

I INTRODUCTION

Much of the poetry published by Alec Derwent Hope has received informed critical comment but there has been no evaluation made of the body of his poetry to the mid-1980s. His extant early work has been overlooked and some important aspects of the mature poet's work have received inadequate or no recognition. Hope's first volume of verse, The Wandering Islands,¹ continues to exercise an eccentric influence on assessment of his poetry; it established conceptions about the poetry of A. D. Hope which are not always applicable to the poetry published later. Neglect of Hope's early writings has resulted in evaluation of The Wandering Islands and the later poetry in isolation from consideration of the thinking about poetry and the practice of poetry in which Hope engaged before many of the poems of The Wandering Islands were written.

An aspect of Hope's poetry which has received insufficient appreciation is its Modernism. Hope's concerns and some of his methods are Modern. His use of Classical myth has contributed to the partly valid image of Hope as a Classical poet but he uses myth to illumine analogically the spiritual state of man in the twentieth century. Sometimes as man, and sometimes as poet, Hope is often the subject of his poetry but his concern is with fallen humanity and its dilemmas. He has not been able to accept formal practice of a religion but he has a religious awareness that how the human state is managed is of eternal significance. The topical material of his satire indicates the contemporary nature of his concerns. Nineteenth and twentieth century

1. Hope, The Wandering Islands (Sydney : Edwards and Shaw, 1955).

changes in theories about space and time have provided Hope's imagination with material for poetry and, from the late 1960s, a futurist strand appears in poems where he uses the methods of Science Fiction, imaginatively projecting trends in society in order to warn man of the dangers inherent in his actions and attitudes. His prose sallies against Freudianism and Surrealism, together with his association with the creators of Ern Malley, have deflected attention from a Surrealist element in the poetry ca 1940-55; Surrealist methods and preoccupations recur in some of the poetry subsequently published. A misconception that Hope is not a Modern poet has arisen as much from the essay, "Free Verse : A Post-Mortem",² as from his use of formal verse structures and reviews in which he lauds the Classical virtues. Not all his verse structures are rigidly formal. Ambiguity in Hope's attitudes to Modernism is discernible in his response to Freud's theories of the mind and to the Surreal, as well as to free verse.

Recurrent themes in Hope's poetry have been identified by critics but their implications have not always received comment. His themes all relate to the myth of Eden and the body of the poetry dramatises the possibilities of the redemption of the sons of Adam. Only two distinct characters, Poet and Woman, are consistently recognisable in Hope's version of the human drama. Males who are not poets are typified as non-heroic man. Their chance of redemption appears to rest with poets, who have the task of spiritualising the world. The dilemmas posed by human sexuality are central to Hope's poetry. An intellectual resolution of the conflict between physical and metaphysical compulsions is achieved and much of the poetry published after the mid-1950s bears the imprint

2. Hope, "Free Verse : A Post-Mortem," in The Cave and the Spring, 2nd ed. (Sydney : Sydney Univ. Press, 1974), pp.38-50.

of that resolution. Eve's daughters are creatures of Nature. Their function is sexual and generative of the species. It is also redemptive for males, for woman's body is a poet's means to the release of his spirituality, with a consequent heightening of the spirituality of the world. Hope's thinking about the nature of woman is imbued with the misogyny that permeates Judeo-Christian tradition. Revisions about the human status of woman, which appear in some pro-feminist poetry he has published from 1970, leave unchanged his ideas about woman's nature. Hope's poetry is marked by a multiplicity of dualities. One of the few enduring convictions in the poetry is that a poet is outside ordinary humanity because he has the ability to oversee the whole of the human condition. A poet is a nomad of consciousness, to whom normal social and moral constraints are inapplicable. A poet, however, is also a man. Hope's concept of the poet leaves unresolved, as it must, the fundamental human dichotomy of male and female.

Not a great deal of critical comment has been directed to Hope's treatment in poetry of Australia and Australians. His response to Australia has occasionally been of unequivocal disdain but, on the whole, it is enigmatic. Despite some unexpected, later period poems of place, which seem to be attempts by Hope to effect an intellectual reconciliation with his place of birth, he identifies Australia as a region not conducive to the heightening of man's spirituality. He has attributed to Australian women the qualities of 'resourcefulness, enterprise and a cheerful do-it-yourself attitude to the world',³ worldly virtues appropriate to Eve's daughters and about the best that can be expected from nurture in a country that produces poets who "'prefer/the pack-horse and the slip-rail and the spur'" ("Conversation with Calliope", p.129). The residual

3. Hope, "The Woman of Today," Vogue Australia, 16, 5, June-July 1972, p.57.

impression is that Hope sees no likelihood that Australia can justify the hope, expressed in "Australia",⁴ that it would provide the place for a regeneration of the human spirit.

Chapter II has comment on some of the poetry Hope wrote as a youth and young man, the thinking about language and metre and the study of aesthetics in which he engaged during his preparation to become a poet. The issue is raised of the part played in his poetic development by his study of Brennan's poetry and his association with James McAuley and Professor John Anderson. Chapter III places Hope's emergence as a literary figure in the 1940s in the perspective of the Australian literary scene of that time, insofar as it bears on his work. Hope's poetry, ca 1940-85, is considered in later chapters. The reviews published in the 1940s and 1950s, and the essays of those years and later, contribute to Hope's literary canon and to an understanding of the poetry. The prose writings are taken into account when they illuminate the poetry under discussion; there is also comment on the contribution the poetry makes to the prose. The creative process is the area of aesthetics to which Hope has directed his attention and the poetry confirms that his noted essays on the creative process have emerged from his practice of poetry, as well as from his critical reading. What Hope says in prose, however, is not always consistent with his poetic practice.

It has been mandatory to group for comment Hope's early mature poetry, written ca 1940-55, which includes major poems, such as "Australia" (p.13) and "The Wandering Islands" (pp.26-7), and a range of impressive to lesser pieces. It represents a period of confusion in the poet's direction, often

4. Hope, "Australia," in Collected Poems 1930-1970, A and R Modern Poets ed. (1972; rpt Angus and Robertson, 1977), p.13. Further page references to Collected Poems are given in the text.

evidenced in a frantic or bitter hitting-out at the poverty of human aspiration and achievement. These poems belong to a period when Hope was, often trenchantly, trying to establish for himself a coherent concept of the chosen, or accepted, role as poet which he acknowledged as his when he was about ten.⁵ His subject is man - occasionally it is God - but in the early mature period the poet is often so dismayed, angered or revolted by details of his subject that he is unable to move beyond particularities. The early mature poetry, highly subjective, challenges the reader's attention but is sometimes over-homiletic or heavy-handed, occasionally so pessimistic as to radiate despair. It documents the poet's dashed illusions as he contemplates the imperfections of human existence. The fact that rational man is also a natural creature is presented as a cruel burden on the spirit.

The poetry published in the fifteen years after 1955 is often markedly different in tone and concepts from the poetry of The Wandering Islands period. Much is affirmative and develops the concept of a world of process within an eternal universe of harmony and order. A certainty of attitudes, in line with his intellectually derived conviction that poetry in the Classical Western tradition is in the true Western tradition, is reflected in Hope's work of 1956-70. The selection of his reviews from the 1940s and 1950s which is reprinted in Native Companions⁶ was apparently made largely on the basis of that certainty of attitudes, though by the time Native Companions was published Hope was writing poetry which displays considerable variation in his attitudes from those of the middle

5. Hope, "Meet Nurse!" in Native Companions : Essays and Comments on Australian Literature 1936-1966 (Sydney : Angus and Robertson, 1974), p.10.

6. Hope, Native Companions, pp.43-99.

period. The middle period poetry presents the motif of the poet as delineator of the universe. A good deal of the poetry to the mid-1960s, including some works in The Wandering Islands, offers Hope's conception of a man-made universe, with the poet carrying out the universe-creation for mankind. It is to the artist, in particular to the poet, that metaphysical vision is vouchsafed, usually through sexuality. Especially after 1955, Hope's poetry increasingly voices a reassurance that comes from understanding that the spirit may be released from the rational mind by the animal flesh and its appetites. As high priest of the Logos, the poet performs the ritual namings and imaginative re-namings and transmutations of the natural world - '*verbo caro factum* is our part' ("An Epistle from Holofernes", p.60) - which are necessary for the establishment of a *milieu* in which humanity can flourish. The poet, being mortal, must live in the physical world and yet be out of his element in doing so ("As Well as They Can", p.256). As delineator of the universe, the poet works at the behest of a will greater than his own ("Invocation", pp.65-7).

In the middle period poetry the sense of a mystery within physical existence, which is conveyed so well in "Ode on the Death of Pius the Twelfth" (pp.209-11), predominates. A few poems written in the late 1960s suggest that Hope has shaken from his shoulder the burden of making immortality. Mortality and the mystery of immortality are recognised for their complementary contributions to human experience. Yet in 1967 Hope wrote "The Planctus" (pp.214-19), a personal sonnet sequence in which he gives strongest expression to 'The agony of my divided will' (p.216). Hope's poetry is distinctive but never predictable in treatment of the theme of Eden and the Fall.

In 1956, Vincent Buckley published "For A. D. Hope", which has the lines,

I'd have you end as you began,
 Innocence moulded to its clay;
 And have you too as now you are,
 A wingèd bull becoming man
 To stamp the arena of his day,
 In a calm centre of despair.⁷

"The Planctus" notwithstanding, the poetry of Hope's middle period offers the vision of 'innocence moulded to its clay', of the son of Adam's exploration of his human state as a means to primal innocence. His post-1970 poetry offers a view of 'the arena of his day' from a centre which is far from calm. Hope has written some contemplative poems since 1970 but, with the exception of the personal poems, "Hay Fever" and "Tasmanian Magpies",⁸ the contemplative pieces are meditations on follies and limitations of man and they often convey a great unease. Although the post-1970 poetry appears to bring some new directions into Hope's work, it confirms the scope and sincerity of the imaginative explorations which have preoccupied him as poet, at least some of which have preoccupied him since he was a child-poet.

Hope's passionate interest is the life of the mind and its spiritual possibilities; a central concern in the poetry is man as the only animal which has the ability to reason and project thought into the unknown and has developed speech. From 1970, the poetry frequently calls attention to the fragility of human reason and the limited use to which man puts his rational capabilities, themes foreshadowed in a prose composition, "Butchered, to Make a Roman Holiday",⁹ written when Hope was eleven.

During the early mature period, the traditional forms and techniques, which Hope has explored since childhood, serve as a means of imposing order

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7. Vincent Buckley, "For A.D. Hope," Meanjin, 15, 1, 1956, p.76.
 8. Hope, "Hay Fever" and "Tasmanian Magpies," in Antechinus : Poems 1975-1980 (Sydney : Angus and Robertson, 1981), pp.13-4, 15.
 9. Hope, "Butchered, to Make a Roman Holiday," Ludus et Ludi, Leslie House School Magazine, April 1919, p.4. Archives of Tasmania, NS 684/20. This item and other pieces written by Hope as a schoolboy are included, with documentation, in Appendix II. Further references to Appendix II appear in the text.

on his poetic material; "Ascent into Hell" (pp.31-4) is an apposite example. The dislocations in wartime and post-war society, cultural changes which often manifested themselves in crude fashion and, especially, private uncertainties weighed heavily on Hope's consciousness in the 1940s. When nightmarish intimations of personal and universal psychological chaos emerged from his unconscious, the poet sought to accommodate them to his perception of one of the poet's tasks, to elicit order from confusion, by confining them within the harmonies of traditional verse techniques. The results, poems such as "The Damnation of Byron" (pp.2-6) and "Pygmalion" (pp.7-10), are works in which the material is controlled in presentation but not diminished in its uncertainties. The imposition of rhyme does not necessarily lead to the certainty of reason. From the late 1950s, when Hope's poetry begins to convey his perception of an eternal and universal harmony, the perspective from which his poetic material is ordered becomes definite. Traditional verse forms take their place as part of the greater harmony, as well as being the means to impose harmony. Material which presents itself to the poet is recognised as belonging to the all-encompassing harmony of eternity; the offerings of the unconscious need to be scrutinised for coherence but they are no longer suspect. Man's finite understanding does not allow him to discern all the metaphysical implications of eternal harmony. The poet's task is to explore beyond the physical world from the basis of his human experience, especially of sexual love, and, by intuiting metaphysical truths, illuminate the human experience. The process of illumination is by degrees but it is also cumulative. The mystical dimension of man's mortal sojourn appears more accessible as the intrinsic worth of the human dimensions of existence are allowed but that perception fades in the later poetry. In his later poetry, Hope employs a diversity of poetic forms and sometimes slightly relaxed rhythms, in explorations of the

ontological theme of the mystical in the universe, which is beyond the grasp of man's reason; the theme of the fragility of man's rationality emerges most strongly. The freer rhythms are resumptions of metrical experimentation undertaken in the 1920s and 1930s and suggest no more than that Hope has remained divided in his response to Modernist prosody. Endorsements of the validity of subliminal promptings of the psyche point to an acceptance of one of the concepts of psychology used by Surrealist writers. In the later poetry, Hope advocates the use of the sub-conscious for the spiritual enlightenment of man. The querying of man's capacity to reason is accompanied by admonitions that the mystical dimensions of the world are to be apprehended by the non-rational mind, which suggests that Hope's earlier emphasis on consciousness derived from an intellectual conviction, rather than from felt understanding.

Duality of response to concepts of the mind is but one of the dichotomies which mark Hope's treatment of his theme of man as the descendent of Adam. Man retains an understanding that his true estate is spiritual; his human state at once poses difficulties and offers the means to attainment of full spirituality. The poetry is an unremitting examination of the ways in which man exercises his human capacities and the possibilities and limitations that rest with those capacities.

II THE EDUCATION OF A POET

The source of Hope's creativity cannot be identified but it is possible to point to some of the circumstances of his formative period which bear on his creative methods, his preference for Classical modes and forms and his preoccupations. Hope has described his early life and self-education to be a poet¹ but aspects of his formal and informal education to be a poet, in the years 1925 to the early 1940s, have received little or no comment, from Hope or from commentators.

