artemis]} 6.205

ωεφεληγερέτα {cloud-gatherer [Zeus]} 5.888

ὠκέας {quick, swift, fleet [horses]} 5.261

ὠκέες {quick, swift, fleet [horses]} 5.257

ὠκὺν {swift [arrow]} 5.394

ὠκύποδες {swift-footed [horses]} 5.289

APPENDIX D

Winged Words: Hopkins's Vocabulary Reflected in His Dublin Notes on the *Iliad*

We are bewildered by the variety of plants, of birds and fishes, and insects, scattered with lavish prodigality over land and sea; but what is the living wealth of that Fauna as compared with the winged words which fill the air with unceasing music¹?

Max Müller

*On the Stratification of Language:
Sir Robert Rede's Lecture*²

The phrase “winged words” {ἔπεα πτερόεντα} is used by Homer in the *Iliad* fifty-five times, making it one of the most frequently used formulaic phrases in the epic. However, whether it is a formulaic phrase or not has been a point of controversy for generations. Alexander Pope's eighteenth century translation of the *Iliad* simply ignored the phrase. Samuel Butler did the same in his nineteenth-century translation. Milman Parry, forty years after Hopkins, posited

¹ Hopkins observes and practices a similar connection with words, especially poetic words, and music. He sets or asks his sister Grace to set some of his poems to music. A particularly revealing quotation occurs in a letter to Coventry Patmore (12 May 1887). He says, discussing the difference between writing prose and poetry, noting that poetry writing has become difficult and unpleasant: “. . . such verse as I do compose is oral, made away from paper, and I put it down with repugnance” (CW II 883). The use of the word “compose” to describe his poetry and the orality of them would suggest a certain musicality to his poetry writing.

² These lectures were originally published in Müller, Friedrich Max. *On the Stratification of Language: Sir Robert Rede's Lecture Delivered . . . Before the University of Cambridge on Friday May 29, 1868*. Longmans, Green, Reader and Dyer, 1868, 6. They were later reprinted in Müller, Friedrich Max. *Chips from a German Workshop: Essays Chiefly on the Science of Language*. IV. Longmans, Green, 1875, 71.

that the phrase was nothing more than a line-filler and the phrase should be rendered as simply “he said” or “she said” (Parry, *About Winged Words* 59–63). However, G. M. Calhoun in his article, “The *Art* [Italics mine] of Formula in Homer,” argued that the phrase, rather than functioning as a formulaic filler, expressed “emotion, and earnest, affectionate, or cordial address” (Calhoun 224).

As he wrote his notes on Homer’s art, Hopkins’s position contradicted Pope and Butler and anticipated the opinion Calhoun would advocate some forty years later. In 5.123 of the *Iliad* Athena hears Diomedes prayer, “and made his limbs light, his feet and his hands above; and she drew near to his side and spake to him *winged words*” (121–23). Hopkins explains that he understands “winged” to mean “flying to the mark or adding wings [to] the hearer’s mind.” The images provoked by “winged words” are at least threefold. One interpretation evokes the image of an arrow “winged” with feathers that cause the arrow to fly swiftly and accurately to its mark. Another interpretation imagines “winged words” as birds, living creatures, and understands their potency resting in their liveliness and effectiveness achieved only in their performance, their flight. A third approach imagines not only the words but the mind of the reader/hearer gaining wings. The mind becomes a bird by virtue of the feathered words. Hopkins’s note suggests all three, holding the ideas in a rich tension.

Forms of this phrase occur thirty-three times in the entire corpus of Hopkins's poems. Some of the more familiar occurrences include "The Windhover" (4), "In the Valley of Elwy" (6), *The Wreck of the Deutschland* (3.4), "God's Grandeur" (14), "Pied Beauty" (4), "Hurrahing the Harvest" (13), "Henry Purcell" (11), and "Peace" (1). Although "wing" is not mentioned in the "terrible sonnets," twisted appearances of "adding wings" of comfort are found in the sonnets of desolation. In "Carrion Comfort" the author asks why God would "fan / O in turns of tempest, me heaped there" (7-8). In addition to the direct metaphor of fanning the chaff away from kernels of wheat, this image could imply the beating of wings, which are sometimes poetically called "fans" by Milton and others. Hopkins's heavenly warrior—"hero whose heaven-handling flung me" (12)—seems to fight against him with lion limbs and tempest-swirling wings. Hopkins takes imagery he associated with grace, comfort, and divine aid and twists it to describe his sense of a divine assault and affliction. Other intimations of "wings" occur in the "terrible sonnets." Beauty that "keeps warm / Men's wits" ("To what serves Mortal Beauty? 3-4) is similar to the Holy Spirit that broods with bright wings in "God's Grandeur" (14). Comfort is "field-flown" in "To his Watch" (10). God is bidden to bend to him seraph-likeness in "Patience, hard thing!" in the same way that "the Holy Ghost over the bent / World broods with warm breast and with ah! bright wings" ("God's Grandeur 13-14). Relief is

found by creeping “under a comfort” in the midst of a whirlwind in “No worst, there is none” (12–13). The Blessed Virgin is a “wild air, world-mothering air nestling” (1) him and (124) folding home her child.

In his notes on the *Iliad*, Hopkins finds different layers of meaning and application in the apparently formulaic “winged words.” Commenting on 5.242, he observes that the context adds to the meaning of the words. Rather than filling up the line formulaically, the epithet, “winged words,” finds enhancement by the situation in which it is employed. Hopkins’s notes here suggest that the words are winged because they represent a brisk decision that must be made. Pandarus and Aeneas have mounted their chariot and are driving their swift horses against Diomedes. Sthenelus, recognizing the urgency of the situation, “straightway spake to Tydeus' son winged words.” The context again in 5.713 adds to the urgency of the words. Hopkins’s note points out that Hera spoke winged words to Athene, because a swift rescue was needed. Her words modeled the action that was called for. The situation is slightly different in 5.871. Ares wounded by Diomedes flees to Olympus “as a black darkness appeareth from the clouds when after heat a blustering wind ariseth.” Ares sits down beside Zeus, shows his wound, and spoke to him with winged words. Hopkins rather humorously paraphrases Ares’s whining as “out shot the tale of his trouble.” Hopkins finds

layers of meaning, enhancement of the context, and even humor in the artful way Homer uses formulaic words.

The richness and freedom in Hopkins's interpretation of the phrase "winged words," a position similar to that illustrated by philologist Müller in his Rede Lecture, had grown out of Hopkin's continually evolving belief about the sanctity of words. The Dublin notes reveal Hopkins's attention to the sanctity or inscape of words, a passion that had long obsessed him, and that resonate in Müller's writings. Hopkins's attention to the versatility of this supposedly formulaic phrase, "winged words," and its resonance with his own devotion to the particular accuracy and power of words is therefore one important example of his attention to the inscape of words in Homer. This attention is evident in his own poetry, illustrated by his desire to coin new, more precisely expressive words and phrases, This same attention occurs in his Dublin Notes in his descriptions of the multifaceted meanings of words and his evaluation of words as having a true or false inscape. Hopkins's view of inscape inspires his care for the multiple meanings of words in his Dublin notes, but also drives him to conclude that parts of the *Iliad* are either artistic failures or editorial corruptions. Inscap is behind Hopkins's fundamental convictions about poetic language, which guide his view of the art of the *Iliad* and his own poetic practice and coinage of words; it is also behind his emergence as a keen textual critic of the

Iliad, often in advance of classicists of his and later times. Hopkins's study of inscape in language, his application of it in his poetry, particularly through the coinage of words, and his aesthetic and textual criticism of Homer were deeply nourished and determined by his lifelong study of Greek language and literature. The high degree of correspondence in the shared language between Hopkins's notes and his poems and prose suggests, even if it does not fully prove, a strong correlation between Hopkins's study of the *Iliad* and his developing poetic practice, and, moreover, his basic use of language.

Hopkins's love and respect for words is readily observed in his diaries, journals, and notebooks, which abound with curious bits of information and questions about words from many dialects and languages.³ Some of these diaries, journals, and notebooks predate his exposure to Müller and reflect Hopkins's fascination with philology as early as September 1863, his first year at Balliol (CW II 108–112). There is, however, some evidence that Hopkins's father, Manley Hopkins, had been acquainted with Müller earlier. Manley Hopkins cites Müller⁴

³ See also Alan Ward's "Appendix III Philological Notes" in *Journals and Papers* ([499]-527). Ward observes "Many of the word-lists and other similar entries throw interesting and sometime valuable light on Hopkins's poetry. For example, a number of key-words in the Diary entries appear also in the poems; and the words there associated with them clarify and particularize their poetic use (Ward 501).

⁴ The *Iliad* was also important to Hopkins's father, who used it as an inscription in his first book, *Hawaii*. The inscription on the title page reads: ποιήσον δ' αἴθρην, δὸς δ' ὀφθαλμοῖσιν ἰδέσθαι {and make clear sky, and grant us to see with our eyes} is a quotation from the *Iliad* (17.646).

in his book on *Hawaii* (1862) (Manley Hopkins 59). House also claims says that Manley Hopkins corresponded with Müller about his chapter on language and met with him in Oxford (Hopkins *Journals and Papers* 317 n. 36). This would have been about the same time that Hopkins was matriculating at Oxford. Although we have no record that Manley Hopkins brought his son to this meeting or that such a meeting actually occurred, it is hard to believe that the young student would not have been allowed such a privilege. Both father and son shared Müller's interest in philology. Although Müller's estimation declined over the years, in the nineteenth century he was considered the chief living authority on comparative philology, holding a Chair at Oxford (Hopkins *Journals and Papers* 317n36)⁵.

Müller's words, "We are bewildered by the variety of plants, of birds and fishes, and insects, scattered with lavish prodigality over land and sea," resonate in Hopkins's poem "Spring," written in May 1877, two years after the publication of *Chips from a German Workshop*. Hopkins proposes that the prodigality of nature, even in its fallen state, is a hint of the perfection of the world as created in the garden of Eden. Hopkins writes: "What is all this juice and all this joy? / A

⁵ For further reflections on the connections and differences between Müller's philology and Hopkins's understanding of language see Cary H Plotkin, *The Tenth Muse: Victorian Philology and the Genesis of the Poetic Language of Gerard Manley Hopkins*. 1st ed. Southern Illinois University Press, 1989.

strain of the earth's sweet being in the beginning / In Eden garden" (9–11). In the same way that Müller used a musical image to describe the prodigality of words, Hopkins uses a musical reference, "strain," to describe the overabundance of flora in the spring. The word "strain," however, does double duty for Hopkins, also reflecting Rom. 8.22: "For we know that the whole creation groaneth and travaileth in pain together until now" (KJV).

