V THE POETRY OF THE MIDDLE PERIOD, 1956-70

The perspective from which Hope views his poetic preoccupations becomes more definite from the mid-1950s, as revisions in space-time theory are assimilated into the poetry. The poetry published later than The Wandering Islands could not evoke the response that David Martin made to Hope's first volume, 'Hope thoroughly disgusts Hope.' Temporality and space are treated by the poet as human experiences; the timelessness of eternity encompasses the human experience. In a number of poems reconciliation of spirit, mind and body is expressed and there are poems in which temporality is celebrated because eternity is the gathering of the fruits of time. From the mid-1960s, Hope published a few poems in which the sheer joy of being alive is celebrated: "Morning Meditation" (pp.205-6), "Loving Kind" (pp.226-7), "An Apotelesm of W. B. Yeats" (pp.227-8) and, especially, "A Windy Afternoon" and "Zion's Children". The totality of creation as an Absolute becomes a dominant concept, expressed by the metaphor of the harmony of the created universe. In poems about poets and poetry, the search for the experience of having gates open to carry the poet 'beyond the morning star' takes its place alongside appreciation of the understanding of experiences in this world which widening knowledge permits. How the human state is received and managed is of eternal importance, especially for a poet. "Sonnets to Baudelaire" I (p.234) has the theme that to be fully human demands the heroic effort needed to forge 'Irony to Beauty'; otherwise,

being human becomes nothing more than remaining unaware of the hell which is an absurdity inherent in the human state. A corollary to that awareness is the appearance in the poetry of political themes. The complexity of human being remains a dominant concern. From time to time, Hope's poetry of the middle period shows reversions to fading points of view or to anxieties apparent in the early mature period poetry. Such reversions show a fragility in Hope's achieved perception, most evident in the treatment of woman as a subject.

Behind those preoccupations is a unifying quality in the directing thought for which religious is not quite the right adjective. In his essay, "Men and Women: A Note on Browning", first published in the 1974 edition of The Cave and the Spring,4 Hope discusses "Fra Lippo Lippi" in terms which express this quality in his own work of the middle and later periods: 'The function of the artist, of the poet[,] is to perfect the work of God, for he alone can teach people to see the work of God for what it is.'5 Hope's succeeding comment on Browning would read well as a description of Hope's own work from the later 1950s, if the references to Browning were to be replaced with Hope's name:

... this is just what Browning's poetry is: the work of observation, of understanding[,] of penetrating into the individuality of things, of people, of points of view, including as part of the gallery, Robert Browning's point of view and Robert Browning's personality. Then side by side we see the immense variety, and begin to have an inkling of the immense unity that makes this variety possible. We cannot put it into a coherent theory, it cannot be expressed as a dogma, a theology, a scientific generalization - it can only be apprehended as a total experience and that is why it can be done by the artist alone.6

By 1950, Hope's search for gods and heroes who could answer his needs and those of the twentieth century was an uneasy one. For a time he had found heroes in the builders of antiquity but the Nietzschean emphasis on will

which those models elicited was assertive rather than demonstrative and, in itself, without sufficient substance. Allied to the notion of natural aristocrats, it is more convincing but, with the exception of "Botany Bay", Hope's direct investigations in writing of the theme of aristocracy have been in prose. "William Butler Yeats" (p. 72) acknowledges the aristocratic genius of Yeats but it is not an exploration of the theme. During the 1940s and into the 1950s Hope examined the achievements of various Australian poets and two captured his imagination, Brennan and Neilson, pioneers of the practice of metaphysical poetry in Australia. Brennan was a visionary in the narrow academic grove of Sydney University, Neilson a visionary from the cultural desert of the bush. Hope saw that Brennan's poetry was so idiosyncratic as to be unusable as a model but Neilson, an ordinary but extraordinary Australian, filled the niche of type-hero in a way which neither models from antiquity nor literary giants had been able to do. Both Yeats and Neilson provided Hope with models which allowed him to apply to the poet the aristocratic ideal of selflessness. From the circumstances of Neilson's life and the poetry he produced, Hope was able to elicit a paradigm for his myth of the poet-hero as watcher and mystical healer. In Pope Pius XII Hope found another modern type-hero, the man of action and of dedication to the spirit.

The relatively infrequent but quite strong appearances in the early mature poetry of the poet's response to Australia persist in much the same degree, though less ambivalently, in poems written 1957-62. With "Soledades of the Sun and Moon" (pp.106-10) there is acknowledgement by the poet of Australia as his geographical place, but the complementarity of opposites is the central theme and the place references are incidental to that: 'As country or sex or song or birth conspire/The hemispheres set their crystal walls between.' Australian distinctiveness is noted in broad terms: 'Anvils of summer, in mine, the iron ranges/Rise from its arid heart'. The freedom of the poet from claims of region are proclaimed, for 'Innocent of their state, the poets wander,/Seeking the kindred of their incarnation', a theme taken up in "The Nomads". Even though the poet is a wanderer, in mind and spirit at least, in poems that relate to Hope's overseas travelling in 1958-9 he projects a sense of physical exile in Australia. "Man Friday" (pp.122-7), composed in 1958, makes no reference to Australia. It is wholly dramatic but its theme is exile and the spiritual erosion a man experiences when severed from his roots. The exiled Friday piled memories against his need:
In vain! For still he found the past recede.
Try as he would, recall, relive, rehearse,
The cloudy images would still disperse
until he walked into the sea and 'Friday had been rescued and gone home.'

It is not an indulgence of fancy to read "Man Friday" as a parable of the

poet's pre-travel longings, especially when it is considered in the light of "A Letter from Rome" (1958-62, pp.129-48). A main theme of the "Letter" is given in the epigraph, 'Rome, Rome! thou art no more/As thou has been!', but the poem ranges widely. The poet is very conscious of himself - as a poet, as tied to Europe and as tied to Australia. Insofar as the "Letter" concerns Australia, it displays some of the attitudes evident in Hope's earlier writings, although at one or two points they move towards modification. When she derides poets of the 'slip-rail and the spur' persuasion, the Muse takes on the role Hope as critic established for himself. Two-thirds through the poem (p.141), the poet takes up the question of his identity and declares that in Rome he is 'returning to the source'. He asks, 'what brings me here from those dim regions/Where Dante planted Hell's Back Door ...?' He agrees with the imaginative projections of Dante and Swift: there is 'something strange' about the Southern Hemisphere countries, where 'The roots are European, but the tree/Grows to a different pattern and design'. At the time, Hope was not being presumptuous in speaking for fellow-Australians when he wrote,

And this uncertainty is in our bones.  
Others may think us smug or insular;  
The voice perhaps is brash, its undertones  
Declare in us a doubt of what we are.  
When the divided ghost within us groans  
It must return to find its avatar.

A. A. Phillips introduced the term, 'the cultural cringe', in 1950 and it was quickly taken into common use. Australians, or at least young Australians, were aware of its implications, especially in a decade which saw an exodus of young Australians for overseas. It is unlikely that there

is any patriotic guilt at the base of Hope's explanation, in "A Letter from Rome", that at Nemi he felt constrained to join in 'Europe's oldest ritual of prayer'. Although 'The Intervention/Did not reveal itself or what it meant', a sense of European identity responded in Hope. He registers having felt that 'Some seed, long dormant,' had sprouted, 'Some link of understanding joined at last.' Against that recall, he sets an abruptly checked thought about Australia: 'She speaks a language that I understand,/And wakes no love that "moves with the remover".' As for Rome, the central subject of the "Letter",

She still is urbs et orbis, still the ground
Of generation and the roots are sound.

And yet, although the roots are sound enough,
A blight has touched the branches and the fruit.

"A Letter from Rome" shows the 'divided ghost' of the poet to be even more divided than it is seen to be in "Australia". It is conscious of Rome as the 'fons et origo/Of Western man', with whose traditions the poet identifies, but Rome has become the European symbol of 'the mind's decay'. The poet's ghost is also conscious of his own land as 'Hell's Back Door' and as a place which 'speaks a language' he understands. As the poet remarks, the letter did get 'out of hand' a little.

Hope's return from the North American part of his travels is commemorated in "A Letter from the Line" (pp.151-2). The list of items he is 'glad' to be escaping and the regrets about people and experiences he has left in the Northern Hemisphere are not balanced by ideas about Australia. Unlike in "Australia", there is no mention of anything to which he returns with hopeful expectancy but there is a regret that he is nearing 'Nineveh', where his message will be 'useless'. "Last Look" (pp.156-7), although it has no place references, may be a grisly dramatisation of the poet's disaffection with the cultural and spiritual aridity of Australia which is evident in "A Letter from Rome" and "A Letter from the Line".
Fig. 3 Hans Holbein the Younger, "The Dance of Death (The Noble Lady)", engraving for the Dance of Death.
Hope's published poetry of the 1960s, after "A Letter from Rome", has "Full as a Boot", the only other poem of the decade which refers to Australia. "Full as a Boot" is distinctively Australian in idiom but universal in theme. When Hope takes Australia as a poetic subject in the post-1970 poetry, it is without emphasising his homeland as a land of exile.

An important transition in the poetic preoccupations which occurs in the middle period is the poet's coming to acceptance of the self in temporality as a triad of body, mind and spirit. As in the earlier poetry, the human experience is explored from the basis of personal experience, even when observation is the method used, but that experience is viewed from the wider perspective which acceptance of the whole self affords. There is recognition of human life as only part of the totality of being; the movement towards that recognition comes in "The Death of the Bird" (pp.69-71) and "The Return of Persephone" (pp.88-9), parables which affirm the rightness of the mortality of the body. That death belongs to the body is acknowledged in the 1956 poem, "Totentanz : The Coquette" (pp.101-2). There is a range of medieval and later representations of the dance of death, or Totentanz or danse macabre, on which Hope could draw. Typically, medieval and later works of art depicting allegorical performances of the power of death show groups of people being led in a procession to the grave by a dancing skeleton or corpse but Hope's adaptation of the theme is within the tradition. Florence Warren, in The Dance of Death, briefly describes a late fourteenth century mural at Minden, Westphalia, as consisting 'only of a figure of death painted on one side of a movable

panel. On the other side was the figure of a woman symbolizing the World or Flesh. In Hope's poem, the experience of death is presented as a sensuous, sexual coming to wholeness, the uniting of the Coquette's ego and alter ego. The Coquette 'Mirrors some creature of the wilderness' who is 'Herself enchanted by the animal rite,/Herself the source and vigour of the spell/That leads an unknown lover to her grove.' Emphasis on the female sensuality and the animality of the Coquette makes the point, whether the poet intended it or not, that death for a woman is the culmination of her physicality and of her existence; the Coquette is enchanted by the 'animal rite of death'. Stanza four prefigures Susannah of "The Double Looking Glass" (pp.167-73), for the Coquette's looking glass 'Mirrors some creature of the wilderness,/Rapt in its solitary ritual dance'. Death is the Coquette's ritual coming to wholeness, an animal wholeness in which the female and male sides of the psyche merge. "Ode on the Death of Pius the Twelfth" (pp.209-11) considers the response of an (albeit middle-aged) male to the approach of death differently, for there 'The dying animal knows a strange serene' and the 'burning soul', emerges in 'its ecstasy of fire'. In "Totentanz", death, watching the glowing woman, is reminded of 'some youthful Antony, in all/The panoply of battle' and, with her acceptance of death, the woman accepts her completion:

Stiffly she stands, considering awhile
The challenge of the male, the frank embrace.
Then, on one shuddering, voluptuous breath,
Leans back to her gaunt lover with a smile,
Half turning, with her plenitude of grace,
In sensuous surrender to her death.

The mirror image also effectively conveys the addition of another self to the visible self. Hope's use in the title of "Totentanz" acknowledges that death is choreographed into the dance of creation. As the woman

prepares to leave life she is 'moving to music still', an idea linked to the dance of death allegory but also to the notion of the harmony of the universe which Hope develops in the middle period poetry. The title, "Totentanz: The Coquette", offers that life is a sensual flirtation in preparation for a greater love. Gustav Cross has said that in "Totentanz" death figures as lover, but it is eternal love figuring as death, rather than eternal death coming in the guise of love. Because the Coquette is so female and so animal, it is an imperfectly worked out image but the poem does represent an attempt at a general statement that death is the complement of life.

In "The Death of the Bird", "Persephone" and "Totentanz", the oppositions between life and death are not resolved but are nominally reconciled by statement and supporting fable. The argument of the complementarity of opposites is advanced in "Soledades of the Sun and Moon" (pp.106-10) in terms of space and time, in which life and death are included, for here space means all that is temporal, and time, all that is eternal. Although "Soledades of the Sun and Moon" celebrates the complementarity of opposites, it celebrates also the singularity of entities - the sexes, the geographical hemispheres, the orbiting bodies of space - which share in and contribute to the harmony of the universe. Hope's interest in birds and astronomy gives the metaphor to express singularity within the greater singularity of wholeness. The 'solitary bird of passage' is a figure for the aloneness of the poet in his poetic task but the solitary bird dares the 'wastes' and can at least see 'the cliffs of home', made indistinct though they are by death, 'the black tide crawling'. In space, bodies and forces are singular. It is in time that

the wholeness of creation exists: 'Only in space, not time, the pattern changes'. The poet's task is to envisage the unity. 'The mortal hearts of poets first engender' the message of immortality which the heavenly bodies, separate in space, express by the unvarying pattern of their conjunction.

"Soledades" presents two new elements in Hope's poetry. The first is a stated but not very convincing recognition of the mutual dependence of the sexes in a transforming or unifying process: 'Sexes in their apocalyptic splendour/In mutual contemplation of their natures/Transfigure or unite'. In "The Gateway", by contrast, the male lover is transfigured; his partner is no more than the means to that transfiguration. The second development is in Hope's use of the notion of the harmony of the spheres to provide a metaphor for eternity, 'this enchanted motion'. Hope has recently said that 'the harmony of the universe' came late to him as an image 'to describe something I have always felt to be the case' but, in his 1922 prose piece, "Echo", the schoolboy Hope wrote of Echo's effect on 'great minds' and 'true hearts' in attuning 'their souls to the solemn harmony of the universe, of the infinite (Appendix II). The Pythagorean theory of the harmony of the spheres is extended in "Soledades"; its aptness to express Hope's apprehension of what is the case was probably either brought to his attention or confirmed as imagistically valid by the Sonnet XXII of Louise Labé. Two years before he wrote "Soledades" Hope made a translation, "The Twenty-second Sonnet of Louise Labé" (pp.94-5). The voice in the sixteenth century sonnet apostrophises the Sun and the Moon and explains

that they are happy beings because 'Endymion's embrace/Waits you as honey
stored awaits the bee!' The opposite gods, Mars and Venus, 'behold' each
other; Mercury moves 'with even pace' through the fixed places of eternity
and temporality and Jove surveys the boon of his lustry youth. All epitomise
concord or fulfilment. The sestet is a lament that the persona lacks the
direction-conferring effect of realised love to which the stars and planets
attest by their order. Hope's version of the sonnet refers to the stars
and planets as 'these bodies of the sky', a variation of the common term,
heavenly bodies, but Louise Labé's poem has 'les esprits divins'.\(^{18}\)
In 1964, Hope contributed an Introductory Note to Martin Haley's work of translation,
Beatrice, Being the Sonnets of Louise Labé,\(^{19}\) in which he commented on the
special skills required of a translator of poetry: if the translator is
also a poet, he must 'sink his own creative urge in the service of another
man's vision'. Whereas Haley, in his translation of Sonnet XXII, gives
'these spirits' for 'les esprits divins'\(^{20}\) the poet in Hope worked
independently of the translator to give 'these bodies of the sky'. The
poet acknowledges that the stars and planets, though they appear to inhabit
the heavens, are physical, not ethereal, bodies and yet are in harmony.
His attention to Louise Labé's sonnet is reflected in "Soledades of the
Sun and Moon", by the obvious sharing of references to the Sun and Moon
and especially by his extension of Louise Labé's reference to 'the harmony
that reigns on high'. That Hope, the poet, recognised the stars and

\(^{18}\) Elegies et Sonnets de Louise Labé, Lionnoize, Suivez d'Écriz de
Divers Poètes à la Louenge de la Dite Dame (Libraire Plon., Paris:

\(^{19}\) Hope, Introductory Note, Beatrice, Being the Sonnets of Louise Labé,

\(^{20}\) Beatrice, Being the Sonnets of Louise Labé, trans. Martin Haley,
p.10.
planets to be evidence of an harmonic order, which obtains in the physical world because it is of the order of the created universe, is demonstrated in "Vivaldi, Bird and Angel" (pp.263-78). The Angel speaks:

All being is music, as Pythagoras thought;
But he, being only man, had scarcely caught
What that implies: that there are beings in time
As bodies in space. (p.274)

In "Soledades", Hope proposes that the patterned orbiting of the heavenly bodies images a harmony in all creation, both physical and spiritual, the interpretation of which it is given to poets to make, and he develops Louise Labé's notion that it is love which confers order on creation. "Soledades" is one of several major poems of Hope's middle period which are, in part, extensions of ideas first seen in the poetry in "The Gateway" (p.25) and "The Lamp and the Jar" (p.79). "An Epistle : Edward Sackville to Venetia Digby" (pp.157-65), "The Double Looking Glass" (pp.167-73) and "Vivaldi, Bird and Angel" (pp.263-78) share, with "Soledades", Hope's poetic application of the Platonic concept that the true order of love is 'to begin from the beauties of earth and mount upwards'. In these poems, eros is 'the beauties of earth' by which the soul of man may ascend to the order of an harmonic universe.