In "Meet Nurse!", Hope sketches the setting of the Tasmanian manse at Campbelltown, in the valley of the Macquarie River, where his family lived from when Hope was four until he was about fourteen. His father was a clergyman but the lives of the Hope family were bound to the patterns of rural activity in the valley. Glebe land, worked for Hope's father mainly by neighbours, was part of the parish living. Hope attended the local school when it moved into a building in the manse grounds during the shearing season each year; for the rest of the year he was educated at home, until he went to boarding school, 1919-21.² The conservative, ordered lives of the local farming families of Scots descent reinforced the patterns and values of Hope's family life and the need for ordering of experience which he came to understand from literature. For Hope, freedom and seclusion in a peaceful country environment were paired with life in a family setting which was bookish. From his earliest recollections, words and their mysterious

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1. Appendix I gives biographical data. Much of the discussion in the first part of Chapter II derives from Hope, "Meet Nurse!" and "Martin Boyd, Myself and the Whore of Babylon," in Native Companions, pp.3-12, 26-38, and "Beginnings," in The New Cratylus : Notes on the Craft of Poetry (Melbourne : Oxford Univ. Press, 1979), pp.1-12.
 2. A page of the roll of Leslie House School, Hobart, shows '686 Hope Alec. 1919-0-1'. Archives Office of Tasmania, NS 684/1. Hope has written that his family returned to N.S.W. when he was thirteen or fourteen : "Meet Nurse!" in Native Companions, p.4. Ruth Morse, Introduction, A.D. Hope : Selected Poems, chosen and intro. by Ruth Morse (Manchester : Carcanet Press Limited, 1986), p.7. gives, 'Like so many other clever children of the era, Hope was sent back to the Australian mainland for more formal schooling when he was fourteen'.

properties have enchanted him and have been the ordering force for his sensory experience and mental perceptions. Whether his exposure from birth to language used with precision and delight helped develop in Hope an innate receptivity to the charms of language and literature or provided the source of interest cannot be demonstrated. It is likely that his response was primarily to a natural alertness to words and rhythms, which inborn bent was provided with opportunities for development. Hope counts as one of his good fortunes his being able to explore the great English poets for himself but that was a good fortune 'next to the solitary life which allows the imagination to grow in its own way, not forced to conform by teachers or eradicated by the cheerful contempt of school-fellows'.³ In The New Cratylus Hope writes that, although he does not know if a poet is born a poet, if he is, he must then make himself one.⁴ For Hope, the process of making himself a poet was facilitated by circumstances but he undertook the experimentation and practice of the forms which he understood were necessary for the process. He early began to write verse. To Longfellow's Hiawatha Hope ascribes his 'moment of illumination, a moment of conscious vocation', when he knew he was going to be a poet. When reading Hiawatha, at about ten years of age, he conceived 'the idea of a poet as a man looking out from the place inside where thinking and feeling goes on and celebrating what he sees. From this time on I knew where I was going'.⁵ The use of the singular verb, 'goes', with a plural subject is interesting for, in Hope's poetry, the mind and the spirit overlap and, in place of ordinary human emotion, a more significant, intellectually-apprehended, spiritual

3. Hope, "Meet Nurse!" in Native Companions, p.10.

4. Hope, "Beginnings," in Cratylus, p.1.

5. Hope, "Meet Nurse!" in Native Companions, p.12.

emotion is manifest. The expression, 'celebrating what he sees', also needs comment. In its ordinary sense, the word 'celebrating' does not fit a good deal of the work of a poet whose view of the world is at times of 'this great Sodom of a world' ("A Commination", p.149). In the essay, "Poetry and Platitute", Hope explains his use of the word 'celebration' in terms which echo Nietzsche:

When I speak of celebration, I do not mean that poetry is concerned to be nothing but paean and praise of the natural order.... It involves not only that admiration and delight in what one perceives, which is the essence of praise, but also an intellectual assent to the causes that make the natural world an order and a system, and an imaginative grasp of the necessity of its processes.⁶

Nietzsche explains the Homeric justification of life: 'At the Apollonian stage of development, the "will" longs so vehemently for this existence, the Homeric man feels himself so completely at one with it, that lamentation itself becomes a song of praise.'⁷ In a telecast interview with John Thompson, Hope has explained, 'Now, celebration is an act of joy. I think the qualification I'd make there is that, you know, you can also celebrate the evil and the things that you get angry about'.⁸ If that explanation is directed to Hiawatha as the spur to the boy Hope's recognition of his vocation as a poet, a curious point arises. The boy Hiawatha of Longfellow's poem, who learned the language of the animals of the forest, is based on the legendary founder of the Iroquois tribe; in the legend, Hiawatha has magical powers which he uses to subdue miraculously the forces of nature. In him, human progress is embodied. Did Hope, at ten years of age, have a conception of himself as one who would, as poet, observe the evils to

6. Hope, "Poetry and Platitute," in Cave and Spring, p.16.
7. Nietzsche, The Birth of Tragedy from the Spirit of Music, trans. Clifton T. Fadiman, in The Philosophy of Nietzsche (New York : Random House Inc., n.d.), p.182.
8. Hope, "Poetry in Australia : A. D. Hope," text of ABC interview with John Thompson, telecast 1965; Southerly, 26, 4, 1966, p.245.

which man is prone and speak of them in language which would show them as they are, thus contributing to civilisation? Such a ten-year-old would be forbiddingly precocious but in "Butchered, to Make a Roman Holiday" (Appendix II), written when he was eleven, Hope puts the idea into practice in prose. His later practice of satire is in line with such thinking; his mature conception of the poet is as one who does more than contribute to civilisation, for the poet's task is the spiritualisation of the world.

The lasting significance of childhood experiences is of interest to Hope for a number of reasons, one of which is his quest to elucidate the nature of language. The quest has been undertaken because, for Hope, language is the essentially human attribute, acquisition of which has raised man above the animals. Contemplation of his early experience of language has contributed to Hope's development of a theory that literary composition requires two kinds of imagination:

The theory is that there are two gifts necessary for literary composition, two innate talents and two skills developed by the exercise of those talents: I call these respectively the sensual or the sensory imagination and the verbal imagination.⁹

A practitioner of one of the arts other than poetry takes his materials of colour, shape, sound, movement and so on from the visible or audible world and uses them to build new patterns from recognisable materials. In contrast, a poet's material is language, a code he must use to give form to his ideas about the experienced world;¹⁰ ideas are imaginatively amplified mental responses to sense experience of the world about. Hope postulates that the poet needs two kinds of imagination. The sensory

9. Hope, "Meet Nurse! " in Native Companions, p.5.

10. Hope, "The Material," in Cratylus, pp.13-24.

imagination is his means of mentally creating images of the world as he perceives it, of creating from sense; the verbal imagination allows him 'to find a verbal equivalent [of his mental images] that will convey this vision to others'.¹¹ Hope places emphasis on the primacy of the first ten years or so of life in the formation of the sensory and verbal imagination. In that time are formed one's unique view of the world, one's 'myth of the world',¹² and one's own patterns of language with which to express that myth. Hope's myth of the world early developed from observed and experienced scenes and events being fused with figures from myth and legend. Hope acknowledges the importance of his family background in the development of his verbal imagination; nevertheless, to have words to use is only part of the poet's needs in regard to language.¹³ The relative isolation of his childhood allowed Hope to learn to let words work through him; he never complains of the intransigence of language. In "Home Truths from Abroad",¹⁴ Dante-Hope advises T. S. Eliot that 'Real poets never "try/To use words", as you put it; your first blunder/Was treating them like slaves or tools'.

Until the poems of the 1970s which make up the "Drifting Continent" section of Antechinus,¹⁵ there are few poems published by Hope which have a recognisably Australian setting. His myth of the world, insofar as can be ascertained from the poetry, is not often expressed in terms of the Australian landscape; it appears to have been formed almost entirely from literature and from observations of the spiritual aridity of modern man, for those are the terms in which it is expressed. Yet the poet has said,

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11. Hope, "Meet Nurse!" in Native Companions, p.7.
 12. Hope, "Meet Nurse!" in Native Companions, p.8.
 13. Hope, "Beginnings," in Cratylus, p.4.
 14. Hope, "Home Truths from Abroad or Virgil and Dante answer Mr T. S. Eliot," in A Book of Answers (Sydney : Angus and Robertson, 1978), pp.89-92.
 15. Hope, "The Drifting Continent" section, in Antechinus, pp.5-24.

to his dismay, especially in the early mature poetry, at the despiritualisation of modern man which he observed.

One of the questions posed by a review of Hope's early life is whether his later sometime view of the world as 'Sodom' could, in part, have begun in that period. Hope's answer to the question would be to point to his statement about childhood in the Macquarie valley : 'It was, for a child, a dream of the pastoral world'.¹⁸ Although Hope has said, 'I was only seven years old when the First World War began, so I was not involved except in imagination in that first great disaster to European civilisation',¹⁹ his father was an Army padre during World War I²⁰ and consciousness of the war is an aspect, *inter alia*, of Hope's childhood which emerges in "Ascent into Hell":

The bayonets and pickelhauben gleam
Among the leaves as, in the poplar tree,
They find him hiding. With an axe he stands
Above the German soldiers, hopelessly
Chopping the fingers from the climbing hands. (pp.31-4)

At the point at which the above extract begins, the poem moves from first-person explanation of the poetic excursion into dreams to third-person narration of a series of overlapping nightmares and upsetting, childish memories. The use of the third-person suggests the poet's wanting to distance himself from remembered unpleasantness. In the 1973 poem, "Hay Fever", Hope reverts to the rural pursuit of hay-making during his Tasmanian childhood to express the solace of memory in the face of death's inevitable approach.²¹ The boy in the poem is the child Hope, savouring the rural

18. Hope, "Martin Boyd," in Native Companions, p.32.

19. Hope, "Martin Boyd," in Native Companions, p.33.

20. Verified by Mrs Penelope Hope. Telephoned enquiry by the present writer, 8 December 1987.

21. Hope, "Hay Fever," in A Late Picking, pp.57-8.

man is pointed up by the comment Hope made in response to a copy of "Butchered, to Make a Roman Holiday" sent to him by the present writer, and it shows how the boy's immediate environment influenced what he wrote. Leslie House School, writes Hope, 'was a strong sporting school. If I contributed a piece of prose smelling strongly of its source Byron's Childe Harold, it was probably to hide the fact that I indulged in the effeminate hobby of writing poetry.'²³ Boarding school for an eleven-year-old is a lonely experience and it is not difficult to identify in the child's prose the child poet, exiled from home and poetry. In the interview with John Thompson in the mid-1960s, Hope speaks of his clandestine practice of poetry when at Leslie House School and of how he used to hide his writing under the mat outside the Headmaster's study.²⁴ In a not altogether clear comment on this point, Sheila L. Roper remarks, 'Did he truly want to hide, or to provoke? Is it too fanciful to think that his long delay before his first book arose from exactly this struggle between concealment and revelation, and that even with the appearance of The Wandering Islands he went on hiding his work in the most perverse and frightening place - under his reader's nose?'²⁵ Whatever Sheila Roper may mean by the last part of that comment, she is correct in noting Hope's conflicting impulses to conceal and reveal. In 1958, Donald Horne published "Portrait of an Un-Australian",²⁶ his observations on Hope's personality, in which he remarks that somewhere in the 'Dark Ages', that is, long before Horne met Hope, Hope's

23. Hope. Letter to the present writer, 20 September 1987.

24. Hope, "Poetry in Australia," interview with John Thompson, p.257.

25. Sheila L. Roper, "An Exhumation : A. D. Hope's Short Pathology of Imagism," Helix, 13-4, 1983, p.193.

26. Donald Horne, "A. D. Hope : Portrait of an Un-Australian," The Observer, Sydney, 4 October 1958, pp.517-18.

sensitivities were mangled and he has built up external ramparts of imperturbable anonymity to defend them. You can't get at him. Whatever it was that made him like this I don't know : and anyway it is his own affair; but he was the most outwardly self-controlled person I have ever met.²⁷

Imitation was the method Hope used in his self-training to become a poet but he was consciously assessing the styles of the poets he emulated. He was drawn to the richness of language of the Romantics but uncomfortable about its suitability for describing the Australian scene.²⁸ In "Conversation with Calliope", with self-mockery, he recalls to the Muse's memory that

At fifteen years, or less, I sought
Your aid, and with that aid began
An epic on the Doom of Man.

Though I suppose its verse was far
From mastery and blank at best,
Though Browning was the avatar
The style too well made manifest,
While Renan's *Abbesse de Jouarre*
Supplied my theme, yet all the rest
Was mine : contrivance, persons, tales
Made up in Bathurst, New South Wales. (p.178)

The theme of the Doom of Man re-emerges in the middle period, in "On an Early Photograph of My Mother" (1958)²⁹ and "Conversation with Calliope" (pp.177-200), and becomes insistent in the later period. The attempted epic seems not to be extant but pieces written by Hope when he was fifteen and sixteen have survived in the 1922 and 1923 editions of The Burr, the Magazine of the Bathurst High School (Appendix II). If those pieces were unsigned, some would be recognisable as Hope's. '...Curiosity, the vain creature of man, doing his bidding, leading him into forbidden realm', and 'the solemn harmony of the universe, of the infinite' ("Echo", Appendix II), are themes in Hope's poetry of the middle and later periods.

27. Horne, "Portrait of an Un-Australian," p.517.

28. Hope, "Beginnings," in Cratylus, pp.7-8.

29. Hope, "On an Early Photograph of My Mother," in A Late Picking (Sydney : Angus and Robertson, 1975), pp.1-2.

A one-line filler at the end of a page, 'BE A HERO - HAVE YOUR NAME IN THE BURR',³⁰ doubtless written by Hope, has the sardonic undertone of the lines from "Conversation with Calliope" quoted above. The "First Sonnet" and "The Last Sonnet" (Appendix II), extraordinarily polished exercises for a teenager, set up and reconcile the oppositions of life and death and show Hope's early practice of his characteristic method of looking at a subject from opposed viewpoints. The 'thrilling music of the birds' ("First Sonnet") was still ringing in Hope's memory when he wrote "Tasmanian Magpies"³¹ in the 1970s. A piece of schoolboy prose, 'Impressions of a New Boy at Fort Street' (Appendix II), published in The Fortian in 1924, also demonstrates the dualism of impulse which marks Hope's poetry. The passage shows a young person who is very aware of himself, keen to be assimilated into a new environment and anxious to project the attitudes which will mark him as one who belongs. The piece falls into two sections, the rather dramatised discomfitures of a youth who feels himself to be an outsider and the calculated taking-on of the protective colour of the new environment in order to shield his private engagement with the experience. The nexus between the two sections is, appropriately, the 'old friends' in the library. In the second section it is as though the writer stepped aside from his personal involvement and objectively recorded what he observed himself to be reasoning and doing, in contrast to the subjective first section. Tension between emotional response and conscious public performance characterises a great deal of Hope's mature poetry; often the means used for the distancing of self from the subject of a poem are found in traditional literature.

30. The Burr, November 1923, p.15. Appendix III.

31. Hope, "Tasmanian Magpies," in Antechinus, p.15.

A fire at Canberra University College in 1953 destroyed much of Hope's early work.³² Joy Hooton's bibliography³³ and the resources of the Fisher Library, University of Sydney, made it possible for a fair amount of Hope's juvenilia, published 1925-33, to be considered in this study. These pieces are valuable because they indicate the shaping of the poet's vocation; his concerns, conflicts and methods are adumbrated in the poems of his undergraduate period and the subsequent decade. Hope has said Browning gave him confidence that poetry could be written without the use of poetic diction³⁴ but there is little sign of that in his juvenilia. The young Hope obviously loved using poetic language but "Third Year's Ode to the West Wind" (Appendix II) shows his ability to manipulate tone. To the influence of Blake and Dante, Hope has ascribed his youthful gaining of understanding of the metaphysical aspects of poetry.³⁵ His poems published in Sydney University journals when he was a young adult show little of that appreciation but in "Echo" the schoolboy writes of 'that Unseen mystery of the beautiful, which they [poets] all seek' and that idea is implicit in the undergraduate's prose piece, "A Letter to a Mathematician".³⁶

Hope's eagerness to experience and participate widely is evident in the range of activities he undertook as a student. His editorial exhortation to his fellow students at Bathurst High (Editorial , Appendix II) to tackle sport and schoolwork, 'if you would be worthy of that person whom most of all you worship and admire, your private hero or heroine', was practised as well as preached by Hope. Only winners of races get

32. "A. D. Hope : Poet First, Critic Second," report from interview, ANU Reporter, 4, 9, 22 June 1973, p.3.

33. Joy W. Hooton, A. D. Hope, Australian Bibliographies, gen. ed. Grahame Johnston (Melbourne : Oxford Univ. Press, 1979).

34. Hope, "Beginnings," in Cratylus, p.10.

35. Hope, "Beginnings," in Cratylus, p.9.

36. Hope, "A Letter to a Mathematician," Hermes, 33, 2, Trinity 1927, pp.101-3.

recorded but items in Ludus et Ludi show Hope as a placegetter in running events at Leslie House School Athletics Carnivals.³⁷ In his second year at Bathurst High he played the Earl of Kent in his School's production of King Lear.³⁸ During his time at Sydney University, 1925-28, he contributed poems, reviews and articles to University journals and took part in other extra-curricular aspects of university life. His self-training to be a poet continued and what is available of the poetry he wrote at that time reflects his wide reading, experimentation with form and style and an interest in the French Symbolists. It also reveals that he still had some way to go before achieving deftness in craftsmanship and the ability to trace through his responses to ideas wholly in his own way. In research preparatory to selecting poems for A. D. Hope : Selected Poems, Ruth Morse assessed the early writings by Hope which are in undergraduate journals of Sydney University and Australian National Review.³⁹ She notes that 'The technical ambitions can be seen throughout these early poems in the variety of registers as well as forms with which Hope experimented, several of which are quite unsuccessful.'⁴⁰ Ruth Morse comments on some examples of Hope's experimental prosody and notes that, with "Western Elegies",⁴¹ in his age Hope 'turned again with greater success'⁴² to the eight-foot line he used in the 1932 poem, "St. Mary the Gipsy".⁴³ Hope, himself about twenty-one, in 1928 reviewed a memorial volume mainly of poetry, The Abbey of St. Death, by Wallace Maher.⁴⁴ Hope comments that

37. Ludus et Ludi, April 1919, p.12, June 1920, p.18. Archives Office of Tasmania, NS 684/10.

38. "Fifth Year Students," The Burr, November 1923, p.15. Appendix III.