Müller prefaces this quotation, which addresses the prodigality of flora and fauna piling in comparison to the prodigality of words, with a quotation from Theocritus, "Ἰδαν ἐς πολύδενδρον ἀνήρ ὑλατόμος ἐλθὼν παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου {When a woodcutter comes to forested Ida he looks everywhere in all that abundance for a place to begin his task}" (Müller IV 71). Volume four, which contains this quotation, was published in 1875, when Hopkins was at St. Bueno's. However, Müller's lecture on the subject was delivered in 1868 when Hopkins was still near London. Although Hopkins could not have attended that particular lecture, because he was in Oxford the day it was delivered in London⁶, evidence indicates that Hopkins was familiar

⁶ Müller had delivered a series of very popular lectures at the Royal Institution, London, on the science of language in April, May, and June of 1861 and in February, March, and April of 1863. In April, May, and June of 1861, Hopkins was a student at Highgate, four miles away from The Royal Institution. In February, March, and April of 1863, Hopkins was still a student at Highgate. On April 17, he entered Oxford. On Friday May 29, 1868, when Müller delivered his Rede Lecture, Hopkins had completed his teaching assignment at the Oratory with John Henry Newman and had returned to his family's home in Hampstead. According to his diary, he sent to Roehampton on retreat on April 27 to contemplate vocational decisions. He visits his

with Müller's work. Müller's *Chips from a German Workshop* (1867–75) was one of the books recommended as academic resources for Oxford in the 1860s (CW IV 83). Hopkins was a student at Balliol when Müller was lecturing on the science of language in 1863. Hopkins also makes a note in his journal for 1864 to read Max Müller (CW III 217). His journal records that he was studying Müller's lectures on German prose writers of the seventeenth and eighteenth century while he was at Balliol in March 1865 (CW III 11). Hopkins also has notes from the first volume of *Chips from a German Workshop* in his 1867 journal (CW IV 295–299).

It is at exactly this point in time that Hopkins first uses the word “inscape.” In an essay about Parmenides, written after he has graduated from Balliol, he says: “His [Parmenides] feeling for instress, for the flush and foredrawn, and for inscape / is most striking (CW IV 311). Scholars have often noted Hopkins's reliance upon Duns Scotus and his idea of *haeccietas*, or the “thisness” of a thing, in developing his idea of inscape. Hopkins's notion of inscape, although indebted to Scotus, was also influenced by a number of factors, including his study of Aristotle's *Nicomachean Ethics*, his exposure to Ruskin's observations that each natural phenomenon is defined by its inhering “ideal

grandparents' property in Croydon on May 20, returns home to Hampstead on May 27, and then to Oxford on May 28 to take his degree on May 29. There is no chance he attended the lectures, and at this time he was preoccupied with his decisions to enter the novitiate as a Jesuit.

form,” and the influence of Max Müller’s lectures, which contains some very

Hopkinesque ideas⁷:

There is a law which runs through nearly the whole of nature, that everything which is struck rings. Each substance has its peculiar ring. We can tell the more or less perfect nature of metals by their vibrations. Gold rings differently from tin, wood rings differently from stone, and different sounds are produced according to the nature of each percussion. It was the same with man, the most highly organized of nature’s works. Man, in his primitive and perfect state, was not only endowed, like the brute, with the power of expressing his sensations by interjections, and his perceptions by onomatopoeia. He possessed likewise the faculty of giving more articulate expression to the rational conceptions of his own mind. That faculty was not of his own making. It was an instinct, an instinct of the mind as irresistible as any other instinct. (*Lectures I*: 384–85)

The resonance between this passage and Hopkins’s expression of “inscape” in

“As kingfishers catch fire” is remarkable

As kingfishers catch fire, dragonflies draw flame;
As rambled over rim in roundy wells
stones ring; like each tucked string tells, each hung bell’s
Bow swung finds tongue to fling out broad its name;
Each mortal thing does one thing and the same:
(1–5)

Müller applies his principle of individuality of expressions to humans, intimating that diversity of language is evidence of that individuality. Words

⁷ Plotkin also quotes this passage in his chapter, “The New Science?” in *The Tenth Muse: Victorian Philology and the Genesis of the Poetic Language of Gerard Manley Hopkins*. 1st ed. Southern Illinois University Press, 1989, 38–39, also finding the obvious with “As Kingfishers Catch Fire.” Plotkin points out that he is not the first to find the connection, citing James Milroy’s similar reference in *The Language of Gerard Manley Hopkins*. London: Deutsch, 1977, 65–66.

have inscape too. Cotter describes poetry as being the inscape of the sound of the poem, the words of the poem, the intention of the poet, the musical key in which the poem is written, the selfhood of the poem (Cotter *Inscape* 144). In the epigraph at the top of this appendix, Müller compares the selfhood, the inscape of flora and fauna, and the selfhood, the inscape of words, recognizing that the inscape of things which can be seen are a small treasure compared to the wealth of words. For Hopkins, a word, just like any other part of creation, was a sacred object. Words held even more divinity for Hopkins because Christ described himself as the Word made flesh.

In addition to the references to inscape in his Oxford essays and notes, Hopkins also remarks on the inscape of words in his journal, notebooks, and letters. Most of the references to inscape in the journals begin in 1871, shortly after his encounter with Müller. Hopkins points to the inscape of many elements of nature: sky, sea, leafing trees, blooming flowers, chestnut trees, bluebells, a chancel gate, a church window, clouds, castle rocks, a glacier, grass on the hillside, a horse, leaves, mountains, night-sky, a pointed arch, rushing water, sunset, a trefoil, and a violet. He also points out the destruction of inscape by describing a felled tree that has had its inscape destroyed (*Journals and Papers* 230). In lecture notes on rhetoric prepared for a teaching assignment at Roehampton in 1873, entitled "Poetry and Verse," Hopkins deals with the

question: "Is all verse poetry or all poetry verse?" He concludes that verse is "the inscape of spoken sound, not spoken words, or speech employed to carry the inscape of spoken sound," whereas poetry is "speech only employed to carry the inscape of speech for the inscape's sake" (*Journals and Papers* [289]). More poetically, focusing on the repetition of poetry, he says: "Poetry is speech which afters and oftens its inscape."

In the defense of the oddity of his own poetry, he says in a letter to Robert Bridges (15 February 1879), "as air, melody is what strikes me most of all in music, and design in painting, so design, pattern, or what I am calling 'inscape' is what I above all aim at in poetry. Now it is the virtue of design, pattern, inscape to be distinctive and it is the vice of distinctiveness to become queer" (CWI 334). In a letter to Coventry Patmore (7 November [1886]), Hopkins finds the poetry of Samuel Ferguson, although "full of feeling, high thoughts" (CW II 835), lacking in "inscape, that is species or individually-distinctive beauty of style" (CWI 334).

His careful attention to selecting the right word, the word whose inscape is correct, is illustrated in the Dublin Notes. The notes, written hastily and intended for his eyes alone, contain numerous cross-outs followed by the selection of another word. Sometimes he re-inserts the same word, if on reflection he determines the first word to be the better choice. Even in this harried time of his life, between grading papers, preparing lessons, and

performing his priestly duties, when he had stolen time for his own work, there was time to reflect on the integrity of each word in his quickly written notes on the *Iliad*.

Although Hopkins does not comment on words fulfilling their inscapes in his Dublin Notes, he does find the inscape of some words lacking. Interestingly all his critiques of false inscapes are located in Book 13, much of which he believes to be the work of another hand, based on its false inscapes and unusual vocabulary. He describes certain words in this book as having “false inscapes” or being “quite out of inscape.”

In 13.554 Hopkins comments on ἐνοσίχθων {Earth-shaker, epithet of Poseidon}, contending that this insertion about Poseidon seems “false in inscape.” The line reads: περί γάρ ῥα Ποσειδάων ἐνοσίχθων / Νέστορος υἱὸν ἔρυστο {for mightily did Poseidon, the Shaker of Earth, / guard Nestor's son}. Hopkins is pointing out that ἐνοσίχθων {Earth-shaker} does not fit, has a false inscape, with ἔρυστο {he guards}. Someone who shakes the earth would not be very good at providing a respite from danger, a safe place, a place of protection.

In the scene in 13.620, where Menelaus slays Peisandros, Hopkins comments on the inscape of the words. Menelaus, standing over the body of slain Peisandros, proclaims: “In such wise of a surety shall ye leave the ships of the Danaans, ye overweening Trojans, drivers of swift horses insatiate of the

dread din of battle.” Hopkins first asks when this phrase, ταχυπόλων {with fleet, swift horses}, is ever used as an epithet of the Greeks, then changes his mind and states that for this epithet to fit in this context, it must mean swift to run away, because Menelaus has just conquered the Trojan’s hero. However, this epithet, which appears to praise the ability of the Trojans, does not fit the meaning of the passage. He attributes the failure of this rhetoric to the heavy handed editor mentioned earlier in 13.543⁸.

Hopkins points out that the epithet used for Troy in 13.724, ἠνεμόεσσαν {windy, airy [Troy]}, is false in inscape. It does not seem fitting that a windy place would be a harbor for them, a place for safety.

In 13.685, Hopkins comments that ἐλκεχίτωνες {trailing the tunic, with a long tunic, epithet of the Ionians} is not a fitting epithet for a soldier in battle. It “is quite out of inscape.” He conjectures that the epithet might work in inscape if the Ionians felt themselves encumbered by Hector’s onslaught and could not be rid of him. However, as it stands, the words do not hold true to the distinctiveness of the situation.

