

A Tentative Meaning for the Coinage *unchancellor* in
G. M. Hopkins' "The Wreck of the Deutschland"

Richard A. AYLWARD

Gerard Manley Hopkins (1844–1889), acknowledged to be one of the most influential poets of the nineteenth and twentieth centuries, was the eldest son of a family of eight. His father was Consul General of the Hawaiian Islands for Great Britain and his mother was the well-educated daughter of a doctor. Hopkins entered Balliol College in Oxford in 1863. There he studied the classics and became involved in the Oxford Movement. Under the direction of John Henry Newman, he converted to the Roman Catholic Church and in 1868 joined the Jesuit order.

Hopkins died of enteric fever in Dublin in 1889. Twenty-nine years after his death, his friend, Robert Bridges, who was then the Poet Laureate, edited and published his poetry. A second edition was published in 1930 and over eighteen years had ten impressions. Today all anthologies of English poetry include selections from Hopkins' oeuvre.

"The Wreck of the Deutschland" was composed on the occasion of the deaths of five Franciscan nuns, exiles from Bismarck's Germany, who were drowned in December of 1875 when their ship, the Deutschland, ran aground on the Kentish Knock in the Thames during a severe snowstorm.

The coinage, *unchancellor*, which is the concern of this study, occurs in Stanza 21 of the poem.

Loathed for a love men knew in them,¹⁾
Banned by the land of their birth,
Rhine refused them. Thames would ruin them;
Surf, snow, river and earth
Gnashed: but thou art above, thou Orion of light;
Thy unchancellor poisoning palms were weighing the worth,
Thou martyr-master: in thy sight
Storm flakes were scroll-leaved flowers, lily-showers—sweet
heaven was astrew in them.

Most commentators, in their interpretation of the coinage *unchancellor* follow Gardner.

So God was, after all, the Prime Mover; he was the Hunter, who beat these nuns
from their monastic covert in Germany so that their faith and fortitude might
be tested by ordeal and death.²⁾

In the third edition of Hopkins' poems, which Gardner was asked to edit because of his

masterly studies of Hopkins, the comment on the coinage remains the same. In subsequent editions of selections of Hopkins' poetry and prose, the comment is expanded.

Orion, cf. the constellation named after the giant hunter (myth.); *unchancelling*, taken with 'Orion' could mean 'driving the nuns from their sanctuary (chancel)'; some see a coinage from Fr. 'chanceler', 'to be unsteady', so that the epithet suggests God's unwavering justice.³⁾

Basically there are, then, these two interpretations of the coinage. The first roots the coinage in the Latin word for chancel and by metonymy to the word for lattice (*cancelli*), the grill or grating that separates clergy from laity or cloistered female religious from men. The second from the word *chance* or the French *chanceler* with the meaning of *unwavering*. Milward and Keating in their commentaries have excellent summaries of these interpretations.⁴⁾ The latter interpretation seems to have more merit in so far as it does not demand so much explanation as the former. The former must carry with it the explanations that the nuns in question did not belong in a chancel from which they are *unchancelled*, nor were they in a cloister with a grating from behind which they spoke to guests. The nuns were not cloistered Poor Clares.⁵⁾

Now if, for the moment, one forgets that there is the myth of a hunter behind the constellation of Orion and concentrates on, or to use a word of Hopkins' coinage, *inscapes* the constellation itself, images other than "driving the nuns from their sanctuary" come to mind. To say this does not deny that Hopkins was using the myth. It merely means that it is the constellation itself that Hopkins is primarily concerned with when he exclaims, "Thou art above thou Orion of light."

This interpretation is sustained by a consideration of the other two participles, which determine the meaning of *unchancelling*, to wit, *poising* and *weighing*. Whatever meaning is given to *unchancelling*, that meaning should not do violence to the meanings of *poising* and *weighing*. It strikes one as well-nigh impossible for *poising* and *weighing* palms to be about their delicate business and at the same time "driving nuns from their sanctuary."

This interpretation is further sustained by recalling what Hopkins said of Greek myths in general. Victorian Hopkins was of the opinion that the Greek gods and goddesses were not gentlemen or ladies. In writing to his friend, Richard Watson Dixon, Hopkins granted "that the Greek mythology is very susceptible of fine treatment, allegorical treatment for instance, and so treated gives rise to the most beautiful results."⁶⁾ However, unlike "Andromeda,"⁷⁾ there is little in the myth of Orion "susceptible of fine treatment."