39. Ruth Morse, "Editing A. D. Hope," Australian Literary Studies, 12, 4, October 1986, pp.499-509.

40. Ruth Morse, "Editing A. D. Hope," p.503.

41. Hope, "Western Elegies," Quadrant, 160, 124, 12, December 1980, pp.32-5.

42. Ruth Morse, "Editing A. D. Hope," p.504.

43. Hope, "St. Mary the Gipsy," Hermes, 39, 3, Michaelmas 1933, pp.5-6.

44. Hope, review of The Abbey of St. Death, by Wallace Maher, Hermes, 34, 1, Lent 1928, p.42.

The chief impression on one who did not know him is of the appalling youth of the writer. The many faults of his style are those of a young man and its beauties touch us by the sense of youth. It is the style of one whose training in the technique of writing has led him, so far, rather to recognise the beautiful than to avoid errors. The poetry has the distinctive adolescent note which one learns to pick out in undergraduate verse. It seems almost unfair to make public this selection - for publishing must inevitably involve exposing the relics of early promise to trial by the canons of mature criticism.

These comments can be justly and sympathetically applied to Hope's contributions to University journals, 1925-28. The juvenilia, often over-written, does not always foreshadow the control of the later poems but it bears hallmarks of the mature work. The review of The Abbey of St. Death shows Hope, as reviewer, standing aside and allowing to Maher a special worth as a mystic but, by implication, dissociating himself from mysticism:

In the published work of Wallace Maher I think I see the uncompromising, sincere, ecstatic and somewhat violent spirit of the mystic, together with its singular charm - a spirit akin to Blake - something that demands a higher charitableness than we accord in judging the more worldly. For we recognise in them a consistency beyond us; and we who live by perpetual compromise cannot refuse to admire those who are prepared to sacrifice themselves for consistency with a belief.

... what strikes me ... is a kind of lucidity and passion that goes beyond the words and even the subject. This is the power that mystics have that makes it so hard to judge them by purely literary standards.

Those comments are the basis of the arguments Hope puts forward in the Native Companions, in the "Considered Opinions" essay, "Christopher Brennan : An Interpretation".⁴⁵ The Maher review is an early example of what was to become Hope's established practice of taking the opportunity offered by reviewing to formulate his own ideas, which are rarely expressed in terms of 'purely literary standards.'

45. Hope, "Christopher Brennan : An Interpretation," in Native Companions, pp.140-60.

The first issue of Arts Journal for 1925 contains three contributions from Hope.⁴⁶ From The Aeneid came his inspiration, and possibly from Browning the form, for the interior monologue, "Helen in Sanctuary", a confidently achieved blank verse composition. Its themes of power, death, desolation, fear, loneliness and love are taken up in the later poetry. The eighteen-year old's prose piece, "The Corpse", carries the editor's note that it was 'written on the eve of an examination'. The voice in the composition dramatises histrionically the struggle to reconcile knowingness of spirit with rejection of the religious tenet of resurrection of the soul, a struggle which "The Planctus" VII (p.218) indicates remained with the poet. The editor's note leads to the idea that "The Corpse" could be a student's declaration that he will not lose his individuality in the impersonality of the academic machine. In both "Helen in Sanctuary" and "The Corpse", the notion of the exercise of individual will in defiance of engulfing terrors is presented. Helen declares, 'I will not die', and the Corpse insists, 'I will NOT lose my identity'. Each piece ends with a relinquishing of the struggle, for Helen pleads to escape reality by becoming mad and the Corpse accepts that it is 'just dead'. The tenuousness of the control gained by the will to power is to be seen later in poems such as "The Pleasure of Princes" (pp.64-5) and "The End of a Journey" (pp.1-2), the latter composed in 1930 but re-worked during the succeeding thirty years. "Flora", a rhyming pastoral, shows influences of the Lindsayian aesthetic which produces some unintended amusing moments.

46. Hope, "Helen in Sanctuary," "The Corpse," "Flora," Arts Journal, 8, 1, Lent 1925, pp.14-5, 24-5, 18.

Later student pieces include "The Market",⁴⁷ another exercise in blank verse but in dramatic form, which seems to be an exhortation to the over-worked and downtrodden masses to seek escape from the misery of their lives through 'Inspired glad toil'. More effective is "Ephemera",⁴⁸ a metrical experiment and a lyrical meditation on the transience of lives of moths or butterflies. 'Night, most merciless maid, slays us to make musks for her wind-carved jars' suggests something of the 1967 poem, "Moschus Moschiferus" (pp.220-2), which points to the paradoxical nature of man, who uses the beauty of music to lure musk-deer to their slaughter so that their scent-glands can be harvested. 'Born and mated and dead, dead e'er the day wanes into chaste, stark night' ("Ephemera") reminds the reader of "Antechinus",⁴⁹ a Hope poem of fifty years later. The later poem ostensibly considers the life of the Australian marsupial mouse, *Antechinus stuartii*, the males of which die after mating. The idea in "Ephemera", of the brevity of life, is extended in "Antechinus" to raise a number of issues concerning male sexuality.

"Trees"⁵⁰ is an adumbration of the tree imagery Hope uses in "The Gateway" (p.25). It ends, 'And, moreover, their roots go down so deep and firm into the elemental, the naked, and abiding, soil'; "The Gateway" has, 'The tree through the stiff clay at long last forces/Its thin strong roots and taps the secret spring' (p.25). "Trees" confirms the imaginative stimulus of the trees in the garden of Hope's Tasmanian childhood home:

Like abiding friends I remember those noble trees among whom I grew up. The three immense and stately poplars in front of the house with their gnarled and fissured knees, which - I almost said 'who' - turned to pillars of chestnut and gold before the autumn equinoxes.⁵¹

47. Hope, "The Market," Arts Journal, 8, 2, Trinity 1925, pp.36-7. Scene from a dramatic poem.

48. Hope, "Ephemera (An Experiment in English Choriambics)," Arts Journal, 8, 2, Trinity 1925, p.37.

49. Hope, "Antechinus," in Antechinus, pp.18-20.

50. Hope, "Trees," Hermes, 33, 1, Lent 1927, pp.33-5.

51. Hope, "Trees," p.34.

Hope also recalls a 'clump of towering gums' and a 'row of ancient black pines'. In the 1943-44 poem, "Ascent into Hell", these reappear in the lines, 'The gum trees roar in the gale, the poplars shiver/At twilight, the church pines imitate an ocean' (p.32). The twenty-year-old's rejection of 'the bewildering nonsense of mysticism' ("Trees") contrasts with the Maher review and with the older Hope's attraction to 'What Spirit walks among us, past our ken ...' which is given in "Ode on the Death of Pius the Twelfth" (p.211). Part of "Trees" is reworked in "Ode on the Death of Pius" : the 'pillars of chestnut and gold before the autumn equinoxes' and 'Their shining panoplies' become, in the poem, 'The ancient trees were in their autumn pride/Of russet, flame and gold' and 'Their panoply of fire' (p.209). Like old Dan in Judith Wright's "South of My Days", Hope has 'hived' childhood memories and some of the words in which he early captured the essential quality of particular experiences. In "Tasmanian Magpies",⁵² he recalls the 'languages' he learned from nature long ago. 'Fluting' was the word he used in "Trees" to convey the sound of the magpies' song, 'magpies fluting in the grey of morning'. Almost a lifetime later he wrote, 'Ethiopia! they used to say,/Fluting at dawn through pure, clear rills of sound' ("Tasmanian Magpies").

Playing with language, Hope has said, is the twin practice to imitation in the education of a poet⁵³ and there is much delight in the young poet's playing with language in "An Interview in Hades",⁵⁴ a dramatic scene between a reporter from Futurity and Marlowe's shade: 'Marlowe : ... Your doxy in your Oxford pothouse, sir, is as full of fetches to cozen a man as a young fox'. The dialogue reaffirms that, as he was when he wrote

52. Hope, "Tasmanian Magpies," in Antechinus, p.15.

53. Hope, "Beginnings," in Cratylus, p.4.

54. Hope, "An Interview in Hades," Arts Journal, 9, 1, Trinity 1926, pp.21-3.

"Echo", the young Hope was alert to the implications of man's desire to win through into areas of forbidden knowledge. It is a theme to which Hope has returned in later poems, including "Imperial Adam" (pp.83-4), "Faustus" (pp.202-4) and "Palingenesia",⁵⁵ and in essays on Henry Handel Richardson's Maurice Guest and Marlowe's Tamburlaine.⁵⁶ A reconstruction of Marlowe's Doctor Faustus was begun by Hope in 1930 and brought to fruition in 1982.⁵⁷ In the Preface to the completed work he explains that

There are some works of the imagination that are more than objects of attention and enjoyment. The mind and heart take them over, absorb and enter into them so deeply that they become part of the subject, the person, a colouring of the life of the self and implicit in its texture of thought. Such a work for me is Marlowe's Doctor Faustus . . . But in addition to all this mine has been a quite personal interest amounting almost to an identification with Faustus . . .⁵⁸

The theme of the complexity of heroic human endeavour has been explored extensively by Hope and his student 'tragedy', "The Heroes of Heorot",⁵⁹ a re-writing of Beowulf's defeat of Grendel, shows his early attraction to the idea. In a comic-strip style dialogue in which there is plenty of playing with language, the play considers in light-hearted fashion the difficulties epic heroes may have encountered in behaving heroically, since heroes are also men and men are weak and fearful. Playing with words marks "A Letter to a Mathematician", in which the letter writer, often in precious language, claims that the pure scientist fails to receive the metaphysical meanings of his explorations, a claim Hope repeats in the 1972 poem, "Palingenesia".⁶⁰ In the section of "Letter to a Mathematician" on 'the

55. Hope, "Palingenesia," in A Late Picking, pp.55-6.

56. Hope, "Inspiration and Possession : Henry Handel Richardson's Maurice Guest," in Native Companions, pp.246-61; "The Argument of Arms," in The Cave and the Spring, pp.117-28.

57. Hope, The Tragical History of Doctor Faustus by Christopher Marlowe Purged and Amended by A.D. Hope (Canberra : Australian National Univ. Press, 1982).

58. Hope, Preface, in Tragical History, p.vii.

59. Hope, "The Heroes of Heorot or 'Epic Etiquette' : a tragedy," Hermes, 33, 1, Lent 1927, pp.48-52.

60. Hope, "Palingenesia," in A Late Picking, pp.55-6.

grandeur of unity', although maybe unwittingly, is Hope's conception of the poet as hero:

One, his brother [i.e. the brother of Two], is greater, square-shouldered, a leader. All the ideas of the world come from him. ...His head is constantly among the system of stars, and his feet press the roots of things. We are mostly a little afraid of One in our hearts. He stands between us and the all-possible beyond. He is an outpost of reason and the definite, and we feel dimly that in some way we depend on him for our existence, and that he is greater than we.⁶¹

It was to be some time before the ideas of the quoted passage were teased out and elaborated in poetry as a philosophy of the nature of artistic genius. "The Nomads" is Hope's definitive expression of One as the poet.⁶² There he uses the conceit of nomads to explain that there are certain people who 'are simply other' and for whom ordinary human aspiration to gain certainties do not obtain: 'For them the one/Despair is a fixed roof, a permanent stay'.

A 1926 exchange between J.D.H. and A.D.H. on "What is Art?"⁶³ presents an incorrect impression that the protagonists are A.D.H.'s *anima* and *animus*. Hope has identified J.D.H. as John D. Holmes, an Arts-Law student.⁶⁴ Ruth Morse gained the same incorrect impression.⁶⁵ The discussion shows Hope's grappling with the theory of art and his ideas significantly vary from his later views on the subject. The young theorist says:

... the distinctive thing about art as contrasted with any other method of recording facts - mere narration, bald photography - is its power to record and transmit the purely subjective moment of a situation, to record an emotional attitude. This must be evident to anyone.⁶⁶

61. Hope; "Letter to a Mathematician," p.102.

62. Hope; "The Nomads," in Antechinus, pp.5-6.

63. John D. Holmes (J.D.H.), "What is Art?" Arts Journal, 9, 2, Michaelmas 1926, pp.46-7. Hope (A.D.H.), "A Reply to 'What is Art?'" Arts Journal, 9, 2, Michaelmas 1926, pp.48-9. J.D.H., "What is Art? - A Reply to A.D.H.," Arts Journal, 10, 1, Trinity 1927, pp.14-5.

64. Hope. Letter to the present writer, 22 October 1985.

65. Ruth Morse, "Editing A. D. Hope," p.501.

66. Hope, "A Reply to 'What is Art?'" p.48.

As late as 1938 or 1939, Hope applied this theory of art to poetry:

The common element in poetry, if we can discern one at all, is not the satisfaction it gives, but particular use of language to evoke and communicate an attitude, an emotional point of view. Whether these attitudes are true or false experience is irrelevant to writing as an art. The success of a poet is to be judged not by the truth of what he says but by the success with which he can make us feel what he felt. Good and bad art are coherent terms only in the sense of mastery of means to this end.⁶⁷

Hope's youthful ideas on poetry apply more to his early mature poetry than to the earlier pieces, where the subjectivity is superficial, the ideas and styles largely derivative. In his later theory, Hope has asserted that the method of poetry is to create emotion in the reader, not transmit the poet's feelings: 'The greatest poetry is public and impersonal in the sense that its aim is the creation of emotion and not the expression of emotion'.⁶⁸ Hope admires public poetry but his own poetry is never completely impersonal; that is one of its attractions. Not even poems such as "The Death of the Bird" (pp.69-71) and "The Return of Persephone" (pp.88-9), which are dramatic in presentation, are wholly impersonal, for the poet's concerns are the mould on which they take shape.

A 1926 review of Strindberg's play, The Dance of Death,⁶⁹ further shows Hope's working towards clarification of his theory of art as he looks particularly at the question of realism in art. Strindberg's play appears to him as an exercise in realism taken to the point where it merely portrays and does not explain, which is the technique Hope was later to advocate for the novelist.⁷⁰ In the Strindberg review, Hope concludes

67. Hope, "Psycho-Analysis and Poetry," in Southerly, 1, 1, 1939, p.29.

68. Hope, review of Fourteen Men, by Mary Gilmore, in Native Companions, p.69. Hope dilates upon the method of poetry in "Poetry, Painting and Music," in Cave and the Spring, pp.191-202.

69. Hope, review of The Dance of Death, by August Strindberg, in Hermes, 33, 3, Michaelmas 1927, pp.197-8.

70. Hope, review of "Joseph Furphy : The Legend of the Man and his Book," by Miles Franklin and Kate Baker, in Native Companions, pp.54-9.

that the play 'goes to strengthen the assertion that the function of art is anything but a portrayal of things as they actually are'. With longer thought, observation and practice, Hope went aside from the broad question, 'What is Art?'. He later defined the difference between the poet and the novelist but not, it would seem, the essential quality of the dramatist:

The imagination of the poet works in quite a different way from the imagination of the novelist. One shows the world as it is under the species of time, the other creates the world as it might be under the species of eternity. "The imagination," said Keats, "may be compared to Adam's dream—he awoke and found it truth." It was the poet's imagination he meant. The novelist's imagination on the other hand does not foreshadow the new Eve, but interprets the old Adam to himself.⁷¹

More recently, Hope has re-examined that definition:

I once defined what I saw then as the main distinction between the arts of the novelist and the dramatist in prose and that of the poet, by saying that the former present man and human life in their psychological, social, and moral aspects, while the latter presents man and his whole world under their metaphysical aspects. I now think it impossible to make such a sharp distinction. Literary modes have no fixed frontiers or boundaries and often overlap. Yet the definition has for the most part proved true in practice even though we can produce no compelling reason why it should be so.⁷²

These definitions reflect Hope's gradual refinement of his ideas to the point where he guardedly allows that the literary arts provide for the portrayal of man and the world from both temporal - 'things as they actually are' - and metaphysical viewpoints. Some writers lean to the means of science, others to the means of philosophy. Hope's expression of his considered opinion on the point is in "The Isle of Aves", the opening work of his 1985 publication, The Age of Reason.⁷³ "The Isle of

71. Hope, "Martin Boyd," in Native Companions, p.37.

72. Hope, "The Burden of the Mystery," in Cratylus, p.170.

73. Hope, "The Isle of Aves," in The Age of Reason (Carlton : Melbourne Univ. Press, 1985), pp.1-10.

Aves" begins with a letter from the imaginary adventurer, Gulliver, to the historical adventurer, William Dampier. Gulliver points out that

the aim
That prompts us each to write is not the same.
Among the buccaneers with whom you serve,
If I mistake not, mainly to observe
What creatures crowd the land or cram the sea,
Your bent being Natural Philosophy;
Men and the laws both human and divine
That shape their actions and their ends are mine.