⁸ Hopkins comments in 13.543: “But ἐπὶ οἱ τετραμμένον και μεταστρεφώντα {that was turned toward him and turning about} below seem to belong to that same somewhat heavy hand that appears in other battle scenes, put in for expansion’ sake.” He likewise believes another phrase in 13.544, θάνατος χύτο {death pours out} was added by another editor, because its inscape is false.

The “winged words” which filled both Hopkins’s Dublin Notes and his poetry were not only influenced by his ideas about inscape, they were also shaped by his fascination with other languages, especially Greek, and some were the result of his own coinages.

Hopkins brought to the study of words the same ferocious investigation that he brought to his observation of nature. As a scholar and teacher of Greek and Latin, he was continually asking questions about and suggesting connections between the etymologies of words. As a Christian he was always looking for the places Christ was playing in His world. He observes in “As kingfishers catch fire” that “Christ plays in ten thousand places” (13). Imitating the Creator, Hopkins plays with the multi-faceted word “plays” in that line. Christ orchestrates the musical harmonies of his creation; he directs the cosmic drama of his world as a consummate actor, acting on behalf of the Father; he engages and enjoys the particularities of the creation with child-like wonder and innocence; he plays or bubbles up⁹, as a fountain plays its life-giving source of refreshment to the thirsty ground; he plays like light playing on the surface of the water or flashing on a person’s face. Christ does all that in four small letters. Earlier in the poem, Hopkins proclaimed that each mortal thing speaks and spells itself (5–7). Words for Hopkins were powerful and sacred representations

⁹ This is a rather archaic definition, but one with which Hopkins might have been familiar: “Boil kettle boil an play pot play” (*OED*).

of mortal things. As many scholars have observed, they carried within themselves a theological aesthetic.

His interest in words took him beyond his native tongue. His journals and diaries record inquisitive notes focusing on many different dialects and languages: African, American, Celtic, Cornish, Cumberland, Devonshire, French, Gaelic, German, Greek, Irish, Lancashire, Latin, Maltese, Manx, North Country, Sanscrit, Scotch, Shropshire, Slavonic, Teutonic, Welsh, and Yorkshire (*Journals and Papers* 578¹⁰). His letters add notes about his interest in Arabic, Chinese, Coptic, Egyptian, Hebrew, Manshu (CW II 1040). He raised questions about words in many of these languages and looked for ways of understanding his own English vocabulary and expanding it to include aspects of some of these other languages.

His journals are full of Greek words culled from the Greek lexicon of Liddell and Scott. Scott was a master at Balliol when Hopkins attended. Twenty-three entries are included in the index of his *Journals and Papers* under the heading "Words, Greek" (578). The Latin entry has only seventeen instances, Welsh has three, and Celtic has only one. Although, as many have pointed out,

¹⁰ *The Collected Works of Gerard Manley Hopkins: Volume III: Diaries, Journals, and Notebooks. 1 edition.* Ed. Lesley Higgins. New York, NY: Oxford University Press, 2015, although expanded and revised in many meaningful ways, lacks the detailed index of words and subjects included in *The Journals and Papers of Gerard Manley Hopkins.* Ed. Humphry (Editor) House and Graham Storey. London: Oxford University Press, 1959.

Hopkins's unique vocabulary is deeply indebted to other languages, perhaps its indebtedness to Greek, the language he studied all his life, taught, and in which he wrote poetry has been overlooked. In a letter to Bridges (26–7 November 1882) Hopkins mentions that he "is learning Anglosaxon" (CW II 551). By 1882, he had written many of his stylistically defining poems, including *The Wreck of the Deutschland*, and he had been immersed in Greek for thirty years. Many have assumed Hopkins's coinages and unique expressions could be attributed to his interest in Anglo-Saxon; but perhaps he was most distinctively influenced by Greek, which he had studied and absorbed long before coming to Anglo-Saxon.

Admittedly Welsh also influenced Hopkins's writing. His best remembered poems were written while he lived in Wales or when he returned there for retreats, and bits of the language seep into the language of the poems. The play that he worked on, as time permitted while he was in Ireland, "St. Winifred's Well," is set in Wales. Norman MacKenzie attributes two Welsh poems¹¹, found among his papers after his death, to Hopkins: "Cymdd" and "Ochenaid Sant Francis Xavier, Apostl yr Indiaid" (MacKenzie *Poetical Works* 352–3, 357–8). Hopkins corresponded with Dr. John Rhys, the first professor of

¹¹ Similarly there are only two Greek poems in Hopkins's corpus. The two Greek poems in Hopkins's corpus are translations of songs from Shakespeare's plays, "Tell me where is Fancy bred" from *The Merchant of Venice* (MacKenzie *Poetical Works* 467–8) and "Orpheus with his lute made trees" from *Henry VIII* (MacKenzie *Poetical Works* 468–9).

Celtic at Oxford. Three letters were written from Rhys to Hopkins in 1877 when Hopkins was still living at St. Bueno's in Wales. The other letter (24 April 1886) from Rhys to Hopkins commiserates: "I am sorry you are so overworked but let us hope that better things are in store for you, and that you will have time to write on Homer, and also return to Celtic studies" (CW II 775). Is there significance to the fact that Rhys mentions Hopkins work on Homer first? In a letter to Bridges (3–8 April 1877) Hopkins recounts how St. Winifred's Well "fills me with devotion every time I see it and wd. fill any one that has eyes with admiration, the flow of ἀγλαόν ὕδωρ {bright water} is so lavish and so beautiful" (CWI 268). Trying to describe the beauty of St. Winifred's Well, Hopkins turns not to his own language or Welsh, but to Greek and to the *Iliad*. The scene he probably recalls is when the Greeks and Trojans are about to engage in battle. Odysseus reminds the troops of their meeting together in Aulis to offer sacrifices to the gods before they sailed for Troy. He recalls: "It was but as yesterday or the day before, when the ships of the Achaeans were gathering in Aulis, laden with woes for Priam and the Trojans; and we round about a spring were offering to the immortals upon the holy altars hecatombs that bring fulfillment, beneath a fair plane-tree from whence flowed the bright water" (2.303–7). Searching for images to describe the holy water of St. Winifred's well, Hopkins turns to the language he knows best, next to his native tongue, the

Greek of the *Iliad*. Greek forms an undercurrent of, a counterpoint to, his language.

However, Hopkins did not only rely on other languages to enrich his vocabulary. Sometimes he just had to make things up. Hopkins points out in a letter to Coventry Patmore (12 May 1887) when discussing his paper on metre: “I have invented a number of new words; I cannot do without them” (CW II, 883). Hopkins may very well have learned this practice from Homer also. Gilbert Highet, contradicting Matthew Arnold’s contention that Homer’s language is plain and direct, argues that although Homer’s *thought* is plain and direct, his *language*, at times, seems undeniably obscure and odd. Highet describes Homer tendency towards coinages.

Homer uses words which no other Greek poet ever employs; he is very free with strange verbal forms and combinations of particles and metrical tricks and relics of obsolete letters and combinations of disparate dialects and unintelligible ejaculations. Some of his phrases look really unnatural and distorted. The Greeks themselves found it difficult to explain such parts of his language It is a splendidly flexible and sonorous language, but it is odd and difficult. (Highet 481–2)

Highet’s comments describing Homer’s language could be just as easily applied to Hopkins’s words. The *Oxford English Dictionary* lists sixty-five words attributed to Hopkins that are the first evidence of that word. It also lists 863 words attributed to Hopkins that are the first evidence of a particular meaning of that word. Hopkins ranks as the 772nd most frequently quoted source in the

OED, the 554th first evidence of a word source in the *OED*, and the 398th first evidence of a word for sense source in the *OED*. This is remarkable considering the size of Hopkins's corpus. The list includes not only authors (Shakespeare, etc.), but also works (the *Times*, *Encyclopedia Britannica*, etc.).

Hopkins's unique vocabulary, inspired by Victorian philologists, nourished by his own emerging ideas of the inscape of words, enriched by his personal beliefs about the Word made flesh through the Incarnation, broadened by his fascination with other languages and dialects, and enlivened by his own creativity and willingness to go beyond the bounds of formal English to embody his images, forms the backbone of his English poetry. Writing about the vocabulary of inscape in Hopkins's journals, Milroy points out: "Apart from the fact that it is not in rhythm and metre and lacks some of his heightening devices of poetry, the language of the Journal is much the same as that of his poetry, both in the words or imagery used and in the methods of deriving words from the linguistic system. The Journal is the verbal storehouse for Hopkins's mature poetry" (Milroy 163). His Dublin Notes, mostly neglected by scholars, play a similar role, reflecting, particularly, the poetry he wrote at the same time—his "terrible sonnets" and those poems written or revised while he was in Ireland.

Hopkins's Dublin Notes and the entire corpus of his poetry, including fragments, early poems, and foreign language poems have 999 words that are

common to both of them.¹² Remarkably, excluding stopwords¹³, the same word shows up as the most frequent word both in the Dublin Notes and in the corpus of his poems—the word “like.”¹⁴ Although some lists do include “like” as a stopword, it still seems significant that this word, used 110 times in his poetry and 52 times in the Dublin Notes¹⁵, is the most frequently used word in both documents. It illustrates Hopkins’s preoccupation with and search for images that would best illustrate his ideas in both poetry and prose. His frequent use of the word “like” shows not only a search for images, but also a preoccupation with likening one thing to another, reflecting his fundamentally analogical, metaphorical imagination.

It would be difficult to discuss all 999 instances of shared vocabulary. Three areas will be addressed as illustrations: shared vocabulary relating to domestic skills, shared vocabulary relating to thermodynamics, and shared vocabulary relating to elements of nature. Perhaps these examples will inspire

¹² For a detailed report on the vocabulary shared between the Dublin Notes and the poems see Appendix E.

¹³ A stopword is a word (usu. one of a set of the words most frequently occurring in a language or text) that is automatically omitted from or treated less fully in a computer-generated concordance or index. *OED*

¹⁴ Although *Voyant Tools* does not include “like” on its stopword list, it is included on the *MySQL* list.

¹⁵ The corpus of the poems is roughly four times that of the Dublin Notes.

other scholars to mine the Dublin Notes for reflections of the shared vocabulary between Hopkins's poems and his notes on the *Iliad*.