Hope has described "Soledades" as being about 'the isolation of poets and the unity of poetry whatever its mode'; Judith Wright has seen that it is 'about the relationship, less of poets with each other than of poets to poetry, and of poetry to the "immortal images"'. There is, however, a pervasive tone of sexuality in the poem which, while it may reflect the sensual element in creativity, has an accelerating excitement which

is absent from, for example, the deliberately sensual but dramatic "Imperial Adam". "Soledades" is based as much on the real or imagined experience of sexual union as on creative solitude. One commentator has described "Soledades" as 'beautiful nonsense which does not grip down firmly on any experience', a comment arising from a reading in which the high lyricism of "Soledades" has led the reader astray.

Hope's middle period poetry does 'grip down' on experience. Human experience is still recognised as problematical but it is shown to be a mystery which is part of the total mystery of creation. It is therefore valid experience in its delights and its problems. Hope, in his later period, expressed the poet's role thus:

the poet is God's spy - he takes upon himself the mystery of things as he makes the mystery known to others who spend their lives in individual practical pursuits, or in scientific or philosophical analysis. The artist alone sees things whole, and because he sees things whole he sees the individual things under the aspect of the whole, in their meaning as part of the whole.

In "The Burden of the Mystery", writing about his composition of "Vivaldi, Bird and Angel", Hope quotes from Vico:

... the mind of man does not comprehend anything towards which it has not first been prompted by the senses, and it then makes use of the intellect when, from what it senses, it extracts something which is not sensory at all; this is exactly what the old Romans meant by the word intelligere.

As much of the early mature poetry shows, Hope had difficulty in accepting the physical aspect of sexuality as neither shameful, horrifying nor damning. His changed perceptions of the human state rest in no small measure on his

coming to understand the consciousness-heightening effects of love, from which art emerges. In his middle period poetry, love is given as one of the delights inherent in the human state. "Six Songs for Chloë", III, "Going to Bed" (p.245), presents love as a means of man's sharing in 'the true divine', which is also the primary theme of "Vivaldi, Bird and Angel" (pp.263-78).

For a poet, at least sometimes love-making combines work and play, for it is the poet's work to make poetic wine from the delights of love, so that the senses of 'men unborn' ("The Vintage", p.242) will be intoxicated. The first of the "Songs for Chloë", "The Vintage" (pp.241-2), extends the thought in "Pseudododoxia Epidemica" (p.174), that woman's body is a restorative for the hearts of male lovers. The poet-speaker of "The Vintage" says that 'Love blesses me with double sport'. The sensate and the imaginative selves of a poet indulge in the game of love in a two-way exchange. The lover of "The Vintage" steeps himself in poetry before making love. During his 'lover's work' he is working for himself and for future humanity. His enjoyment is that of a man and a poet. Even though Chloë 'hate[s] the thought', during love-making the poet is busy with his plans of how he will 'bottle' her charms in poetry. The lover in Hope's poems is not always a working poet. "'With Thee Conversing...'' (pp.240-1) concludes with the lyrical avowal, 'The goal of all my search is here/and here my everlasting Now.' The joys available in the moment of 'Now' are taken up in "Zion's Children".27 The values of the 'solid joys' known to sober citizens are held in question against the 'exquisite, transient ephemerae' to which those of poetic sensibility have access. Certainly

the poet values as superlative the fleeting moments which offer such delights as 'Love captured in one pressure of a hand'. The unvoiced conclusion is that in the capturing of momentary beauty lies a more enduring value than that which rests with the temporal bounties enjoyed by Zion's children.

Fable is one of the means Hope uses to enable the reader to grasp the force of his poems; as Calliope states, "'Some truths can not be uttered save/By myth'". Calliope instructs the poet that,

'Though Wittgenstein turn in his grave,
The mind has other means and forces
'Whereof one cannot speak' to show
The inenarrable we know.' (p.190)

Myth and fable aid language in the illuminating of one mind by another. With "Vivaldi, Bird and Angel" (pp.263-78), Hope seems to have set out to identify music as the means of the illumination of the mind of man about the mysteries of the universe. The Coda presents the idea that love-making is a musical performance which frees the forces of the composer of the universe. A central theme of "Vivaldi, Bird and Angel", given to The Poet to express, is that music can state 'In its own terms what I, at best, translate.' Music is a form of love and, like love, is a sacramental rite of transubstantiation in which human being partakes of spiritual being. Vivaldi was a composer, of whom

no man knows the heart
But there's a miracle in this great art,
A transubstantiation, a profound
And terrible joy to which the physical sound
Is but the body, the outward mould, the dress.

The epigraph expresses the theme. The passage in German from Hoffmann's Don Juan : Eine Fabelhafte Begebenheit has been translated by Edwin Webb:

While she spoke about Don Juan, about her part, it was as if the depths of the Masterwork opened up to me and I could clearly look into it and distinctly recognise a world of fantastic appearances. She said her whole life was music and often, she believed, she could
comprehend while singing many enclosed, inner secrets which no words could express. 28

"Vivaldi, Bird and Angel" is an examination of human beings' participation in the harmony of the created universe. It develops Hope's discussion, in "The Esthetic Theory of James Joyce", of Aquinas' theory of the soul, that man is the link in the chain of beings from those which are pure intellect and spirit and those which are matter. 29 It also develops the illustration Hope uses in "Christopher Brennan: An Interpretation", about the task of poetry:

It is a task in which we have an essential part to play; but a part can at best give us only glimpses of something that lies as much beyond our comprehension, and therefore our participation, as, say, a Mozart sonata is beyond the comprehension of a bird who presumably can hear all the notes and even, if he were a very intelligent bird, get some vague notion of human super-song. 30

"Vivaldi, Bird and Angel", all but the Coda, deals ostensibly with the notion that, through participation in music, man comes closest to the angelic state. The poem takes up the space-time theme from "Soledades". In "Vivaldi, Bird and Angel", the references to quantum theory and the distinction the theory makes between space and time are in The Angel's observation that man's body is 'a rare state of matter' which maintains the soul in space, whereas the bodiless spirit is a being in time: 'there are beings in time/As bodies in space'. The Angel further differentiates between men and angels. The angelic state is different from the human state, for angels know the mind of God. Angels are free spirits because they do

not have the free will that man has. The Angel muses,

Is it what God himself cannot prevent:
Natures which to be free must be apart,
Separate, inscrutable in mind and heart,
Wrestling alone with doubtful good and ill,
Where spirits, consenting in a higher will
Untroubled, by force of their consent are free?

He is puzzled; that is because he does not know what it is to share a living body. An angel is pure spirit and pure intellect, whereas the soul of a human being is sustained in the temporal world by the body. There are things which 'Men, not being angels, do not know', but there are also things which angels, not being men, do not know. The Angel says that man must create an expression of the harmony of the universe if he is to share in the harmony. The art of music is man's mode of access to the artless harmony of the spiritual state. The theme of singularity within wholeness, as it is given in "Vivaldi, Bird and Angel", is that man's part in the universe is of a different kind from that of the free spirit. The Angel says, a little smugly perhaps, that

we, in the Great Music all immersed
Think it our nature and purpose last as first,
Where all compose, all know their parts and all
Contribute unbidden to that festival
Which is the dance of being, the universe.

Man exists in solitude and creates in solitude and The Angel thinks man creates 'as though in ignorance of the real Great Music'. The Angel, though, is only one of what The Poet calls his 'actors' and he does not know either the mind or the body of man. The Composer draws the reader's attention to the individuality of Julia. She is not a singer, perhaps 'to strengthen some other, higher gift', her skill with the flute. The Composer acknowledges the human body, which is literally and figuratively 'united with the instrument'. The cast symbolises the theme of singularity within wholeness. Bird, Composer, Julia as performer and Angel stand for animal, creative man, active man and spirit, the gamut of human being.
The perfected work in performance by the ensemble symbolically repeats the theme.

The subject of the main poem is music but music is a metaphor for love. The Coda, which otherwise seems not really an appropriate addition, is seen to be making the point of the work when music is read as a metaphor for love. "The pulse of the heart is our true measure of time", the Composer quotes to the players in III. Literally, the metre of the heart ticks away a person's life but, paradoxically, when the heart throbs at a quicker pace under the stimulus of love for another, time ceases to have meaning. Harmony is as natural as the beat of the heart and is accessible in space and temporality, not only in eternity. The priest-composer says that in the beginning the Word was music, 'those primal chords which are the Word'; but then The Composer deals Eve and her daughters a swift blow in passing. Eve is made the scapegoat again, this time for the debasement of music to language, and then for the debased use of language which Hope has attributed to writers of free verse: 'The Snake, the Woman, the apple brought us this/Rabble of sound, clatter of grunt and hiss/Which we call language; Babel made it worse.' At the end of "III. The Composer", the poet half extricates his poem from those obsessive concerns by passing over to the girls the onus of returning man to Paradise, for music is the language of Paradise. With the Coda, the real subject of the poem is made clear. 'This love, which opened in sonata form', is the subject; music is the image used to demonstrate that 'two solo instruments alone' can participate in 'the divine/Rage of a cosmos rapt in its own song'.

Hope's middle period poetry does not deny the impulses of the subconscious but it places emphasis on heightened consciousness, especially on the consciousness-heightening experience of physical love. The importance of the imagination is paramount. The dramatic monologue, "An Epistle:
Edward Sackville to Venetia Digby" (pp.157-65), which has no equivalent of the Coda of "Vivaldi, Bird and Angel", is removed from the immediacy of personal statement but, like "Vivaldi, Bird and Angel", it is a statement about the centrality in human experience of male-female love. Hope works through the notion, broached in his poetry in "The Elegy" (pp.55-8), that the organs of the animal body have evolved to serve as the means of man's spiritual evolution. Through sexual love, the body paradoxically frees the transcendent spirit but it is through contemplation of that paradox that the rational mind may apprehend metaphysical realities. Art allows the formulation in human terms of metaphysical apprehension. R.F. Brissenden has written of Hope, 'life he has no doubt is always more valuable than art', but the implied question is of the chicken-or-egg? variety. From life received and lived comes art but through art come intimations of verities of cosmic order which ennoble the mind and enlarge consciousness.

The epigraph to "Edward Sackville to Venetia Digby" declares the theme: 'Ainsi, bruyante abeille, au retou du matin,/Je vois changer en miel les delices du thym': Thus, noisy queen bee, I see the delights of thyme (time) changed into honey. That theme is expressed by Louise Labé as 'Endymion's embrace/Waits you as honey stored awaits the bee!' and it is implicit in Hope's "Soledades" in the line, 'Only in space, not time, the pattern changes'. The speaker in "Edward Sackville" contemplates his solitude as a lover who has lost his love and he finds his solace in imaginatively recreated memories. From what he has left of his experience


33. Hope, Notes, A.D. Hope (1963), p.57: 'The epigraph to "An Epistle: Edward Sackville" is from the fourth elegy of André Chénier.' The epigraph is from the third elegy in the cycle, "Lycoris", in "Les Amours", André Chénier Oeuvres Complètes, ed. Gérard Walter. (n.p.: Bibliothèque de la Pléiade, n.d.), p.92. The version of the lines which Hope gives differs from the original, which has 'Je vais' not 'Je vois'.
of love, 'the body of the lion', comes fulfilment of desire, for he finds there 'the unguessed honeycomb'. The metaphor, adapted from the story of Samson, Judges 14.5-8, refers as much to the sweets of sensuality as to the sweets of memories amplified by imagination.

A criss-crossing of emphases occurs in "Soledades" and "Edward Sackville". The voice of "Soledades" is that of the poet, one of the nomads of consciousness, who, in their solitude, seek 'the kindred of their incarnation'. "Soledades" sets out to be a poem about poetry and poets but becomes a love poem. The opposite occurs in "Edward Sackville". Almost the last quarter of "Edward Sackville" purports to be a fable in explication of the experience of true love but the bulk of the poem is an exemplum in support of that last section, which is a disquisition on the power human love confers on poets to perceive and express 'shapes and creatures of eternity'. The love poem becomes a poem about poetry. These observations suggest that Hope's impetus to write "Soledades of the Sun and Moon" was personal and emotional, whereas his impetus to write "Edward Sackville" was intellectual and aesthetic. Taken together, the poems demonstrate the contributions by aspects of the poet's consciousness to the theme of sexual love. Love is central in human experience and provides the honey of transcendence. "Soledades" and "An Epistle : Edward Sackville" illustrate the point Hope makes in The New Cratylus, that 'no single account of how poems grow will fit all cases'.

The love poem in "Edward Sackville" gives way to a consideration of the physical experience of love as that part of the totality of creation which admits the 'wit' of man to 'The music of the spheres':

The music of the spheres, which no man's wit
Conceives, once heard, he may transmit.
Love was that music, and by love indeed
We serve the greater nature's other need.

Not only the mind of man, through love, recognises the dance of eternity.
The soul does, too:

So Love, which Nature's craft at first designed
   For comfort and increase of kind,
   Puts on another nature, grows to be
   The language of the mystery;
   The heart resolves its chaos then, the soul
   Lucidly contemplates the whole
   Just order of the random world; and through
   That dance she moves, and dances too.

Impressive as the exemplum is, the peroration of "Edward Sackville" is so
concisely and lucidly expressed as to render paraphrase pointless. Composed
in 1959, the poem preceded the talk from which came "The Three Faces of
Love"; in the essay the argument of the poem's peroration is incorporated
in a wider discussion.35 As the argument stands in the poem, it is notable,
both as poetry and as the expression of those ideas about temporality and
eternity which distinguish much of Hope's poetry after the mid-1950s.

The elegant repudiations of the everyday world that are given to
the lover in "Edward Sackville to Venetia Digby" - 'What should I care,
who had my gallery lined,/Crowded with pictures of the mind?' - asserts
the transforming effect of imagination on memories so that they become
the fruits of time. The homely metaphor of harvest, 'I have my harvest
heaped within', gives way to the delicate figure of the effect of music
on words set to it:

   all that I rehearse
   My joy transfigures, as great verse
   From music may have a perfection lent
   More than the poet knew or meant.

A major theme in "Edward Sackville" and "The Double Looking Glass" is that the experience of love is of the mind as well as of the body. Sense experience can be shaped by the mind into a supra-reality. The recent brief social contact of Edward Sackville and Venetia Digby elicited intimate memories for Edward Sackville. From activities not sexual he revived memories which gave him renewed erotic pleasure and metaphysical insight so marvellous as to preclude its telling except in the form of a fable. As from his experience came his fable, so from the sense experience of 'Men of no special genius' have come the great traditional stories.