Hope's review of Strindberg's The Dance of Death is evidence that his intellectual antipathy to introspection in the manner labelled Freudian was established by 1927. He refers to 'The scavenger schools of psychology and literature who came after Freud' and he concentrates on the projection of Strindberg's personality through the play, a process in which Hope considers Strindberg 'dramatises his own conflicts and watches them work themselves out as though in this way he might in a flash and by accident hit suddenly on the answer. But there is no answer.' A report of a talk Hope gave to the Sydney University Book Club, in 1933, "Bloody Books : the Psychologist Answered,"⁷⁴ says Hope stated that eleventh century Icelandic sagas were as great as Othello and Anna Karenina, yet there was no psychological breakdown of the hero's character and no psychological probing; the characters were revealed purely by action. The youthful Hope's definition of Strindberg's dramatic method applies to a good deal of the poetry Hope wrote in his early mature period, in which he dramatises his conflicts and reveals the bewildered, angry, passionate character of the author for whom 'living was one long terrific struggle with problems which tore him, emotionally'.⁷⁵ When he uses the medieval theme of the

74. Eric J. Dobson, "Book Club," report of address by Hope, "Bloody Books : the Psychologist Answered," The Union Recorder, 27 July 1933, p.160.

75. Hope, review of The Dance of Death, p.197.

dance of death in the 1956 poem, "Totentanz : The Coquette" (pp.101-2), Hope dramatises a partial resolution of the problem of death. "Totentanz" has no obvious connection with the student review other than employment by Strindberg and Hope of a traditional allegory but it is a continuation of his working out of the personal dilemma which death poses and which Hope had already dramatised in "The Death of the Bird" and "The Return of Persephone". These are important poems in regard to Hope's middle period poetry, for they chart a change from raw emotional response to balanced consideration of problems inherent in the human condition.

Modern cities, as presented in Hope's poetry through images of disease or death, are an expression of the sordid quality of the lives of those who live in them. This is the view of Sydney, 'a huge bricky cancer', which is given in "Trees" and in the 1927 poem, "On Reading Longus in the 'Bus", where the 'filthy city' is 'Splitting its beast's throat'.⁷⁶ The contrast between country lives and those of urban dwellers lies behind Hope's observations on cities in other poems; in "Australia", our capital cities are 'like five teeming sores' (p.13), by 1958 Rome has become Europe's 'symbol for the mind's decay' ("A Letter from Rome", p.147), Los Angeles, in "Letter from the Line", is left with a '*Kyrie eleison*' (p.151). "On Reading Longus" exemplifies a desire to retreat from the realities of social disorder, decay and loss of the human spirit but these realities have not been evaded by the poet. In the closing line of "On Reading Longus" there is recognition that, even in antiquity, pastoral peace was only part of reality, for war was also real. In his 1973 poem, "Country Places", the poet looks with wit but without illusion at the

76. Hope, "On Reading Longus in the 'Bus," Hermes, 33, 1, Lent 1927, p.12.

despoilation of rural Australia by 'worshippers of the golden calf'.⁷⁷

"After Hearing the Aria 'Se Tu M'Ami--' (Pergolosi)"⁷⁸ also expresses the poet's desire to escape involvement in reality, in the form of a plea for innocent love to continue, for 'passion takes the wonder from the hill'. For the mature poet, sexual passion has occasioned mental conflict. Some poems of the early mature period present sexual love as repellent to the spiritual self; in others is recognition that release of the spirit from the constraints of rationality comes from the animal aspects of self. The theme of the horrors of sexuality disappears from Hope's poetry written later than that in The Wandering Islands, a rare resolution, but not a resolution of the lost Eden theme. The bodies of lovers are imaged as hills in the later period poem, "The Hills", which affirms the 'wonder' of physical passion: 'Not help alone comes from those hills, but peace,/ Timeless content and wonder and delight'.⁷⁹ Although grateful acknowledgment has become Hope's response to sexual love, he has remained aware of the complexity of controlling the competing passions within oneself. He has never quite lost his longing for an apassionate, godlike serenity, evident in "The Tides of Brahma",⁸⁰ one of a number of sonnets which appeared over the initials A.D.H. in 1927-31. "The Tides of Brahma", written in Hope's youth, and "Salabhánjika",⁸¹ written in his advanced years, demonstrate the poet's intellectual movement from rejection to acceptance of the human passion of love. In Hope's middle period, in works such as "On An Engraving by Casserius" (pp.222-26), the poet expresses a

78. Hope, "After Hearing the Aria 'Se Tu M'Ami ...' (Pergolesi)," Hermes, 34, 1, Lent 1928, p.21.

79. Hope, "The Hills," in Antechinus, p.54.

80. Hope, "The Tides of Brahma," Hermes, 33, 3, Michaelmas 1927, p.217.

81. Hope, "Salabhánjika," in Antechinus, pp.77-8.

conviction that the human experience is a progression towards spiritual wholeness and that the artist, by his visionary interpretation of sense experience and factual knowledge, makes possible a wide human sharing in that progress and contributes to the spiritualising of man. Yet in the fullness of his human experience, and despite later period poems such as "The Hills", Hope retains a conviction that the Fall of man darkened his vision and robbed him of a godlike, apassionate serenity. "The Isle of Aves" carries the epigraph:

"But any man of sense," I said, "would remember that the eyes are doubly confused from two different causes, both in passing from light to darkness and from darkness to light, and believing that the same things happen with regard to the soul also, whenever he sees a soul confused and unable to discern anything he would not just laugh carelessly; he would examine if it had come out of a more brilliant life and if it were darkened by the strangeness; or whether it had come out of greater ignorance into a more brilliant light; and if it were dazzled with the brighter illumination."

Plato, The Republic, Book VII. ⁸²

"The Isle of Aves" develops the theme of mankind's frantic and pointless activity: 'Deluded and insensible of the wreck/We dance and riot on a foundering deck.'⁸³

The early sonnet, "The Sense of Time",⁸⁴ indicates the continuity in development of Hope's poetic concerns. The poem queries to what extent life is finite. Is the moment of death a final reviewing of life past? 'Do all your ages, terribly, from the glass/Look back at you directly in your eyes?'; does one then 'rise/As out of time ...?' The immortalising nature of the act of making poetry is a fundamental tenet of Hope's post-1955 poetry and the essays on the craft of poetry. To the question about

82. Hope, "The Isle of Aves," in Age of Reason, p.3.

83. Hope, "The Isle of Aves," in The Age of Reason, p.9.

84. Hope, "The Sense of Time," The Pauline, Journal of St Paul's College, University of Sydney, 29, 1951, p.31.

the finiteness of life there is an answer given in "The Sense of Time":
 'For those who gaze in her enchanted glass/Time has an end whose end is
 not in time'. The concept of time was undergoing radical revision in the
 1920s, and later, as a result of the development of the Theory of Relativity.
 The revision is reflected in Hope's poem and it may to some extent account
 for Slessor's preoccupation with time. Hope's phrase, 'out of time', in
 "The Sense of Time", is the title of a 1934 sonnet by Slessor. Slessor,
 insofar as can be deduced from his poetry, found a deepening, apparently
 finally engulfing, sense of nothingness. In Hope's poetry the certainty
 of Eternity becomes a recurrent motif, although the certainty alters in his
 later poetry. Before Hope's poetry was to exhibit the strain of Eternity,
 immediate concerns of temporal existence appeared. One is the transcendence
 of human contact, which provides the theme for "The New Cavalier",⁸⁵
 noticeable for the final stanza which foreshadows a theme of "The Wandering
 Islands" (pp.26-7):

We have lent each other brief compassion -
 Brief shall it be - be not dismayed.
 We have loved; but love was not possession :
 It was an echo - echoes fade!

The verse and other non-academic literary productions of Hope's
 undergraduate period show his continuing self-education to be a poet and
 indicate his early engagement with some thematic concepts which were to
 recur in his later poetry. They reflect, too, the seriousness with which
 he was applying his reading and thinking to the formulation of a literary
 canon which he has strengthened and clarified. During the same period he
 was achieving outstanding academic results in his two major subjects, English
 and Philosophy (Appendix I). The University of Sydney's Examination Records

85. Hope, "The New Cavalier," The Pauline, 29, 1931, p.32.

show that in 1928 Hope was awarded a P. and O. Line first class return passage to England and the James King of Irrawang Scholarship. Hope would have been aware that, in gaining the James King Scholarship, he was following in the footsteps of Christopher Brennan,⁸⁶ a Sydney University personality whose poetry has struck a responsive chord in Hope. Brennan's painful and controversial dismissal from the German Department of the University in 1925, Hope's first undergraduate year, was 'the final component in the Brennan legend', the legend of an erudite bohemian who 'exercised a charismatic influence on students'.⁸⁷ It was not the completion of the legend, which, by the late 1930s, had grown into a Sydney University tradition that Sydney poets were victimised by the authorities.⁸⁸ By 1925, Hope may have been aware of Brennan's poetry and writings on aesthetics and of his scholarship in Classics, German Romanticism and the French Symbolists; he could not have remained unaware of the debate surrounding Brennan's dismissal. Hope recalls having met Brennan, possibly in 1928, an 'exasperating meeting ... with the one [native companion] I should most have liked to get to know'.⁸⁹ Hope's interest in Brennan would have been kept alive during the 1930s, if for no other reason, by the expansion of the Brennan legend in Sydney literary circles. Although the texts of Brennan's writings were not commonly available until the 1960s,⁹⁰ they were possibly available to Hope through Sydney University. By 1967, he had a

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86. C. J. Brennan was awarded the James King of Irrawang Scholarship in 1892. Axel Clark, Christopher Brennan (Carlton : Melbourne Univ. Press, 1980), p.56.
87. Terry Sturm, ed., Introduction, Christopher Brennan (St Lucia : Queensland Univ. Press, 1984), pp.xviii, xix.
88. Donald Horne, The Education of Young Donald (Sydney, 1967; rpt Ringwood : Penguin, 1982), p.240.
89. Hope, Native Companions, pp.39-40. The date of 1928 is suggested by 'not long after I graduated' but the meeting could have been in the years 1930-32, after Hope's return from Oxford and before Brennan's death.
90. Noel Macainsh, "Christopher Brennan and 'Die Romantik'," Southerly, 23, 3, 1963, p.150.

long familiarity with Poems 1913.⁹¹ His review of A. R. Chisholm's Christopher Brennan : The Man and His Poetry shows his critical reading of studies of Brennan's work.⁹² During the years to 1967, in his poetry Hope responded to aspects of Brennan's work, though not necessarily directly. Hope's responses are to ideas which are in Brennan's poetry and in the works of others, including Nietzsche, Novalis, Mallarmé and Symons. The disillusionment in many of Hope's poems in The Wandering Islands period accords with the mood of much of Brennan's poetry but it arises for reasons additional to his interest in Brennan's work. The clarification of Hope's conception of the function of the artist as being creative of humanity may owe something to his study of Poems 1913. He has identified Brennan's theme as 'the search for complete humanity and the poet's analysis of the dilemma of the soul, an analysis which involves a process of self-destruction.'⁹³ Hope's essay, "Christopher Brennan : An Interpretation", is a discussion of the complex issues of Brennan's theme " 'the task of poetry, the recovery or restoration of Eden, brings us no reward ... can at best give us glimpses of something that lies beyond our comprehension....Now it is here that the process may be self destructive.'⁹⁴ In Hope's later period poetry, that danger is presented as lying with the probings of physicists, who do not exercise poetic vision.⁹⁵

The effect on Hope's poetic development of contemporary Sydney influences has been generally overlooked by critics, stress often having been given in commentaries to the evidence in his work of his Classical

91. Hope, "Christopher Brennan," in Native Companions, p.140.

92. Hope, rev. of Christopher Brennan : The Man and His Poetry, by A.R. Chisholm, Meanjin, 6, 1, 1947, pp.54-5.

93. Hope, rev. of Christopher Brennan, by A.R. Chisholm, p.54.

94. Hope, "Christopher Brennan," in Native Companions, p.154.

95. e.g. Hope, "On an Early Photography of My Mother," in A Late Picking, pp.1-2.

scholarship and Augustan elements. In addition to Brennan, there are at least two other Sydney personalities who contributed to the development of the aspects of Hope's poetry which make it peculiarly his own, though the exact nature of their contributions is not clear. John Anderson and James McAuley were shaping forces on Hope's thinking during the thirty years before The Wandering Islands was published, Anderson from 1927 and McAuley from late 1938 or early 1939.⁹⁶ The James King Scholarship was not made to Hope until well into 1928. He spent the earlier part of that year as 'a sort of unofficial secretary' to the organiser of the Sydney University Appeal, attending language classes in Spanish and Italian and considering possible topics for a post-graduate thesis. He recalls,

I was at that time [1928] contemplating a post-graduate thesis on the logic of William of Ockham on the line of Ockham's anticipation of much of the theory of contemporary logicians, but was discouraged by Professor Anderson who despised Medieval Philosophy.... I also planned a thesis on certain aspects of Anderson's own philosophy of which I was highly critical and abandoned that on learning that I had been awarded the James King of Irrawang Travelling Scholarship, and deciding to devote myself to Old and Middle English studies.⁹⁷

Broad details of Hope's undergraduate courses in Philosophy are given in Appendix I. These show no courses in Medieval Philosophy, an area in which he had evidently read by the time he completed his first degree. Professor Anderson was the sole lecturer in all philosophy courses in 1927,⁹⁸ Hope's final undergraduate year. Anderson was a powerful personality and a challenging intellectual, or he became so. In 1962 Vincent Buckley considered that, during Anderson's thirty years at the University of Sydney, he 'had more direct influence on its [Sydney's] intellectual temper than

96. McAuley, 'Memoirs and Memories,' Quadrant, 105, 20, 4, April 1976, p.10.

97. Hope, Letter to the present writer, 21 February 1985.

98. Calendar of the University of Sydney for 1927, p.221. John Anderson (1893-1962) took up the Challis Chair of Philosophy in 1927.

any other single man has had on an Australian centre'.⁹⁹ His impact on Sydney's intellectual life was immediate, for his arrival 'added a pro-Freudian voice at the very moment when behaviourism was making itself synonymous with psychology in Australia'.¹⁰⁰ Anderson became a controversial figure in Sydney intellectual circles. His empirical philosophical stance was assertive, wide-ranging and, for many, compelling, though how thoroughly it was developed before his appointment to the Chair of Philosophy is hard to determine. The complexity of Anderson's philosophical stance is apparent in John Passmore's consideration of philosophy in Australia.¹⁰¹ Those who espoused Anderson's ideas came to be known as Andersonians. Commentators write as though Anderson's theories and those professed by Andersonians were one and the same. Those who came into contact with Anderson reacted strongly to his inter-disciplinary philosophical stance, either with wholehearted acceptance or with something of a love-hate response. Hope's reaction to Anderson's ideas seems to have been of the love-hate variety and is one of several interrelated factors which remained operative, in a catalytic fashion, on the formulation of his literary aesthetic and in the development of his poetic themes. Anderson, Hope and their contemporaries, from the 1920s into the 1940s, encountered great difficulties in coming to terms with Modernism, with psychoanalysis in particular, but the impact of Modernism was yet to make its full challenge to Hope when, in late 1928, he was afforded the opportunity to study in England, in the surroundings which matched his literary-based mental landscape.

99. Vincent Buckley, "Intellectuals," in Australian Civilization, ed. Peter Coleman (Melbourne : F. W. Cheshire, 1962), p.101.

100. Humphrey McQueen, The Black Swan of Trespass : The Emergence of Modernist Painting in Australia to 1944 (Sydney : Alternative Publishing Cooperative Limited, 1979), p.79.