Marcel Detienne describes Orion as "a brutal, violent clubwielding figure (who) appears throughout the mythical tradition as a savage, forever pursuing fierce animals, which he loves to slaughter..."⁸⁾ Contrasting the attitudes of Orpheus, Aristaeus and Orion toward women, Detienne claims that Orpheus is "a young husband passionately attached to his wife"; Aristaeus "the husband who keeps a proper distance between himself and his wife," but Orion—"All that Orion can do is rape them; almost as soon as he sets eyes on his host's daughter on Chios he lusts after her ... as soon as he catches sight of the Pleiades he chases

after them.”⁹⁾

Just as Hopkins chose to ignore, in relation to the wreck of the *Deutschland*, the cruel and barbarous conduct of the Harwich seamen,¹⁰⁾ he ignores the savagery and brutality of Orion. He keeps only what is “susceptible of fine treatment.” Orion was the son of a god and had the power to walk on the water. Orion was “the handsomest man alive,”¹¹⁾ and a hero, the way Hopkins thought of Christ. “Our Lord Jesus Christ, my brethren, is our hero, a hero all the world wants...There met in Jesus Christ all things that can make man lovely and loveable. In his body he was most beautiful.”¹²⁾ For Hopkins, Orion was not the Hunter, primarily, but the “passion-plungèd giant risen” of Stanza 33.

It is interesting to note that the Babylonians called the constellation Orion, the faithful shepherd of the heavens and identified it with Tammuz, which means faithful son or risen son. In worship Tammuz was called the child, the healer, the heroic lord and the sentinel,¹³⁾ words one can imagine Hopkins using of Christ. These are the parallels between Christ and Orion, but not the rapacious hunter.

The constellation Orion is readily recognized. It is a constellation of seven brilliant stars, two of the first magnitude and five of the second. If one draws a diagonal line from Betelgeuse to Rigel through the three stars of the belt and then from Bellatrix to the kappa star of the right foot, one draws a giant cancellation mark (X), or a Saint Andrew’s cross (X). Or, to change the image, keeping the same lines and imagining the three stars of the belt to be the balancing point, one has a scale, the pans being either Betelgeuse-Bellatrix with kappa-Rigel or Bellatrix-Rigel with Betelgeuse-kappa. This balance is even more recognizable than anything one can see or imagine in Libra. In this configuration¹⁴⁾ the savage appurtenances (the lion’s pelt, the sword and the club) of the hunter are ignored, not only because the unpracticed eye finds it hard to recognize them but also because the hunter qua hunter is downplayed.

What Hopkins “inscapes” is Orion christened. The constellation is, to coin a phrase, “a starscape of the Crucified in the glory that is heaven.” The “gnarls of the nails” are there, and the belt is the “niche of the lance,” the stigmata in stars.

Claudel in *Le Soulier de satin* approximates Hopkins’ vision.¹⁵⁾ Hopkins’ Orion-Christ of light is in Claudel, Orion-Saint Jacques-Santiago, who says, “Moi, phare entre les deux mondes.” And “Les heureux et les assouvis ne me regardent pas. C’est la douleur qui fait dans le monde ce grand trou au travers duquel est planté mon sémaphore.” *Semaphore* is from the Greek meaning sign-bearer. Just as Artemis set Orion among the stars after Apollo deceived her into killing him so Hopkins replaces Orion with Christ.

It is precisely because critics have not seen the constellation as the five glorious wounds of Christ that there has been so much discussion on and dismissal of Hopkins’ conceit, his remarkable ability to find likenesses between the apparently unlike.¹⁶⁾ Gardner calls Hopkins’ conceit an “amazing ‘metaphysical’ digression—¹⁷⁾ a musical fantasy, like a piece of elaborate ornamentation by Mozart, on the fortuitously mystical theme of Five.” Phare¹⁸⁾ thinks that “a twentieth-century reader is too apt to be suspicious of a poet who thinks it worthwhile to suggest possible symbolic significance in the fact that the number

of the nuns was five.” Robinson not only objects to the ‘sectarianism’ of Stanza 20 but¹⁹⁾ thinks that “the trouble really begins in Stanza 22.” He states: “The number of drowned nuns is in itself of no human significance.”²⁰⁾ For Hopkins that the nuns numbered five was utterly significant.