"The Double Looking Glass" (pp.167-73)\textsuperscript{36} takes up the theme of the interaction of the senses and the mind in the transcendence of temporality. The mind is the double looking glass in which appear both the actual and the ideal. Susannah's body images the senses; the pool images the mind. The pool and the double looking glass are a double image for the mind in which the senses and the imagination interact: 'Down through the pool her wavering echoes run;/Candour with candour, shade and substance meet'. The notion of water as grace - as in the water of Baptism or Lady Macbeth's hand washing - is also in Hope's use of the pool as the double looking glass of the mind, for the human need of the ideal is met, at least in some degree, by the visions moulded by imagination. From the sexual response of the mind to the sensations received through the body comes Neoplatonic transcendence of the mundane.

Sexual experience is acknowledged as a solitary experience in the poem title of "Soledades [Solitudes] of the Sun and Moon". Love-making does not make a romantic unity of a man and a woman. 'Descant and burden'

may blend in diapason' ("Soledades", p.109) but lovers know 'No world except these selves, this Two' ("Edward Sackville", p.161). That notion of solitude, of singularity but not of loneliness, is important in "The Double Looking Glass". In a penetrating reading of "The Double Looking Glass", R.F. Brissenden offers that 'the fact of human solitariness' is joyfully celebrated in "The Double Looking Glass", in an attitude to isolation which is the obverse of that in "The Wandering Islands". The observation is precise but a further observation may be made that, whilst in "The Wandering Islands" an instant of human communion is allowed to the act of sex, in "The Double Looking Glass" the ideal act of love presented is an entirely imaginary one and, so complete is her experience, that Susannah fantasises both her own experience of intercourse and that of her lover. 'He rides the mounting surge, he feels the wide/ Horizon draw him onward mile by mile' is the reporter-poet's voice but it is also Susannah's imagined experience. From the fourth last stanza, her created lover so fills her consciousness that Susannah begins mentally to enact his part, dreaming his dream and being aware of her presence as the man would be aware of it. She re-creates Adam's dreaming of a help meet. Here the mind is a double looking glass in a further way. Through imagination, Susannah is both beloved and lover, with the lover's shadowy delineation strengthening, until it is dispersed by the Elders. The power of a sexually charged imagination frees the mind from singularity even when it is most singular. The need for another flesh and blood person, which is allowed to a human being in "The Wandering Islands" and "Edward Sackville", is effectively discounted in "The Double

Looking Glass". Sexuality which is imaginatively indulged can fire the imagination to be creative of the ideal. The concept that sexuality is a mental activity is at a great remove from the horror with which the physicality of sexuality is presented in many of Hope's early mature poems; and it illuminates "The Lamp and the Jar" and "The Gateway". The celebration of sexuality in "The Double Looking Glass" goes part of the way to being a demonstration of Hope's theory of the two kinds of imagination he sees are necessary to a poet, the sensory and the verbal. Sensory stimulus, received intellectually, is acted upon by the sensory imagination to produce a new understanding of being which may be beyond ordinary experience, 'a vision of the world without or within'. Although it may be objective, it is personal understanding, contained by the person involved. If that person is a poet, the poet in him takes over and finds a verbal equivalent that will convey this vision to others. Susannah does not create a verbal equivalent of her vision of Adam, except perhaps mentally to some extent; instead, she acts the part of Eve so naturally that the hidden audience recognises its own eroticism in hers and can cry, 'even though alone,/ We take her with a lover'. The eroticism of Susannah and the Elders has enabled them to reach the plane of existence between the visible and the invisible, a plane of existence which has been defined as the surreal.

Hope has described how, when he set out to write "The Double Looking Glass", he had a set of materials and a purpose in mind:

A poem of mine, "The Double Looking Glass", has as its source the famous painting by Tintoretto in the Vienna Gallery, of Susannah and the Elders, the apocryphal section of the "Book of Daniel" and "L'Après-Midi d'un Faune" and perhaps some recall of Debussy's "Prelude à

39. Hope, "Meet Nurse!" in Native Companions, pp.5-10.
l'Après-Midi d'un Faune'. The spark that set it off was irritation at Aldous Huxley's attempt to turn Mallarmé's poem into English verse. My poem set out to be... an attempt to see if the kind of poem Mallarmé wrote could be done in English... but in the attempt to write it the 'originals' were completely digested into a quite different poem from the one I proposed. Except for the mirror, there seems, to me at least, no trace of either Tintoretto or Mallarmé in it. I mention this because the most important 'influences' in a poem may not be evident at all and even those that are may be of no importance to understanding or appreciating the poem. 43

Since the poem produced itself so independently of its author's intentions, it is not surprising that "The Double Looking Glass" has a theme additional to the main theme of the interrelation of the senses, sexuality and imagination. The secondary theme is that woman is a creature of nature, who belongs to a world of sensation and directs her thought only as far as the exploration of sensation, an idea developed by Hope in the later poem, "What the Serpent Really Said". 44 Unlike Edward Sackville, Susannah is not given the opportunity to distil a fable from the experience recounted in her poem. The outcome of the apocryphal story - the Elders received their desserts - would have allowed it but it would not have been appropriate for this poem. Susannah is given the lines, 'Now my whole animal breathes and knows its place/In the great web of being, and its right', and she is so fully at one with nature that 'the urgent pulses of the sun/... warm me only as they warm the stone'. Susannah, woman, is as much part of her garden as any other natural object in it. She is not a poet.

Susannah's garden is a variant of the enclosed garden of traditional art and literature. 45 In that it is Edenic, secluded, its inhabitant

43. Hope, untitled comment, in Craïg McGregor, In the Making, p.234.
44. Hope, "What the Serpent Really Said," in A Late Picking, pp.41-3.
sufficient without a flesh and blood partner, it is the garden of Marvell's "The Garden". Marvell's persona, who contemplates Adam's unfallen state, muses,

Meanwhile the mind, from pleasure less,  
Withdraws into its happiness:  
The Mind, whose Ocean where each kind  
Does straight its own resemblance find;  
Yet it creates, transcending these,  
Far other Worlds, and other Seas.

Marvell's reference to the medieval legend in which all things on earth have counterparts in the ocean and to the Platonic theory of Forms, that the eternal images of the ideal real are apprehended by man's intellect. What Marvell's persona is rehearsing, Susannah achieves, up to the point of conceiving her ideal counterpart. Lawrence W. Hyman sees "The Garden" as dealing with 'a withdrawal from sexuality', but the solitary experience of Marvell's persona is first sensory, 'The Luscious Clusters of the Vine/Upon my mouth do crush their Wine', and possibly of sexual excitation, in the line 'Insnar'd with Flow'rs, I fall on Grass'. It is after sense experience that he may cast aside 'The Bodies Vest', to release the soul. In the penultimate stanza of "The Garden", the protagonist expresses regret that the prelapsarian blessedness enjoyed by Adam cannot be enjoyed by mortal man and he reflects, 'Two Paradises 'twere in one/To live in Paradise alone.' "The Garden" has provoked a great deal of exegesis, to which Ruth Wallerstein, Lawrence W. Hyman and Maren-Sofie Røstvig have contributed comments on Adam's androgynous

48. Hyman, Marvell, p.64.  
state before the creation of Eve. The androgynous concept is in Rabbinic and Hermetic literature; and in Plato's Symposium, Aristophanes describes three original sexes, male, female and androgynous. The Paradisial bliss longed for by Marvell's persona is captured by Susannah, creature of nature and of Hope's imagination, but then the Elders pounce, and her garden becomes the garden of Blake's imagination in "The Garden of Love". The prurient Elders of "The Double Looking Glass" image particularly censorious minds which delight in being shocked, such as the minds of the priests of Blake's "The Garden", and they image fallen man. Finding his sexuality undeniable and enjoyable and shameful, man fails to appreciate that it offers him a means of transcending the fallen state. Susannah enjoys her sexuality. The Elders think guilty, lustful thoughts and distort the function of sexuality. A poet makes use of sexuality in a wider way than the Elders and Susannah. To the extent that she creates her ideal lover, who is shadowy enough to be whatever she chooses but sufficiently developed to be virile and exciting, Susannah's fantasy-making mirrors the role of a poet in creating 'New modes of being' ("Conversation with Calliope", p.190) from the state of heightened consciousness that sexuality makes possible. In Susannah's garden 'all things have imagined counterparts', an application of Baudelaire's "Correspondences" and of the Platonic Theory of Forms. The seemingly-real reflection of the dragon-fly watches the real creature in the air. Susannah's 'imagined counterpart' watches her from among the trees; but that is as far as her mind takes her.

52. Symposium, pp.353-5.
She creates no poem or fable. A woman may be 'A mirror for man's images of love' but she is not his images. She is 'Alien, solitary, purposeful', sufficient to herself and to meet the needs of a 'whole animal'. Although

In that inverted world a scarlet fish
Drifts through the trees and swims into the sky,
So in the contemplative mind a wish
Drifts through its mirror of eternity

what follows does not suggest that Susannah's thoughts mount towards eternity. On the contrary, 'I melt into the trance of time, I flow/Into the languid current of the day.' Poets go beyond sensually-satisfying use of imagination.

Hope uses Susannah in a similarly double way in the strand of the story which concerns the peeping-Tom Elders, male intruders into the 'Alien' sexual world of females and 'Their hidden lives when secret and alone'. Susannah's eddying fantasy illustrates the process of enlargement of an idea beyond the sensory actuality from which it began. Although Susannah is not a poet, the disruption by the Elders figures as one of the difficulties of the poet's task, the intrusive presence of the base forces in society upon the creative process. The Elders are equivalent to the neighbour who intruded on Coleridge and provides the subject for Hope's "Persons from Porlock" (pp.104-6). It is not enough for a poet to have a vision of the ideal. The vision must be guarded from the debasement of mediocre or worse influence of persons of low sensibility, lest it be fragmented or aborted before it is given form as a work of art.

The garden of "The Double Looking Glass" has elements of The Garden of Eden and of Solomon's Garden, the famed gardens of the Old Testament. It also has elements of the pan-erotic walled garden of Venus in Classical literature, of the hortus conclusus of the Virgin in Medieval and

53. The Song of Solomon, especially 4.12 : 'A garden inclosed is my sister, my spouse; a spring shut up, a fountain sealed'. See also R.F. Brissenden, "A.D. Hope's 'The Double Looking Glass'," p.344, and Hughes, Heaven and Hell, pp.52-3.

54. Hughes, Heaven and Hell, p.51.
Renaissance art\(^\text{55}\) and of the secular Garden of Love which developed during
the Renaissance from a transposition of the enclosed garden of the
Annunciation.\(^\text{56}\) The story is mainly a variation of the story of the Fall
in Genesis, one of several variations that have come from Hope's teeming
imagination and sense of humour.\(^\text{57}\) Susannah is Eve, imagined by the poet
as if she, and not Adam, had been created first. As Adam dreamed of
something more and awoke to find his dream incarnated in Eve, in the poem
Susannah-Eve dreams of her ideal but she awakens to find the reality of
lascivious, old and moralising men. The poem may be meant to redress the
balance in Eve's favour, in the spirit in which Hope later undertook the
essay, "Shee for God".\(^\text{58}\) These works can only be gestures because Eve
was not created first, just as Paradise was not saved by a strong-willed
Adam ("Paradise Saved", p.219). It is at least as likely that Susannah-
Eve's dream symbolises what the poet, at the time of writing, imagined
as woman's ideal.

The dream-within-a-dream structure of "The Double Looking Glass"
and the method of exemplum and peroration of "Edward Sackville" are
combined in "The Countess of Pembroke's Dream",\(^\text{59}\) written the same year
as "Shee for God". The exemplum of "The Countess of Pembroke" is, as
Les Murray has noted the poem to be, 'harsh, obsessive and disturbing'.\(^\text{60}\)
It is also over-rhetorical and unconvincing. However, the penultimate
stanza, the first stanza of the peroration, gives Hope's strongest expression

55. Hughes, Heaven and Hell, pp.52-65.
56. Hughes, Heaven and Hell, pp.66-68.
57. e.g., "Imperial Adam" (p.834), "Paradise Saved" (p.219), "What the
    Serpent Really Said", in A Late Picking, pp.41-3.
60. Les Murray, "The Great Federal Poetry Takeover Plot," rev. of Devil's
    Rock and Other Poems 1970-1972 and Deaths and Pretty Cousins, by
    David Campbell, A Late Picking, by A.D. Hope, National Times,
    12-17 April 1976, p.23.
of the perception that the human being participates in the animal and divine aspects of existence. The point of the last stanza is that, when man realises it is through his animality that the divine element in the human state is maintained, the pagan myths to explain human love will no longer have a function to serve and Cheiron, the centaur, instructor of heroes, will be able to resign his immortality.

The incestuous intercourse of Lot's daughters and Pasiphae's coupling with a bull imply that female sexuality dominates woman's consciousness. The incestuous and bestial strands in "The Countess of Pembroke" only partially repeat the viewpoint given in the Lot and Pasiphae poems. "The Countess of Pembroke" is meant as a statement that sexuality is a necessary human characteristic but the erotic deliriums of the Countess - which outdo the fantasy created by Hope for Susannah - have the ring of being fantasies about woman formed in the mind of a poet with more than a touch of satyriasis. The presentation of the Countess gives a perspective on her creator, not on woman. Even allowing that she is a dramatic creation, as supposedly representative of women of intellect and vitality the Countess is incredible. A 'great woman', who 'knew what women know/Who test the lore they learn above by all they feel below', would not plead with 'a minion' to "Batter me, master me, crush me as it becomes a man". The sections of the poem which are most explicitly erotic would find an audience in readers of Playboy, in which Hope made his 'debut' in 1971, with "The Ballad of Dan Homer". The distressing aspects of male sexual drive are simply put in "II The Dream", where the voice of Sir Philip Sidney is heard: "My double nature pulls me to and fro'. The Countess is not allowed any expression of the

61. As she is given in the poem, the Countess is largely Hope's imaginative construction. See Notes, A Late Picking, pp.88-91.

awareness her brother has of 'a force' which sometimes 'restrains/My animal'. Where Philip has pondered the problem in the intimation from the god, Cheiron, 'Who stands/Denying the hooves, blessing the shaping hands,/From which all human arts arise', his sister's consciousness becomes insistent that her sexuality and her body are a sacrifice to the male, in a pseudo-sacramental rite of transubstantiation: 'I come to offer you my bread and wine'. That is what the Countess has to teach Sir Philip, that from knowledge of the substance of her woman's body and of her animal vitality - which is his life force, it would seem - he will experience soul enlargement and metaphysical enlightenment. From the ending of the poem we learn that what Philip has to 'teach' the Countess is that, as a womb-bearer, she must be visited by 'the beast' and 'give thanks' for it. With the later work, "Botany Bay or the Rights of Woman", Hope goes from this gross misrepresentation of woman to a patronising attempt to assert the sexual equality of women and men.

"III The Dream Within the Dream" introduces the theme of the aloneness of the individual at 'the threshold of the ecstasy'. Satisfying as coitus may be as a mutual act of human love, there is a more fundamental dimension to coitus. The human beings involved ultimately respond differently to the act and when coitus is performed as a primal, animal ritual it meets the sexual needs of the female, the imaginative needs of the male and the God-directed purpose of the continuance of the soul-bearing human race. Put summarily in prose, the notion sounds too neat and a little too plausible; as it is given in the poem the idea has more credibility. It is given in

The prayer from Nature and the prayer to Zeus

Father of gods and men whose presence blends
All natures, god with man and man with beast;
Zeus who himself into a beast descends
That the divine in turn may be released
And in the beast visits a virgin womb
From whence the world-renewing heroes come.
While it may be debatable whether the part-line, 'god with man and man with beast', refers to the human condition as being composed of spiritual, human and animal components, or only to the human condition of males, the poem as a whole endorses the observation that in his poetry of the middle period the poet voices his reconciliation to the fact of being human.

