

Nature, Intuition, and the Divine: Reading Gerard Manley Hopkins through the Lens of American Transcendentalism

Dr. E. Niranjan

Assistant Professor, Department of English, PSG College of Arts & Science, Coimbatore, Tamil Nadu, India.

Abstract—Nature, intuition, and spirituality constitute significant concerns in the poetry of Gerard Manley Hopkins and the philosophical writings of American Transcendentalists such as Ralph Waldo Emerson and Henry David Thoreau. Although Hopkins's religious imagination was grounded in Catholic theology and the American Transcendentalists developed their ideas within a distinct intellectual and religious context, their works demonstrate a shared interest in the relationship between the natural world and spiritual understanding. This article examines Hopkins's representations of nature through the philosophical perspectives of American Transcendentalism, focusing on the relationship between sensory perception, individual intuition, and the recognition of divine presence. Through close readings of "God's Grandeur," "Pied Beauty," "The Windhover," and "Binsey Poplars," the article explores how Hopkins transforms natural observation into an experience of spiritual awareness. Emerson's understanding of nature as a manifestation of spiritual reality and Thoreau's emphasis on attentive observation provide comparative frameworks for interpreting Hopkins's poetic vision. The article argues that, despite significant theological differences, Hopkins and the Transcendentalists share an understanding of nature as a medium through which individuals encounter meanings beyond material appearances. Their approaches also reveal important distinctions concerning the relationship between the individual, the divine, and the natural environment. By bringing Hopkins into dialogue with American Transcendentalism, this study demonstrates how comparative literary analysis can illuminate the philosophical complexity of nature poetry.

Index Terms—Gerard Manley Hopkins, American Transcendentalism, Ralph Waldo Emerson, Henry David Thoreau.

I. INTRODUCTION

Nature has long served as a significant subject in literary and philosophical traditions, offering writers a means of exploring the relationship between human consciousness, spiritual experience, and the material world. In nineteenth-century literature, this relationship acquired particular importance as religious beliefs, scientific developments, and changing social conditions influenced the ways in which writers understood the natural environment. Among the most influential approaches to nature during this period was American Transcendentalism, a philosophical and literary movement associated with Ralph Waldo Emerson and Henry David Thoreau. Transcendentalist thinkers emphasised the importance of intuition, individual experience, spiritual independence, and the capacity of nature to reveal truths that extend beyond ordinary sensory perception. Gerard Manley Hopkins, a Victorian poet and Jesuit priest, developed a distinctive understanding of nature through his Catholic faith, philosophical reflections, and close observation of the natural world. His poetry frequently represents natural objects as expressions of divine creativity. Birds, flowers, trees, landscapes, and changing weather patterns become significant not merely because of their physical characteristics but also because they reveal the individuality and spiritual significance of creation.

At first glance, Hopkins and the American Transcendentalists may appear to belong to substantially different intellectual traditions. Hopkins's poetic vision is rooted in Christian theology, whereas Emerson and Thoreau developed philosophical positions that emphasised individual spiritual experience, the relationship between humanity and nature, and the limitations of

conventional religious and social authority. Nevertheless, their works reveal a shared concern with the possibility of encountering spiritual meaning through attentive engagement with the natural world. Emerson's *Nature* presents the natural environment as a medium through which the individual can approach spiritual understanding. Thoreau's *Walden* similarly demonstrates how close observation of the natural environment can transform everyday experience into philosophical reflection. Hopkins's poetry develops a comparable movement from sensory observation towards spiritual recognition, although his understanding of divine presence remains grounded in Christian belief.

This article examines Hopkins's poetry through the comparative lens of American Transcendentalism. It focuses on the relationship between nature, intuition, and the divine, arguing that Hopkins and the Transcendentalists share an appreciation of nature as a medium of spiritual discovery while differing in their explanations of the source and character of that discovery. Through close readings of selected poems and comparative references to Emerson and Thoreau, the article explores the possibilities and limitations of interpreting Hopkins within a Transcendentalist framework.

II. AMERICAN TRANSCENDENTALISM: NATURE, INTUITION, AND SPIRITUAL EXPERIENCE

American Transcendentalism emerged during the nineteenth century as an intellectual and literary movement that challenged the limitations of conventional religious authority, materialistic thinking, and purely rational approaches to knowledge. Influenced by Romanticism, philosophical idealism, and diverse religious traditions, Transcendentalist writers emphasised the importance of intuition and individual experience in understanding spiritual reality.