Shared Vocabulary Related to Domestic Skills

Hopkins begins his notes on Homer's art querying about the development of this epic poem, suggesting that the tales may have been passed down by women at their looms, potters at their work, or singers passing around their songs. Casey Due, Professor and Director, Program in Classical Studies, University of Houston, similarly, points out the importance of weaving imagery in the *Iliad*. She notes the connection between the words "textile" and "text," reflecting that "epic poets in ancient Greece were all men, but weaving was decidedly women's work. How can the acts of weaving and poetic composition be so connected? We have to wonder if the songs of women ever played a role in the creation of these epics" (Due n.p.). The first time Helen appears in the *Iliad* she is working on a textile illustrating the struggles between the Trojans and the Achaeans. As Hector is slain, his wife, Andromache, is at her loom embroidering the flowers, the youths that have been cut off in full bloom. Hopkins makes similar connections between the making of the poem and the making of textiles, pottery, and songs. In fact ποιέω {do, make} is the word from which the English word "poem" derives.

In the introductory part of his Dublin Notes, Hopkins proposes that one of the ways the oral manuscript of the *Iliad* was codified was by women hearing the myths and tales, while they were at their work on looms. This is reminiscent of Hopkins's reference to a loom in "Spelt from Sibyl's Leaves:" "Óur tale, O óur oracle! | Lét life, wáned, ah lét life wind / Off hér once skéined stained véined variety | upon, áll on twó spools" (10,11), written about the same time as the *Iliad* notes (1884-86).

Hopkins points out that children would have heard the tales while they were at home with their mothers at work on the looms, connecting images of mothers, children, and poems. Hopkins's last poem, written a few years after these notes, describes inspiration patiently waiting like an expectant mother, connecting a birthing mother and "the immortal song" with these words:

"Leaves yet the mind a mother of immortal song" ("To R. B." 4).

In addition to women spreading the tale of the *Iliad*, Hopkins suggests that men also had a hand in the transmission of the story. Traditionally men were potters. Hopkins in "That Nature is a Heraclitean Fire," written in 1888, shortly after these notes, laments that his story, although a joke, a broken piece of pottery, still holds the possibility of becoming something immortal through Christ, as indeed it has become. Employing pottery imagery, he says: "This Jack, joke, poor potsherd, | patch, matchwood, immortal diamond, / Is immortal

diamond. (23–24). Although Hopkins familiarity with the widespread use of the pottery image all through the scriptures, particularly in the prophets, was a major source for Hopkins’s imagery in “That Nature is a Heraclitean Fire,” this reflection of that image in his Dublin Notes likely enriched those images for him, and for his readers, by connecting pottery-making to story-telling. The last line of the poem expresses the hope that his bit of clay, his broken pottery, his life, including his unpublished poems perhaps, would become immortal diamonds.

In addition to weavers and potters spreading the story of the *Iliad*, Hopkins points to the role of singers, rhapsodists, in codifying the tale. His discussion centers on the words that would have been used to describe the roles of the singers. There is only one instance of the playing of a stringed instrument in Hopkins’s poetry from “As Kingfishers Catch Fire:” “like each tucked string tells” (3) and “Bow swung finds tongue to fling out broad its name” (4). Perhaps Hopkins, in carefully noting all the types of terms applied to rhapsodists—*αὐλησις* {flute-playing}; *κιθάριστις* {playing on the cithara}; *κιθαροψῳδία* {singing to the cithara}; *ῥαψωδία* {recitation of Epic poetry}—was reflecting on his own poem, the epitome of particularity, “As Kingfishers Catch Fire.” Each different rhapsodist was “flinging out broad its name,” doing its one thing, playing in its place.

Hopkins describes the rhapsodists as a walking *Iliad*, each one bearing a part of the story, bound together by the rod or staff that they pass among them. He depicts them as being threaded or bound together. Hopkins uses a similar image of being bound by strands in "Carrion Comfort." He says, "Not untwist -- slack they may be -- these last strands of man / In me (2-3). He also mentions a rod in the same poem: "Nay in all that toil, that coil, since (seems) I kissed the rod," (10). Is it a stretch to imagine that as the rhapsodists took up their rod and threaded themselves together to sing the story of the *Iliad*, Hopkins had bound himself to his own vocation? However, Hopkins's vocation, unlike the rhapsodists who passed along poetic tradition from their inspiration by the muses, found its source, as the last line of the poem affirms, in "my God" (14).

Hopkins's poems contain several references to winding. In "The Sea and the Skylark," written in 1877, much earlier than the Dublin notes, Hopkins imagines the skylark re-winding a musical score of his song as he ascends: "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" (5-8).

Again in "Spelt from Sibyl's Leaves," written between 1884 and 1886, close to the time of the Dublin notes, the image is of Sibyl's prophetic unwinding and winding the tale of our life onto two skeins: "Óur tale, O óur oracle! ' Lét life,

wáned, ah lét life wind / Off hér once skéined stained véined variety ' upon, áll on twó spools;" (10–11). This connection is contemporary with the Dublin notes, and the subject involves Greek mythology.

At the end of Hopkins's notes on the introductory material on how the epic developed, Hopkins refers to this passage in Pindar: ἐσσι γὰρ ἄγγελος ὀρθός, / ἠϋκόμων σκυτάλα Μοισᾶν, γλυκὺς κρατὴρ ἀγαφθέγκτων ἀοιδᾶν {For you are a faithful herald, a message-stick of the lovely-haired Muses, a sweet mixing-bowl of loud-sounding songs} (Pindar, "Olympian Odes" 6.154; *Loeb's Classical Library* 56:114–55). In *Loeb's Classical Library* the footnote for σκυτάλα offers this note: "The σκυτάλα was a Spartan message stick around which writing material was wound, inscribed, and cut into a strip. Only with a duplicate stick could the strip be correctly unwound to reveal the message" (*Loeb's Classical Library*, 56:114–55, fn. 23). This bit of information could be particularly important for understanding the actions of the oracle/tale in "Spelt from Sibyl's Leaves." In Hopkins's poem, the poet's heart has the ability to unwind and rewind the skein to reveal a different message where it is "wáre of a wórld where bút these ' twó tell, each off the óther" (13). The copy of "Spelt from Sibyl's Leaves" recorded in the Dublin Notebook [Fo. 20^v] (CW VII [135]), ending with the line, "Ever so black on it. O this is our tale too!" is immediately followed by the opening lines from Pindar's "Nemean Ode 4", translated "The

best healer for toils judged successful is joyous revelry, but songs too, those wise daughters of the Muses, soothe them with their touch" (*Loeb's Classical Library* 485: 36–37). On the page in the notebook Hopkins sets these lines to music, writing the score under the words, using solfège notation. Although this is not the Pindaric Ode which Hopkins quotes in his Dublin Notes, it does suggest that he was considering Pindar, the role of music in poetry, and the text of "Spelt from Sibyl's Leaves" all at the same time, perhaps at the same time that he was writing his Dublin Notes.

Shared Vocabulary Related to Thermodynamics

Shared vocabulary relating to thermodynamics is another theme addressed in Hopkins's Dublin Notes. Jude Nixon¹⁶ points out that "the assumption that the so-called divide between science and literature . . . cannot readily be applied to Hopkins. His is an apologetic characterized by border crossings, excursions into the fluid territory of cross-disciplinary umwelts" (Nixon 132). Gilliam Beer posits that Hopkins found a respite in science at a time when his life, physically, situationally, and spiritually, was falling apart. She

¹⁶ For discussions of Hopkins and thermodynamics see: Jude V. Nixon, "Death Blots Black Out': Thermodynamics and the Poetry of Gerard Manley Hopkins." *Victorian Poetry* 40.2 (2002): 131–56; Marie Banfield, "Darwinism, Doxology, and Energy Physics: The New Sciences, the Poetry and the Poetics of Gerard Manley Hopkins." *Victorian Poetry* 45.2 (2007): 178–94; Gilliam Beer, "Helmholtz, Tyndall, Gerard Manley Hopkins: Leaps of the Prepared Imagination," *Comparative Criticism: Volume 13, Literature and Science*, Ed. E. S. Shaffer, Cambridge University Press, 1992. 117–45; and Daniel Brown, *Hopkins' Idealism: Philosophy, Physics, Poetry*. Oxford: Clarendon Press, 1997.

suggests that “Hopkins in the eighties is involved in an ever-widening search for an expression that can keep control and encompass the unraveling of the world in his own life, in the universe” (Beer 138–39). Intrigued by and drawn to thermodynamics, Hopkins often includes words related to heat, energy, and light in his poetry as well as these notes on Homer.

Sixty-seven times Hopkins uses words that relate to light, heat, or energy in the Dublin Notes. The vocabulary includes: brazen, bright, dapple, dark, fiery, fire, flash, flame, glance, gleam, gold, light, silver, shadow, and swift. Hopkins’s use of these words in his Dublin Notes illustrates his continued interest in science, particularly the field of thermodynamics, and reflects vocabulary used in previous poems, many of which he was copying over at this time in a notebook to be given for review to Coventry Patmore, and the poems he was composing and revising while he was in Ireland.

Hopkins often comments on the flash of the warriors’ armor. In 4.489 Antiphus is described as having a flashing breastplate. Hopkins comments “for just a flash he matched himself with Ajax.” Hopkins’s use of “flash,” a common term used by Victorian poets, is referenced in Kate Flint’s article, “‘More Rapid than the Lightning’s Flash’: Photography, Suddenness, and the Afterlife of Romantic Illumination” and her presentation at the MLA Conference 2016,

“Flash and Fire: Illumination and Destruction,” and will be mentioned in her forthcoming book, *Flash! Photography, Writing, and Surprising Illumination*.

Hopkins observes that most of the epithets that relate to the warrior Hector involve light, flash, flaming, and glancing. Homer had already described Hector as “harnessed in flaming bronze” and wearing a “flashing helmet,” and in 5.689, he describes Hector of the flashing helmet hastening with all speed. Hopkins’s comment about Hector’s behavior is rather poignant. He says, “he was gone in a flash.” Hopkins’s own interest in light, flash, gleam, and glance, reflected in his poetry, attuned him to Homer’s use of the words.