101. John Passmore, "Philosophy," in The Pattern of Australian Culture, ed. A. L. McLeod (Ithaca, New York : Cornell Univ. Press, 1963), pp.150-60.

During the eighteen months Hope spent as a student at Oxford University, he was absorbed in the atmosphere, rather than in research into, the history, traditions and culture of Oxford and parts of the English countryside.

Donald Horne reminisces that

It was said that he [Hope] was to have been groomed for the Chair of English Language, but that when he got to Oxford he suddenly grew tired of the incredibly worthless creation of scholarship with which Oxford tried to make 'English Language' difficult, scholarly, 'classical' and respectable and took up rowing instead.¹⁰²

The Oxford years were a period when, Hope has said, he felt he was 'home'. He was apparently untouched by the social, political and economic upheavals of England in that pre-Depression time : 'There I began writing poetry with a sense that it grew as much out of my surroundings as out of me', he writes in "Martin Boyd".¹⁰³ The surroundings were those of the learning, history and legend in which Hope had intellectually and imaginatively steeped himself through reading when living in Australia:

... whereas Martin Boyd's early experience of England seems to have been largely one of a breakdown of a tradition and a culture, mine was, by an accident of geography and temperament, one of the persistence of that culture and tradition, and its powers to grow and renew itself.¹⁰⁴

Absorbed in the England he recognised, Hope was nevertheless aware of the excitement of the Modernist movement, an awareness which had begun whilst he was in Sydney. He recalls,

I did read what was then [when he was at Sydney University] contemporary poetry, Ezra Pound and T. S. Eliot and this sort of thing in Sydney. I remember at Oxford that Stephen Spender was there in college at the time I was there.

102. Horne, "Portrait of an Un-Australian," p.517.

103. Hope, "Martin Boyd," in Native Companions, p.34.

104. Hope, "Martin Boyd," in Native Companions, p.35.

W. H. Auden and the others had just gone down, and of course there was a great excitement in this new school of young poets. I felt this very strongly and I was very interested in what they were doing. The other day I was looking through an old manuscript of poems I wrote at that time, but none of them seemed to show much influence, I think.¹⁰⁵

Fragments of two poems of the Oxford period, "Wytham Woods"¹⁰⁶ and "Hearing the Lark" or "The Bird", reflect Hope's sense of reception of verities from his environment and his experimentation with rhythm; both are close to free verse. The experimentation would have arisen in part from his awareness of the Modernist movement and in part from the philological studies in Old and Middle English in which Hope was engaged, as well as from his established practice of exploring metre. "Hearing the Lark" or "The Birds" is elusive.¹⁰⁷ Quotations used by Leonie Kramer and C. Matters are from different versions of the same poem. Matters does not name the poem from which he quotes but describes it as 'written in 1929 while he [Hope] was at Oxford'.¹⁰⁸ Writing of Hope's time at Oxford, Leonie Kramer discusses 'Another unpublished poem of the same period, "The Birds"'.¹⁰⁹ To illustrate syllabic verse, in The Structure of Verse and Prose¹¹⁰ Hope quotes from another variant of the work from which Matters and Kramer quote but he does not give a title or an author.¹¹¹ Hope uses it to show the variety of rhythmical effects which can be achieved by using a flexible, non-metrical arrangement of syllables within lines which are approximately

105. Hope, "Poetry in Australia," interview with John Thompson, p.238.

106. "Wytham Woods," section quoted in Leonie Kramer, A. D. Hope, Australian Writers and Their Work, gen. ed. Grahame Johnston (Melbourne : Oxford Univ. Press, 1979), p.7.

107. Joy Hooton, A. D. Hope, item 43, p.11 : "'Hearing the Lark". Comp. 1921 -- ? Draft H., fragment only. Complete poem lost.'

108. [C. Matters] "Ithamore," "The Poetry of A. D. Hope and J. McAuley," Wentworth Medal for Undergraduates Essay, March 1956, Fisher Library, Univ. of Sydney, p.2. In subsequent references to this essay C. Matters is cited.

109. Kramer, A. D. Hope, p.7.

110. Hope, The Structure of Verse and Prose (Sydney : Australasian Medical Publishing Co., 1958).

111. Hope, Structure of Verse and Prose, p.6.

regular in syllable number : 'The lines are of about ten syllables each but there is hardly any pretence of keeping to a regular iambic measure ... we have only to go one step further, to substitute for the regular rhythms formed by the larger units or lines, irregular rhythms and we have something which is called free verse.'¹¹²

During the 1920s, the French Symbolists had a more recognisable influence on Hope's writing than their successors, the English Modernists. He responded to Baudelaire and Mallarmé, as is evidenced by the morbidity of "The Corpse".¹¹³ The obscurity and shimmering suggestiveness of the 1928 "Variation on a Theme by Stéphane Mallarmé"¹¹⁴ is a response to Symbolist technique. The influence has been lasting. Hope's poetic temperament accords with aspects of the Symbolists' work and his impressionistic renderings of the external world are the result of his abstracting from observed detail. Hope's poetry exhibits tension between his temperament and his early literary conditioning. H. M. Green, in the 1930 An Outline of Australian Literature, noted that,

Beginning with the poets ... they seem to deal rather with an ideal than with a real world, and are symbolists up to and occasionally over the borders of mysticism. All genuine poets are idealists and symbolists, in that they try to convey by means of sound and image something which is beyond the normal and cannot be conveyed directly. But some of these poets seem to belong almost more to the ideal world than to the real, writing as though they had intervals of intuitional experience transcending the ordinary. Of this group Brennan is the chief, if Neilson is the most characteristic ...¹¹⁵

Hope has written appreciatively of the work of Brennan and Neilson¹¹⁶ in terms meeting the remarks of H. M. Green towards the end of the above

112. Hope, Structure of Verse and Prose, pp.5-6.

113. Hope, "The Corpse," pp.24-5.

114. Hope, "Variation on a Theme by Stéphane Mallarmé," The Pauline, 29, 1931, p.22.

115. H. M. Green, An Outline of Australian Literature (Sydney : Whitcomb and Tombs, 1930), p.145.

116. Hope, "Christopher Brennan" and "Nature's Golden World : Shaw Neilson," in Native Companions, pp.140-60 and 127-39.

quotation. He admires the poetic expression of visionary transcendence of sense experience by those poets. In some of his post-1970 poetry Hope becomes most Symbolist and 'occasionally over the borders of mysticism!'

When Hope returned to Australia in 1930, his parents were living in the industrial town of Lithgow and he had some first-hand encounter with the effects of the Depression. Most of that year he spent on the coast, living in a tent, learning Russian and engaging himself with the reconstruction of Marlowe's Doctor Faustus. Thus the poet spent 1929-30 in surroundings conducive to exploration of traditional versification, circumstances which could be expected to reinforce his preference for traditional form. The period 1931-37 has been summed up by Hope:

I had no ambition to be anything in particular so that I was perfectly happy, when I did find work, to drift from one job to another for a few years, school-teaching, working in a government office or simply staying with friends till marriage and a family forced me to be a little more responsible.¹¹⁷

The word 'forced' is significant, for, as poet, Hope has felt the need to be free of social constraints and, in "The Nomads",¹¹⁸ he puts the case that poets are nomads of the mind. Much of the distress evident in the early mature poems, of The Wandering Islands period, is occasioned by the sense of loss of singularity which marriage brought to Hope. That the years 1931-37 were not spent purposelessly is evidenced by the occupations he undertook in the period and by his booklet, The Structure of Verse and Prose, which was published in 1938. In 1931 he was resident tutor in English and Philosophy at St Paul's College, University of Sydney.¹¹⁹

117. Hope, "Martin Boyd," in Native Companions, p.36.

118. Hope, "The Nomads," in Antechinus, pp.5-6.

119. The Pauline, 29, 1931, p.7, records Hope's appointment; The Pauline, 30, 1932, p.7, records his resignation.

From 1932 to early 1938 he taught in Government secondary schools and worked as a vocational psychologist.¹²⁰ He evidently concluded that vocational psychologists are akin to shamans. In Structure of Verse and Prose he lists 'herbalists, vocational psychologists, censors, beauty culture experts, advertising salesmen, astrologers and others who make their living by honest but false pretences.'¹²¹ Hope was soon to turn his experience of psychological analysis to literary effect, beginning with the prose article, "Psycho-Analysis and Poetry".¹²² His affiliation with the University of Sydney continued during the 1950s. 'When I came back from Oxford I did earn some money by reading and marking essays both for the English and Philosophy departments. I also attended lectures in philosophy : Mr Passmore's course on English philosophers from Locke to Hume, with backward and forward glances at Descartes and Kant, and John Anderson on Marxism and Literature. That was more or less the end of my philosophical engagements'.¹²³ The association with the University was extended when Hope became a Lecturer in English at Sydney Teachers' College in 1938 (the College was in the University grounds).

The Structure of Verse and Prose has not attracted the attention of commentators on Hope's literary work. Andrew Taylor, for example, in 1984 offered the judgment that 'Hope has never relaxed the metrical formality of his verse, and has consistently and conscientiously refrained from those experiments with non-metrical form that characterise both an earlier and a later generation.'¹²⁴ Hope has used freer rhythms in his

120. D. Swan. Director-General of Education, N.S.W. Letter to the present writer, 22 March 1985.

121. Hope, Structure of Verse and Prose, p.1.

122. Hope, "Psycho-Analysis and Poetry," Southerly, 1, 1, 1939, pp.25-9.

123. Hope. Letter to the present writer, 21 February 1985.

124. Andrew Taylor, "A. D. Hope : The Double Tongue of Harmony," Adelaide Southern Review, 17, 1, 1984, p.81.

post-1970 poetry, in resurrections of experiments in metre he carried out in the 1920s and 1930s. In The Structure of Verse and Prose, Hope expresses approval of free verse. A few pages after the discussion of syllabic verse and the example of "Hearing the Lark", The Structure of Verse and Prose contains the sentence, 'There is not time to discuss cadence fully in this lecture'.¹²⁵ The first page of the booklet indicates that it is the publication of the young lecturer's teaching notes. The lecture continues:

But artificial cadences can be made at any point within a sentence. You will often hear a church reader or an orator doing so. Artificial phrasing, the introduction of cadences where we do not expect them, may enrich and vary the rhythmic effects of prose. Certain types of free verse in fact are nothing more than a treatment of prose in this way to produce special rhythmic effects. Just as the writer of regular verse uses the device of lines to indicate the rhythmic divisions he intends, so the writer of free verse in his apparently arbitrary division of his lines is indicating the rhythms he wishes to impose. Some people just cannot get to like these effects. Perhaps you don't either. But I like them. They are no more artificial than the devices of regular verse and they are not either better or worse.¹²⁶

In 1960, in "Free Verse : A Post-Mortem", Hope labelled free verse a 'cheap and popular substitute for poetry' and pronounced its certain demise.¹²⁷ The argument he used there to discredit free verse is that 'what was in fact a passage of prose had imposed on its natural prose rhythms a set of arbitrary, meaningless and usually quite pointless artificial pauses - and it was these that constituted the verse of free verse.'¹²⁸ Hope adds some derogatory adjectives and reverses the endorsements of free verse made in The Structure of Verse and Prose.

125. Hope, Structure of Verse and Prose, p.10.

126. Hope, Structure of Verse and Prose, p.10.

127. Hope, "Free Verse," in Cave and Spring, p.38.

128. Hope, "Free Verse," in Cave and Spring, p.47.

Recently Hope has conceded his forecast of the doom of free verse was hopelessly wrong.¹²⁹ He, too, seems to have forgotten some of the contents of The Structure of Verse and Prose. In 1984, in Directions in Australian Poetry, he says, 'I have had a life-long aversion to free verse.'¹³⁰ He now allows that younger poets, such as Bruce Dawe, who have practised free verse, 'as even I did when caught up in the fashionable styles of the twenties and thirties,' have gone on to develop new forms of poetry.¹³¹ Hope's recognition of the achievement of the younger poets to whom he refers is of the cadences of their verse;¹³² cadence was a basis of his favourable judgment of free verse in The Structure of Verse and Prose. The reason he altered his 1938 opinion on free verse effects, 'I like them', to 'cheap', may be because of Max Harris and 'the abuses he has so often committed upon it [language] in his verse',¹³³ which seems unlikely. Possibly it reflects McAuley's influence but as likely an explanation is that it resulted from Hope's application to poetry of his study and experience of the relatively new science of psychology. Hope was attracted to Modernism but, whatever the cause, soon after 1938 and his meeting with McAuley he repudiated it.

During the 1930s, Hope published only a small number of poems, including "Song" and "St.Mary the Gipsy",¹³⁴ ambitious experiments in metre and rhyme and in the use of imagery. Three poems which appeared in

129. Hope, Directions in Australian Poetry (Townsville : James Cook University of North Queensland, 1984), p.26.

130. Hope, Directions, p.26.

131. Hope, Directions, pp.26-30.

132. Hope, Directions, p.28.

133. Hope, review of The Vegetative Eye, by Max Harris, in Native Companions, p.52.

134. Hope, "Song," The Pauline, 29, 1931, p.32; "St.Mary the Gipsy," Hermes, 39, 3, Michaelmas 1933, pp.5-6.

the Australasian National Review during 1939, "The Lake", "The Wind" and "Rain",¹³⁵ were composed a decade earlier. Hope chose "Rain" to use in a 1973 ABC Schools Broadcast to illustrate the kind of poetry he no longer writes. It is 'not really about anything. It's just a set of emotional impressions. ...It was part of a movement called Symbolism - or rather, an offshoot of that movement called Energism'. He adds that he now wants a poem to say something as well as produce a feeling. By 1940, Hope's assessment of his poetry was uncertain. The poet who published a work containing the lines, 'I for the better lost the best :/The favour of your either breast' ("The Judgement")¹³⁶ had already written some poems which were to appear in The Wandering Islands, as well as "Australia", which has been widely anthologised and included in later selections of Hope's poetry.

Hope has commented that by not publishing much of his work when he was young he did not get the critical response which he needed at that time. To James McAuley he has attributed criticism of the necessary rigour.¹³⁷ He has also written of advice he received, when he was about fourteen, from Violet McKee, a painter : 'it was the only training in the craft of poetry that I have ever had - indeed almost the only detailed analysis and criticism that I have profited from.'¹³⁸ In 1976, McAuley published "Memoirs and Memories",¹³⁹ in which he gently suggests Hope's

135. Hope, "The Lake," Australian National Review, 5, 26, February 1939, pp.48-50; "The Wind," Australian National Review, 5, 29, 1 May 1939, p.35; "Rain," Australian National Review, 6, 32, August 1939, pp.67-8. Hope, talk to Higher School Certificate students, "On Being a Poet," ABC, Sydney, 30 July 1973. Quoted comments are transcribed from tape by the present writer.

136. Hope, "The Judgement," Hermes, 46, 1, 1940, n.pag.

137. Hope, "Poetry in Australia," interview with John Thompson, p.239; "My First Acquaintance with Poets," in Native Companions, pp.13-14; "Daytime Thoughts about the Night Shift : Alec Hope talks to Peter Kuch and Paul Kavanagh," Southerly, 47, 2, 1986, pp.224-5.

138. Hope, "Beginnings," in Cratylus, p.11.

139. McAuley, "Memoirs and Memories," pp.9-11.

memories of their early association are not accurate. McAuley refers to Hope's account of their meeting, which is given by Hope in "My First Acquaintance with Poets", in Native Companions. McAuley did not attend Sydney Teachers' College until 1941.¹⁴⁰ McAuley adds that he met Hope in 1938 or 1939 but was never Hope's student.¹⁴¹ The details of what McAuley calls 'a critical seance' in 'a summary fashion'¹⁴² vary in Hope's account of it in "My First Acquaintance with Poets" and in the interview with Kuch and Kavanagh,¹⁴³ which was published in 1986. That in 1986 Hope repeated the 'carve that duck' story, despite McAuley's questioning of it in 1976, may be because, in McAuley's words, 'it seems to amuse Alec to present such a picture.'¹⁴⁴ Without reference to Hope's reminiscences of his early association with McAuley, or to McAuley's "Memoirs and Memories", Vincent Buckley, in acknowledging a debt of gratitude to Hope for critical help given in the early 1950s, writes, 'There was no one, I think, to perform a like service for him, although McAuley was to some extent a confidant.'¹⁴⁵ Vincent Buckley's acquaintance with Hope was made ten years or so after Hope and McAuley met; his observation is of about 1950. McAuley's M.A. thesis, completed in 1940,

140. The N.S.W. Department of Education records have for McAuley: 'Sydney Teachers' College, 1941, Graduate'. R. B. Winder, Director-General of Education, Letter to the present writer, 1 October 1986.
141. McAuley, "Memoirs and Memories," p.10.
142. McAuley, "Memoirs and Memories," p.10.
143. Hope, "My First Acquaintance," in Native Companions, pp.13-14; "Daytime Thoughts," pp.224-25.
144. McAuley, "Memoirs and Memories," p.11.
145. Vincent Buckley, Cutting Green Hay (Ringwood : Penguin Books Ltd, 1983), p.151.

has been described by Vivian Smith as on 'the meaning of symbolism, the relations between mysticism and romanticism, and between poetic inspiration, divine wisdom and revelation'.¹⁴⁶ They would have had plenty to talk about.