Hopkins believed that

There is above all natural science a science which bridges over the gulf between human and superhuman knowledge, that is, enters a world of spirits, not departed souls but angels. And therefore natural bodies like the stars may exercise not only a natural, as by their light and weight, but also a preternatural influence on man.²¹⁾

The stars of Christ-Orion would influence the five nuns. The “first of a five” and the other four would be scored and marked as he was and then set in the heavens as rose-flakes. “That the stars,” he wrote, “might not determine a fate but influence a man’s constitution and with it his history is not inconceivable.” And in the same notes, as though to answer his critics he says the star of Bethlehem “was nothing to ordinary observers, perhaps not visible at all to them ... the public could scarcely remark if a star of the first magnitude were withdrawn from Orion...”²²⁾ Obviously Hopkins subscribed to Kent’s observation: “It is the stars, the stars above us, govern our conditions.”²³⁾

Hopkins continues the conceit on the number five in Stanza 23 by introducing Francis of Assisi, the spiritual father of the five nuns. No person could be considered more unlike Orion, the savage hunter and destroyer of animals than the gentle mystic of Assisi. Tradition has it that Francis preached sermons to birds, called the sun his brother and the moon his sister. Tradition also has it that he received in his body the stigmata, sealed on him by a seraph.

There is an Alleluia verse for the Mass of the Feast of Saint Francis which reads:

O Patriarcha pauperum, Francisce, tuis precibus auge tuorum numerum in caritate Christi quos cancellatis manibus caecutiens, ut moriens Jacob benedixisti.²⁴⁾

The reference in this prayer to “dying Jacob” is, of course, the biblical Jacob, father of the 12 tribes of Israel. The blessing is the blessing Jacob gave to his grandsons, Ephraim and Manasseh, by which he made them his sons, as much as their father Joseph was. Both Jacob and Francis, in their final days, were blind. And both blessed their sons with arms outstretched and crossed, *cancellatis manibus*.²⁵⁾

When Joseph stood before his father Jacob with his sons Ephraim and Manasseh, he placed the younger, Ephraim, on his right so that Ephraim would be on Jacob’s left, in order to receive the lesser blessing. Manasseh he placed on his left so as to be on Jacob’s right and thereby receive the blessing reserved for the elder son. However, Jacob (was he recalling how he deceived his own father Isaac?) crossed his arms, giving the irrevocable better blessing to Ephraim, the younger son. Joseph remonstrated with his father, “Not so, my father: for this is the firstborn; put thy right hand upon his head. And his father refused...” Patristic

tradition has seen in this reversal of blessings a prototype of the cross.

In describing the death scene of Francis of Assisi, Bonaventure wrote:

While all the friars were sitting around him he extended his hands over them, crossing his arms in the form of a cross—for he always loved this sign—and he blessed all the friars, both present and absent, in the name and power of Christ crucified.²⁶⁾

Hopkins, of course, believed that the hands and feet and side of Francis bore the stigmata. Bonaventure describes this condition:

The nails were black like iron; the wound in his side was red, and because it was drawn into a kind of circle by the contraction of the flesh looked like a most beautiful rose.²⁷⁾

One wonders if this account of the death of Francis was not in Hopkins' mind when he composed Stanza 23. "The seal of his seraph-arrival" is the stigmata. And this is the seal the sisters receive when they are "sisterly sealed in wild waters." In Bonaventure it is stated: "His sons were weeping at the loss of so lovable a father but were filled with no little joy when they kissed on his body the seal-marks of the supreme King."²⁸⁾ And, "Our venerable father left the shipwreck of this world in the year of the Lord's Incarnation 1226, on Saturday evening, October 3, and was buried on Sunday."²⁹⁾

The *cancellatis* of the phrase *cancellatis manibus* has its root in the verb *cancello*, a verb in use quite early, as early in fact as the Golden Period.³⁰⁾ This verb derives from the word *cancer*, and apparently was first used in the sense of bracketing or encircling with one's arms. Later it came to mean *deleting* (an 'X' or a '+') or expunging something and finally to be used with *manibus* in the sense of extending one's arms.

Cancelli, a diminutive plural of *cancer* is found as early as Cicero. *Cancer*, that is, *lattice* or *grating* is a variant of *carcer*, which means prison, because originally a prison was an enclosure with latticework.