Hopkins makes ten references to “flash” in his poetry: “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.” (*The Wreck of the Deutschland* 3.8); “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!” (*The Wreck of the Deutschland* 8.3-6); “A released shower, let *flash* to the shire, not a lightning of fire hard-hurled.” [the birth of Christ] (*The Wreck of the Deutschland* 34.8); “...world's wildfire, leave but ash: / In a *flash*, at a trumpet crash,” (“That Nature is a Heraclitean Fire” 20-21); “Honour is *flushed* off exploit, so we say; / And those strokes once that gashed flesh or galled shield / Should tongue that time now, trumpet now that field, / And, on the fighter, forge his

glorious day." ("Alphonso Roriguez" 1–4); "Round and round they [St. Winifred's eyes] came and *flashed* towards heaven" (*St. Winifred's Well* II.21); It [St. Winifred's decapitated head] stooped and *flashed* and fell and ran like water away (*St. Winifred's Well* II.29); "World's loveliest -- men's selves. Self | *flashes* off frame and face" ("To what serves Mortal Beauty?" 11); "This garland of their gambols *flashes* in his breast / Into such a sudden zest / Of summertime joys / That he [the listless stranger] hies to a pool neighbouring" ("Epithalamion" 19–22); and "and all / The thick stars round him [earth] roll / *Flashing* like flecks of coal," ("The Blessed Virgin Compared With the Air We Breathe" 99–101).

Of particular interest are the lines from ("Alphonso Roriguez": "Honour is *flashed* off exploit, so we say; / And those strokes once that gashed flesh or galled shield / Should tongue that time now, trumpet now that field, / And, on the fighter, forge his glorious day." (1–4). This description, written about the same time at the Dublin Notes was dedicated to St. Alphonsus, a fellow Jesuit and soldier of Christ. However, these lines strongly resonate with Homer's descriptions of warriors in the *Iliad*. Alternate readings of the first line, found among Hopkins's belongings after his death read: "Glory should [is a] flame off [from] exploit."

In his notes on 5.699 Hopkins contrasts χαλκοκορυστή {bronze armed, equipped [Hector]} and μελαινάων {black, dark [ships]}. Hector's shiny bronze

armor is compared to the black ships. Hopkins writes: "Victory flamed on his helm." This phrase does not occur elsewhere in Hopkins's notes or in his poetry. However, in Hopkins's sermon notes for April 25, 1880 at St. Francis Xavier's Church in Liverpool, he writes concerning the coming of the Paraclete thus: "His mighty breath ran with roaring in their ears, his fire flames in tongues upon their foreheads, and their hearts and lips were filled with himself, the Holy Ghost" (Sermons 75). This phrase, "Victory flamed on his helm," which Hopkins offers as a description of "Hector of the flashing helm" (5.689) or as a descriptor of "brazen Ares" (5.704) is written in strong dactylic meter, matching the meter of the *Iliad*.

In 5.745 Homer returns to flaming imagery, describing Athene stepping upon the flaming car and grasping her spear, heavy and huge and strong. Hopkins gives a very detailed description of Athene's flaming car saying that φλόγεις {bright as fire} expresses the flakes or flames or "waterings" which appear in the metal (pleached gold and silver thongs) of the floor buckling under her tread," perhaps reflecting a keen observation he had made at some other time.

Hopkins uses "flame" nine times in his poems: "To flash from the *flame* to the *flame* then, tower from the grace to the grace" (*The Wreck of the Deutschland* 3.8), "The flange and the rail; *flame*," (*The Wreck of the Deutschland* 11.2), "It will

flame out, like shining from shook foil;" ("God's Grandeur" 2), "But Harry -- in his hands he has flung / His tear-tricked cheeks of *flame* / For fond love and for shame," ("Brothers" 35–37), "As kingfishers catch fire, dragonflies dráw *fláme*;" ("As Kingfishers Catch Fire" 1), "the strong / Spur, live and lancing like the blowpipe *flame*," ("To R. B." 1–2), "And I that die these deaths, that feed this *flame*," ("The shepherd's brow" 12), and "*Flame*-rash rudred" ("The Woodlark" 32). Again, it seems likely that Hopkins's interest in thermodynamics predisposed him to pay attention to "flame" in the *Iliad*.

"Fiery" is another thermodynamic word which shows up both in Hopkins's Dublin Notes and in his poetry. Line 5.341 in the *Iliad* refers to the gods drinking fiery wine. Hopkins' note reads: "food is substantial, wine fiery and stirring: it has 'body', which best appears to the eye in red wine; whereas the gods are ἀναίμωτες {bloodless} etc." This note confirms Hopkins's belief in the sanctity of the created body, and perhaps suggests the significance the Eucharist in his life, linking the body to the wine and the blood.

"Fiery" occurs in "St. Winifred's Well," as Caradoc, reflecting on the murder he has committed, laments the weakness of the flesh to carry out the noble resolves of valor and virtue. He confesses: "But will flesh, O can flesh / Second this *fiery* strain?" Again Hopkins connects the body, the flesh, and the

fiery blood. (46). Hopkins worked on portions of “St. Winifred’s Well” from 1881–86, at the same time that he was working on these notes.

“Swift” is another word in his poetry and his Dublin Notes which reflects Hopkins’s interest in thermodynamics. Swift and slowness depend on the conversion of energy into kinetic motion. In 6.52 Hopkins focuses on the word $\theta\omicron\acute{\alpha}\varsigma$ {quick, nimble, swift [ships]}. He observes Menelaus swift resolve being on the side of mercy, surmising that the listener is steadied and reminded of his “bearings” by Menelaus’s mercy. However, the swiftness of the ships is echoed by the running of Agamemnon to persuade Menelaus to change his mind.

Hopkins uses “swift” twice in his poems: “With *swift*, slow; sweet, sour; adazzle, dim” (“Pied Beauty” 7) and “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 Golden Echo” 8). Ironically, the latter is one of the longest lines in Hopkins’s poems, slowly unraveled, not quickly done.

Hopkins notes the juxtaposition of the slowness of Menelaus’s mercy and the swiftness of Agamemnon’s revenge. This same tension is reflected in his poems in the opposing words in “Pied Beauty” and in the swift undoing of our lives held in tension with the slow unfolding line in “The Golden Echo.”

Glancing-eyed {γλαυκώπις} is another phrase frequently used in the *Iliad*. Fagles's translation of the phrase in 7.33, "Athena's eyes lit up," (215) resonates with Hopkins's note on γλαυκώπις {glancing-eyed [Athene]}. He particularizes the epithet as a "glance of decision," which is slightly nuanced from his understanding of the epithet in 7.17. Athena, the goddess of war, is often described in the *Iliad* as glancing-eyed Athena. In these notes on the *Iliad*, Hopkins nuances the meaning of the stock epithet to suggest Athena had a glance of decision (*Iliad* 7.33, 7.43), an earnest glance (*Iliad* 5.133), a stern glance (*Iliad* 5.405, 5.419, 5.719), and a keen glance (*Iliad* 5.405, 5.419, 5.793).

Most of these words have dealt with brightness or light. However, darkness and shadows also play into the vocabulary of Hopkins's notes and poems. In 6.466, 6.472, and 6.494. Hopkins describes φαίδιμος as a "gleam of brightness before and after gloom." Brightness, forms of which occur twelve times in his poems and four times in his notes, is here balanced by gloom.

Commenting on δολιχόσκιον {casting a long shadow} (5. 280), Hopkins observes that the battle takes place in sunlight so that the spear casts a long menacing shadow. However, Hopkins points out that it is just a shadow. It has only a menacing look. In 3.346 he notes that the spear's shadow flew with it. In 5.616 Hopkins carefully observes that the position of the sun has changed. Whereas before the spear had the sun behind it and was casting a long menacing

shadow before it, in front of the enemy, now the sun was as the back of the enemy in the face of the warriors. The menacing shadow now falls on their ranks¹⁷. None of these tiny details escapes Hopkins's astute observation. In his poetry, Hopkins employs images of the lancing and pairing shadows in "That Nature is a Heraclitean Fire and of the Comfort of the Resurrection," a poem consciously engaged with ancient Greek subject matter, was written shortly after these notes in 1888. The poem describes a menacing play of shadow and light, which is ultimately overpowered by the glorious beacon of the Resurrection.

"Dapple" is another shadowy word mentioned both in Hopkins's notes and poems. In his Dublin Notes on 13.799 Hopkins notes that Liddell and Scott are "no doubt right in taking this [φαληριόωντα] to mean dappled with foam." "Dapple," a word that combines images of light and darkness, is one of Hopkins's favorite words, occurring ten times in his poetry: "For earth | her being has unbound, her *dapple* is at an end, as- / tray or aswarm, all throughther, in throngs;" ("Spelt from Sibyl's Leaves" 5-6); "I caught this morning morning's minion, king- / dom of daylight's dauphin, *dapple*-dawn-drawn Falcon," ("The Windhover" 1-2); "The *dapple*-eared lily below thee; that country and town did / Once encounter in, here coped and poisèd powers;" ("Duns Scotus's Oxford" 3-

¹⁷ See also Appendix B: "A Crimson-cressed East:" Hopkins's Epithets Reflected in His Dublin Notes on the *Iliad*" 349.

4); "Glory be to God for *dappled* things" ("Pied Beauty" 1); "The *dappled* die-away / Cheek and wimpled lip" ("Morning Midday and Evening Sacrifice" 1-2); "Degged with dew, *dappled* with / Are the groins of the braes that the brook treads through" ("Inversnaid" 9-10); and "Kiss my hand to the *dappled*-with-damson west:"; (*The Wreck of the Deutschland* 5.5). "When drop-of-blood-and-foam-*dapple* / Bloom lights the orchard-apple" ("The May Magnificat" 37-38); "As sure as what is most sure, sure as that spring primroses / Shall new-*dapple* next year," ("St. Winfred's Well" C 28); "Distance /*Dappled* with diminish'd trees / Spann'd with shadow every one." (Fragments II).

Shared Vocabulary Related to Nature

All his life Hopkins was a meticulous observer of nature. This reminiscence by an old lay brother at Stonyhurst illustrates the intensity with which Hopkins engaged the natural world.