Whether because of McAuley's criticism or not, from about 1940 Hope's poetry became surer in direction.¹⁴⁷ Hope recalls:

It must have been about that time, I think, that I began to entertain the idea of a book of poems. Well, I had probably had the idea in mind for years, but after that there was about ten years when I would get a volume together, and then I would start going through it and get a feeling that these didn't come up to a couple of the recent ones.¹⁴⁸

That he did not publish a volume of poetry until he was nearing fifty he has explained, to John Thompson and to Craig McGregor, as being because of shyness at revealing his poems to public scrutiny, as well as to dissatisfaction with what he had written.¹⁴⁹ The 1943 poem, "Ascent into Hell", begins with the poet's assessment of his attainments, not necessarily only poetic, at his 'mid-point' as showing 'second-rate purpose and mediocre success' (p.31). The sense of wasted direction and endeavour which was felt by Hope as a younger man is also acknowledged in his Preface to The Tragical History of Doctor Faustus¹⁵⁰ One reason for his dissatisfaction may have been the high regard he had for McAuley's talent.¹⁵¹ McAuley has given two further reasons:

The delay in publication was partly caused by a publisher's hesitations: the subject matter and treatment of some of the poems could have brought it within the legal category of indecency as the law was then applied. But in any case Hope was a relatively late developer.¹⁵²

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146. Vivian Smith, James McAuley, Australian Writers and Their Work, gen. ed. G. Johnston, 2nd ed. (Melbourne : Oxford Univ. Press, 1970), p.5.
147. McAuley, "Memoirs and Memories," p.10.
148. Hope, "Daytime Thoughts," p.225.
149. Hope, "Poetry in Australia," interview with John Thompson, p.239. Craig McGregor, "A.D. Hope," in In the Making, p.231.
150. Hope, Tragical History, p.vii.
151. See, e.g., Hope, "Poetry and the Art of Archery," Quadrant, 149, 23, 12, 1979, p.4.
152. McAuley, A Map of Australian Verse (Melbourne : Oxford Univ. Press, 1975), p.178.

An additional explanation for Hope's delay in publishing a volume of poems is that he was busy in several directions in the period when he began to think about putting a volume together. In particular, 1943 was a productive year for Hope, in which, additional to his job, he wrote a number of reviews, the title poem of The Wandering Islands and other poems of significance and engaged in philosophical debate with John Anderson in The Australasian Journal of Philosophy and Psychology.¹⁵³ He also published "The Esthetic Theory of James Joyce",¹⁵⁴ which remains his most searching essay on aesthetics.

The section of The Education of Young Donald in which Donald Horne discusses his undergraduate experiences at the University of Sydney, 1939-41,¹⁵⁵ is relevant to a study of Hope's poetry, even though Horne was a fresher fifteen years after Hope entered the University. Some of the background to the University scene which claimed Horne was the foreground of undergraduate experience for the young Hope. Hope remained a member of the University community into the 1940s and Horne's account provides comment on Hope as a University personality, as the young Horne knew him. Horne was more interested in James McAuley than he was in Hope but the personality of Hope he sketches is illuminating; The Education of Young Donald amplifies some comments made by Horne in his 1958 sketch of Hope, "Portrait of an Un-Australian". Seen by Horne as an impressive and older figure, Hope sought the company of McAuley and other younger writers, no doubt drawn to the McAuley coterie by McAuley's charm and the

153. Hope, "The Meaning of Good," Australasian Journal of Philosophy and Psychology, 21, 1, 1943, pp.17-26. Further references to this Journal show the title abbreviated to A.J.P.P.

154. Hope, "The Esthetic Theory of James Joyce," A.J.P.P., 21, 2 and 3, pp.93-114.

155. Horne, Young Donald, pp.199-331.

talk of poetry. Horne observes that Hope cultivated a protective social casing of 'Imperturbable anonymity. You couldn't get at James.'¹⁵⁶ By 'James', Horne means Hope. Hope was known to some friends by the nickname given to him in his childhood by his father; he has written that at the University he was not known as James or Jim.¹⁵⁷ In contrast to Hope's projection of himself as 'imperturbable' were poems of perturbation and outcry against the shortcomings of human experience which he wrote in those years. The public image of studied detachment may be seen as part of Hope's deliberate attempt at dissociation of the poet Hope from the man. It is the public projection that he made as a boy at Leslie House School in 1919 and at Fort Street High. In 1969, Craig McGregor quoted one of Hope's colleagues as saying of Hope: "... there are large areas where the KEEP OFF sign comes up".¹⁵⁸ In a detailed comment on Hope's personality in Cutting Green Hay,¹⁵⁹ Vincent Buckley writes that Hope 'faces his interlocutor frankly and amicably. The frankness is an optical illusion. ... The dreaminess protects the secret workings of his wit.'¹⁶⁰

By 1940, the model for Hope's cultivated anonymity might have been Stephen, in Joyce's A Portrait of the Artist as a Young Man:

... I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use - silence, exile and cunning.¹⁶¹

Hope's poetry of ca 1939-44 shows little of the poet's public detachment and calmness. This is the poetry which makes up half The Wandering Islands

156. Horne, Young Donald, p.230.

157. Hope. Letter to the present writer, 22 October 1985.

158. McGregor, In the Making, p.230.

159. Buckley, Cutting Green Hay, pp.150-8.

160. Buckley, Cutting Green Hay, p.157. See also McAuley, "Memoirs and Memories," p.11.

161. James Joyce, A Portrait of the Artist as a Young Man (1916; rpt London : Heinemann Educational Books Ltd, 1964), p.229.

and some other poems of varying degrees of grotesquerie or tension, including "The Return from the Freudian Islands" (pp.18-21) and "Australia" (p.13). Hope published little verse during the 1930s and early 1940s. Horne has recorded that about 1940 Hope was changing styles: 'His earlier verse is quite different from the verse for which he is now known; less harsh, more derivative.'¹⁶² Horne, assumedly, is referring to the pieces in Sydney University journals.

Horne comments on undergraduate interest in the topic of sexual freedom.¹⁶³ Hope's alleged¹⁶⁴ and real obsession with writing poetry about sex may have been, in those years, partly a response to the prevailing interest in the subject and in Freud's ideas on sex. The temptation to deal with the taboo subject was probably irresistible to someone of Hope's complex temperament, a passionate temperament but with its fires banked down by Hope's sense of being one of the élite of the gods and of one born out of his time and place. Regardless of those considerations, the poetry shows that his sexuality plagued and perplexed him. As a subject, sex proved effective in drawing attention to Hope's poetry but that did not solve his dilemma of whether, as a poet, he should choose Romantic passion or Augustan propriety. Writing with an authoritative tone, James McAuley brings the matter of Hope's early mature treatment of physical love into a narrow focus, identifying the poems of that period as the poet's controlled examination of the frustration of passion which was his experience of matrimony:

162. Horne, "Portrait of an Un-Australian," pp.517-8.

163. Horne, Young Donald, pp.210-2.

164. e.g. H. M. Green, A History of Australian Literature, Vol. 11, 1923-50 (Sydney : Angus and Robertson, 1961), p.892; Hope, "The Sincerity of Poetry," in Cave and Spring, p.68; David Martin, "Unhappy Poet," Overland, 9, Autumn 1957, p.56.

At a certain point Hope began in his work to confront the need to find a poetry which would enable painful conflicts of tensions, of a deeply personal kind, to be expressed and explored and at least provisionally resolved - so that at least the poem might enact a tolerable attitude towards the material. The early poem, "Pygmalion", is amongst the first of these attempts to find a method and language capable of the task. ...The subject matter is to some extent like that of Brennan. ...At least, the poem is in three movements, the first of which records a pre-nuptial expectation - or even demand - that union should be a transfiguring, a divinizing, experience; the second records failure and loss in erotic union; and the third takes us into a resentful rejection of the compromise involved in daily cohabitation....¹⁶⁵

Elsewhere, McAuley writes : 'Hope, in a relatively early attempt, "Pygmalion", gives a resumé in one poem of the experience which Brennan could not have imagined presenting in such raw painfulness and shocking terseness.'¹⁶⁶

As "Pygmalion" (1938-41) is the earliest completed poem in The Wandering Islands and it was written over Hope's first post-nuptial years, it is reasonable to extend McAuley's comments to arrive at the conclusion that Hope's personal need was an essential spur to his becoming a poet when his versifying began to find direction. Prevailing interest in Freud's theories is then seen as relevant to Hope but not the whole explanation for the repetition of sexual themes in the early mature poetry. As Hope has said that 'sexual feeling - love if you like' and the impulse to poetry have not been divided in his mind at any time since his youth,¹⁶⁷ the identification of Hope's disappointments in marital union as the stimulus to his poetic production appears even more likely.

In The Education of Young Donald, Horne comments on Professor John Anderson who, by 1939, was an established figure at Sydney University.

165. James McAuley, The Personal Element in Australian Poetry (Sydney : Angus and Robertson, 1970), p.51.

166. James McAuley, "The Pyramid in the Waste," in Australian Literary Criticism, ed. Grahame Johnston (Melbourne : Oxford Univ. Press, 1962), p.101.

167. Hope, "Beginnings," in Cratylus, p.8.

By then, Anderson was revered by some students as 'the greatest modern philosopher'¹⁶⁸ and he was regarded as a radical and a rebel. Freud was not on the psychology course but Anderson and his followers, Andersonians, espoused Freud's theories. Ulysses, Anderson, the Freethought Society,¹⁶⁹ Freud, Freudianism and the psycho-analysis of literature - Freudian criticism of literature was promoted by Anderson - together provided heady encounters for students. In the 1920s, Anderson and Freud would have been as exciting. By 1939, Brennan, who had been as charismatic a personality as Anderson had become, was entrenched in University lore. Brennan's truncated association with the University was believed to have signalled the beginning of a literary tradition of world significance, a tradition seen to be furthered by Anderson's having earned the disapproval of University authorities. This was the tradition that Sydney poets, even if producing work of world standard, were victimised by authorities so that they received no recognition, just as Anderson's world standing as a philosopher was not recognised. Out of this, Horne considers, Anderson and the Freethinkers developed the theory that 'Adversity was the very stimulant of culture'.¹⁷⁰ The idea has strong overtones of Nietzsche's view that artistic creation is the response of man to some great suffering or lack.¹⁷¹ Horne describes aspects of Anderson's widely 'pluralist' platform as 'This non-stop Götterdämmerung',¹⁷² for Anderson postulated

168. Horne, Young Donald, p.223.

169. A. J. Baker, "John Anderson and Freethought," Australian Quarterly, 34, 4, 1962, p.52.

170. Horne, Young Donald, p.240.

171. e.g. Nietzsche, Human, All Too Human : A Book for Free Spirits, trans. Marion Faber, with Stephen Lehmann (Lincoln : Univ. of Nebraska Press, 1984), 1003, p.138.

172. Horne, Young Donald, p.240.

that life is experienced as an endless series of conflicts between forces from without and within self. Factions within societies must be in ceaseless conflict and the passions within man are in endless competition.¹⁷³ Docker, in Australian Cultural Elites, condenses Anderson's view to 'All conflicts become one conflict, that of the two sides of human nature, the creative against the unproductive, freedom against "servitude"'.¹⁷⁴ Hope's coming to intellectual maturity largely in the environment where such Nietzschean concepts were either debated strenuously or, by Andersonians, held as articles of faith, explains in part the bitter tone of some of his early mature poetry, especially in the light of his admiration for Classical order. Moreover, it was debate on concerns which matched his temperament. The competing passions within him entered the lists with vigour: the rational self, the demanding, searching spirit, human emotions and the physical self. In the context of his having come to value their complementary roles in human experience, Hope was able to analyse and direct these forces in the years after 1955. Since 1970, that direction has been less certain, insofar as the poetry reflects it, for the force of his subconscious joins with the demanding spirit and the poet questions human rationality.

Horne gradually came to be critical of Anderson's aphoristic statements and dogmatic attitudes. One of the judgments he makes in retrospect is that Anderson was opposed to whatever was currently elsewhere accepted.¹⁷⁵ Other commentators make the same judgment. Passmore, an Andersonian, has stated that Anderson 'attacked almost everything which Australians were

173. Horne, Young Donald, p.239.

174. John Docker, Australian Cultural Elites (Sydney : Angus and Robertson, 1974), p.143.

175. Horne, Young Donald, pp.239, 241.

accustomed to take unreflectively for granted'.¹⁷⁶ In this, Anderson may have modelled himself on Nietzsche who, Kaufmann judges, in his writings 'delights in antitheses to what is current; it is as if he were swimming against the stream for its own sake; and he makes a sport of being provocative'.¹⁷⁷ Kaufmann points to the value of such a stance as a counterweight to uncritical conviction: and it would seem that, for Hope as well as for Horne, Anderson's ideas functioned in a similarly Devil's advocate fashion, stimulating him to question and think to arrive at independent judgments. Not all the judgments at which Hope seemed to have arrived by the mid-1960s stand in his later period poetry, which is restless in direction.

Hope's essay, "The Esthetic Theory of James Joyce",¹⁷⁸ may have been in part a response to Anderson's evaluation of Ulysses. Before that aspect of Hope's development towards the aesthetic which was eventually to give shape to his mature poetic outlook is considered, comment needs to be made on some of Anderson's ideas and on some of the ways these impinged on Hope's continuing scholarly involvement in philosophy, in particular, aesthetics, and psychology in the 1930s and 1940s. The intention is to show that while Anderson was, in many ways, an antithetical figure to Hope, he influenced him significantly. Horne commented in 1958 that 'Anderson took over somewhere during Hope's time at the University, but, typically, he has always considered Hope to be "half-baked"'.¹⁷⁹ After the early 1940s, until recently there seems to be no mention of Anderson in material published by Hope. When a symposium was held in

176. John A. Passmore, "Philosophy," in The Pattern of Australian Culture, p.151.

177. Walter Kaufmann, Nietzsche : Philosopher, Psychologist, Antichrist, 3rd ed. (Princeton, N.J. : Princeton Univ. Press, 1968), p.415.

178. Hope, "The Esthetic Theory of James Joyce," pp.93-114.

179. Horne, "Portrait of An Un-Australian," p.517.

1977, to commemorate the fiftieth anniversary of Anderson's appointment to Sydney University, Hope was invited to deliver one of the lectures;¹⁸⁰ he declined, but attended some lectures and took part in discussions.¹⁸¹ When Anderson's Art and Reality¹⁸² was posthumously published in 1982, it was launched by Hope. An enquiry sent to the publishers of Art and Reality brought the reply:

Although I was present at A D Hope's launching of Art & Reality, the only clear memory of what he said about John Anderson was that Anderson was 'Australia's greatest intellectual'. His voice was soft, the room was crowded, and we all listened with great difficulty. Unfortunately, no tape or transcript of the launch was recorded.¹⁸³

In 1986, asked by an interviewer, 'Have you read any philosophers with the same shock of recognition that you have read some poets?', Hope replied, 'Yes: Heraclitus, Plato, Nietzsche, William of Ockham, Lao Tzu and Descartes - and among others John Anderson, by personal contact rather than by reading'.¹⁸⁴ That there was a considerable commonality of intellectual interests between Anderson and Hope is evidenced by articles that each wrote in the 1930s and 1940s, which show that Anderson and Hope were both attempting to evaluate facets of Modernism.