The root of the coinage *unchancellor*, then, is *cancer* or *canker*, an excrescence on a tree, a gnarl. As an ulcer it resembles a wound. It is the *canker-bloom*, the blossom of the dog-rose or canker-rose, which as Shakespeare wrote, "canker-blooms have full as deep a dye/ As the perfumed tincture of the roses."³¹⁾ It may even have the meaning of a contraction of the flesh in the sense used by Bonaventure in the quotation above. The canker, the rose-flake, the stigma, the signal, the cinquefoil, the token, the cipher, the mark and the score in scarlet, in one way or another, all refer to the wounds of Christ. The stars forming the constellation are also these wounds, and *unchancellor* as a coinage describes the present state of those wounds in the person of Christ.

Hopkins used the present participle in order to indicate that the hands of Christ are in an eternal present, which the poet's manuals of scholastic theology that Hopkins was then studying at St. Bueno's, would have taught. The negative prefix, used in the sense of 'cause to be no longer' does not have a true participial function. The Oxford English Dictionary

states: "When 'un-' is prefixed to present or past participles, these are rarely employed in a true participial function, but become adjectival in character," which is what *unchancing* is.³²⁾³³⁾

The coinage is perforce justified. It is not an idle construct. It describes the hands of Christ as they now are, not as when they *were* pierced but nevertheless related to that past as though through a reverse prolepsis. It is these hands that are "weighing the worth." To see the word *unchancing* as a coinage referring to the once-pierced hands of Christ both intensifies the meanings of *poising*³⁴⁾ and *weighing* and the delicacy of the balance in which the nuns were weighed. There were many aboard the *Deutschland* that fatal night who in despair threw themselves into the "rash smart slogging brine." It is a word that expresses "a subtle and recondite thought on a subtle and recondite subject in a subtle and recondite way and with great felicity and perfection."³⁵⁾

This tentative derivation of Hopkins' coinage *unchancing* from *cancellatus* via *cancer* as used in the Alleluia verse of the Mass for the Feast of St. Francis, when suggested to Professor Gardner, was thought "ingenious,"³⁶⁾ and one has only to re-read Hopkins on the word 'horn'³⁷⁾ or any other passage in his Diaries, where he is concerned with the etymology of a word, to agree.

Does not a Hopkins who documents the etymology of words as he does the history of architectural style also view words as building materials, concrete and visible, of structure-poems? From the ruins of language, does he not superintend the growth of a new style, a gardener-architect so tending vestigial remains that the audience may recover the origin of forms or words, even witness their rebirth or reinvigoration? In this Hopkins is like those writers of the earliest *ars memorativa* treatises who formed images for words from primitive etymological dissection of the word itself, hopeful that readers would remember a more vivid past.³⁸⁾

Notes

- 1) Hopkins, Gerard Manley: *Poems and Prose of Gerard Manley Hopkins*, ed. by W. H. Gardner, 19, Penguin Books (1953)
- 2) Gardner, W. H.: *Gerard Manley Hopkins: A Study of Poetic Idiosyncrasy in relation to Poetic Tradition*, Vol. I, 60, Oxford University Press (1948)
- 3) Hopkins, Gerard Manley: *Poems and Prose*, 224
- 4) Milward, Peter, S. J.: *A Commentary on G. M. Hopkins' "The Wreck of the Deutschland,"* 106-107, Hokuseido Press (1968)
Keating, John E.: *The Wreck of the Deutschland: An Essay and Commentary*, 82-84, Kent State University Bulletin (1963)
- 5) The extent of the prohibition of women in the chancel can be seen in an amusing quotation from Du Cange, under the word *cancellus*: "Quod si pallae altaris lavandae sunt, a clericis abstrahantur, et ad cancellos feminis tradantur, et ibidem repetantur."
Du Cange, Domino: *Glossarium Mediae et Infimae Latinitatis*, 80, Libraire Des Sciences et Des Arts (1937)