One of Hopkins's special delights, said the brother, was the path from the seminary to the College. After a shower, he would run and crouch down to gaze at the crushed quartz glittering as the sun came out again. "Ay, a strange young man," said the old brother, "crouching down that gate to stare at some wet sand. A fair natural 'e seemed to us, that Mr. 'opkins. (*Journals and Papers* 408)

His journals and diaries are filled with words that record these observations; his letters brim with vocabulary relating the details of hikes and retreats. His notes on the *Iliad* are also replete with words that reveal evidence of

his careful observations of Homer's world, even though to do so, he had to rely on the eyes of his imagination. It would be a monumental task to relate all the references to nature in the shared vocabulary of Hopkins's Dublin Notes and his poetry. Having already drawn attention to the vocabulary associated with fire in the section on thermodynamics, the remaining elements, earth, wind, and water will be the focus of Hopkins's shared vocabulary regarding nature.

Landscape becomes an important theme in Hopkins's notes from the very beginning. After introducing his study, he begins in earnest with his commentary near the end of Book 4 of the *Iliad*. He says, "I begin notes at random . . . For the landscape." Hopkins observes that landscape performs the function for Homer of putting the horrors of war, the subject of most of the *Iliad*, into a larger, more serene perspective, to "ground" the story. He describes the *Iliad*'s return to descriptions of the landscape as giving the story "distance." Hopkins's understanding of "landscape" as "distancing" reflects his own beliefs about the sacredness of the created world and the restorative power of being in that creation. During his difficult days in Ireland, he looked forward to "distancing" himself during his retreats in Wales, western Ireland, and even nearby at Clongowes and Monasterevan. In 5.868 Hopkins suggests that the adjective *αἰπύν* {high and steep}, used to describe Olympus, the home of the gods, is employed for "the landscape's sake." Homer is simply describing the

landscape, to situate the scene taking place with the gods at some distance from the mortals' fray. This "landscaping" may serve the same function as "distancing" in other places. Hopkins uses "landscape" four times in the notes. "Landscape" also appears in four poems: "And all the *landscape* under survey," ("Penmaen Pool" 13); "*Landscape* plotted and pieced -- fold, fallow, and plough;" ("Pied Beauty" 5); "Earth, sweet Earth, sweet *landscape*, with leaves throng And louchéd low grass," ("Ribblesdale" 1-2); "The whole *landscape* flushes on a sudden at a sound." ("Repeat that" 5). These poems use landscape to distance and frame the action, the meaning, and the setting. Although these poems come before and after the Dublin notes, they illustrate how Hopkins exercises a similar approach to landscape in his poetry and in his notes. "Scapes" were important in Hopkins's writings: scape, landscape, inscape, outscape, offscape. Perhaps landscape even offered an escape for Hopkins.

Vocabulary related to earth in the Notes sometimes describes the quality of farmland or the fertility of the soil, but more often the Notes call attention to images of trees, which grow in the earth, in the *Iliad*. Gods are compared to sheltering trees and fallen warriors are compared to felled trees. In 6.420 Homer is describing the elm trees that were planted around the gravesite of Eëtion honoring his life by the nymphs of the mountain, the daughters of Zeus that beareth the aegis. Hopkins points out that αἰγίοχος (aegis-bearing, epithet of

Zeus} Zeus provide a shelter with his aegis just as the trees provide a shelter for the gravesite.

In Hopkins's poem "Ashbough," written at about the same time as the notes (1887), the tree creates a connection between heaven and earth: "it ["a tree whose boughs break in the sky"] is old earth's groping toward the steep / Heaven who she child us by" (10-11). In "Spelt from Sibyl's Leaves" Hopkins finds no shelter from his thoughts beneath the "beak-leaved boughs" "Where, selfwring, selfstrung, sheathe- and shelterless, ' thoughts against thoughts in groans grind" (14).

Hopkins also points out that Homer likens the slain warriors to fallen trees. In 4.463 Hopkins compares the falling of Echeolus, who fell like a tower, and Simoeisios, who fell like a tree. Echeolus was wounded just below his helmet in the forehead. He fell like a tower crumbling from the top. Young Simoeisios was attacked in the middle as you might fell a tree. The tree like Simoesisios was still growing.

This image brings to mind the felling of the trees in Hopkins's poems. In "Binsey Poplars" Hopkins also uses a military image. "All felled, felled, are all felled; / Of a fresh and following folded rank / Not spared, not one" (3-5). *The Loss of the Eurydice* extends a similar image: "Where she foundered! One stroke / Felled and furred them, the hearts of oak!" (2.2). These two lines record the

cutting short of the sailors' lives and the felling, the breaking apart of the wooden ship, constructed with hearts of oak. The ship was actually twice-felled, which fits nicely with the ambiguous pronoun "them," which could refer to the sailors, who had strong hearts of oak, or the planks of the ship, which literally was constructed with hearts of oak.

It is impressive, in the notes as well as in the poems and journal, that Hopkins does not generically refer to trees. In the example above, he specifically refers to oak trees. He knew the inscape of the trees, the shape of them, the characteristics of them. There are 393 references to trees in his *Journals and Papers*. His drawings there record the shapes of trees, and his notes record their particular names and attributes, and discuss their inscape. He knew and respected trees.

In 6.449 Homer refers to ἐνμμελίω {good at the ashen lance, good at the spear, epithet of Priam and others}, prophesying that one day these Trojans, who wield these strong lances made from ash, will perish. Hopkins, returning to the tree image, points out that regardless of how well or long rooted they are, as signified by their ashen lances, the warriors of Troy will fall.

Ash trees, specifically, are mentioned in Hopkins's poems "Ashboughs," "Inversaid," and "Epithalamion." In "Binsey Poplars" poplar trees are similarly described ("All felled, felled, are all felled; / Of a fresh and following folded rank

/ Not spared, not one" (3–5)) and lamented ("After-comers cannot guess the beauty been. ? / Ten or twelve, only ten or twelve / Strokes of havoc únselve / The sweet especial scene" (1114)).

In 7.11 Hopkins queries whether ὀξύεις {sharp-pointed [spear]} is related to ὀξύ {beech tree or spear shaftmade from the beech tree}, and if so perhaps a connection can be made to the one who is pierced by the spear, Eioneus, whose name is associated with the word for river banks. In the same way that a river bank is pierced by beech trees, Eioneus is pierced by beech tree spears.

Hopkins refers to a beech tree in one of his poems: "Each limb's barrowy brawn, his thew / That onewhere curded, onewhere sucked or sank—/ Soared or sank—/ Though as a beechbole firm, finds his, as at a roll-call, rank / And features, in flesh, what deed he each must do—/ His sinew-service where do." ("Harry Ploughman" 6–11). In this poem, dated September 1887, Hopkins paints the picture of the ploughman in military terms—"roll-call," "rank," "deed he must do," and "sinew-service." In fact, Mackenzie describes Hopkins's depiction of Harry Ploughman "like a ship's crew at action stations, braced for plowing to begin." (MacKenzie *Poetical Works* 481).

It is not unusual that images of nature and the destruction of war should be tangled up in Hopkins's notes and poetry at this time in his life. His brief bits of solace were often spent among the woods at Clongowes. However, all around

him, particularly in Dublin, were the horrors of violence and unrest. He constantly held those two worlds in tension while he lived and worked in Ireland.

Hopkins also describes Homer's vocabulary that refers to the elements of air. Hopkins has difficulty with Homer's image of wind in 5.517. He does not understand how the Greeks could be the clouds, easily blown about, manipulated, and the Trojans be the wind, a strong and powerful force. He argues: "The simile of the clouds on mountaintops is curious in this, that ^in^ it suggest the Trojans making the Gks. the clouds it suggests the Trojans are the winds and will scatter them, but they do not. It is therefore pure unreflecting imagination."

Hopkins refers to "wind" twenty-three times in his poems *The Wreck of the Deutschland*, "The Windhover," "The Lantern Out of Doors," *The Loss of the Eurydice*, "Spelt from Sibyl's Leaves," "The Leaden Echo and The Godlen Echo," "Harry Ploughman," "That Nature is a Heraclitean Fire," "Justus Quidem," "What Being," "The Woodlark," "Strike Churl," "Thee God," "The Starlight Night," "Dogrose," "Hurrahing the Harvest," "Binsey Poplars," "To what serves Mortal Beauty?," and "Inversnaid." Hopkins's attention to the natural world flavors his reading of the nuances in Homer's poetry.

In 5.517, the passage mentioned above, clouds are also mentioned. Kirk's commentary on the *Iliad* contains a geographical observation about Homer's use of clouds that Hopkins would have appreciated. Kirk writes, "Unyielding resistance is often described by a simile; the present one is striking and unusual, with the four warriors like still clouds set by Zeus over the high peaks of mountains in windless weather. One sees it often in the Aegean, each island peak topped by its own white cloud" (II 113). Had Hopkins lived and traveled to Greece, the simile described above might have made even more sense to him.

Six references to clouds occur in Hopkins's poetry: "Before it *cloud*, Christ, lord, and sour with sinning," ("Spring" 12), "A beetling baldbright *cloud* thorough England" (*The Loss of the Eurydice* 7.1), "Cloud-puffball, torn tufts, tossed pillows ' flaunt forth, then chevy on an air" ("Heraclitean Fire" 1), "And sheep-flock *clouds* like worlds of wool," ("Penmaen Pool" 14), "Of silk-sack *clouds*! has wilder, wilful-wavier" ("Hurrahing in Harvest" 3), and "May's beauty massacre and wisped wild *clouds* grow" ("Strike, churl" 2). References to clouds and drawings of clouds in his dairies, journals and notebooks occur 276 times. (*Journals and Papers* 570-71). Hopkins, so attuned to cloud and wind imagery, as reflected in his own poetry and journals, was careful to notice the success of this imagery in Homer.