Ralph Waldo Emerson and Henry David Thoreau are among the movement's most influential representatives. Their writings explore how the natural world can transform human consciousness and reveal relationships between the individual, the universe, and the divine.

2.1 Emerson and Nature as Spiritual Revelation

In *Nature*, Emerson argues that the natural environment possesses significance beyond its immediate physical appearance. Nature becomes a medium through which the individual can experience spiritual renewal and reconsider the relationship between the self and the universe.

Emerson writes:

In the woods, we return to reason and faith. There I feel that nothing can befall me in life,—no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair. (Emerson, "Nature")

This statement presents nature as a source of renewal that can restore the individual's relationship with spiritual and emotional reality. The woods provide an alternative to the pressures of social life and the limitations of conventional perception. Through contact with nature, individuals can experience a sense of connection that extends beyond ordinary material concerns.

Emerson's approach is particularly relevant to Hopkins because both writers recognise that the natural world can communicate meanings that are not immediately apparent. However, Emerson's emphasis on spiritual intuition differs from Hopkins's understanding of divine presence within a Christian theological framework.

2.2 Thoreau and the Discipline of Attentive Observation

Henry David Thoreau's *Walden* explores the relationship between simplicity, observation, and spiritual awareness. Thoreau's retreat to Walden Pond becomes an experiment in living deliberately and examining the assumptions that govern everyday existence.

He declares:

I went to the woods because I wished to live deliberately, to front only the essential facts of life. (Thoreau, "Where I Lived, and What I Lived For")

The statement establishes a connection between physical withdrawal into nature and intellectual independence. The natural environment allows Thoreau to reconsider conventional values and develop a more attentive relationship with existence. Thoreau's observations of seasonal changes, plants, animals, and weather demonstrate that nature can become a source of philosophical discovery. His writing suggests that individuals frequently overlook

the significance of their surroundings because habitual routines restrict their attention.

This emphasis on observation provides a useful comparative framework for Hopkins. Both writers approach nature as something that requires sustained attention rather than superficial recognition. However, while Thoreau often uses nature to explore self-reliance, simplicity, and independent thought, Hopkins interprets natural experience primarily through his understanding of divine creation.

III. GERARD MANLEY HOPKINS: NATURE AND THE DIVINE ORDER

Gerard Manley Hopkins (1844–1889) occupies a distinctive position in Victorian poetry because of his innovative language, religious imagination, and philosophical interest in the individuality of natural forms. His poetic vision presents nature as an expressive world in which physical beauty and spiritual significance are closely connected.

Hopkins's understanding of nature is informed by his Christian faith. Natural objects possess value not simply because they produce pleasure in the observer but because they participate in a divinely created order. The particularity of a bird, flower, or tree becomes meaningful within this theological perspective.

His concepts of *inscape* and *instress* help explain this understanding. Inscape refers broadly to the distinctive configuration or identity of an individual object. Instress concerns the force or process through which this individuality is apprehended or experienced. These concepts emphasise both the particularity of natural forms and the intensity of the encounter between the observer and the world.

In “Pied Beauty,” Hopkins celebrates the variety of creation through the opening declaration:

Glory be to God for dappled things—
(Hopkins, “Pied Beauty”)

The statement expresses gratitude for the diversity of the natural world. The adjective “dappled” suggests contrasting colours, textures, and patterns, presenting irregularity as an essential characteristic of beauty. Hopkins's aesthetic vision therefore rejects the assumption that beauty must depend upon uniformity or perfection.

The poem's celebration of diversity can be compared with Emerson's understanding of nature as a source of spiritual insight. Both writers approach the natural

world as a means of recognising a larger significance beyond individual appearances. Nevertheless, Hopkins's interpretation explicitly locates the diversity of creation within a Christian understanding of God, whereas Emerson develops a more individualistic and philosophical account of spiritual experience.

The distinction is important because Hopkins's poetry should not be treated as a direct expression of American Transcendentalism. Rather, the movement provides a comparative framework through which the similarities and differences between their respective approaches to nature can be examined.

IV. NATURE AS A MEDIUM OF SPIRITUAL PERCEPTION

One of the most significant points of comparison between Hopkins and the American Transcendentalists is their understanding of nature as a medium through which spiritual reality becomes perceptible. For both Hopkins and Emerson, natural experience can transform the observer's understanding of existence.