The end-piece of "The Countess of Pembroke's Dream" presents the idea that the womb is the vessel in which the divine takes animal form and breeds 'world-renewing heroes'. The reference is not to be interpreted literally. It is an expression of the inspiration to heroism that poetry, which is conceived from coitus, effects in the minds of men. The theme of the womb is treated as part of the theme of creativity, not procreation. "The Countess of Pembroke's Dream" is, to some extent, a companion-piece for two slightly earlier Hope poems in which the theme of the womb is also presented, "Croesus and Lais" (1968), and "Pervigilium Veneris" (1969).

"Croesus and Lais", a light piece, patronising to women, puts the case - an entirely dramatic case - that sexual love is a two-way exchange between lovers, the nature of the exchange depending on whether the male is a poet or not and on the assumption that the lady is an accomplished player of the game of love. For a man, the pleasure taken in bed with a woman who is 'good value' is 'the nearest he borders on Paradise' and is, therefore, worth any earthly price to the lover. When the lover is a poet, a loving lady who is wise knows her immortality will be secured in the ensuing deathless verse and she is, therefore, willing to pay whatever price is necessary. "Pervigilium Veneris" takes its title from a second or third century Latin poem about the nocturnal festival in honour of Venus' awakening of the world in spring. The question in the last lines of the

64. Hope, "Pervigilium Veneris," in A Late Picking, p.16.
Latin poem, 'She sings, I hold my peace : / For when will come my spring?', in effect is answered by Hope's poem. In it is the proposal that women who consort sexually with great poets are enriched by the experience and contribute to the creation of the songs made by the poets. They can then settle down 'in their household task, the rearing of men/And women' (not the poets' offspring), knowing great poetry will be made by the poets they have loved. 'Neither of their divine gifts was denied' refers to the sexuality of the women and the creative sensibility of the poets but it also applies to the double genius of poets, their poetic gift and 'their gift of love'. "Advice to Young Ladies" (pp.207-8), a different sort of poem, treats the theme of the womb a little differently. It is a meditation on the historical treatment of women of intellect, where female intelligence was denied or stifled. The poem is not a defence of women's rights but a sermon on genetics which warns against the follies of limiting female breeding stock to women who are subservient; it asks,

    Have more states perished, then,
    For having shackled the enquiring mind,
    Than those who, in their folly not less blind,
    Trusted the servile womb to breed free men?

The advice in the poem is not to young ladies but to historians to read history aright. The argument rests on the notion of women as breeding stock, not as human beings in their own right. How Hope has escaped the attention of feminists is inexplicable.

Reference to the coupling of love and art in "Pervigilium Veneris" and "Croesus and Laïs" provides an appropriate point for comment on the issue, raised by "Imperial Adam", of the loss of Eden. "Imperial Adam" is the first of a chain of poems which demonstrates, among other things,

the poet's gradual re-shaping of his view of the human condition, from the regret and dismay which are veiled in the black humour of "Imperial Adam" to uneasy acceptance of the change from Edenic eternity to temporality.67

In 1962, Hope recorded the following Note:

The 'fable' of Paradise Lost has to be carefully arranged to carry conviction. The fall of man depends very much on the subordinate position of Eve. Had they been equal, why should Satan not have decided to tempt Adam first? Suppose Adam to have succumbed to flattery only a little less crude than that to which Eve succumbs. Or suppose the serpent to have persuaded Adam that Eve had eaten the fatal fruit when in fact she had refused. Suppose Eve to have been already pregnant and, placed in Adam's situation, to have weighed the life of her unborn child against the risk of her own. Quite naturally she might refuse to share Adam's fate when placed in his situation in the poem as it stands. As a good and loving wife she might be supposed to go on living with Adam. But how would the Fall have looked then? What part of original sin would the children of Adam have had then? Theological myths have to be carefully arranged to carry conviction. You cannot have a great epic called Paradise Half-Lost.68

Hope went on supposing and, in 1968, he added an "Epigraph" to "The Planctus", "Paradise Saved (another version of the Fall)" (p.219). Here he imagines that 'Adam, indignant, would not eat with Eve' and stayed in Paradise, his 'fellow', Eve, not replaced by God. Adam watched as Eve and her new mate toiled and bred and died; Adam 'Lived on immortal, young, with virtue crowned,/Sterile and impotent and justified'. In 1968 also, Gwen Harwood took Hope gently to task over a dream of effortless creation of which he had told her. With "To A.D. Hope", Gwen Harwood acknowledges the validity of the view of the human experience as 'Life's opera, death's horror-movie show,/the nagging memory of a long-lost heaven/Imperial Adam's gift'.69


69. Gwen Harwood, "To A.D. Hope". Hope reproduces part of "To A.D. Hope" in A Book of Answers, pp.108-9; for the whole poem, see Gwen Harwood, Selected Poems (Sydney : Angus and Robertson, 1975), pp.70-2. "To A.D. Hope" may have reached Hope before he wrote "Paradise Saved".
She queries, 'And who on earth would sing, if song were merely an effortless warbling until Kingdom come?', a query echoic of that which Yeats' Heart, in "Vacillation VII", makes to The Soul: 'What, be a singer born and lack a theme?' Gwen Harwood further questions, 'But who would call his primal state a blessing?/Who would not bite the fruit and bear the change?' Ten years later, Hope replied with "To Gwen Harwood". There he responds to Gwen Harwood, 'Would I not bite the fruit and bear the change?/Of course I would, and welcome my damnation.' The exchange is between poets; the place of art in the scheme of things human is their subject and Hope declares that 'there's a sense in which Original Sin/May be redeemed by art in its effect.' Art overrides 'human imperfections' and 'the weak and even the wicked' are drawn into the production of eternal wholeness. "To A. D. Hope" recalls that when Hope talked with Gwen Harwood of his dream of effortless creation he told her how, in his dream, he 'beat time, composing as [he] went'. In "To Gwen Harwood", writing with a conviction born of thought, Hope asks and answers, 'Who beats time, who composes? We must guess;/But poets perform that music, this we know.' The pun in Hope's 'beats time' may be Joycean in origin; it may owe something to John Anderson. Anderson, in his 1940 talk on Finnegans Wake, states that 'the presentation of any theme is the eternalising of it. It is the seeing of the eternal and the universal in the particular and the temporal.' In his comments on the appearance in Ulysses and Finnegans Wake of Joyce's concern with the problem of time, Anderson refers to 'this very question of beating time, of being eternal, of not passing away ...', "Imperial Adam" carries no suggestion

that 'Original Sin/May be redeemed'. It is a comparatively early poem.

It appears in *Collected Poems* under 1952 but "Imperial Adam" was written in 1945 or earlier. In 1945 Slessor 'refused' to publish it in *Australian Poetry 1945*, 'after advice from Norman Lindsay, R.D. Fitzgerald and Douglas Stewart'. With "To Gwen Harwood", Hope qualifies the notion that Original Sin can be redeemed by art; it is redemption in 'a sense'.

In 1970 Hope published two works which bear directly on the nature of woman, the essay, "'Shee for God in him' or Milton and Tennyson and the Tree of Knowledge"74 and *A Midsummer Eve's Dream*.75 "'Shee for God'" almost contradicts the view, conveyed by "Imperial Adam", that woman is the source of immorality. Writing of Tennyson's *The Princess*, Hope offers:

> The nigger in this woodpile appears to be the conviction, in contradiction to Milton's, that woman, while mentally equal with man, was in fact his moral superior...There is, in fact, no evidence to support the view that one sex is more naturally 'moral' or spiritually refined than the other any more than there is evidence that one is more naturally endowed with brains.76

Hope's concern in the essay is to discuss Milton's 'completely orthodox ...view of the status of woman',77 and the disappointing working out, in *The Princess*, of Tennyson's high 'estimate of women and their abilities'.78 In doing so, he promotes the feminist ideal of woman as 'a person in her own right'79 and at the same time has quite a deal of fun, especially when he considers Milton's projection of Eve as one who seems 'willing to believe that a controversial point in cosmology can be solved by a kiss.'80

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73. McQueen, *Black Swan*, p.85. The letter, Norman Lindsay to Kenneth Slessor, from which McQueen quotes, and for which he gives 11 October 1945, footnote 13, p.85, is in the Slessor Papers, NLA MS 3020/1/68-69. Valerie Helson, Acting Manuscript Librarian, Australian Collections and Services, National Library of Australia, letter to the present writer, 10 August 1987, verifies that McQueen 'has not assigned a date of his own to the letter'; i.e. to NLA MS 3020/1/69.

74. Hope, "'Shee for God in him' or Milton and Tennyson and the Tree of Knowledge," in *Autolycus*, pp.169-86.


76. P.184, "'Shee for God'," in *Autolycus*, p.184.

77. Hope, "'Shee for God'," in *Autolycus*, p.171.


He notes that

Above all [Milton's] Eve is moved principally by a desire for higher knowledge, by the prospect that on eating the fruit of the tree she and Adam will be as wonderfully raised above their present capacities as the snake has been raised above the limitations of its animal nature. And a natural element in this is the wish to escape from her feeling of inferiority and the indignity of not being a person in her own right ...81

The promise of Milton's snake to Eve was that she and Adam would be as gods but, as Hope has pointed out, Satan's 'nature is to err'.82 Satan's promise seems not to have had substance, at least insofar as Eve is concerned. In "Shee for God", Hope rejects the idea that the sexes are 'complementary half-persons, who are nothing in their own right', but much of his poetry indicates that Eve, woman, 'typifies the flesh' and that Adam, man, 'typifies the spirit', the attitude that Chaucer shows in "The Wife of Bath's Tale".83 On Hope's scale of values, Eve got the worse of the outcome from the apple-eating. Even though his view of the scheme of things temporal has modified over time, Hope was writing of the perspective on woman in his own poetry when, at about the age of seventy, he wrote approvingly of Norman Lindsay: 'As for the arts it was clear that woman's function is to stimulate creation in the male. Her role is ancillary.'84

The punningly titled A Midsummer Eve's Dream, published in the same year as "Shee for God", is not a document in support of woman's emancipation from the inferior place accorded her by 'custom, church and the law'85 but an 'imaginative commentary' on William Dunbar's The Tretis of the Tua Mariit Wemen and the Wedo.86 Dorothy Green, in her 1970 review

82. Hope, "Shee for God", in Autolycus, p.170.
83. A Midsummer Eve's Dream, p.199.
84. Introduction, Siren and Satyr, p.8.
85. Midsummer Eve's Dream, p.199.
86. Midsummer Eve's Dream, p.6.
of Dunciad Minor, ends with the observation that, in Tua Mariit Wemen, Hope provides an example of 'scholarly criticism making use of poetry for its own ends'. She adds the speculation that 'Perhaps, however, Hope's strategy is more complicated than it appears', and it is. Hope sees that the dream of the women, Eves, 'is one of absolute domination and of retribution on their oppressors', and that for them 'the possession of power is in itself only a means to the chief end of life, the pursuit of pleasure.' An authorial comment gives Hope's evaluation of Dunbar's poem:

Like all great works it transcends the limitation of the contemporary world view, and there seems to be a strange prescience of Nietzsche's view of woman as essentially a creature of a different nature from man, dangerous and indomitable, amoral and intrinsically and instinctively bent on the satisfaction of her animal passions. It is the conventional view of woman as the gentler sex, the submissive and dependent nature, or the nobler, purer and loftier moral being which Nietzsche held to be the sentimental caricature imposed by education and social pressure. It is his ability to present the tigress nature, the domina victrix, in her own terms, without overtones of moral disapproval, but with a note of detached and admiring amusement that is Dunbar's chief achievement.

That is a comment made by Hope on The Tretis of Tua Mariit Wemen but from it the reader is able to discern why, in addition to the scholarly excursion into language, customs and beliefs with which it provided him, Hope found Dunbar's poem a source of interest. His own view of woman accords with that which he perceives as Dunbar's; aspects of that view appear in individual Hope poems. The most important perspective on woman Hope shares with Dunbar is 'of woman as essentially a creature of a different nature from man,' happily an incontrovertible observation. The poem which

88. Dorothy Green, "A Mark for the Arrow?" p.429.
89. Hope, Midsummer Eve's Dream, p.201.
90. Hope, Midsummer Eve's Dream, p.261.
91. Hope, Midsummer Eve's Dream, pp.266-7.
specifically indicates, in favourable terms, difference between the sexes, is "Soledades of the Sun and Moon" (pp.106-10), but that is intended to be a poem about poets and poetry and cultural complementarities. In "Soledades of the Sun and Moon", P. K. Page, to whom the poem is dedicated, is given as representing the northern hemisphere and her poetry as complementary to Hope's own, 'each revealing/Light in the other's dark'. One does wonder, though, how P. K. Page reacted to Hope's image of her and his being 'In simple chorus/The raving sybil and the lucid seer'. "Soledades" is an important poem and one reason for its importance is that it documents Hope's movement towards an attempted poetic revision of his ideas about woman.

In 1976, Hope made the same comment about Norman Lindsay's depiction of woman in Nietzschean terms as he made a few years earlier about Dunbar's depiction of the ladies in The Tua Mariit Wemen and the Wedo. Of Lindsay, Hope observes, 'Woman, as Nietzsche saw her, was very much the voluptuous, amoral, predatory female cat, and this is much the way she appears in Lindsay's work.'92 This is the thinking about woman which lies behind Hope's depiction of her in the early mature period poem, "Morning Coffee", but, in his presentations, woman often lacks such strong definition, for always some aspect of how man is affected by woman is to the fore. When the effect of woman on man is distressing in some way, that bias in viewpoint appears to rest on acceptance of the Manichean idea that the human soul is 'a very fragment of the divine substance ... but it is trapped by the body and its lusts', and on the traditional Judeo-Christian idea that Eve stands for the flesh as Adam stands for the spirit.93 Entertaining such notions, a male poet would indeed be frustrated by his attraction to women.


It is interesting to compare the view of women projected in "Advice to Young Ladies" with that in "Clover Honey", because the poems are variations on the theme of the status of women in society. Where "Advice to Young Ladies" is coldly analytical, "Clover Honey" exhibits the poet's humanistic understanding of the worth of individuals and that 'the great chain of being .../In Nature's scheme' requires a variety of human contributions. "Clover Honey" is a sympathetic statement about the traditionally degraded status of women but in it there is comment on a number of other things, including marriage. Mary, the narrator, concludes with, 'I did not marry, myself', on which score she has no regret, whereas her sister, Sue, who married three times, is 'poor Sue'. Despite Hope's enthusiastic acceptance of the body and sexuality, as given in, say, "The Countess of Pembroke's Dream", the value placed on marriage in "Clover Honey", though different in expression, is no different from that in the early mature poems, "Pygmalion" (pp.7-10) and "The Lingam and the Yoni" (pp.39-41). The poet who is constrained by social mores is in a comparable situation to wives and domestic servants in Victorian England. Freed of the ties of marriage, Mary and the other spinsters of "Clover Honey" contribute to the well-being of society because the cats they keep play a part in maintaining the harmony of the natural world. A similarly subtle diffusion of influence emanates from the poetry generated by poets, who need to be free from social restrictions.

Hope, psychologist as well as poet, has allocated to the poet the role of spiritualising the world, the carrying out of the task of bringing about the slow 'spiritual transformation of mankind' which Jung allocated to the psychologist. On a number of major points Hope's views are

in accord with those of Jung but there are differences in viewpoint. Jung
ascribes to artists a complementary role to that of psychologists, the
role of absorbing and presenting 'the unconscious Zeitgeist';\(^\text{97}\) he
illustrates the point by reference to modern art, which, 'though seeming
to deal with aesthetic problems ... is really performing a work of
psychological education of the public by breaking down and destroying
their previous aesthetic views'.\(^\text{98}\) "The Return from the Freudian Islands"
(pp.18-21) and "Heldensagen" (p.21) show Hope's repudiation, in the 1940s,
of the notion that the psychologists can answer man's needs, which are of
the spirit as well as the psyche. In his 1972 ABC "Guest of Honour"
broadcast, Hope warns that psychology is a threat to man's survival, for
it has weakened man's faith in his rationality\(^\text{99}\) and made him more vulnerable
to the onslaughts of passion. For Hope, not psychologists but poets join
the spinsters of "Clover Honey" in being "'partners of the honey bee/
Bringer of life's best gifts, sweetness and light'".