Another reference to clouds occurs in the note on 5.863. Hopkins comments that the passage about the thundercloud is well explained by Monro, who says

“ἔρεβεννὴ ἀήρ is a thundercloud (nimbus), which stands out to the eye from the other clouds (ἐκ νεφέων φαίνεται) as the storm comes on. Cp. 11.62 οἶος δ' ἐκ νεφέων ἀναφαίνεται οὐλιος ἀστήρ παμφαίνων, τοτὲ δ' αὖτις ἔδυσ νέφεα σκιάεντα. {Even as from amid the clouds there gleameth a baneful star, all glittering, and again it sinketh behind the shadowy clouds}. The point of the comparison is the dark mass contrasting with the rest of the cloudy sky.” (Monro 307)

In 5.736 Hopkins discusses two words: νεφεληγερέταο {cloud-gatherer} and δακρυόεντα {tearful [war]}. Hopkins points out that Athene “covered herself with it [her aegis] as with a cloud” and that perhaps the second word, δακρυόεντα, has the “thought of a storm breaking.”

Forms of “storm” are used eleven times in Hopkins’s poetry. Of particular interest is a passage in “To what serves Mortal Beauty?” where Hopkins actually combines the storm image with war: “Those lovely lads once, wet-fresh ' windfalls of war's *storm*,” (6).

Hopkins’s comment in 5.630 that the conflict between Tlepolemus, grandson of Zeus νεφληγερέταο {cloud-gatherer, cloud-compeller, epithet of Zeus} and Sarpedon was like two thunderclouds meeting. This fits in well with the lightning image in the earlier note (5.610–5.625). Although “thunder” is used six times in Hopkins’s poetry: *The Wreck of the Deutschland* (5.4, 5.5, 34.5), *The Loss*

of the *Eurydice* (28.1), "Henry Purcell" (12), and "What Being" (5), there is likely no connection between those poems, written much earlier, and these notes. What may speak more to Hopkins's observations regarding thunderclouds are his drawings of thunderclouds¹⁸. These drawings predate the Dublin Notes. Sadly, the journals, letters, and notebooks from Ireland provide no sketches from Ireland. It is likely that his schedule of duties left little time for the sketching that he had enjoyed earlier¹⁹. Perhaps his inability to find time to interact with clouds through observing and sketching concentrated his attention on them in his reading of the *Iliad*.

The images related to the air also include at least one reference to birds of the air. In his comment on 7.61, Hopkins is imagining Athena and Apollo sitting in the tree, a pair of vultures, "scenting the coming feast," the slaughter of the men. This image is reminiscent of Hopkins's beginning line from "Carrion Comfort," "Not, I'll not, carrion comfort, Despair, not feast on thee" (1). This poem, "Carrion Comfort" describes a conflict between the speaker and a (Divine)

¹⁸ See Fig. 25, Plate 3, and Plate 13 (*Journals and Papers*). *The Collected Works of Gerard Manley Hopkins*, Volume VI: Sketches, Notes, and Studies, Edited by R. K. R. Thornton, Oxford: Oxford University Press, containing many of Hopkins's pencil drawings, is forthcoming.

¹⁹ There is one rather poignant reference to the sky during this period in a letter to his Mother, 25 December 1887, Hopkins laments that the Irish people's religion "hangs suspended over their politics as the blue sky over the earth, both in one landscape, but immeasurably remote and with any contact, or interference" (CW II 911). Did Hopkins experience a similar suspension and remoteness from the actual sky while he was in Ireland?

“hero” in ways that seem deliberately to recall epic combat scenes familiar from the *Iliad*.

Finally, the element of water also shows up in the Dublin Notes in 5.771 with the word οἶνοπα {wine-coloured, epithet of the sea, wine-dark}. This is probably one of the most famous and confusing epithets in the *Iliad*. Hopkins tries to explain it by “flushing dark to the wind.” It is unclear what Hopkins means by flushing. Perhaps he has in mind this meaning suggested by the *OED*, now noted as being rare: “Full of life or spirit, lively, lusty, vigorous. Hence, Self-confident, self-conceited” (*OED*) combined with the second meaning of the word in the *OED*, “rushing violently,” suggesting the dark-flushed color of waves forcefully rushing ahead before the driving wind. Hopkins may have seen this word, “flush,” as a combination of the letters and the meanings of the words, “full” and “rush.” The following forms of “flush” can be found in Hopkins’s poems: “Gush! – *flush* the man, the being with it, sour or sweet,” (*The Wreck of the Deutschland* 5.8)²⁰; “That guilt is hushed by, hearts are *flushed* by and melt” (*The Wreck of the Deutschland* 6.6); “The whole landscape *flushes* on a sudden at a sound.” (“Repeat that” 5). Hopkins’s use of “flush” in his poetry tends to emphasize the first meaning of flush, the sudden appearance of a rush of fullness

²⁰ In this passage from the *Wreck*, Hopkins is using the analogy of a burst sloe, a dark purple fruit, to describe the force of the incarnation and Christ’s sacrifice on people. The image of wine-dark sea, flushing dark to the wind in the *Iliad* may have been colored by Hopkins’s memory of the images of his own poetry.

of life or spirit, focusing on the color of the “flush.” Hopkins appropriates Homer’s epithet of the wine-dark sea several times in his poetry. In Greek the epithet comes first, the noun second. Hopkins puts the noun first, followed by the epithet. In this line, “And the sea flint-flake, black-backed in the regular blow,” (*The Wreck of the Deutschland* 13.5), the darkness of the sea is “flint-flake” and “black-backed.” In “Henry Purcell,” Hopkins describes Purcell’s path as “whenever he has walked his while / The thunder-purple seabeach plumèd purple-of-thunder,” (11-12). Water is often described as dark in his poems. “Blue” is reserved for the sky, birds’ eggs, and maidens’ eyes. Perhaps Hopkins’s bent toward seeing the sea as dark owes to the fact that his father was a maritime insurer, and knew his fair share of the horror of dark seas. There are several references to dark waters in his poems: *The Wreck of the Deutschland* (9.8; 12.7; 14.1; 33.4; 34.6); “That Nature is a Heraclitean Fire” (12-13); St. Winifred’s Well (II.15, II.23, II.48, 49); “Penmaen Pool” (32); “Inveraid” (1); *The Loss of the Eurydice* (6.3).

Hopkins also pays attention to rivers in his Dublin Notes. In this scene in 5.773 Homer is helping the listener to imagine flying with Athene on her horses across the ocean towards Troy, viewing the two ῥέοντε {flowing, running, gushing} rivers, the Simois and the Scamander, joining their streams. Hopkins adds the much more beautiful description of the “silvering in the map of the

landscape." He is imagining what it would look like from Athene's perspective, arriving by air, viewing the rivers reflecting the light of the sun, appearing as liquid silver. Pope describes the Simois as silver in his translation of the *Iliad* (4.545). Tennyson in his poem "Ilion, Ilion," describes the Scamander as "blue" and the Simois as "yellowing." The Tragedy of Locrine, an anonymous play sometimes attributed to Shakespeare refers to the Simois as silver. Robert Bridges has a poem entitled, "There is a hill beside the Silver Thames." Although here Hopkins employs a fairly common way of describing sun or moon lit rivers in nineteenth century poetry²¹, he uniquely changes the noun form into a verbal form by adding "ing." Perhaps he is also reminded of the "silvering" descriptor because of the sibilant consonants that begin the names of the rivers.

Rivers figure prominently in several of Hopkins's poems: "In the Valley of the Elwy," "Ribblesdale," the "river-rounded" Oxford in "Duns Scotus' Oxford," the seven appearances of "river" in *The Wreck of the Deutschland*, "Epithalamion," "Binsey Poplars," "Penmaen Pool," "Inversnaid." and "St. Winifred's Well," near the river Dee. "River" is mentioned ten times in his *Journals and Papers*. An intriguing drawing (Fig. 27) in the *Journals and Papers* shows Hopkin's image reflected in the water, reminiscent of his words about instress: "what you look hard at seems to look hard at you" (*Journals and Papers* 204). Although wetness

²¹ See Tennyson's line from "The Epilogue" of In Memoriam: "And o'er the friths that branch and spread / Their sleeping silver thro' the hills;" (115-166).

and dryness seem to define a place as blessed or cursed in Hopkins's landscapes, too much water, as in the shipwreck poems, as well as the flooding of the Scamander in the *Iliad* can be disastrous.

In his note on 6.402 Hopkins points out a Welsh tradition: rivers are the mothers of the lands they water. "In the Valley of the Elwy" is a particularly nurturing poem about a river in Wales.

Hopkins also describes the meeting of the water and the wind in his notes on 13.795–99. Homer describes the meeting of the two armies as waves and the winds crashing together: "And they came on like the blast of direful winds that rusheth upon the earth beneath the thunder of father Zeus, and with wondrous din mingleth with the sea, and in its track are many surging waves of the loud-resounding sea, high-arched and white with foam" (13.79–99). Hopkins comments that he agrees with Liddell and Scott that the wave was dappled with foam. "Foam" is used by Hopkins in several of his poems: "Foam-falling is not fresh to it, rainbow by it not beaming," ("St. Winfred's Well" II 24); "You've parlour-pastime left and (who'll / Not honour it?) ale like goldy foam / That frocks an oar in Penmaen Pool" ("Penmaen Pool" 35–36); "In coop and in comb the fleece of his foam / Flutes and low to the lake falls home" ("Inversaid" 3–4); "Fallow, foam-fallow, hanks" ("Dogrose" 7); "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?" (*The Wreck of the Deutschland* 16. 6–8); and "Foam-tuft fumitory" ("The Woodlark" 39).

Hopkins frequently used wave-and-water imagery in his poems. In fact, his two longest poems, *The Wreck of the Deutschland* and *The Loss of the Eurydice* are about shipwrecks. Hopkins's interest in waves and wrecks may have begun in his childhood, because his father was a maritime insurer. Hopkins's preoccupation with waves and water is illustrated in his careful study of waves recounted in the journals and drawings, where he was consistently fascinated with analyzing, describing, and drawing the patterns, motions, and colors of waves, their inscapes. His preoccupation with nature in general and, in this case waves and water in particular, predisposed him to notice how these images are handled in the *Iliad*.

Hopkins had a deep-seated love for words, inspired by other Victorian philologists and fed by his own fascination and curiosity with other dialects and languages, especially Greek. He also applied the unique ideas that he developed about inscape, the distinctive design that particularizes individual identity, to words. His understanding about the inscape of words grew out of his Christianity, which saw everything, even words, as sacred, divine creations. Hopkins's love of words finds expression in his journals, diaries, letters, notebooks, and sermons. Some of those words, present in his English poems, are

reflected in these Dublin Notes on the *Iliad*, particularly around topics that held Hopkins's interest at the time: weaving, pottery, music, light, heat, energy, trees, air, and water. Ultimately, those "winged words" find their rest in meter and rhythm within the beautifully expressive lines of his English poems.