In “God's Grandeur,” Hopkins declares:

The world is charged with the grandeur of God.
(Hopkins, “God's Grandeur”)

The metaphor of electrical charge suggests that the natural world contains a powerful presence that remains active even when human beings fail to recognise it. Divine significance is not restricted to distant spiritual realms; it permeates the material environment.

This conception resembles Emerson's understanding of nature as an expression of spiritual reality. In *Nature*, Emerson argues that the natural world can provide access to insights that transcend ordinary material concerns. Both writers therefore challenge the assumption that physical nature should be understood exclusively through its practical functions.

However, the source of spiritual meaning differs between them. For Hopkins, the grandeur of nature reveals the presence of a personal Christian God. For Emerson, nature provides a means of approaching spiritual unity through intuition and the relationship between the individual and the larger universe.

The distinction becomes particularly important when considering the role of the observer. Hopkins's poetry frequently represents the act of perceiving nature as a recognition of something already present within creation. Emerson, by contrast, places particular

emphasis on the individual's capacity to experience spiritual truth through direct contact with the natural world.

Despite these differences, both writers suggest that ordinary perception can become inadequate when it fails to recognise the deeper significance of natural objects. Their works encourage readers to develop an attentive relationship with the environment and to understand nature as more than a collection of material things.

V. "THE WINDHOVER": INTUITION, BEAUTY, AND TRANSCENDENCE

"The Windhover" provides a particularly productive starting point for comparing Hopkins's poetic vision with American Transcendentalism. The poem describes the flight of a kestrel and transforms the observation of the bird into an intense aesthetic and spiritual experience.

Hopkins opens with an elaborate description of the bird:

I caught this morning morning's minion, kingdom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding
(Hopkins, "The Windhover")

The complex imagery and concentrated sound patterns communicate the bird's energy and individuality. Hopkins does not simply record the kestrel's appearance; he attempts to reproduce the intensity of observing its movement through the air.

The bird becomes significant through its interaction with the wind. Its movement demonstrates a relationship between individual form and surrounding natural forces. The kestrel's beauty emerges not from isolation but from its ability to respond to the environment in a distinctive manner.

This representation can be compared with Thoreau's emphasis on attentive observation in *Walden*. Both writers demonstrate how a seemingly ordinary natural experience can become an occasion for philosophical reflection. Careful observation reveals qualities that might remain unnoticed when nature is approached casually.

Nevertheless, the interpretive direction differs. Thoreau's observations often lead towards reflections on simplicity, individual freedom, and the organisation of human life. Hopkins's observation of the kestrel

develops into a Christian meditation on sacrifice and spiritual redemption.

The comparison also illuminates the role of intuition. In a broad sense, both Hopkins and the Transcendentalists recognise that understanding is not limited to detached reasoning. An intense encounter with nature can produce an immediate awareness of significance. In Hopkins's case, however, this experience does not establish the authority of the individual self independently of religious doctrine. Instead, it becomes a means of recognising divine meaning within creation.

"The Windhover" thus demonstrates both the usefulness and the limitations of a Transcendentalist reading. It reveals a shared appreciation of nature as a source of heightened awareness while preserving Hopkins's distinctive theological commitments.

VI. "PIED BEAUTY": DIVERSITY, INDIVIDUALITY, AND SPIRITUAL UNITY

"Pied Beauty" celebrates the diversity of the natural world and presents variety as a source of aesthetic and spiritual significance. Its opening declaration establishes a connection between natural difference and religious gratitude:

Glory be to God for dappled things—
(Hopkins, "Pied Beauty")

The poem proceeds through a series of examples that emphasise changing patterns, contrasting colours, and distinctive forms. Hopkins's attention to variety demonstrates that beauty does not depend on uniformity. Instead, the natural world becomes meaningful through the coexistence of multiple forms and qualities.

This perspective can be compared with Emerson's understanding of nature as an interconnected field of spiritual significance. In both writers, individual natural objects participate in a larger order that cannot be understood by examining isolated appearances alone.

However, Hopkins's concept of inscape adds an important dimension to the comparison. The individuality of each object remains significant even when it participates in a broader spiritual order. A bird, landscape, or flower possesses a distinctive character that should not be reduced to a general principle.