An editor of Anderson's lectures and essays dealing with aesthetics, posthumously published as the collection, Art and Reality, notes that, 'in these studies, Professor Anderson puts forward a theory of aesthetics, covering all art, but dealing especially with the art of literature'.¹⁸⁵

180. J. A. Passmore, "Commemorating John Anderson," Times Literary Supplement, 9 April 1976, p.416.

181. Hope. Letter to the present writer, 20 September 1987.

182. Art and Reality : John Anderson on Literature and Aesthetics, ed. Janet Anderson, Graham Cullum and Kymon Lycos (Sydney : Hale and Iremonger, 1982).

183. Kerrie McLeod, Sales Manager, Hale and Iremonger Pty Limited. Letter to the present writer, 10 October 1987.

184. Hope, "Daytime Thoughts," pp.227-8.

185. Janet Anderson, Preface, in Art and Reality, p.1.

The Introduction states that 'the collection shows Anderson working through, in the case of novelists, dramatists and poets, the implications and ramifications of a realist position in aesthetics and literary criticism.'¹⁸⁶ Hope's thinking, as shown in a number of his articles of the 1930s and 1940s, concurs with Anderson's on some points but he moves away from Anderson's empiricism as he clarifies the importance of the imagination. Hope and Anderson were concerned with the implications which arose from studies in psychology, especially those of Freud, which extended ideas about the unconscious and stimulated philosophical investigation into the question of the nature of reality; and to the question of the relationship of psycho-analysis and literature, much debated during the 1930s, they both contributed ideas. In 1933 Hope voiced his objection to the psychological breaking-down of a hero's character by his creator¹⁸⁷ and in 1939 he explained his objections to psycho-analysis as a criterion of art.¹⁸⁸ The later article, "Psycho-Analysis and Poetry", was in response to two 1936 articles, J. A. Passmore's "Psycho-Analysis and Aesthetics",¹⁸⁹ and Anderson's "Psycho-Analysis and Romanticism".¹⁹⁰ Passmore asserted that psycho-analysis could determine whether certain literary works are good art or not, for it could show whether a work of fantasy has fantasy as its subject or as its source. If fantasy is found to be the subject, the work will be good art but work which springs from fantasy will be bad art. Anderson approved of Passmore's claims on the grounds that 'the exposure

186. Graham Cullum and Kimon Lycos, Introduction, in Art and Reality, p.5.

187. Eric J. Dobson, "Book Club," report of address by Hope, "Bloody Books: The Psychologist Answered," p.160.

188. Hope, "Psycho-Analysis and Poetry,"

189. J. A. Passmore, "Psycho-Analysis and Aesthetics," A.J.P.P., 14, 2, 1936, pp.127-44.

190. John Anderson, "Psycho-Analysis and Romanticism," in Art and Reality, pp.61-65.

of the roots of romanticism ... lays the foundation, at least, of a fruitful co-operation between psycho-analysis and positive aestheticians'.¹⁹¹

Passmore was an Andersonian but his claim, in "Psycho-Analysis and Aesthetics", that psycho-analysis of a poem can reveal whether a poem is good or bad art, could have been expected to draw Anderson's fire, as it did Hope's. Anderson often expressed the viewpoint that the art object must be judged on its merits, as in "Some Questions in Aesthetics", where he said, 'But the criticism of the work when it is done is in terms of its own character and not of the artist's interests or intentions'.¹⁹²

This point illustrates the difficulties which thinkers about aesthetics were experiencing at that period. The second main point made by Hope in "Psycho-Analysis and Poetry" is that the theory of aesthetics put forward by Anderson (and in a footnote he points directly to Anderson), 'the so-called positive or realistic aesthetics', is 'muddled thinking',¹⁹³ which engages in futile attempts to define the indefinable. Hope's sense of an indefinable component in the creative process has remained.¹⁹⁴ In his concluding paragraphs of "Psycho-Analysis and Poetry", Hope pinpoints the fallacy of the positivists, as far as art is concerned, as being the view that good art is that which presents true experience rather than fantastic distortion of reality. Hope makes plain his view, which is antithetical to Anderson's, that poetry goes beyond temporality.

Two Anderson essays dealing with Classicism and Romanticism in literature in Art and Reality date from the early 1930s and indicate Anderson's approval of Classicism and impatience with Romanticism.¹⁹⁵

191. John Anderson, "Psycho-Analysis and Romanticism," in Art and Reality, p.61.

192. John Anderson, "Some Questions in Aesthetics," in Art and Reality, p.30.

193. Hope, "Psycho-Analysis and Poetry," p.28.

194. e.g. Hope, "Poems in the Making," in Cratylus, p.110.

195. John Anderson, "Classicism versus Romanticism" and "Romanticism and Classicism," in Art and Reality, pp.51-54 and 55-60.

"Classicism versus Romanticism" begins by Anderson's considering the notion that Classicism 'is taken to give a static conception of things in contrast to the dynamic one that characterises the latter', the latter being the Romantic point of view. He states that all great artists must reject the idea of progress which is inherent in the Romantic outlook, the notion that 'all processes are summed up in the direction of the better; or it involves the idea of unity and finality'. The view which 'belongs to all classicists' is that 'all things do not work together and that there is no finality, no victory in a life-struggle; that, on the contrary, there are many independent processes, each of which in occurring is achieved' and 'The classic principle, then, is that each work has a theme, that it presents one thing and no other'. Hope has made clear his acceptance of the need in literature for Classical order, restraint and matter-of-factness and his comments on imitation of traditional forms¹⁹⁶ agree with comments made by Anderson. There is, though, much in Hope's poetry and his critical writing which shows that his fundamental view is Romantic, as in his perception that poetry can present a metaphysical view of creation. Hope's definition in the Brennan essay of the distinction between Classic and Romantic art is an elaboration of Anderson's distinction between the Classical static conception of things and the dynamic Romantic conception:

The one [the Classic tradition] views man and the universe as he is, the other [the Romantic tradition] as he might be; the one we could call the tradition of being, the other the tradition of becoming; the one views the world as a system, the other as a process.¹⁹⁷

196. e.g. Hope, "Three Early Australian Poets," in Native Companions, pp.103-36.

197. Hope, "Christopher Brennan," in Native Companions, p.151.

A re-working of both Anderson's static/dynamic postulate and his own distinction between Classic and Romantic art is seen in Hope's view (since guardedly modified)¹⁹⁸ that the imagination of the novelist 'shows the world as it is under the species of time', whereas the poet's imagination 'creates the world as it might be under the species of eternity'.¹⁹⁹ The closeness of his distinction between Romantic and Classic art to Anderson's static/dynamic oppositions suggests that Anderson's oppositions were tucked away in Hope's mind, later to be evaluated and re-ordered into expressions of his Romantic attitudes. Hope's poetic practice has increasingly endorsed the tenet that poetry contributes to creation *sub specie aeternitatis*. His thinking on Classicism and Romanticism was dualistic in the years he wrote the essays in the 'Considered Opinions' section of Native Companions, as a comparison of "Three Early Australian Poets" and "Christopher Brennan : An Interpretation" shows. The fairly recent modification of the distinction between poet modes for prose fiction writers and those of poets²⁰⁰ is his considered, mature judgment, which brings him into agreement with a statement made by Anderson in 1939 : 'In the field of literature there is no aesthetic difference between poetry and prose. Both deal with the same material...'.²⁰¹ Passmore, writing in 1962, observed that those who worked under Anderson's influence and then moved on to encounter wider influences have usually rejected some of Anderson's teachings but 'the conclusions they come to are not infrequently very close to some of Anderson's own unorthodox conclusions'.²⁰²

198. Hope, "The Burden of the Mystery," in Cratylus, p.170.

199. Hope, "Martin Boyd," in Native Companions, p.37.

200. Hope, "Burden of the Mystery," in Cratylus, p.170.

201. John Anderson, "The Nature of Poetry," in Art and Reality, p.73.

202. Passmore, "Philosophy," in Australian Culture, p.162.

Anderson and Hope in their writings approach common areas of interest from different angles. Anderson's reverence for science, for absolute objectivity, and the fact that he was not an artist, resulted in his interest focusing on the artistic object, 'on what is appreciated',²⁰³ on its structure and the degree of completeness of development of its theme. Hope's interest is that of the artist who is also a scientist and concentrates on the creative process, including how the poet uses language, his medium for expression of, *inter alia*, metaphysical truths. There is also significant difference in the methods used by Anderson and Hope to explore their ideas. Anderson was an intellectual but not a scholarly intellectual.²⁰⁴ The comparative narrowness of Anderson's reading and his replacing of research with intuition²⁰⁵ seemingly brought a scholarly reaction from Anderson's ex-students, J. A. Passmore and P. H. Partridge.²⁰⁶ While some of Anderson's aesthetic judgments have been endorsed by Hope, for example, that art does not necessarily have a social content,²⁰⁷ it is highly probable that Anderson's not being 'in any technical sense, a scholar',²⁰⁸ prompted Hope to a scholarly examination of some aspects of aesthetics discussed by Anderson. This notion is supported by Hope's interest in 1928, before the travelling scholarship was awarded to him, in planning 'a thesis on certain aspects of Anderson's own philosophy of which I was highly critical'.²⁰⁹ A converse aspect of

203. The argument presented here is the present writer's but acknowledgement of the quoted words is made to Dr Brian Birchall, of the University of New England, who commented on a section of early draft and kindly corrected a mistaken judgment by the present writer that Anderson was interested in how an object is appreciated.

204. Passmore, "Philosophy," in Australian Culture, p.162.

205. Passmore, "Philosophy," in Australian Culture, p.162.

206. Docker, Cultural Elites, pp.143-44.

207. e.g. John Anderson, "Poetry and Society," in Art and Reality, pp.78-81; Hope, "The Activists," in Cave and Spring, pp.29-37.

208. Passmore, "Philosophy," in Australian Culture, p.162.

209. Hope. Letter to the present writer, 21 February 1985.

Anderson's methods was his insistence on full critical enquiry into any area of intellectual discussion, an important contribution to his students' development, for, as Passmore puts it, 'he leaves them plenty of room for independent work, and yet their work - even when he is hostile to it - gets its original impetus from his teaching'.²¹⁰

The case presented now, that Anderson played a part in Hope's education to be a poet, is more than an imaginative reconstruction from coincidental areas of the then widely current interest in aesthetics, shared by Anderson and Hope; it is less than conclusive as an argument that Anderson's ideas prompted Hope to extended formulation of his ideas on some of those areas. That same qualification must apply to the ensuing segment of this discussion, which is intended to show that there is a strong likelihood that Anderson's dismissal of Scholastic philosophy was a spur to Hope's consideration of aspects of Thomist philosophy, a consideration which was eventually to have a major bearing on Hope's poetry. No such qualification need be made concerning Hope's response to Joyce's writings and it is in Hope's analysis of Joyce's aesthetic theory that the major interest lies. The effects of the scholarship "The Esthetic Theory" demonstrates are not apparent in Hope's poetry until his middle period but "The Esthetic Theory" provides a partial explanation for the change in tone, from a shrill reaction to psychoanalytic developments of the first half of this century, which marks some of Hope's early mature period poetry, to a Neoplatonic acceptance of a metaphysical dimension to experience, seen in major poems of the middle period, such as "An Epistle : Edward Sackville to Venetia Digby" (pp.157-65) and "Vivaldi; Bird and Angel" (pp.263-78).

210. Passmore, "Philosophy," in Australian Culture, p.155.

Hope's sensitivity to Anderson's disregard for medieval philosophy and to Anderson's relatively narrow reading was aroused by 1928, when Anderson discouraged Hope's interest in preparing a thesis on William of Ockham. When Hope asked Anderson if he had read Ockham, 'he replied testily "No, but I have read De Wulf". This was a slender history of medieval philosophy which paid little attention to Ockham.'²¹¹ Ockham's renowned principle, dubbed 'Ockham's Razor', is that '*pluralitas non est ponenda sine necessitate*, plurality is not to be posited without necessity'.²¹² In view of Hope's later laudatory sketch of 'a man who has continually before him a vision of the world as a whole, ... a man continually obsessed with the passion for a synoptic view',²¹³ it is possible to appreciate how Hope would have been drawn to Ockham's rejection of unnecessary pluralism. In contrast to Ockham's principle is Anderson's pluralism, which has been summed up by Passmore as 'every plurality is a plurality of pluralities, and a plurality in a plurality'.²¹⁴ The Neoplatonic possibility of a transcendent vision of universal unity, implicit in Ockham's principle and in Hope's 'synoptic view' statement, is effectively denied by Anderson's pluralism. In this lies the suggestion that Anderson's apparent lack of interest in Ockham's ideas may have come from the incompatibility of ideas of the two thinkers and also that Hope's interest in Ockham could have been spurred by his questioning of Anderson's pluralism.

Apart from Anderson's having been Hope's teacher, there are only two evident points of intellectual association between Anderson and Hope. The

211. Hope. Letter to the present writer, 21 February 1985.

212. Walter Kaufmann, *Philosophic Classics*, 2nd ed. (Englewood Cliffs, N.J. : Prentice-Hall Inc., 1968), Vol. I Thales to Ockham, p.502.

213. Hope, "Poetry, Prayer and Trade," in *Cave and Spring*, p.96 and, revised, in "The Burden of the Mystery," in *Cratylus*, p.174.

214. Passmore, "Philosophy," in *Australian Culture*, p.152.

first is Anderson's 1941 article, "Art and Morality",²¹⁵ a disquisition on the unacceptable features of censorship, in particular as regards the banning of Ulysses in Australia in 1941, and Hope's endorsement of Anderson's anti-censorship argument, with "Childe Anderson Comes to the Dark Tower".²¹⁶ The second is a 1943 exchange between Anderson and Hope in A.J.P.P.²¹⁷

Docker points out that Anderson and his adherents opposed the Labor Party's proposals, formulated during World War II, for post-war reconstruction. Those who contributed to the Government's plan for a 'New Order' sought to design 'a society patterned around common values formulated by its intellectuals'.²¹⁸ Andersonians saw such a policy as challenging freethought and as sociologically unsound. No one group could formulate the policies or identify the needs of all social groups.²¹⁹ The second argument of Andersonians, the ethical one used by Anderson in "Art and Morality", and endorsed by Hope in "Childe Anderson", is that those who seek to impose their morality upon society assume, without foundation, that theirs is the only right morality. The Andersonian position was part of Anderson's pluralism, which provided, *inter alia*, the philosophical justification for the separate social grouping of Free-thinkers,²²⁰ and which, logically, was extended to defend the rights of cultural minorities in general.²²¹ It would be reasonable to assume, in

215. John Anderson, "Art and Morality," in Art and Reality, pp.83-93.

216. Hope, "Childe Anderson Comes to the Dark Tower," rev. of "Art and Morality," by John Anderson, Honi Soit, 14, 2, 2 April 1942, p.2.

217. John Anderson, "The Meaning of Good," A.J.P.P., 20, 3, 1942, pp.111-40. Hope, "The Meaning of Good," and John Anderson, "II. The Nature of Ethics," A.J.P.P., 21, 1, 1943, pp.17-26 and 26-40.

218. Docker, Cultural Elites, pp.131-32.

219. Docker, Cultural Elites, p.112.

220. Docker, Cultural Elites, p.131.

221. Docker, Cultural Elites, p.135.

In an uncharacteristic comment on international current affairs, Hope particularises about authoritarianism. The then prevalent popular apathy in the allied countries towards the war he sees as an outcome of authoritarian suppression of the freedom of people to think for themselves. The last part is garbled but the thrust is that if censorship, which is an expression of irresponsible authoritarianism, is tolerated, it spells death to the human spirit. Hope has elsewhere made clear his attitude to war. His poem, "Call Up - 1943",²²⁹ is a comment on the irony of war, that the young and the whole are sacrificed for the aged, infirm or deficient. In part, but not as regards eugenics, it echoes the sentiments of P. R. Stephensen who, as did Nietzsche, disagreed with 'the sending of men into battle, as this is contrary to eugenics, since war sterilises the fit by killing and maiming them'.²³⁰ The moral argument advanced by Anderson in "Art and Morality", and endorsed by Hope in "Childe Anderson" as a democratic argument, was not for democratic freedom as it is generally understood in nations with representative government. Anderson believed that democracy, 'as far as it exists, is the effective political activity of the members of society at large, their participation in the ordering of their lives'.²³¹

In 1943, an apparent divergence of interest between Anderson and Hope at that time is reflected in an issue of A.J.P.P. which carries Hope's "The Esthetic Theory of James Joyce" and Anderson's noted essay, "The Servile State".²³² A reader chancing upon the issue would not be able to discern the common parent in the genesis of the essays. Anderson's article concludes, 'The servile State is the unopposed State'.