APPENDIX E

Text Mining/Analysis of Hopkins's Dublin Notes on the *Iliad* and His English Poems

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Voyant Tools, an open-sourced, web-based application, yielded information regarding the distribution of words that Hopkins used both in his poems and in the Dublin notes. The corpuses are very different, because the genres, criticism and poetry, are dissimilar. However, Hopkins uses many of the same words in describing Homer's *Iliad* and in expressing his own poetic ideas. The figures below illustrate the frequency and distribution of words in the shared corpus across the chronology¹ of Hopkins's poetry.

"Like" is the most frequently used word common to both corpuses. Although some text-mining applications disallow "like," considering it to be a stopword, most include it. Hopkins's reaching to find images to express his ideas, either poetic or critical, may account for his frequent use of the word. The word is used rather consistently throughout his poetic corpus.



Figure E.1. Distribution of "like*" in Hopkins's poetry.

"Wind," another word found in both corpuses, is also rather consistently distributed over the entire chronology of his poetry.

¹ This chronology of Hopkins's poetry is based on *The Poetical Works of Gerard Manley Hopkins*, Ed. Norman H MacKenzie. Oxford [England]: Clarendon Press, 1990.



Figure E.2. Distribution of “wind*” in Hopkins’s poetry.

However, “wound” occurs more in the later poetry beginning with its used in “The Loss of the Eurydice.”



Figure E.3. Distribution of “wound*” in Hopkins’s poetry.

Although “fire” is used in some early poems, it is used most frequently in the later poems.



Figure E.4. Distribution of “fire*” in Hopkins’s poetry.

“Flash,” a word used frequently in Hopkins’s Dublin Notes, is most frequently found in his poetry written about the same time.

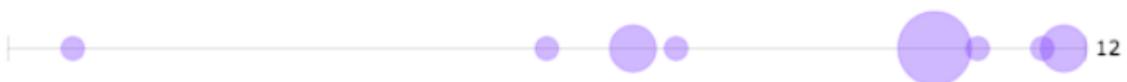


Figure E.5. Distribution of “flash” in Hopkins’s poetry.

Similarly, “foam,” used early in “The Vision of the Mermaids,” occurs most frequently in the later poems.



Figure E.6. Distribution of “foam” in Hopkins’s poetry.

A similar pattern occurs for “thunder,” first mentioned in “Pilate,” later recurring in *The Wreck of the Deutschland*, and most frequently in “Henry Purcell,” dated 1879, but revised² in 1884.



Figure E.7. Distribution of “thunder” in Hopkins’s poetry.

A comparison of the vocabulary of Hopkins’s poems and the vocabulary of the Dublin Notes using Same Diff, an open-sourced, web-based application designed to compare one corpus of text to another corpus of text to reveal similarities and differences, yielded the following list of shared vocabulary:

² However, the later revisions are not concerned with the word “thunder.”

like	mother	truth	near	sound
see	water	rest	nature	prayer
love	two	part	half	little
god	things	makes	glory	land
thou	mind	tell	best	kind
heart	spring	sight	went	full
do	find	just	war	end
come	fall	joy	think	age
day	art	back	stand	words
man	sea	right	old	thro
heaven	found	poor	mean	soon
light	father	king	follow	says
thought	way	hands	feet	river
men	done	fire	better	need
am	thing	far	spirit	master
time	sun	divine	peace	house
make	place	turn	known	falls
beauty	eye	son	knew	dead
death	till	side	kept	days
hand	go	set	keep	cross
does	fast	meet	deep	yes
said	line	mark	cry	touch
look	home	left	cold	run
long	head	lay	blow	fruit
round	grace	heard	sing	close
life	dark	hard	sense	breast
eyes	silver	gone	put	strong
say	bright	give	pride	seen
earth	word	flesh	plain	scene
let	wild	fair	hung	ran
good	white	care	ground	notes
did	three	work	goes	locks
wind	self	story	fell	gather
made	name	looks	crown	flash
know	high	clouds	cloud	fine
true	gold	blood	case	clear
take	fresh	told	beat	want
came	comes	saw	ask	tender
away	child	remark	tree	suppose

strength	passage	fail	feast	broad
stone	lines	bred	fallen	beginning
spot	law	breaking	calls	wounds
shadow	gloom	book	brother	wave
ring	foam	bold	arms	tower
rich	fit	body	wrong	taken
play	distance	birth	wreck	sword
meant	cause	answer	wise	strange
means	appear	act	towers	spear
foot	young	youth	takes	skill
fear	wound	wing	swift	rough
cast	woe	walls	sudden	ready
called	winds	walk	success	quite
born	thunder	verse	struck	providence
vein	tho	turned	springs	proud
used	tall	tread	sorrow	people
took	steel	town	sons	page
strike	staff	tale	simple	note
stress	sort	speak	shot	mighty
storm	singing	serves	shewn	met
stood	show	sake	shelter	lightning
song	sheep	reach	service	level
shew	sets	mouth	sacred	husband
power	sent	merely	roll	higher
piece	read	living	rod	hero
mountain	rank	holds	reason	eight
hollow	pure	help	poet	grew
hold	precious	heavenly	mercy	given
hair	praise	having	meaning	friend
earnest	passion	happy	march	food
dumb	mortal	grows	laid	fiery
change	making	great	hector	fancy
zeus	landscape	got	gift	false
worse	lady	glance	fill	ease
wine	horses	get	fight	due
wife	Helen	gentle	felt	doubt
throng	gods	garden	falling	doing
speaks	gives	four	echo	died
red	gave	flood	cheeks	cut

crest	grief	subtle	following	quick
breaks	gleam	strokes	flight	prove
blest	fray	strikes	flakes	proof
blessed	form	solid	fears	prayers
battle	force	size	doors	pointed
women	floor	sitting	dies	poetry
welcome	fix	shield	daughter	places
weak	feeling	shews	crowd	palm
turns	fatal	sheer	compared	noise
touched	echoing	served	children	nerve
tells	earlier	sail	brings	mothers
task	duty	rolling	boast	minded
suspect	dust	rescue	began	metal
suit	drink	rash	bank	messenger
sturdy	doom	ranks	balance	merciful
stroke	deed	point	arm	mention
stream	dappled	plea	zest	memory
stands	corn	number	wore	matched
spare	company	nine	winning	loose
sign	chorus	neck	wedded	looking
shore	caught	names	wealth	listen
shock	carried	mist	upper	linger
serve	bride	mere	un	instead
rounds	bloody	loss	treat	idle
question	bitter	longer	tops	huge
purpose	beautiful	lists	third	host
picture	written	length	temple	horror
Paris	writing	kill	spoke	hearer
pair	wit	jove	special	havoc
natural	wisdom	iron	slight	grim
motion	web	interest	sides	goddess
miles	wand	hit	shout	glorious
matter	virtue	growth	second	glaucus
match	twice	greater	saying	glad
loving	triumph	granted	rush	giving
keen	treats	going	rivers	furrow
image	throw	frowning	rising	fountains
heavy	text	fretted	rid	flying
harm	taking	forward	real	flat

flashed	strides	lower	curl	thongs
flames	stranger	lion	course	thickest
eager	store	lent	counterfeit	tawny
draught	steps	leaning	counsel	talks
covered	step	lashed	coronet	supply
courage	splendid	kills	consolation	suitors
common	speech	killed	conscience	suffered
coming	speaking	imagine	conceived	string
charge	sovereign	images	complete	stock
changed	slack	honestas	clean	stirs
carry	sinew	holding	chivalry	stirring
carries	ship	heel	chief	sternest
brazen	shearing	harbour	cap	stem
bough	selfish	hanging	brave	spurious
boisterous	seats	handling	bosom	spokes
begin	scatter	greek	borrowed	spoil
beds	scale	gates	bolder	sovereignty
ball	rooted	gallant	bodies	smoothly
balanced	ridge	fought	boasting	smiles
aloof	rhyme	followed	blows	slip
allows	revenge	flew	bill	slaughter
alive	returning	firm	betray	sinking
yoke	repeated	fetch	band	simile
wounded	remote	expressed	asking	shy
worthy	relief	exploit	aim	shewing
works	reel	everlasting	aid	shewed
warrants	recovery	empty	advice	seldom
warning	record	elder	witch	scent
wanton	prick	edge	willow	scanned
walked	prey	dwelt	view	scan
violent	present	duly	victim	saved
venit	poets	driven	vices	rows
valour	pigeons	downward	venerable	Rome
trim	pieces	difference	van	roaring
top	passed	desperate	urn	reward
throws	parts	defence	universal	retire
thongs	omnia	defeat	unexpected	renewal
thinks	nails	daughters	unbroken	reigns
subject	middle	dante	threads	reasons

readings	manus	infallibly	delicate	belong
ranking	manner	hinders	degrees	beetle
random	mage	heroic	cue	bears
raise	lonely	hearers	council	barbarous
quit	lissome	glances	considered	avoid
princely	likeness	general	conjecture	assault
presence	lettering	gathered	comers	asked
points	lets	fully	choir	arts
planted	laughing	flushing	chase	array
pin	lap	flights	business	armed
Pegasus	lands	flashing	brute	answering
passages	lambs	fig	brooch	ancles
pang	knowledge	fertile	broken	altogether
pageant	keeping	extremity	brightness	afresh
occasion	justify	express	breaker	add
nobler	judge	entering	brawling	abrupt
needed	issue	eagerer	blooming	
nave	inspired	distant	blindness	
medley	inspiration	dimly	bit	

Figure E.7. List of the Vocabularly Shared Between Hopkins’s Dublin Notes and His English Poetry.

This is, of course is a mere sampling of some of the analyses that could be performed using text-mining / analysis applications. A more detailed and statistically valid investigation could reveal more insights into the influence of Hopkin’s poetry on his study of the *Iliad* and the influence of his notes on the *Iliad* reflected in his poetry.

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