Emerson's Transcendentalism also values the individual's relationship with nature, but his

philosophical approach frequently emphasises the capacity of the observing self to recognise a wider spiritual unity. Hopkins, by contrast, presents natural individuality as part of a divine creation whose significance is grounded in Christian theology.

The difference reveals two approaches to the relationship between diversity and unity. For Hopkins, the variety of natural forms expresses the richness of God's creation. For Emerson, the natural world can disclose an underlying spiritual relationship between the individual and the universe.

Both approaches challenge purely instrumental understandings of nature. They suggest that natural objects possess significance beyond their practical usefulness and that attention to their particular qualities can transform human understanding.

VII. "GOD'S GRANDEUR": DIVINE PRESENCE AND THE CRITIQUE OF MATERIALISM

"God's Grandeur" offers an especially important perspective on the relationship between nature, spirituality, and human exploitation. The poem begins by presenting the world as filled with divine energy, but it subsequently examines the consequences of human practices that diminish the environment.

Hopkins writes:

The world is charged with the grandeur of God.
(Hopkins, "God's Grandeur")

The metaphor suggests that divine presence permeates the physical world. Nevertheless, the poem observes that human beings frequently fail to recognise this significance because their activities become dominated by commercial and material concerns.

Hopkins refers to the world as "seared with trade" and "smeared with toil," presenting human activity as a force that obscures the natural environment's spiritual and aesthetic value (Hopkins, "God's Grandeur"). The language establishes a contrast between the richness of creation and the damaging effects of human exploitation.

This critique has points of contact with Transcendentalist resistance to materialism and conventional social values. Emerson and Thoreau frequently question systems of thought and behaviour that separate individuals from nature or prevent them from recognising the significance of direct experience. Thoreau's decision to live at Walden Pond, for example, provides a practical examination of the

relationship between material needs and a more deliberate existence. His experiment challenges the assumption that accumulation and social conformity necessarily produce a meaningful life.

Hopkins's critique, however, is grounded in a different theological framework. His concern is not simply that materialism distracts individuals from nature, but that human exploitation fails to recognise the divine significance of creation.

The poem's concluding image of the Holy Ghost brooding over the world affirms the continuing vitality of divine presence despite human damage. Nature is presented as vulnerable to exploitation yet sustained by a spiritual power that remains active within creation.

Read comparatively, "God's Grandeur" and the writings of Emerson and Thoreau suggest that an altered relationship with nature requires a transformation in human perception. The natural world must be understood as something more significant than a resource for economic use. However, while the Transcendentalists often emphasise individual independence and spiritual intuition, Hopkins locates the ultimate meaning of nature within the Christian understanding of God.

VIII. "BINSEY POPLARS": ENVIRONMENTAL LOSS AND THE LIMITS OF HUMAN AUTHORITY

Hopkins's "Binsey Poplars" provides a contrasting representation of nature by focusing on the destruction of trees and the emotional consequences of environmental loss. Unlike poems that celebrate the richness of creation, this work expresses grief over the disappearance of a distinctive landscape.

The poem begins:

My aspens dear, whose airy cages quelled,
Quelled or quenched in leaves the leaping sun,
(Hopkins, "Binsey Poplars")

The expression "My aspens dear" establishes an intimate relationship between the speaker and the trees. Their significance arises not merely from their physical existence but from their particular contribution to the landscape and the experience of observing it.

The trees filter sunlight and create distinctive patterns of movement and shadow. Their removal therefore destroys a particular arrangement of natural forms that

cannot be reproduced simply by replacing the trees with other vegetation.

This emphasis on the individuality of a landscape is closely connected with Hopkins's concept of inscape. The trees possess a distinctive configuration that contributes to the identity of the place. Their destruction represents the disappearance of something particular rather than the removal of interchangeable natural objects.

Thoreau's *Walden* offers a useful comparative perspective because it repeatedly draws attention to the significance of particular environments and the value of observing natural processes. Both writers challenge the tendency to overlook the meaningful relationships that develop between human beings and their surroundings.

Nevertheless, their approaches differ in emphasis. Thoreau frequently uses nature to examine the conditions of deliberate living and individual freedom, while Hopkins's lament emerges from his understanding of creation and the moral consequences of destroying its particular forms.

The poem also raises questions about the limits of human authority over nature. Human beings may alter landscapes according to practical interests, but such interventions can produce losses that extend beyond economic calculations. The destruction of the poplars eliminates a distinctive aesthetic experience and disrupts the relationship between the observer and the natural environment.