- 6) Hopkins, Gerard Manley: *The Correspondence of Gerard Manley Hopkins and Richard Watson Dixon*, 147, Oxford University Press (1955)
- 7) Hopkins, Gerard Manley: *Poems and Prose*, 234
- 8) Detienne, Marcel: "The Myth of 'Honeyed Orpheus,'" in *Myth, Religion and Society*, 104, Cambridge University Press (1981)
- 9) *Ibid.*, 105
- 10) Robinson, John: *In Extremity, A Study of Gerard Manley Hopkins*, 107-108, Cambridge University Press (1978)
 Robinson quotes from *The Times*: "The Deutschland lay beaten on the waves...for thirty hours without receiving any assistance...and for half that time the signals of distress were seen...by the Harwich seamen. With one exception, not a single valuable was found on these unfortunate people..."
- 11) Graves, Robert: *The Greek Myths, Vol. I*, 151, Penguin Books (1960)
- 12) Hopkins, Gerard Manley: *Poems and Prose*, 136-137
- 13) Jobs, Gertrude: *Dictionary of Mythology, Folklore and Symbols, Part II*, 1215 and 1530, The Scarecrow Press (1962)
- 14) Milward, for example, sees Orion as "a bright constellation forming the letter T...a sign of the cross in the heavens." op. cit., 106, Francis of Assisi actually used this Greek 'tau' as his mark or signature.
- 15) Claudel, Paul: *Le Soulier de satin*, 161, Editions Gallimard (1957)
- 16) "Conceit," *Princeton Encyclopedia of Poetry and Poetics*, 148, Princeton University Press (1974)
- 17) Gardner, W. H.: *Poetic Idiosyncrasy*, 63
- 18) Phare, Elsie Elizabeth: *The Poetry of Gerard Manley Hopkins: A Survey and Commentary*, 113, Cambridge University Press (1933)
- 19) Robinson, John: *In Extremity*, 120
- 20) *Ibid.*, 264
- 21) Hopkins, Gerard Manley: *The Sermons and Devotional Writings of Gerard Manley Hopkins*, 264, Oxford University Press (1959)
- 22) *Ibid.*, 264
- 23) Shakespeare, William: *King Lear*, IV, iii, 34
- 24) *Misal Diario, según el rito de la Orden de Predicadores*, 1366-1367, Ediciones Liturgicas, Valencia
- 25) Genesis: 48, 8-20, *The Jerusalem Bible*, Longman & Todd (1966)
- 26) Bonaventure: *The Life of St. Francis*, 319, Paulist Press (1978)
- 27) *Ibid.*, 322
- 28) *Ibid.*, 323
- 29) *Ibid.*, 324
- 30) Du Cange, Domino: *Glossarium*, 73-81 and 162
- 31) Shakespeare, William, *Sonnet*, LIV
- 32) *The Compact Oxford English Dictionary*, 3464, Oxford University Press (1971)
- 33) To interject a personal note: The author was explaining to a Spanish friend, who is a high school principal, his ideas on the meaning of *unchancellor*. His friend claimed that the sentence, "The five wounds of Christ have healed," could be translated in Spanish by, "Las cinco heridas

de Cristo estaban canceradas.” *Canceradas* would, he asserted, also have the nuance of something remaining after the wound had healed. However, failing to find backing for this assertion in his equivalent of the OED, he shrugged his shoulders and said, “Si non é vero, é bene trovato.”

- 34) Overemphasizing, perhaps, the sacredness of the chancel, has led S. Yasuda to translate “Thy unchancelling, poisoning palms as follows: なんびとも内陣に入るを拒まざるおんみの平衝（ママ）の掌 . The second ideograph used for translating the word poisoning 衝 I believe is a mistake for 衝 . I would translate the professor’s translation in the following way: “Thy poisoning palms, which do not deny entrance into the Holy of Holies to anyone... ”This Japanese translation seems to say that all barriers (cancelli) are down.
- 35) Hopkins, Gerard Manley: *The Letters of Gerard Manley Hopkins to Robert Bridges*, 265-266, Oxford University Press (1955)
- 36) Personal correspondence from W. H. Gardner, University of Natal, South Africa, to author, Nov. 6, 1963
- 37) Hopkins, Gerard Manley, *Poems and Prose*, 91-92
- 38) Frank, Ellen Eve: *Literary Architecture*, 61, University of California Press (1979)