Jung rejected part of Freud's theories but developed aspects of the
Freudian theory of the organisation of the mental life. From Freud's
idea that man is born with innate drives, or instinct, Jung arrived at
the concept that the hallmark of normal instinct is adaptedness, even
though instincts are 'highly conservative and are of extreme antiquity
as regards both their dynamism and their form'.\(^\text{100}\) Hope posits that, because
of the evolution of the human brain, man has developed beyond other animals
to be in conscious control of his behaviour and is not bound to instinctive
behaviour.\(^\text{101}\) Hope's argument makes it evident that the Jungian view,

99. Hope, "Guest of Honour," Australian Broadcasting Commission, 2FC,
24 December, 1972, Idiom, 9, 1, 1974, p.17.
100. Jung, Undiscovered Self, p.69.
that 'conscious activity is rooted in instinct', is not Hope's view. 'The intellect,' writes Hope, 'is now not simply a faculty which draws its prime urge from the need to acquire food, or love, or power ... the emergence of the free or contemplative intellect opens a new range of powers and possibilities to the human creature.' Hope's later period theory of the Provisional Age of Man is in agreement with Jung's observation that 'We are living in what the Greeks called the Kairop - the right time - for a "metamorphosis of the gods," i.e., of the fundamental principles and symbols.' However, Jung's emphasis on the role of the psychologist springs from his belief that there are 'within man's nature', in the psyche, existent forces which can be reactivated to ward off catastrophe; Hope's middle-period vision is of the poet's creating 'new modes of being' to meet changing needs; he looks to the rational faculty to apprehend and evaluate the new and the changing. In his post-1970 writings, Hope oscillates between affirmation of man's need to exercise rationality and doubt that human rationality can apprehend the rational order of the universe.

In helping modern man avoid catastrophe, says Jung, the psychologist must not content himself 'with the easy role of adviser and admonisher'. Hope, as critic and poet, has not avoided the role of adviser and admonisher, nor has he always found it an easy role, though sometimes an enjoyable one. Despite his antipathy to art to which the impetus is activist, Hope practises as poet-as-admonisher in his satires and has strenuously defended the satiric mode. Except for some lyrical pieces, his poetry has always

102. Undiscovered Self, p.70.
103. Cave and Spring, p.22.
104. Hope, "The Age of Provisional Man."
108. e.g. Hope, review of From Life : Selected Poems of David Martin, in Native Companions, pp.62-4; "The Activists," in Cave and Spring, pp.29-37.
some didactic element and his concern to play his part in transforming the
Universe is especially evident, in his middle period, in socio-political
comments made in verse. These comments are amplified in prose in the 1970s.
Other social statements by Hope are not as unfortunate in expression as
"Advice to Young Ladies", where women are considered as though they are
utilitarian objects, an attitude to women deplored in "Clover Honey".
The middle-period poems which contribute to Hope's expression of a political
viewpoint, including "Advice to Young Ladies", are humanist documents which
offer a social or a world view, not a political system. "The Kings"
(pp.99-100) and "On an Early Photograph of My Mother",¹¹⁰ show a concerned
attention directed to the horrors of human folly, often in a more
contemplative manner than in the satires of the early mature period.
"The Kings", 1956, is a passionate as well as a contemplative lament for
the debasement of society by materialism. Composed in 1958, "On an Early
Photograph of My Mother" dramatises the awesomely probable results of
man's inability to balance his rational and political selves, a theme later
treated in prose in terms of Rational Man and Political Man.¹¹¹ The
conceit of Earth as mother of a brood of well-meaning but hopelessly inept
adolescents is used with a restraint and economy not always present in
Hope's earlier satire. Though pointed, the satire of "On an Early
Photograph" is compassionate: 'Take comfort, my darling, and trundle
your bulk through the sky:/Your cleverest children - and one of them is
not I -/Are finding the trick that will turn you back to a star.' The
passion behind the poem is distanced by the conceit but the fantasy in
the conceit has the contrapuntal effect of startling the reader into
recognition of the seriousness of the universal issue with which the poem deals.

Universal issues inform many of Hope's poems of the middle and later periods. The 1962 poem, "Conversation with Calliope" (pp.177-200), embraces a range of concerns. The most insistent is the difficulty and sacredness in the modern poet's role as the spiritual transformer of mankind. The artist's part in controlling the destiny of mankind is stated by the Muse:

'Freed from those ends which men foresee
And meet with predisposing still,
The arts themselves propose the free
And unknown ends which they fulfil.
To shape the new entelechy
Of life, the autotelic will
Transfigures and transforms the span
Of all we mean by social man.'

At the end of the "Conversation", Calliope says that poets are chosen by the Muse to guard the sacred flame of humanity from the winds of barbarism; there are "'Some few in whom the heavenly rage/Still blazes and keeps pure the heart'". Calliope earlier warned that "'the poet's part in the divine/ Stops this side of divinity'''', and in those lines is expressed a change in outlook which distinguishes much of Hope's middle period poetry from the earlier work. Calliope directs the poet's attention to the temporal world and its evident problems of environmental mismanagement, ideological conflicts and overpopulation. She warns it is not the poet's function to play God. In "An Epistle from Holofernes", Hope had already pointed out that the legends from which men in past ages could learn how to act are not, in unchanged form, any longer sufficient. The great commonplaces need to be restated for, as Hope has written elsewhere, 'the poetry of the great commonplaces' has the function 'of asserting what is the case'.

flower' (p.23) had not been carried out. It is a view which does not always hold in the middle period, as in the 1969 poem, "As Well as They Can" (p.256), where the poet is presented as being out of his natural element, a fish out of water, a deserted lover; in the materialist world the poet is 'blind, betrayed', for he belongs in 'the pure source of song', the metaphysical realm. A review of the world as Sodom is given in "Conversation with Calliope" and Calliope observes that "'The future of the human race is/ Somewhat precarious at best'". Overpopulation, seen by Calliope as leading to cannibalism, "'They'll end by eating one another'", will result if "'self-control' is "too much bother", a twist of outlook from the earlier poems in which abortion and contraception were considered with fear or loathing. Man's ingenuity is shown to be a disability: "'It does not work'"; a time must come when man will "'face the point of no return'". "Standardization" (pp.10-11) is denied when Calliope is given the lines, "'To look for natural forms from this/Synthetic template is absurd'"; the 'Synthetic template' being the modern age. When the poet finally asks, "'And what of those new modes of being/The Muse assigns us to create?'", her answer is that "'The Word withdraws but never fails'". Some few poets will survive the impending doom, to create 'new modes of being' for man.

Noel Macainsh's discussion of "Conversation with Calliope", in "A.D. Hope's Malthusian Muse", has the argument that the poem is Hope's account of how woman's sexuality causes not only the frustration of love in the individual male hero, but also the ruin of the whole Western world. Woman, or at least the shrieking unruptured egg in her womb, appears as the prime agent of history, as the cause of modern ills.113

Macainsh's interpretation of some of the details of the Muse's myth (p.191) is questionable. Calliope, says Macainsh, 'tells the poet that in the beginning was the Word, which, as "quickening Will" acts through the womb. It is in the "primal globule" on the sill, [sic] of the "edifice of love", that is in the sperm at the cervix, that "all the orders of the world" lie.\textsuperscript{114} The Word, in Macainsh's interpretation, 'has a libidinal character, is determined on impregnation.' A different reading of that first part of the myth is now offered.

Calliope begins, "In the beginning was the Word/...But though it was, it was not heard;/The earth was void". Before it was heard, the Word was the Creator's vision, for vision must come before a concept is formulated. The 'primal globule' which introduced life into the world is life conceived by God, which was to become biological life before it became intellectual life, and the 'sill' is Eve, Adam's dream, the point of entry of life into the world, into 'the endless edifice of love'. Sexual reproduction is a re-enactment of the creation of life, for the womb, quickened by the Will of God, which created the 'primal globule', carries life. Macainsh barely touches on the part of the myth which says that in sexually produced man a second mystery occurred. Man developed consciousness and the ability to 'search and plan', a development as great as the creation of life. Art, the 'third order' of the world, followed from consciousness. Man, as artist, has an 'autotelic' will, a self-directing will. Macainsh cites, in his note number 16,\textsuperscript{115} \textit{Webster's Dictionary} as the source of his definition of autotelic, 'having a subconscious, unreasoning instinct for existence'.\textsuperscript{116} Hope has developed the theory of free intellec...
in "The Three Faces of Love". The O.E.D. definition of autotelic, 'having or being an end or purpose in itself', accords with that theory: 'the emergence of the free or contemplative intellect opens a new range of powers and possibilities to the human creature.' The artist is a creator of compositions which are sui generis and the purpose towards which he directs his creativity is an open-ended purpose. The Word has become three forms of creation, procreation, the searching and planning of the intellect and artistic creation. The argument of the Muse is that man has mishandled his creative abilities. The misuse of procreation, which has resulted in overpopulation, is an aspect of his failure to use his intellectual and visionary capacities. Technocratic society is a result of the pressures of overpopulation and neglect of the need for the exercise of vision. Man has limited his creative activities to the biological. New 'modes of being' are necessary if the human race is to survive. It is the poet's responsibility to create 'new modes of being' but the epic, once available in a world where men recognised greatness as meaning survival, is incompatible with the modern age. "The Great Society produces/Only the arts it can afford". The Muse makes two main points, that 'Man's deadliest instinct is to breed' and that poets must create 'new modes of being'. The poet must exercise vision and project ways in which 'Man's deadliest instinct' can be managed.

Macainsh comments that 'The overall context of the poet's writing, however, makes it clear that for "man" we might properly read "woman", for men appear not to be bent on reproduction, any more than the poet.'

118. See also Funk and Wagnalls, New Standard Dictionary of the English Language: 'autotelic ... For its own end or sake, as in "art for art's sake".' Hope does not subscribe to the 'art for art's sake' doctrine.
119. Hope, "Three 'Faces," in Cave and Spring, p.22.
Hope's poetry does indicate that the poet is not 'bent on reproduction' and, in the poetry preceding "Conversation with Calliope", woman's desire to conceive is presented as her dominant impulse but, in the "Conversation", by 'man' Hope means mankind. The Malthusian argument is about irresponsible use of sexuality and is not directed at woman any more than at man. The second argument of the poem, that the poet must focus his vision on ways to save mankind from his follies, is not discussed by Macainsh. The drift of "Conversation with Calliope" is not entirely clear. The Muse warms the poet that "you may not grasp it all" and, it would seem, the poet still had some thinking to do about the two main points of the Muse's myth. One outcome of that thinking is the view given in the 1973 address, "The Age of Provisional Man", that the demands of 'This intricate world' require a new kind of education and not, as in a proposal in "The Three Faces of Love", just for poets. The "Provisional Age" view puts the burden on others besides poets. It urges graduands to be poetic, visionary, in their thinking. Hope sums up the address:

What I have been saying in this talk is that you will have the task of reforming our systems of education so that even the practical man will have more of the poet's cast of mind. It is a much more important condition of human survival in the long run than the solution of short-term problems like over-population or pollution.

The *morphe* of "Conversation with Calliope" does not stem from the source identified by Macainsh, 'Hope's perception of woman as invincible seductress', but from the poet's perception of social situations inimical to the survival of the human race and of mankind's misdirection of its creative abilities. The interpretation of the "Conversation" given by Macainsh is an example of the unbalanced response to Hope's poetry which can be made by readers who concentrate on only some of the

121. Hope, "The Age of Provisional Man," p.3.
poetry and also neglect the essays on aesthetic theory.

When he appeared as a participating artist at the 1968 "Arts Vietnam" evening, Hope seemed to be taking a public stance uncharacteristic of him. 125 Roger Milliss has reported that Hope told the audience that 'he had never involved himself in political matters nor had he written any political verse'. 126 Hope had written some poems, 127 including "Conversation with Calliope", which present aspects of what is the political case, in the light of which his participation in "Arts Vietnam" is in character. In his report of the occasion, Roger Milliss describes Hope's reading: 'A.D. Hope, appropriately dry and academic, reading a moving poem on Greece, written last year, poignantly chronicling the centuries of suffering the country has endured.' The poem referred to may be "Argolis" (p.212), written earlier than 1967. 128 "Argolis" is a wistful lyric in which Hope points out that man's predilection to fight is as innate as his survival instinct. The choice is man's as to which drive will prevail, for the divine smith, Hephaestus, 'Forging with impartial hand/Sets the ploughshare by the sword'. The grace of utterance predominates in "Argolis" but, when the poem is read silently, the point of the poem is made rather too gently, a comment supported by reference to "Inscription for Any War". 129

R.F. Brissenden, in "Recent and Contemporary Australian Poetry", makes no mention of "Argolis" but writes that 'Hope's six-line classic comment, "Inscription for any [sic] War", came as something of a relief, after some

127. e.g. "Call Up - 1943," "On An Early Photograph of My Mother," in A Late Picking, pp.1-2.
self-indulgently lengthy offerings by others. The poem is an expansion of the Spartan epitaph of its epigraph and a condensed reworking of "Call-Up 1943". The terseness of "Inscription for Any War" is admirable and the last line has been used as the title of an anthology:

Linger not, stranger, shed no tear;  
Go back to those who sent us here.  

We are the young they drafted out  
To wars their folly brought about.  

Go tell those old men, safe in bed,  
We took their orders and are dead.

"Inscription" succeeded "Lament for the Murderers" (pp.213-4), a comment on the actuality of the Vietnam war which television brought into our living rooms. "Lament for the Murderers" is an historical document in which Hope records the supplementing of video detective dramas, and other 'methods of escape/From the dull fare of peace', with the reality of man's inhumanity to man. With fact so much stranger than fiction, deep fear comes to the televiewer. The symbol of security, the lounge-room armchair, is turned topsy-turvy by reality, for the fake violence on the television screen is surpassed by film of real 'torture, violence and brutal rape,/Perversion, madness and still queerer fish'. Old myths no longer serve and the case must be stated as it is. That is one task of the poet.

The anti-war poems of the 1960s are one expression by Hope of humanist attitudes but in the same period he was developing a wider humanist thesis. In "Conversation with Calliope", to the poet's question as to what were the 'new modes of being' poets must create, the Muse replies,


131. We Took Their Orders and Are Dead, ed. Shirley Cass, Ros Cheney, David Malouf, Michael Wilding.
'Although the great Un-culture wins, 
Though Sodom's values tip the scales, 
Another providence begins, 
The Word withdraws but never fails.' (p.199)

Some poets will survive world catastrophe to envision what must be done to ensure that man resumes his journey to the Promised Land. That is the second task of poets. Poets will create the 'new modes of being' necessitated by temporal change. That concept has contributed to Hope's later theory that we are living in the Age of Provisional Man. Acknowledgement that the heroic models of the past no longer serve is made with regret in "The Sacred Way". Fear is aroused by the magnitude of the problem of living in a state of negative capability. In contrast, in the 1969 essay, "Martin Boyd, Myself and the Whore of Babylon", written in the same year as the regretful "Sacred Way", there is joyous acceptance of the challenge: 'Where many of my friends see only the destruction of man and nature', Hope writes, 'I have strong impressions of their continual recreation in new and surprising forms'. In the Boyd essay Hope adapts Keats' term, 'negative capability', to 'the "provisional world" that faces us today'.

A shift in Hope's perspective on Modernity is tucked away near the end of "Martin Boyd, Myself and the Whore". There Hope discusses reactions of people to a world where uncertainties and alternatives replace credos and fixed systems: 'What appears as chaos to the one may appear to the other as creation'. In context, the comment is not directed to art but it is a significant remark because it accounts for the revisions, which appear in Hope's middle period, of his earlier ideas on temporal existence, and the reappraisals, albeit guarded, about aspects of modern poetry which Hope has made in the 1980s. The shock of the new implicit in Hope's

theory of the Provisional Age of Man is dramatised in "Exercise on a Sphere", a fable for our times, which may owe something to Harry Hooton's "Geometry for Beginners", in the unpaginated No. 1 July, 1943. The fable is used to bring home a point in the manner of the last quarter of "Edward Sackville to Venetia Digby" but with the difference that in "Exercise on a Sphere" the fable constitutes three-quarters of the poem; it is perhaps the more telling as a result. The fable of "Exercise" allows Hope to present lucidly, in a relatively short poem, the scientific basis for his Provisional Age theory. We are wrong, Hope as poet says, to look at the world as a fixed system. It is a world of process. It is not a closed space but is part of the system that is infinity. Fay Zwicky has seen "Exercise on a Sphere" and "O Be a Fine Girl ... (MW to M31)" as playful and 'teasing paradoxes of the intellect', which is an undervaluation of "Exercise".