From a contemporary ecological perspective, "Binsey Poplars" demonstrates how environmental destruction can involve both material loss and the disappearance of distinctive forms of beauty. Its comparison with Transcendentalist nature writing highlights a shared concern with the consequences of failing to recognise the significance of the natural world.

IX. THE ROLE OF INTUITION IN THE PERCEPTION OF NATURE

Intuition occupies an important position in American Transcendentalist thought. Emerson and Thoreau emphasise the capacity of individuals to develop understanding through direct experience rather than relying exclusively on established authorities or abstract systems of knowledge.

In Hopkins's poetry, a comparable emphasis on direct encounter appears through the intensity of his

observations. His descriptions frequently suggest that the significance of nature becomes apparent when the observer attends closely to its particular qualities. Nevertheless, Hopkins's approach should not be equated entirely with Transcendentalist intuition.

For Emerson, intuition can provide access to spiritual truths through the individual's relationship with nature. The observing self becomes capable of recognising a wider spiritual order through direct experience. This position reflects the Transcendentalist emphasis on the individual's capacity to perceive truths that may not be fully accessible through conventional reasoning.

Hopkins's approach is different because the recognition of spiritual meaning is grounded in his Christian understanding of creation. His experience of nature does not primarily establish the independence of the self but reveals the significance of a world created and sustained by God.

The distinction can be understood through the relationship between perception and interpretation. Both Hopkins and the Transcendentalists value direct engagement with the natural environment, yet they explain its significance through different philosophical and theological assumptions.

In "The Windhover," the observation of a kestrel produces an intense aesthetic response that develops into Christian reflection. In "Pied Beauty," the diversity of natural forms becomes an occasion for religious gratitude. These examples demonstrate that immediate sensory experience can become the starting point for spiritual understanding.

The concept of intuition is therefore useful when applied comparatively rather than as a claim that Hopkins belongs to American Transcendentalism. It helps illuminate the importance of attentive perception in his poetry while preserving the distinction between his Catholic theology and the philosophical individualism associated with Emerson and Thoreau.

X. SIMILARITIES AND DIFFERENCES BETWEEN HOPKINS AND AMERICAN TRANSCENDENTALISM

A comparative reading of Hopkins, Emerson, and Thoreau reveals several important similarities. All three writers challenge the assumption that nature should be understood exclusively through practical utility or superficial appearance. Their works encourage readers to recognise the significance of

direct experience and the capacity of the natural world to transform human understanding.

First, all three emphasise the importance of attentive observation. Hopkins's detailed descriptions of birds, trees, and landscapes demonstrate that natural forms possess distinctive qualities that deserve sustained attention. Emerson and Thoreau similarly present nature as a source of insight that becomes available through direct engagement.

Second, their works connect natural experience with spiritual or philosophical reflection. Hopkins interprets nature through Christian theology, while Emerson and Thoreau explore spiritual unity, individual consciousness, and the relationship between humanity and the universe. In each case, the natural world becomes more than a physical setting.

Third, their writings question materialistic attitudes that restrict the value of nature to its usefulness. Hopkins's criticism of trade and toil in "God's Grandeur" shares a broad concern with the consequences of allowing economic or social interests to dominate human relationships with the environment. Thoreau's experiment in deliberate living similarly questions conventional assumptions about material success.

Despite these similarities, significant differences remain. Hopkins's poetry is grounded in Catholic theology and presents natural beauty as an expression of divine creation. Emerson's Transcendentalism places greater emphasis on the individual's intuitive relationship with spiritual reality, while Thoreau frequently explores the ethical and philosophical implications of simplicity, self-reliance, and direct experience.

Their conceptions of nature also differ in emphasis. Hopkins's concepts of inscape and instress highlight the individuality of natural forms and the intensity of their apprehension. Emerson often stresses the relationship between the individual and a larger spiritual unity, while Thoreau examines how close observation can transform one's understanding of everyday existence.

These differences demonstrate why American Transcendentalism should be used as a comparative lens rather than a direct classification of Hopkins's work. The comparison is valuable precisely because it reveals how different intellectual traditions can arrive at related insights while maintaining distinct philosophical foundations.

XI. CONTEMPORARY RELEVANCE: NATURE, SPIRITUAL AWARENESS, AND ENVIRONMENTAL ETHICS

The comparative study of Hopkins and American Transcendentalism remains relevant because contemporary societies continue to confront the consequences of environmental exploitation and the weakening of meaningful relationships with the natural world.