Reference Books

- 1) Bender, Todd K.: *Gerard Manley Hopkins: The Classical Background & Critical Reception of His Work*, The Johns Hopkins Press (1966)
- 2) Bergonzi, Bernard: *Gerard Manley Hopkins*, Collier Books (1977)
- 3) Bonaventura: *Opera Omnia, Tomus VIII*, ex Typographia Collegii S. Bonaventurae (MDCCCXCVII)
- 4) Bonaventure: *The Life of St. Francis*, The Paulist Press (1978)
- 5) Bottrall, Margaret, ed.: *Poems of Gerard Manley Hopkins. A Selection of Critical Essays*, The Macmillan Press (1975)
- 6) Cirlot, J.E.: *A Dictionary of Symbols*, Routledge & Kegan Paul (1971)
- 7) Claudel, Paul: *Le Soulier de Satin*, Editions Gallimard (1957)
- 8) Detienne, M.: *Myth, Religion and Society*, Cambridge University Press (1981)
- 9) Devasahayam, A.: *Understanding Hopkins: The New Spring Poetry*, St. Joseph’s College Press (1981)
- 10) Downes, David A.: *Gerard Manley Hopkins: A Study of His Ignatian Spirit*, Bookman Associates (1959)
- 11) Du Cange, Domino: *Glossarium Mediae et Infimae Latinitatis*, Libraire Des Sciences et Des Arts (1937)
- 12) Frank, Ellen Eve: *Literary Architecture*, University of California Press (1979)
- 13) Gardner, W. H.: *Gerard Manley Hopkins: A Study of Poetic Idiosyncrasy in Relation to Poetic Tradition*, Oxford University Press (1944)
- 14) Graves, Robert: *The Greek Myths*, Penguin Books (1960)
- 15) Heuser, Alan: *The Shaping Vision of Gerard Manley Hopkins*, Oxford University Press (1958)
- 16) Hartman, Geoffrey, ed.: *Gerard Manley Hopkins, A Collection of Critical Essays*, Prentice Hall Inc. (1966)
- 17) Hopkins, Gerard Manley: *Further Letters of Gerard Manley Hopkins*, ed. by Claude Colleer Abbott, Oxford University Press (1970)
- 18) ————— : *Poems*, ed. by W. H. Gardner, Oxford University Press (1948)

- 19) ————— : *A Hopkins Reader*, ed. by John Pick, Oxford University Press (1953)
- 20) ————— : *The Sermons and Devotional Writings of Gerard Manley Hopkins*, Oxford University Press (1953)
- 21) Jobes, Gertrude: *Dictionary of Mythology, Folklore and Symbols*, The Scarecrow Press (1962)
- 22) Johnson, Wendell Stacy: *Gerard Manley Hopkins: The Poet as Victorian*, Cornell University Press (1968)
- 23) Keating, John: *The Wreck of the Deutschland: An Essay and Commentary*, Kent State University Bulletin (1963)
- 24) The Kenyon Critics: *Gerard Manley Hopkins*, New Directions Books (1945)
- 25) Lahey, G. F.: *Gerard Manley Hopkins*, Haskell House Publishers (1969)
- 26) Mackenzie Norman H.: *A Reader's Guide to Gerard Manley Hopkins*, Cornell University Press (1981)
- 27) Maguire, Paul L.: *The Poetry of Gerard Manley Hopkins*, F. W. Preece & Sons (1934)
- 28) Mariani, Paul L.: *A Commentary on the Complete Poems of Gerard Manley Hopkins*, Cornell University Press (1970)
- 29) Martin, Philip M.: *Mastery and Mercy*, Oxford University Press (1957)
- 30) Milward, Peter: *A Commentary on G. M. Hopkins' "The Wreck of the Deutschland," Hokuseido Press (1968)*
- 31) Oswalt, Sabine G.: *Concise Encyclopedia of Greek and Roman Mythology*, Collins (1969)
- 32) Phare, E.E.: *The Poetry of Gerard Manley Hopkins*, Cambridge University Press (1933)
- 33) Pick, John: *Gerard Manley Hopkins: Priest and Poet*, Oxford University Press (1942)
- 34) Princeton Encyclopedia of Poetry and Poetics: "Conceit," Princeton University Press (1965)
- 35) Robinson, John: *In Extremity: A Study of Gerard Manley Hopkins*, Cambridge University Press (1978)
- 36) Schneider, Elisabeth W.: *The Dragon in the Gate: Studies in the Poetry of G. M. Hopkins*. University of California Press (1968)
- 37) Sprinker, Michael: *A Counterpoint of Dissonance: The Aesthetics and Poetry of Gerard Manley Hopkins*, The Johns Hopkins University Press (1980)
- 38) Weyand, Norman and Schoder, Raymond: *Immortal Diamond: Studies in Gerard Manley Hopkins*, Sheed & Ward (1949)
- 39) 安田章一郎:「G. M. ホプキンス研究」, 清水弘文堂書房 (1968)