Hope, as poet, has been a watcher at least since the age of ten. He has the conception of himself as two- or more- selves, the poet and the man who teaches, makes love and so on. The poet is an alter ego, in "Exercise on a Sphere" described as 'the watcher who is, and is not, me'. In "Exercise on a Sphere", insofar as he interprets between gods and men, he takes the character of the Platonic figure of Love, who is "neither mortal nor immortal, but in a mean between the two".

136. Hope, "O Be a Fine Girl... (MW to M31)," in A Late Picking, pp.64-5.
139. cf. Susannah, "The Double Looking Glass," p.173: 'And there the woman who is also I/Watches him [her imagined lover] from the hollow of the grove'.
140. Symposium, p.369.
of the poet-watcher in "Exercise" is a refinement of the attempt, at the end of "An Epistle from Holofernes", to resolve the problem of the artist who has access to two worlds: 'There's a hard thing, and yet it must be done, / Which is, to see and live them both as one' (p. 62). The poet of "Exercise on a Sphere", who is, and is not, the man, belongs to infinity but has a brief in temporality. He reminds the man that he, too, exists in immutable infinity, not only in space. The watcher demonstrates the thought of Riemann and Lobachevski, as he looks at the world from the viewpoint bequeathed by 'Bolyai, and Cayley, Gauss and Klein'. His is the task of reminding the man that the temporal world must be reassessed as certainties are swept away by new knowledge - as happened in Eden. In addition to being a watcher, the poet has an activist role. Among other achievements, Riemann introduced the idea of studying 'the properties of a geometrical space locally rather than insist on one overall framework for the whole space.'

All five of the ghostly companions of the watcher of "Exercise" were nineteenth century contributors to the formulation of non-Euclidean geometry theory. The watcher of the poem, whose thought is shared by Riemann and Lobachevski, knows all man can investigate are local geometrical spaces of the world and specific occurrences in space. "You cannot measure triangles big enough", the watcher reminds the man; man must not try to evaluate those occurrences according to a fixed world-view, a static system of belief. Riemann and his fellow ghosts had the courage to pursue their explorations of the theory of space, even though their conclusions distorted established perspectives on the world. The poet as watcher recognises the altered perspectives, for

The ghosts of Bolyai and Cayley, Gauss and Klein
Have distorted his table, the frames of picture and door;
Nothing is flat in his world, there is no straight line;
Parallels meet; there are no fixed shapes any more.

In its ingenuity and aptness, Hope's conceit of the sphere matches Donne's use of scientific concepts. The image of the Christmas tree bauble allows the poet to illustrate a mathematical theory and its effect on the historical view of the world as a fixed system. It further serves to demonstrate the inadequacy of myths from the past, such as the myth of Christianity, to man's evolving knowledge of the space in which he exists: "Christmas is over". The poet observes these changed perceptions but the man must cope with their implications. The complex unknown that is the world horrifies the poet, "A world of terror without limit or bound,
Which makes my brain turn even to contemplate:
 Depths, heights, infinites
No thought can sound."
The final half dozen stanzas issue the challenge of the poet to the man. Man can neither prove nor disprove the claims of the poet that the changing world-view given by scientific advances renders obsolete "Your art, your morals, your law;
Those values you took for incontrovertible fact" but he cannot afford to ignore the changing world-picture. Although there is the hope, unprovable and undisprovable, that "one day one system" may prove to be true, man must not allow his need for certainty to lead him to put his faith in that hope, for "To believe what he knows may be false, is belief that may kill." That argument suggests Hope's belief in the unknowable-in-time Spirit or God is based on the premise that belief in an Absolute cannot be false.

In Hope's middle period poetry the poet as watcher and the poet as activist replace the poet-hero of will and pride. "The Watcher" (pp.113-14), which ante-dates "Exercise on a Sphere", is the first poem in which the revision to poet as watcher appears. It is almost certainly a tribute to John Shaw Neilson; and it shows how closely Hope's revised version of the
poet-hero as watcher is allied to the Surrealist view of the artist and inspiration which was enunciated by Max Ernst in 1934:

The fairy-tale of the artist's creativity is western culture's last superstition, the sad remains of the myth of creation. One of Surrealism's first revolutionary acts was to attack this myth with impartial means and in the severest form, and to destroy it, probably for once and for all, by insisting vigorously on the purely passive role of the 'author' in the mechanism of poetic inspiration, and by unmasking as adverse to inspiration all 'active' control through intellect, morality, or aesthetic considerations.142

When James Devaney's Shaw Neilson was published in the mid-1940s, Hope's review was of John Shaw Neilson's achievement as a poet, rather than of Devaney's biography.143 The review shows Hope's appreciation of Neilson's poetry because it 'employs the idiom of a refined and bookish culture; its rhythms are studied and of epicene delicacy. Above all, it almost completely ignores what has come to be regarded as the typical Australian landscape, people and atmosphere.'144 During the 1950s, Hope lectured on Neilson145 and the essay, "Nature's Golden World : Shaw Neilson", grew out of those lectures. The essay explains Hope's deepened interest in Neilson: 'Because his poetry is so distinctive and in a sense so unlikely a product of his surroundings and education it has the appearance of what used to be called pure inspiration.'146 "Nature's Golden World" is an expression of the nexus between love and poetry as

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spontaneous expressions of humanity, a point developed in "An Epistle: Edward Sackville to Venetia Digby" (pp.157-65). The 1957 poem, "The Watcher", demonstrates Hope's imaginative elaboration of his response to Neilson's poem, "The Orange Tree", and indicates the shaping of that elaboration by Hope's revised myth of the poet as watcher.

The circumstances of Neilson's life were harsh and Hope greatly admires the elder poet's ability to transmute everyday experience into poetry with 'the underlying quality of limpid and unearthly vision'. Some of the elements in "The Watcher" are taken from Neilson's recollections of the making of "The Orange Tree" and some are from Hope's reading of the poem. In Neilson's reverie are fused and extended recollections of visual impressions, light in an orange orchard and a reproduction of Botticelli's "La Primavera". "The Orange Tree" is a dialogue between the vulnerable heart and the searching soul of the poet, who is at once the 'luminous boy/Who with his faltering flute confessed/Only the edges of his joy' and the 'young girl' striving to understand the mysteries of truth which the orange tree holds. The soul bids the impulsive heart to listen 'like the Orange Tree' so the inaudible harmonies of the tree's being may take shape in poetry. The opening stanzas of "The Watcher" are in question form, as is much of Neilson's poem, but the questions of Hope's poem are rhetorical and without the sadness of uncertainty which marks the questions of "The Orange Tree". By means of the analogy of the blossoming tree which has its roots in the harsh soil, Hope raises the question of how it is possible for a poet to make poetry, in spite of his

149. Neilson, quoted by Hope, in Native Companions, pp.136, 138.
knowledge of grief. Poets like the 'You' of the poem are sensible of the whole of the human condition and they recognise that great sorrows of mankind's unknowingness and lack of perfection are an integral part of it. People without poetic vision, 'children', respond to the 'shining fruit' of poetry, the poet's visions of perfection wrested from toil and sorrow. The poet is the watcher who discerns the pattern of human grief and joy and creates a healing vision of wholeness.

In his essay, "Sandro Botticelli", Walter Pater comments on the character of Botticelli's art which shows that the artist's concern is with men and women, in their mixed and uncertain condition, always attractive, clothed sometimes by passion with a character of loveliness and energy, but saddened perpetually by the shadow upon them from which they shrink. His morality is all sympathy ...151

That is also the character of Neilson as poet to which Hope refers in "The Watcher":

You alone among them there
Came with your divining heart,
Breathed that still, enchanted air,
Felt your tears in anguish start,

And the passion of your woe
At the sweetness of the fruit
Watered all the ground below,
Touched and healed the wounded root.

"The Watcher", primarily a tribute to Neilson, comments on the passive role of the poet as a watcher whose 'synoptic view'152 brings understanding of the condition of man in the world. It is a view of the role of the poet to which Hope has adhered.153 His later poem, "On the Night Shift", confirms the essential contribution of the unconscious to the creative process:

And if, on waking, it seems wretched stuff
I cannot laugh at them for I recall
These are my helpers, on whom I depend.
Providers of fresh images in the rough.
Insights I'm not capable of at all
And words not mine that lead me to my end.

Hope there states the need for the author's polishing touch on the 'wretched stuff' provided by the night shift but, as an account of the 'mechanism of poetic inspiration', his lines accord with Ernst's comments on the passive role of the author in reception of inspiration. The Neilson essay offers the guess that,

as Blake and Wordsworth believed, poetry is a natural and spontaneous growth, one of the natural creative forces, like love, which expresses itself and breaks through in those who have the gift for it, even where nothing aids it and everything is against it.

Hope's guess endorses the 'purely passive role of the "author"' proposed by Max Ernst. The Neilson essay is one of Hope's most Romantic avowals of the capacity of poetry to provide mankind with images of the ideal beyond the reality of the fallen world. "The Watcher" has the idea in the description of the 'tree' of poetry, 'Clothed in paradisal white, /Every branch in ecstasy/Spreads its odours on the night'.

Recognition by critics of the import of Hope's analysis of the age as a period of fluxion, demanding constant revaluations of concepts and attitudes, has been hampered by the lasting impact of the early mature poetry. As well, some of the more noted essays, in particular "The Discursive Mode" and "Free Verse: A Post-Mortem", have overshadowed the content of the post-1960 poetry, so that the traditionalist label has adhered to Hope. Hope has been much more adventurous than is generally recognised. He has been adventurous in forging his aesthetic, even making

some late re-accommodation for free verse, which, for a time, he refused to allow was so much as a distant poor relation of poetry. The revisions in Hope's aesthetic theory are allied to the intellectual adventurousness which has given him the realisation that it is the poet's constant job to revise previously conceived world-pictures. During the 1940s, when artists in Australia were particularly concerned to establish Australian myths, Hope showed an equal concern with 'courage, bravado, daring action, considered in themselves; the relation of the leader to those who are animated by his mind and will; the breaking of the dream against actuality'. Manifestations of his early-formed myth of the world emerged in Hope's search for heroes but the heroic models he took from antiquity failed him, in the way the legend which would no longer serve Holofernes failed. Hope's myth of the world was outmoded and left the realities of the twentieth century unnegotiated. When he did find heroes for his time, one was Neilson, whom Hope recognised as being a perfect example of one who could make poetry from the material of uncertainty. Hope found another modern hero in Pope Pius XII.

Commenting on the voyager tradition in Australian verse, Thomas Shapcott remarks that, in the early 1960s, Hope appeared to have the qualifications now demanded for epics in the style of Quiros. A.D. Hope, however, was working his way through exercises in 'the discursive mode' which arrived at such massive later poems as "The Double Looking Glass" and "On an Engraving by Casserius", which to my mind have an intent and scope quite distinct from the dimensions of anything in the voyager tradition. Hope's poems are meditations on some firm base, not explorations of uncharted seas. They accept the absolute premise of continuity and cross-fertilisation within

160. James McAuley, Captain Quiros.
civilised Western culture; not the implications of
search, discovery and change - and new directions -
implicit in the voyager mode ...161

Shapcott's remark, that Hope's poetic premises do not admit 'the implications
of search, discovery and change - and new directions', misses the point
that, by the later 1950s, Hope was very sensible of new directions, even
though he employed neither the epic mode nor free verse. Indeed, his
sensibility to a changed world showed him that epic poetry was not suitable
for the age. The mock epic, which Hope uses for Dunciad Minor - some of
which is directed against Australians162 - is a poetic form appropriate
to his conception that modern man is neither capable of coping with epic
nor cast in the heroic mould. Shapcott's reference to the early 1960s
is to Voyager Poems, edited by Douglas Stewart; by the 'qualifications'
needed by a writer of epic verse he means those outlined by Stewart in his
Introduction and which defined the voyager tradition at that time. Of the
long narrative poems in his anthology, Stewart points out, all but one
have specifically Australian themes; they are all about adventure and are
marked by 'robustness and masculinity'. Except for length, they share the
qualities of the ballads.163 Stewart sees that one of the special
qualities of the Voyager epics is their subjects, the voyagers and explorers,
who established the nation. The epic, says Stewart, requires a dramatic
story that is of national significance. The poetry of epic verse lies in
its capacity to "sing the universe into shape",164 a notion in keeping
with Hope's conceptions of the function of poetry and the harmony of the
universe. Stewart makes the further point that the practice of epic poetry

161. Thomas Shapcott, "Developments in the Voyager Tradition of
162. e.g. Dunciad Minor, Book II, ll.139-46, p.20.
is a search for 'gods, demigods and heroes' who can explain to us what and why we are.\textsuperscript{165} Hope has not needed to undertake a search for heroes in the sense Stewart describes, which is a search for origins, for Hope is convinced man's origin is in Eden and his interest is in man's destiny. As for the epic, as described by Stewart, in the 1950s and 1960s Hope would not have seemed to qualify as a practitioner, for he saw himself as a universalist rather than as an Australian. Nevertheless, he found in Neilson a dramatic story which is, incidentally, of national significance. Although Neilson's story is not on the grand scale required of the material of epic poetry, it is dramatic and his poetry is a triumph over adversity. Less noticeably than, say, Douglas Stewart's "Ned Kelly" or Nolan's Ned Kelly paintings of the late 1940s, the studies Hope made of Neilson's poetry and circumstances of life have contributed to Australian myth. Hope's fascination with Neilson has endowed the elder poet with the aura of legend and has added to the spiritually sustaining store of national folk tradition.

In "The Voyager Tradition", Thomas Shapcott describes Francis Webb's verse epic, "Eyre All Alone", as

\begin{quote}
a transformation of the voyager genre beyond the terms suggested by Stewart's anthology, directing it into the possibility of exploration not so much of social and historical origins as of spiritual challenges in which the environment becomes a real agent.\textsuperscript{166}
\end{quote}

Hope's poetry of the middle period, as "The Watcher" and "Exercise on a Sphere" exemplify, explores 'spiritual challenges in which the environment becomes a real agent' and it does this most strikingly in two major works,\textsuperscript{165, 166}

\textsuperscript{165.} Stewart, Introduction, in \textit{Voyager Poems}, p.11.

\textsuperscript{166.} Shapcott, "Voyager Tradition," in \textit{South Pacific Images}, p.94.
"Ode on the Death of Pius the Twelfth" (pp.209-11) and "On an Engraving by Casserius" (pp.222-26). The "Ode" is a peak of Hope's expression in poetry of the fitness of the human experience; and it establishes, in his poetic oeuvre, a faith in the metaphysical which carries into the later work. That faith is uncertain in some earlier poems, such as "Invocation" (pp.65-7), which state conviction of the metaphysical but do not go on to affirm belief in what is understood but cannot be proved. The "Ode" is Hope's Act of Faith and it needs to be considered in relation to "Exercise on a Sphere", which warns against belief in what may be false and declares that 'Christmas is over.' "Pius the Twelfth" is a religious poem but in the widest sense of the term, endorsing no creed other than of belief in the indefinable, felt 'Spirit'. It is a consideration of the life of a man in its human scope which allows that there is 'To every season its proper act of joy', joy being celebration in Hope's defined sense.