Hopkins's poetry encourages readers to recognise the particularity of natural forms and the significance of their distinctive identities. "Binsey Poplars" demonstrates how the destruction of a landscape can eliminate an aesthetic experience that cannot be restored through simple replacement. "God's Grandeur" challenges the reduction of the world to commercial value, while "Pied Beauty" celebrates diversity as a source of richness and significance.

The Transcendentalists offer complementary perspectives. Emerson's understanding of nature as a source of spiritual renewal challenges forms of existence that separate individuals from the natural environment. Thoreau's emphasis on deliberate living and close observation encourages a reconsideration of material priorities and everyday habits.

Together, these writers suggest that environmental awareness begins partly with a transformation in perception. When individuals learn to recognise the distinctive qualities of natural objects, they may become more attentive to the consequences of environmental damage.

However, aesthetic appreciation alone cannot resolve environmental problems. Contemporary ecological responsibility also requires scientific understanding, social cooperation, and practical action. The literary and philosophical insights of Hopkins, Emerson, and Thoreau are valuable because they challenge the assumptions that often support exploitative relationships with nature.

Their works also reveal that environmental awareness need not be separated from spiritual or philosophical reflection. Nature can become a means of questioning human priorities, reconsidering the meaning of value, and recognising forms of existence that exceed immediate material interests.

The continuing relevance of these writers lies in their capacity to encourage a more attentive relationship with the natural world. Their different traditions

demonstrate that nature can be understood simultaneously as a physical environment, a source of aesthetic experience, and a medium for reflecting on larger questions of existence.

XII. CONCLUSION

Gerard Manley Hopkins's poetry offers a distinctive representation of nature in which aesthetic perception, individuality, and divine presence are closely interconnected. Read through the lens of American Transcendentalism, his work reveals significant parallels with the writings of Ralph Waldo Emerson and Henry David Thoreau, particularly in their emphasis on attentive observation, direct experience, and the spiritual or philosophical significance of the natural world.

"God's Grandeur" presents nature as an expression of divine vitality that persists despite human exploitation. "Pied Beauty" celebrates the diversity of creation, while "The Windhover" transforms the observation of a bird into an intense experience of beauty and spiritual recognition. "Binsey Poplars," in contrast, reveals the emotional and aesthetic consequences of environmental destruction. These poems demonstrate that Hopkins's natural world is simultaneously a source of wonder, a medium of spiritual understanding, and a domain vulnerable to human interference.

The comparison with Emerson and Thoreau illuminates the shared conviction that nature possesses meanings beyond immediate material appearances. However, the differences between Hopkins's Catholic theology and Transcendentalist thought remain essential. Hopkins understands natural beauty within a divinely created order, whereas Emerson and Thoreau emphasise individual intuition, spiritual independence, and the transformative possibilities of direct experience.

The comparative approach demonstrates that nature poetry can provide a space in which different philosophical traditions engage with common questions about perception, spirituality, and human responsibility. Hopkins's poetry and American Transcendentalism encourage readers to move beyond superficial observation and recognise the significance of the natural world. Their continuing value lies in their insistence that attentive engagement with nature

can transform human understanding and challenge purely instrumental attitudes towards the environment.

WORKS CITED

- [1] Emerson, Ralph Waldo. *Nature*. James Munroe and Company, 1836.
- [2] Hopkins, Gerard Manley. "Binsey Poplars." *The Poems of Gerard Manley Hopkins*, edited by W. H. Gardner and N. H. MacKenzie, 4th ed., Oxford University Press, 1967.
- [3] ---. "God's Grandeur." *The Poems of Gerard Manley Hopkins*, edited by W. H. Gardner and N. H. MacKenzie, 4th ed., Oxford University Press, 1967.
- [4] ---. "Pied Beauty." *The Poems of Gerard Manley Hopkins*, edited by W. H. Gardner and N. H. MacKenzie, 4th ed., Oxford University Press, 1967.
- [5] ---. "The Windhover." *The Poems of Gerard Manley Hopkins*, edited by W. H. Gardner and N. H. MacKenzie, 4th ed., Oxford University Press, 1967.
- [6] Thoreau, Henry David. *Walden; or, Life in the Woods*. Ticknor and Fields, 1854.