In Pius XII Hope had a modern model of a double hero. When active in the world, the Pope responded in practical ways to the greatest upheaval in human history: 'So much to snatch, so much to save, so much to bear/That Mary's part must wait.' Near the end of his life the Pope devoted his attention to his soul, 'until the end/Untroubled in his joy, he saw the Word/Made spirit and ascend.' At first consideration, it would seem that only a part parallel can so far be drawn between the Pope and Hope. With some middle period poetry, Hope is politically active on humanity's behalf. His later period poetry includes the political and humanist subjects of environmental conservation and the freedom of the artist. Those subjects suggest that Hope continues to prospect the spirit, as he did in the middle period, through his poetry, not by withdrawing into contemplation. However, a trivialising of established themes in some later period poetic treatment leads to the observation that the older Hope, as poet, has not always had made available to him the innermost experience of Hope, the older man.
In the years from the Pope's death to Hope's making of the ode, the life and death of the Pope were one of several ideas exercising the poet's imagination which eventually fused to give the poem. "Ode on the Death of Pius" is structured in three integrated movements, the combination of circumstances which gave rise to the poem, Pius himself and Hope's Act of Faith. In each movement of the "Ode" are elements earlier expressed by Hope, which largely accounts for the public quality of the poem. The concepts are immediately accessible because they are the expression of the poet's meditated convictions. The combined metaphor of Nature and man, of the glorious trees at Fall and the holy death of a hero, allows Hope to convey his ideas about the place of man's discrete roles in the scheme of creation. It was an accident of time and place that the poet heard of the Pope's death amid the splendour of the Northern Hemisphere autumn. Hope has been imaginatively responsive to arboreal splendour since he was a child and, in "Pseudodoxia Epidemica" (pp.174-5), written a few years before "Pius the Twelfth", he uses the image of leaf-life to express his progressive understanding of the phases of human life. "Pseudodoxia Epidemica" is a part-rehearsal for the "Ode" and a significant poem in itself.

The title of "Pseudodoxia Epidemica" is taken from Sir Thomas Browne's Pseudodoxia Epidemica, or, Enquiries into Very Many Received Tenents, and Commonly Perceived Truths (1646), known as Browne's Vulgar Errors.167

Ironically, Sir Thomas Browne's part in the condemnation to death of two women believed to be witches is an example of the falsity of logical argument based on a false premise, the point Hope makes about logic in "Exercise on a Sphere". Seventeenth century religious belief was that a witch might be possessed by a personal Satan and, as a representative of the devil, must be persecuted. Without reference to Browne and witches, Hope begins his poem

Fig. 7  René Magritte, "La Dame"
by pointing out that man has not always lived by reason; interestingly, acupuncture, one of the mentioned historical ways in which the soul's 'vulnerable sheath' was submitted to repair, has been taken into modern Western medicine since Hope wrote "Pseudodoxia". We make theories to account for our preconceptions, for 'Our questions choose the answers they think good'. If a practice produces the desired results, man endorses it. Such a practice is love-making, to express which idea Hope uses an image dear to Surrealists, of woman's body as a bottle of restorative cordial: love's 'addicts, when they start to sober up,/Reach out and pour themselves another woman.' "Pseudodoxia Epidemica" is an argument against the doctrine of pure reason, for man has needs additional to those of the intellect. Hope also discriminates between rationality and wisdom, for wisdom is not gained simply by rational processes. Logical analysis of a proposition can be defective because man's limited knowledge causes him to base his reasoning on false premises, such as 'All swans are white'. At death, says the speaker, he may find that his unprovable-in-life belief in an unnamed power, God, the Absolute, Spirit, is true belief. The poet is not pinning his faith on the irrational but on the unknowable, which is beyond the scope of reason. The theme is repeated in a number of the later poems.

Hope makes notes for himself about ideas which come to him or emerge from his reading and remain to tease his imagination. A set of "Notes on Poetry" he published in 1962 indicates how he mines those repositories of ideas when making poems, for he has developed most of the items. One of the published notes is a rumination on the waxing and

170. Ruth Morse, "Editing A.D. Hope," discusses 'a splendid succession of notebooks'.
waning of sexuality and whether such a process occurs across the range of man's mental, spiritual and physical powers. Hope is specifically concerned about the possible waning of creative power:

Is it absurd to suppose that the same may be true of other mental, spiritual and physical powers? Is there not a period of life before which the creative energy and the creative imagination are present but active only in a puerile form so that all that is possible to their possessor is a sort of creative play, but not the real exercise of these energies? This seems to me to be true of a great many writers. Some, who enjoy considerable reputation, never in fact get past this stage. But among those who do there is often a later stage in life in which all that is possible is a more or less lively recall of past creative experience. Is this sort of thing not true of all talents and gifts? Has not each of its own special ripening, adolescence, maturity and senility fixed for each individual by a physiological alarm clock?172

The ideas of "Pseudodoxia Epidemica" and the note above blended with Hope's linked memories of 'Massachusetts in the Fall' and the Pope's death, and probably more, to give "Ode on the Death of Pius". Of the other observable components in the poem, one needs mention, Hope's middle period search for heroes of his own times, in place of his early search for heroes from golden and past ages. Pius XII supplied the model which gathered disparate ideas into an act of faith in the life of the spirit after death of the body.

The second movement of the "Ode" presents the great man. Eugenio Pacelli was experienced in world affairs when he was elected as Pope Pius XII. The term of his pontificate, from early 1939 to 1958, was a period of problems and challenges, from which he was neither exempt nor held himself aloof. One major area to which Pius addressed himself was the issue of freedom. He was influential in the development of 'a more positive theory of freedom', such as in his acknowledgement of conscience and endorsement of the idea that faith in God must be a free act of intellect and will.173 An aspect of the Pope's endeavour which is saluted in Hope's

"Ode" is his effort to promote international peace:

I thought of this old man whose life was past,
Who in himself and his great office stood
Against the secular tempest as a vast
Oak spans the underwood;

Who in the age of Armageddon found
A voice that caused all men to hear it plain,
The blood of Abel crying from the ground
To stay the hand of Cain. (p.210)

Accounts of the Pope which tell of his spirituality in his last years moved the poet and caused him to reflect on 'Whether in man, as in those plants, may be/A splendour, which his human virtues mask,/Not given to us to see?' In the final movement of the poem, Hope applies to man's life his earlier ruminations about whether 'talents and gifts' may each have fixed 'Its own special ripening, adolescence, maturity and senility'. At the dying of the animal the heart ceases to be but 'Emerging in its ecstasy of fire/The burning soul is seen.' "Ode on the Death of Pius" is a public poem but the poet's longing for his belief in 'What Spirit walks among us, past our ken', to be belief in truth marks it as a personal poem, too.

The 'special ripening' that goes with age is a theme in another poem of 1965, "A Jubilate for the Late Council". When Pope John XXIII succeeded Pius in 1958, one of his first actions was to call the second Vatican Council and to direct it towards a re-energising of the Church through the up-dating of its forms. Hope's "Jubilate" for the Council celebrates the spirit of adventurous change, operating within a traditional framework, which characterised the Council. The poem is uncertain in tone but noticeably mocking. The tumble of puns of the first stanzas and the metaphor of the Church as a re-commissioned ship carry jibes at the

infirmities of a church founded on Peter, whose human weaknesses caused him to deny Christ. The remainder of the poem is querulous in tone but the doubt is overlaid with Hope's reverence for the seemingly incompatible values of tradition and new directions. "Jubilate" notes the frailties within the Church's traditions but it also remarks on the impetus to 'adventure and research' within tradition. In Hope's later poetry, in "Parabola" and "Spätlese", for example, Hope takes up the theme of adventurousness in age of the end of "Jubilate", 'Who in this age had looked to see/New fruit upon so old a tree?' The waspishness in the ending does not hide the commendation. Hope has as little sympathy for the frailties of institutions as he has for those of non-heroic individuals, but with "Jubilate" he gives recognition to the faith behind the institution of the Church and the valour of the men who steered Vatican II towards the unknown implicit in 'adventure and research'.

Mankind's unknowingness is an aspect of the human experience which the middle period poetry sets in the perspective of Hope's understanding that there is 'To every season its proper act of joy'. Full knowledge of the spiritual does not belong to man in his temporal span but man's drive to reach beyond the metaphysical screen is part of his drive to pierce to the heart of the secrets of his material existence. Hope has summed up the two concerns of "On an Engraving by Casserius" (pp.222-6):

The poem as a whole is a celebration of the progress of science since the sixteenth century, and in particular of experimental medicine, especially that side of it which explores the origin and source of life and its reproduction. The poem ends with a question beginning to concern scientists today as to whether there may not be limitations to knowledge implicit in the limitations of the human mind and body themselves.178

177. Hope, "Parabola" and Spätlese," in A Late Picking, pp.46-7 and 87.
178. Notes, A.D. Hope Reads From His Own Works, p.13.
Thomas Shapcott has seen "Engraving by Casserius" as helping to define 'the limits of the voyager genre' but the opening stanza of the poem presents the opposite thesis, that man's probing of the mysteries of existence is a grand voyage into the unknown:

These clots of thinking molecules who stare
Into the night of nescience and death,
And, whirled about with their terrestrial ball,
Ask of all being its motion and its frame:
This of all human images takes my breath;
Of all the joys in being man at all,
This folds my spirit in its quickening flame.

In his celebration of the advances in scientific knowledge made possible by 'those great cosmographers/Surgeon adventurers who undertook/To probe and chart time's other universe', Hope points out that attempts to understand 'the central mystery/Of whence our being draws and what we are' is a greater voyage of discovery than geographical exploration. To read from "On an Engraving", as Geoffrey Lehmann has, that Hope's 'chief theme is the exploration of the human body, the person', is to respond to the poem under the stimulus of preconceptions arising from readings of earlier poems where the emphasis is on sexuality. The breadth of Hope's preoccupations is demonstrated in "On an Engraving". His reference to Sir Thomas Browne is to a kindred spirit, a champion of the freedom of the individual who was also interested in the scientific spirit of his age and alert to the pitfalls of irrationality. The reference is included as a reminder that Providence still operates in crooked as well as straight ways and the poem implies that it will always be so. Man's reaching to the heart of the great mysteries has taken him only so far towards knowing and he has been prone to invent explanations where his knowledge is deficient:

181. Hope, Notes, A.D. Hope Reads From His Own Work, p.14: 'Browne's theory of the open and crooked ways of providence occurs in his Religio Medici.'
'Living, we cannot tell the source of life./Old science, old certainties that lit our way/Shrink to poor guesses, dwindle to a myth.' The final stanza of "Casserius" is a variation on a theme of "Ode on the Death of Pius", that human life masks a great mystery, the answer to which man is not privy in this world. With "Casserius", Hope adds that man does not yet understand the limitations of the human capacity for knowing, a rider which is apposite to the post-1970 poetic development of the concept.

"On an Engraving" has as its central point the philosopher Abelard's conception of *existimatio*. J.B. Sikes explains the term:

The word, *existimatio*, is a difficult term to translate... It can best be rendered by its derivative, "Existimation" or "mental apprehension". And faith is called *existimatio*, not because it is in any way lacking in certainty, but because it is existimation by the human mind of truths which cannot fully be comprehended. Faith can never be complete knowledge; it must always be the act of understanding by the mind of truths which are not perceptible to man's senses.

Against that may be put Hope's reference, in "The Burden of the Mystery", to Vico's statement that the mind of man does not comprehend anything to which it has not first been drawn by the senses. Comprehension, in Hope's view, begins in sensory experience but faith goes beyond comprehension.

Far from defining 'the limits of the voyager genre', "On an Engraving" places the human adventure in the widest context, the context of the voyage of the soul of a man towards its 'unimaginable day'. When a commemorative issue of *Poetry Australia* was produced in honour of Francis Webb, Hope's contribution ended,

Perhaps I am unfair to Francis Webb in suggesting that he was largely talking to himself. Perhaps like all true poets he knew that in doing this he was also talking to...


the only audience who knows the hearts of men and needs no commentator. He was in fact and always only talking to God. 186
Man's knowledge of God may be uncertain and unprovable but, Hope is saying, true poets know that God's knowledge of man is complete. In the light of that understanding, poets realise that a man's temporal adventure is but a phase in his soul's journey.

Despite Hope's Neoplatonic longing for the 'unimaginable day' of the soul's entry into its full existence, as expressed in "Ode on an Engraving by Casserius", in the late middle period he is sensitive to the immediacy and significance of the human experience. His love poems (as distinct from his poems about love-making) of the late middle period indicate that a human love and his longing for eternity were connected in his consciousness in those years. The eight sonnets which make up "The Planctus" (pp.214-18) 187 of 1967, and the 1970 poems, "Dialogue" and "Winterreise", 188 are personal. In that they treat the experience of love in terms other than of sexual union, these poems represent a new direction in Hope's preoccupation with male-female love.

Although the private allusions in the sonnets of "The Planctus" make the poems not fully accessible to a reader, 189 the dialectical themes of opposition between religious faith and reason and between will and submission emerge strongly. R.F. Brissenden has described these poems as 'deeply-felt love poems', 190 which they are, but they become talk directed to the beloved but unknown God rather than continue as they start, as love poems to a human beloved. As prayers, they do not plead but explain. Some parts of the interior monologues are comment on the argument of the speaker with himself. Sonnets I and II are heavy with conventional moral

187. "IX (Epigraph)/Paradise Saved/(another version of the Fall)" (p.219) was composed in 1968.
guilt. In I, the speaker sees himself and an illicitly loved partner as repeating the story of Abelard and Héloïse, 191 'Those two our palimpsest, we their looking-glass'. None of Abelard's love-songs to Héloïse survives. 192 His Planctus, from which Hope takes his epigraph, is a set of laments; Hope's epigraph is from that of David over Jonathan. 193 On Abelard's laments, Helen Waddell comments, 'The metres are exquisite: the matter like enough to his own sorrowful fortunes and the treatment poignant enough to suggest what that treatment might have been, with passion triumphant instead of crucified.' 194 Helen Waddell has translated Abelard's epigraph to Hope's "The Planctus":

Peace, O my stricken Lute!
Thy strings are sleeping
Would that my heart could still
Its bitter weeping! 195

The same poignancy is in Hope's sonnets. He takes the medieval love story as a model of star-crossed love and of sexual passion transformed into a transcendent spirituality but the modern love story rests lightly on the old tale. The 'accidents' of the stories differ and the attitudes of Abelard and the lover in Hope's poem to separation from the beloved are different in 'essence'. Where Abelard accepted the curtailment of his human love and transmogrified his passion for Héloïse into a divine passion, subservient to God's will, the lover of Hope's poem declares, 'I know (I shall not yield) Time's rage' (VII). Underlying both love stories is the first human love story and its ramifications, 196 a parallel not developed further.

191. Hope uses 'Abelard', p.214, and 'Héloïse', p.218. These forms are used in this discussion.
in this discussion. The sonnets rest as much on the story of Abelard and
his conversion as on the love story of Abelard and Héloïse. Abelard came
to believe in the mysteries of God's being as a matter of faith, not
reason. Hope uses the Sic et Non of Abelard as a model for his divided
consciousness on the question of faith in God, to which the self-denial of
the lovers is tied.

There are a number of accounts in English of the story of Abelard
and Héloïse, including Abelard's Story of my Misfortunes and The Letters
of Abelard and Héloïse. As an aid to explication of Hope's "The Planctus",
it is in order to give a brief account of their case. Abelard (1079-1142)
was born at Palais (Le Pallet), in Brittany, son of Berengar ('Peter
Berengarius' son', sonnet III). As a youth he chose to seek training in
dialectic. 'Thenceforth, journeying through many provinces, and debating
as I went, going whithersoever I heard that the study of my chosen art most
flourished, I became such an one as the Peripatetics.' Thus he became
the 'Palatine Perepatetic' of Hope's sonnet V. He studied and taught
philosophy and logic and, later, taught theology. In Paris he seduced the
brilliant Héloïse, twenty years his junior. They had an illegitimate son,
Astrolabe. Héloïse wanted to remain Abelard's mistress, preferring 'love
to wedlock and freedom to chains'. Their subsequent marriage was not

197. "Abelard's Confession of Faith," in The Letters of Abelard and Héloïse,
198. Abelard, Apologia : Sic et Non, a selection of contrasting passages
from the theological works of the Church Fathers. See Ch.IV, "The
Sic et Non;" in J.G. Sikes, Peter Abailard, pp.76-87.
199. e.g. Radice, Introduction, The Letters of Abelard and Héloïse, pp.15-34;
D.E. Luscombe, Peter Abelard (London : The Historical Society, 1979),
pp.12-13 and 22-3; J.G. Sikes, Peter Abailard, pp.1-30 and 235-7;
200. Abelard, Historia Calamitatum. The Story of My Misfortunes : The
Autobiography of Peter Abêlard, trans. Henry Adams Bellows (Glencoe,
The Story of My Misfortunes, trans. Henry Bellows (author of Appendix
not given), pp.81-4, is a comprehensive account of Abelard's story,
especially of the last years of his life.
illegal but for a time was kept secret because it would diminish Abelard's chances of clerical advancement. Abelard was forcibly castrated and became a monk and an abbot. Héloïse unwillingly became a nun and became a renowned abbess. Abelard's Historia Calamitatum and the letters of Abelard and Héloïse give some insights into the essence of their complex relationship. In a letter written after they had both taken their religious vows - Héloïse professed first - Héloïse reminds Abelard that 'I would have had no hesitation, God knows, in following you or going ahead at your bidding to the flames of Hell.' In another letter she says, 'In my case, the pleasures of lovers which we shared have been too sweet - they can never displease me, and can scarcely be banished from my thoughts.' For Abelard, their relationship became one in which the terminated physical union signified their opportunity to advance in spirituality. He advised Héloïse that 'what mercifully befell us ... is a father's rod, not a prosecutor's sword ... He wounds the body and heals the soul.' In the same letter he advised her, 'See then, my beloved, see how with the dragnets of his mercy the Lord has fished us up out of the depths of this dangerous sea.'

The question in Hope's sonnet I, 'Were all their letters genuine?', refers to the scholarly debate which continues; the question is of no moment here and the Letters are taken as genuine. The reference in sonnet IV to Abelard's request that Héloïse send for his body when he is dead

204. Letter 1, Héloïse to Abelard, in The Letters, p.117.
205. Letter 3, Héloïse to Abelard, in The Letters, p.133.
208. Luscombe, Peter Abelard, pp.25-8, summarises the arguments and concludes, 'discussion continues unabated'. See also Robertson, Abelard and Meloïse, pp.120-1 and 227-8.
is authenticated by the letters. In VII, we are told that Peter the Venerable of Cluny 'Was not deceived' by the gentleness of the dying Abelard: 'He mourns beside the Burning Bush, he said,/That was his love', and so Peter of Cluny had the body sent to Héloïse. Peter of Cluny's historical account to Héloïse of Abelard's last years and death commends Abelard's sanctity and says that death 'found him truly awake, and summoned him to the wedding of eternal life as a wise, not a foolish virgin.' Hope's 'Burning Bush' reference, if not fictive, must be to some other source; again, the point is of no moment here, for Hope's poem must be taken as it is. The point of the reference is that Peter the Venerable discerned that Abelard's love for Héloïse remained a human love. It is similarly difficult but here unimportant to determine whether Hope's account, in sonnet VII, of Abelard's words when 'Near death at St Marcel' is fictive. These discountable difficulties arise because there seems not to be an English translation of Abelard's complete works nor of the works of Peter of Cluny. Helen Waddell's novel, Peter Abelard, incorporates some details to which Hope also refers, such as the scraping of parchments so they can be re-used, Hope's 'palimpsest', but which are not in the Letters or the Calamities.

The opening line of Sonnet I, 'Time be my Fulbert, history your Paraclete', is a wry suggestion that time will end the subject-lover's problems. Time will emasculate the lover, as Canon Fulbert of Notre Dame, uncle of Héloïse, caused Abelard to be castrated, and the separation

211. D.E. Luscombe, Peter Abelard, pp.38-9, lists Abelard's works and 'English translations of some works'. Sikes, Peter Abailard, e.g. p.231, refers to the epistles of Peter the Venerable in J.P. Migne, Patrologia, Series Latina (Paris, 1885) (in which work is also a collected edition of Abelard's works).  
212. Waddell, Peter Abelard. D.W. Robertson, Abelard and Héloïse, p.220, describes Helen Waddell as 'an author who enjoyed a reputation as a medievalist and whose work could demand a high degree of credibility.'  
213. Waddell, Peter Abelard, pp.252-3 and 267.
of the lovers will bring spiritual grace to his beloved, as Héloïse became converted to faith in God when abbess of the religious community of the Paraclete. 'Astrolabe' of line 2 refers to the son born to Héloïse and Abelard; if the lady of Hope's sonnet I has a child, it is not or will not be the speaker's. A sparkle of humour comes with the reference to the fourteenth century philosopher, Buridan, and the speaker's concept of himself as Buridan's ass, who is 'Stuck between wild oats and domestic wheat'; the theme of the divided will recurs in the later sonnets of the sequence. The sestet of I is bitter. There cannot be, for the lovers of "The Planctus", the recourse to the Church which Abelard and Héloïse took. There is no hope that the modern lovers will gain Paradise, for Christ's death on the Cross no longer redeems man, 'Christ's cross for Adam's tree no more stands bail.' Paradise is up for sale. The Church has betrayed Christ, its thrice-tolling bells echoing the three denials of Christ by Peter; the tower bells repeat the altar bell near the start of Mass, 'Thrice crows the cock as introit to the mass.' The tower bell three times summons sinners to bear witness or to confess, to 'Tell-tale', but it is an empty summons to an unavailable Paradise. Hope's poem begs the question of why this is.

The city of sonnet II is probably Venice; perhaps it is Rome.

Sonnet II commemorates a visit by Hope's lovers to the city but presents them as being 'each inside/A separate ark', each fearful lest the possible...
arrival of their arks on Ararat might be followed by Babel-confusion. There are several meanings in the ending of 11, 'What good/Will Ararat be, if Babel takes its place!'. Three conjoint explanations are now offered, two of which derive to some extent from a consideration of Hope's later poem, "Dialogue". The ending of 11 may be read as meaning that if the lovers take each other in a permanent relationship, they might not be able to sustain their communion with each other. There is also the notion that, since a permanent union of the lovers in their landfall on Ararat would be illicit in society's terms, the distresses which their coming together must occasion would hurt others and destroy the bond between the lovers. Shadowy but insistent over those ideas is the thought that the joy of the earthly union of the lovers would be followed by the horrors of their souls' damnation.

Although the succeeding sonnets variously affirm the reality of the love that exists between the lovers and the joys and stresses which that love entails, Sonnets III and IV mainly concern the male lover's estrangement from the Christian faith. The divided will of the speaker gnaws, 'the Sic et Non: /Of mind and heart drags on' (III). 'I see the mysteries, but miss the light', rues the lover in IV. Sonnet V reverts to the start of the love affair; 'Ten years ago!' With VI, the theme of the divided will is continued. The lover of VI cannot weep with repentance, as Abraham wept. He is a New Testament-style traitor to Christ, cast in the mould of the Apostle Peter, who 'faced the brethren stony-eyed', but he seems to share with Peter awareness of the mercy Christ made available to man. The poet has fun punning on 'the rock' of Peter (VII), on whom

the Christian Church was founded, and on the idea of Abelard as 'this second Petrus, the rolling stone', on whom Aquinas 'built the throne/of doctrine.' The sestet of VII refers to the facts that Abelard founded the religious community of the Paraclete, which was later given to Héloïse and her nuns, and that at death his body was returned to Héloïse; so his body was returned to 'its Paraclete'. Thus, Hope puns, Abelard's body joined its Holy Spirit. The lover of Sonnet VII, though, knows that in death his body will not enter Paradise (which Christian doctrine holds will happen to those who are saved), even though his soul should do so. The dross that is his body will not join its gnostic love, 'its Paraclete'.

The 'you' of the last line of VII, in 'this spirit you have and keep', at first reading appears to be the lady but it is God or the Spirit, for the sestet gives that though the speaker's 'body rebels', his heart and soul rejoice in the 'unconsuming flame' of the Paraclete. The body, however, cannot be denied.

The last sonnet of the original sequence, VIII, ends with a sentiment attributed to the dying Abelard, that the earthly love he was forced to deny Héloïse is enshrined in eternity. Abelard is given to say that the years which followed his separation from Héloïse,

\[
\begin{align*}
\text{and all that follow those} \\
\text{Cannot be told for they are not in time} \\
\text{But in the eternal sabbaths of the song} \\
\text{I sent her for her nuns; for that I chose} \\
\text{A metre from the love-songs of my prime} \\
\text{Since in that heaven of heavens all things belong.}
\end{align*}
\]

217. "Abelard's Confession of Faith," in The Letters, p.271, ends, 'the rock of my foundation stands firm.' The 'rolling stone' refers to Abelard's peripatetic history, as a Schoolman and as a monk. The philosophical implications, however, are deep.

218. Robertson, Abelard and Heloise, p.69, referring to the Calamitatum (The Story of My Misfortunes , pp.38-40), where Abelard records his debate with Alberic as to whether God begot Himself, says, 'Abelard does not here advocate sheer "rationalism", but exactly the kind of combination of authority and logic that was to be employed systematically by the great scholastics of the next century, like St Thomas Aquinas.'
The time of love enjoyed and the years lost to earthly union of the separated lovers are existent in eternity and so are an aspect of man's temporal adventure which comes to completion in the next life. The placing of human love with the spirit is a marked extension of Hope's considerations of male-female love as sharing in the divine. The theme of the divided will entwines its two strands, of love founded on faith and of decision based on reason, in the double subject of the love of one human being for another and of one human being's love for a God believed but unknowable by human reason. "The Planctus" is as 'extraordinarily tortuous and obscure' as Leonie Kramer has described it; her further comment is precise: 'the deep emotional stresses which inform it ... are the most explicit aspects of this enigmatic work.'

"Paradise Saved" (p.219), the sonnet IX added to the "Planctus" sequence in 1968, sits a little oddly in context of the sonnet sequence, because of its detached and sardonic tone; and the change in narrative method veils the personal element evident in the earlier sonnets. It is an afterthought which suggests, more than a little defiantly, that the self-denial of the lovers remarked on in the earlier sonnets is regretted as having required preternatural heroism and as being a misuse of the human state. The religious tensions of the 1967 part of the sequence are scarcely evident in IX, apparently having been submerged by the poet's realisation at the time of writing that the full experience of the human condition is an available reality and not to be denied.

The bravura of "Paradise Saved" is thrown into relief when the poem is read in comparison with "Advice to a Poet" (pp.230-31), also written 219. Leonie Kramer, A.D. Hope, pp.14-15.
in 1968, where the delusions of female love are treated. The Poet is warned that he misuses the human state when he forgets that his function is spiritual. It is a riddle poem; the answer to the riddle is that the poet must keep his love for God. Man is 'in free fall, never quite knowing where to', whereas woman belongs to temporality and to procreation. The meaning of the temporal existence bequeathed by Adam to his sons is to be discerned by poets. Condemned with his fellow men to 'plant and hoe', a poet has the task of raising mortal experience to poetry. His poems are the 'recurring sacraments' necessitated by Eve's Fall and they bring to men the grace needed for their redemption from the effects of Adam's succumbing to female allure. A poet must not measure human experience in 'common sense' terms. He must be imaginative in interpreting what is good and what is evil, for the 'common sense' which Eve applied when tempted to knowledge in Eden was an inadequate measure. The poet is admonished, 'But never forget the garden, never forget/That's where he hails from, that's where he longs to return'. Woman is determined and plausible; the love she offers will not be lasting, for in a male-female relationship the male becomes the 'expendable sex'. A greater, non-temporal love is to be sought by the poet, for 'the function of verse/Is to provide a carrier-wave for the soul's/Venture into the void'.

Taught by Adam, the poet knows there is a state of perfection to which his soul belongs. Adam's sons will regain that perfection if they heed the message of poets that temporal experience is a stage in the return to pure spirituality. The experience of physical love can offer no more than a promise of bliss in temporality. It is a symbol and reminder of eternal love but it is not lasting love. Adam's sons have a 'need to be forgiven', inherited from Adam, who misapplied the gift
love, directing it from God to Eve. The poet's difficult task is to reach that need and his reward will be 'When tears break through as somebody understands.' The 'one thing' the poet must not tell, 'Since all that we are hangs on this thought alone', is the word love, 'The word that we carry within us only for God'. That must not be told, lest a lady, "looking for someone to launch", repeats Eve's deflection of Adam's love from God and deflects the poet from his spiritual mission for human males. Together, "The Planctus" and "Advice to a Poet" reflect a resurgence of Hope's early mature period anxieties about male-female love but with clearer indications that the anxieties are religious in nature.

Human love and temporality are movingly treated in "Dialogue" and "Winterreise", love poems of 1970 which disclose further fluctuations in the poet's attitudes to his human dilemma. "Dialogue" could be read as an exchange between the poet's heart and soul, except that some lines mark it as an imagined exchange between two human lovers. It is as a poem about the temporal separation of true lovers that it is now considered. The opening stanzas are given to the lover's addressing of the absent beloved. He discerns a surreal ending of their separate journeys, for the Ararat of the beloved looms close in the imagined communion of the lovers. The lover assures his beloved that:

'You prompt and guide; responsive to your grace,
The dove, returning to my drifting ark,
Brings, as its olive branch, your voice, your face,
And all things bear your mark.'

He knows the once-hoped-for union in this world cannot yet be: 'I have still no right/To your abundance, living, breathing, whole,/As once I dreamed I might'. The response of the beloved affirms that the lovers

cannot realise their dream of earthly union, for 'we are not free to choose.' She suggests that their love might be stifled, should they be united. In the concluding stanza, the lover puts in death his trust that the longed-for union will take place:

'Beyond all journeys there lies at last the grave
I walk towards. I face into the night.
Yet you are there too, yours the trust I have
To waken into light.'

His love for the beloved will be transmuted; it is an earthly expression of the ultimately available divine love. In contrast, the equally delicate love-lyric, "Winterreise", \(^{221}\) is imbued with the temporal immediacy of the lover's tenderness towards the absent beloved, who 'Falls on the stony path/And calls in her last despair'. There is plaintive response to the anguish of separation: 'But where shall I find her?' The reality of the lovers' separation in temporality dominates "Winterreise". The rather short trimeter lines of sometimes irregular feet match the simplicity and urgency of the utterance. "Winterreise" and "Dialogue" demonstrate the particular grace attainable in the lyric. Together, they demonstrate the pressures experienced by the poet as a result of his awareness that the rationality behind decision vies with human passions, which are not subservient to reason and are as much part of the human condition as reason. Where "The Planctus shows the rational faculty being buffeted by the competing passions of soul and body and "Dialogue" reflects a reasoned reconciliation of the passions, "Winterreise" makes no allowance that human emotion is to be curtailed by reason. Geoff Page has described "Winterreise" as a 'straight medieval lyric' \(^{222}\) but, in the context of Hope's love poetry, it is much more than an accomplished exercise in a particular style, for it

\(^{221}\) Hope, "Winterreise," in A Late Picking, p.29.

adds to a range of reactions to the separation of true lovers.

Where Hope's poetry of the 1940s reflects the validity of Anderson's pluralist postulate, insofar as the ceaseless competition among the passions within man are concerned, much of the middle period poetry reflects the poet's control of his poetic and personal passions, in verse which is lucid and almost invariably finely modulated in concept and expression. The complexity of "The Planctus" and "Advice to a Poet" is not typical of the poetry of the middle period. 'There are only facts, i.e. occurrences in space and time', wrote Anderson in 1927. Against this may be put Hope's line from "Soledades" of thirty years later, 'Only in space, not time, the pattern changes' (p.108). Hope's middle period poetry gives his understanding of the difference between temporality and eternity, between space and time. By his placement of man's temporal experience in the schema of eternity, Hope underscores the importance of the human state. The poetry of the later 1960s confirms that he has not wrought his construction of ideas to give a neat account of human experience, within which human passions are reconciled. The delusions of perceiving the temporal world in purely physical terms becomes a repeated theme from ca 1970; in the poetry of the 1970s, the metaphysical mysteries in the physical world are accorded increasing attention.