229. Hope, "Call Up - 1943," No. 1 July, 1943, n. pag.

230. Noel Macainsh, Nietzsche in Australia (Munich : Verlag für Dokumentation und Werbung, 1975), p.143.

231. John Anderson, "Some Remarks on Academic Freedom," A.J.P.P., 12, 4, 1934, p.296.

232. Anderson, "The Servile State," A.J.P.P., 21, 2 and 3, 1943, pp.115-32.

"The Servile State" develops the argument of "Art and Morality" that 'authoritarian movements ... all come together in this, that they recognise some order, that they deny the necessity or naturalness of conflict'.²³³

McQueen considers Anderson's essay gave support to Menzies' opposition to the establishment of a welfare state.²³⁴ In contrast, Hope's essay is devoted to aesthetics. Herbert Gorman published the biography, James Joyce, in 1939, in which he remarked,

It is to be hoped that some ambitious young student of aesthetics in one of the greater universities will, sooner or later, base a painstaking thesis on the aesthetic reasoning and development of the youthful James Joyce. In the notes set forth above²³⁵ and in A Portrait of the Artist as a Young Man there's plenty of material from which to work.²³⁶

Hope had read Gorman's biography of Joyce²³⁷ and he took up the challenge. In terms of its contribution to the development of his literary theory and practice, "The Esthetic Theory of James Joyce" is considerably more important than "Childe Anderson". Nonetheless, Hope was to reflect something of Anderson's postulate, that conflict is necessary and natural, in his prose²³⁸ and verse (e.g. "Pyramis or The House of Ascent", pp.67-8).

Hope begins "The Esthetic Theory of James Joyce" by pointing to the necessity for critics of Joyce's novels to understand Joyce's theory of art and goes on to identify extensive influences of Scholasticism in that theory. Anderson, in "Ulysses", comments on the terms of Joyce's aesthetic creed, as presented in A Portrait of the Artist as a Young Man:

233. John Anderson, "Art and Morality," in Art and Reality, p.87.

234. McQueen, Black Swan, pp.89-90.

235. Excerpts from the notebooks Joyce began to keep in Paris in 1902 and continued in Pola and Trieste.

236. H. Gorman, James Joyce (New York : Rinehart and Company, Inc., n.d., ©1948), p.135.

237. Hope, "Esthetic Theory," p.108.

238. Hope, e.g. "Beowulf and the Heroic Age." in The Pack of Autochthon, (Canberra : A.N.U. Press, 1978), p.5.

'Appreciation consists in recognition of the wholeness, harmony and radiance of a thing; when it is apprehended as one thing, as a thing, and as the thing that it is',²³⁹ but he ignores that Joyce, through Stephen, says he was using 'wholeness, harmony and radiance' as his translation of Aquinas' '*integritas, consonantia, claritas*'. After his remarks on Joyce's aesthetic creed, Anderson identifies other influences on Joyce.²⁴⁰ This ignoring of the influence of Aquinas on Joyce is explicable, given that Anderson did not hold medieval philosophy in esteem. While Anderson and Hope both admired particular aspects of Joyce's work, Hope's appreciation of Joyce's aesthetic theory is based on detailed analysis, as, for example, of Joyce's consideration of *claritas*,²⁴¹ whereas Anderson concentrates on those aspects of Joyce's work to which he can apply his dictum that 'we must find a thing beautiful "for its own sake", i.e. as it is'.²⁴² Hope distils the problems which Dedalus deals with in A Portrait of the Artist as being the nature of beauty, the nature of art and the nature of the artistic process and notes that Joyce develops his theory according to Aquinas' theory of the soul.²⁴³ Joyce's view of the nature of beauty is that of Aquinas, 'That is beautiful the apprehension of which pleases', which Joyce links with Aquinas' definition of the good, 'The good is that towards the possession of which an appetite tends'.²⁴⁴ Hope emphasises that, for Aquinas and Joyce, the intellectual act is distinct from other acts²⁴⁵ and he quotes from H. Gorman, James Joyce :

239. John Anderson, "Ulysses," in Art and Reality, p.101; Joyce, Portrait, pp.196-97.

240. John Anderson, "Ulysses," in Art and Reality, p.101.

241. Portrait, p.197; Hope, "Esthetic Theory," pp.107-12.

242. John Anderson, "Some Questions in Aesthetics," in Art and Reality, p.32.

243. Hope, "Esthetic Theory," pp.93-4, 100-101.

244. Hope, "Esthetic Theory," p.94; Joyce, Portrait, p.192.

245. Hope, "Esthetic Theory," p.100.

A Definitive Biography, to indicate the Thomist distinction between the intellectual and other appetites (which distinction Joyce also made):

The true and the beautiful are spiritually possessed :
the true by intellection, the beautiful by apprehension,
and the appetites which desire to possess them, the
intellectual and aesthetic appetites, are therefore
spiritual appetites.²⁴⁶

For St Thomas and for Joyce, beauty in a work of art results from the operation of the artist's imagination upon sensible and intelligible material. Beauty is incomplete, is only potential, without such spiritual activity, such conceptualisation. Hope expresses the point: 'It is not that the characters of beauty are added by the mind. The mind elicits them and makes them explicit in the image'.²⁴⁷ Elsewhere, Hope had earlier put forward an argument that 'what we called the beautiful was not the quality of the object'.²⁴⁸ In that it holds that the beautiful object presents itself to an independent receiver, Anderson's view of the nature of beauty is very different. A. J. Baker contributes to an understanding of Anderson's ideas on this point when he writes,

his [Anderson's] realism, which criticises philosophical idealism in particular, asserts that when a mind knows something, there is a genuine relationship involved between the knower and the known, both of which are independently real things. The contrary supposition - that the known thing is "mind-dependent" or "constituted" by being known - involves a type of confusion which Anderson calls "relativism". Relativism is an illicit running together of questions about qualities and questions about relations, as is illustrated by the idealist view that in consciousness or experience the "object" of which we are conscious is inseparable from the conscious "subject".²⁴⁹

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246. H. Gorman, James Joyce, p.133. The edition used by the present writer does not have the subtitle used by Hope in his reference, "Esthetic Theory," p.108.
247. Hope, "Esthetic Theory," p.108.
248. F. C. Hutley, "Book Club," report of a talk by Hope, Union Recorder, 28 June 1934, p.128.
249. A. J. Baker, Anderson's Social Philosophy (Sydney : Angus and Robertson, 1979), p.5.

The authors of the Introduction to Art and Reality stress the objectivity in Anderson's view : 'Anderson treats beauty as an objective character of things, directly recognised in the way, say, that the redness of things is recognised' and 'To say that beauty is a quality like redness is to say that we directly recognise it, and that no question can arise about what is required for beauty'.²⁵⁰ They also point out that 'Anderson's insistence on objectivity forms part of his view on beauty'. Anderson states:

The realist conception of poetry - of good verse - and of literature in general, links it aesthetically with music and the plastic arts. In all of them there is structure - the building up of something that is itself and no other. In all of them, man recovers innocence of eye or ear, and learns to appreciate structures of shapes and of sounds and of human emotions freed from any ulterior connections they may have with his personal attitudes and desires; and poetry requires this fresh perception to a greater degree than any of the other arts.²⁵¹

Joyce's definition of art, 'Art is the human disposition of sensible or intelligible matter for an aesthetic end',²⁵² draws no comment from Anderson in "Art and Morality". There is no division between Anderson and Hope insofar as both require the art object to be evaluated as it is. The division in thought lies in that Hope is concerned (as was Joyce in Portrait of the Artist) with isolating the role of imagination in transmuting sense experience and intellectually apprehended ideas into images, whereas Anderson consistently looks at the art object.

In "Childe Anderson", Hope writes, 'Anderson's preoccupation with certain problems has apparently led to a distorted view of the great theme of Ulysses'. He does not say in "The Esthetic Theory" that

250. Graham Cullum and Kimon Lycos, Introduction, in Art and Reality, p.12.

251. John Anderson, "The Nature of Poetry," in Art and Reality, p.75.

252. Portrait of the Artist, p.192; quoted by Hope, "Esthetic Theory," p.103.

Anderson was one of the critics of Joyce's novels who needed to gain a better understanding of Joyce's theory of art but Anderson was probably one of those Hope had in mind when he set out to write the essay. Hope endorses aspects of Joyce's method, for example, the 'classic' element of presenting 'his subject in all its aspects as an image imbued with a kind of serene joy',²⁵³ but makes no judgmental statement about the value of Joyce's aesthetic theory. He allows that, as a consequence of the indebtedness of the theory to Scholastic philosophy, 'it is rooted in a theory of knowledge that is open to the sort of criticism that can be levelled at a system based on the Aristotelian notion of causation and on the doctrine of essences'.²⁵⁴ Hope may have been indicating that empirical evaluation of Joyce's theory of art would necessarily query the notion that the free activity of intellection, of which man is the only creature capable, 'argues the existence of a specific intellectual substance, the soul'.²⁵⁵ The care with which Hope identifies the Scholastic placing of the intellect in the soul (although such an exegesis as Hope is undertaking rests on that identification) points to his being drawn, by his scholarly interest in Scholasticism and his philosophical enquiry at the period of writing, to an examination of that way of thinking.

In his examination of the notion of the beautiful in Joyce's work, Hope notes that there are two main distinctions between the beautiful and other kinds of the good. The first is 'the specifically intellectual nature of the beautiful, whereas St Thomas uses "the good" to describe the end of any activity'.²⁵⁶ Hope stresses that the distinction of

253. Hope, "Esthetic Theory," p.113.

254. Hope, "Esthetic Theory," p.114.

255. Hope, "Esthetic Theory," p.100.

256. Hope, "Esthetic Theory," p.95.

intellectual acts is fundamental in Aquinas' theory and he sees the logical implication of that distinction to be that 'the intellect is not swayed by the desire and loathing which are characteristic of animal natures but is that part of man in which he transcends his animal nature'.²⁵⁷ Thus, aesthetic and intellectual pursuits are not tied to practical ends. Still, Hope points out, in Aquinas' theory the intellect does have its specific and proper appetite, 'which is to know'.²⁵⁸ Just how far Hope, in 1943, accepted those implications of Aquinas' theory is not indicated in his essay on Joyce; he does record that 'As far as concerns what he [Joyce] calls the phenomena of artistic conception, artistic gestation and artistic reproduction, he finds Aquinas inadequate'.²⁵⁹ It would seem that Hope, too, found Aquinas' view limited, for before 1943 he had already applied to aesthetic activity the open-ended Aristotelian notion of a final cause,²⁶⁰ that the purpose towards which something is tending need not be known in advance. In his 1938-41 poem, "Pygmalion", he gives the *persona* of the sculptor the lines:

This guess of mine,
All my invention, my superb design,
My courage, my challenge, my security -
I built you out of nothing : now build for me. (p.7)

Hope's definition of the Universe-expanding nature of art is given in "The Three Faces of Love",²⁶¹ an essay which began as a talk in 1960 and in which he proposes that the creative impulse has as its end 'the bringing of a new sort of thing into the world',²⁶² an end which could not be known until the creative act was completed.

257. Hope, "Esthetic Theory," p.96; Portrait, pp.190-91.

258. Hope, "Esthetic Theory," p.97.

259. Hope, "Esthetic Theory," p.97; Portrait, p.194.

260. cf. Hope, "The Three Faces of Love;" in Cave and Spring, p.20, 'the controversial notion of a final cause'.

261. Hope, "The Three Faces of Love," in Cave and Spring, pp.17-28.

262. Hope, "Three Faces," in Cave and Spring, p.25.

Being curious, by inclination, poetic practice and training in psychology, about the way in which the life of the mind generates new objects, Hope has remained aware of the complexity of the process. At least until 1979, he remained unhappy with Freud's theory of the mind, which he was evaluating in the same period he was analysing Joyce's aesthetic theory. In "Poems in the Making", written some decades after the essay on Joyce and "The Meaning of Good", he refers to 'Ego, Super-ego, Unc and Id [as characters] in the knock-about Freudian myth' as being 'not real independent characters',²⁶³ as they are all forces of the poet's mind which contribute to the making of a poem. The term 'sub-conscious' is difficult to avoid, as Hope realises - '... these sub-conscious, or as I should prefer to call them, subliminal forces ...',²⁶⁴ since the well-springs of poetry in the poet's mind are sometimes apparently self-tapping, as in poems which virtually write themselves and by a process in which the poet appears to be the medium of the Muse or of the gods. In "Poems in the Making", he concludes that 'It is best not to be too explicit on these matters ... This region of the poet's mind is where the roots are working and feeding; pulling them up to see how they do it buys knowledge perhaps at the expense of poetry itself'.²⁶⁵ The conclusion that there are aspects of the creative process which are indefinable had been conceived by Hope by the time he wrote "Psycho-Analysis and Poetry"²⁶⁶ in 1939. It is reflected in the 1942 poem, "The Return from the Freudian Islands" (pp.18-21). With the 1985 poem,

263. Hope, "Poems in the Making," in Cratylus, p.102.

264. Hope, "Poems in the Making," in Cratylus, p.103.

265. Hope, "Poems in the Making," in Cratylus, p.110.

266. Hope, "Psycho-Analysis and Poetry," p.28.

"On the Night Shift",²⁶⁷ Hope gives his most overt acknowledgement to the function of the subconscious in creative composition.

In the Joyce essay, Hope presents the second important distinction between the beautiful and the good as being 'the fact that the beautiful has the character rather of a formal than of a final cause'.²⁶⁸ To have meaning, sensation must be completed by intellection. The object of sense, 'good', is the goal of the sensory appetite, it has purpose, it is a final cause. The beautiful, though, is specifically intellectual; it is the *quidditas* of the object, by virtue of which it is 'capable of being the object of intellectual contemplation' and 'so the beautiful has the character of a formal cause'.²⁶⁹ Hope considers that two aesthetic consequences emerge from this idea of the nature of beauty. One, which is as important in Hope's own ideas as in Joyce's, is that, since any object which can be intelligently apprehended is beautiful - 'whatever is intelligible is beautiful since a thing is beautiful in so far as it is capable of being the object of intellectual contemplation',²⁷⁰ there are no unsuitable subjects for art but only unsuitable, that is, unintelligent, handling of the material by the artist. Hope points to the importance for proper appreciation of Joyce's Ulysses of this notion that 'all natural objects are potentially beautiful'.²⁷¹ Later in the essay, Hope notes that some critics of Joyce's 'realism' have been bewildered by his presentation of his subject 'in all its aspects as an image imbued with a kind of serene joy ... It is the aspect of his art in which it can most significantly be described as classic'.²⁷² That

267. Hope, "On the Night Shift," Overland, 100, September 1985, pp.62-3.

268. Hope, "Esthetic Theory," p.95.

269. Hope, "Esthetic Theory," p.98.

270. Hope, "Esthetic Theory," p.98.

271. Hope, "Esthetic Theory," p.100.

272. Hope, "Esthetic Theory," p.113.

statement defines Hope's later use of the word 'celebration' to describe his treatment in poetry of any aspect of the world.

The second aesthetic consequence to emerge from Aquinas' theory of beauty is that there is in man a distinction between the lower and higher appetites. Hope arrives at a conclusion that Joyce's theory developed against the background of Aquinas' theory of the soul. In that theory Aquinas sees man as the link in the hierarchical chain of beings, from those which are purely intellectual and spiritual to those which are merely material; man 'partakes of both natures'.²⁷³ This concept is explored by Hope most notably in "Vivaldi, Bird and Angel" (pp.263-78) and, very differently, in "The Countess of Pembroke's Dream".²⁷⁴ In "The Esthetic Theory", Hope considers that Joyce sees the soul as developing from within man's animal nature;²⁷⁵ the soul, says Stephen in Portrait of the Artist, 'has a slow and dark birth, more mysterious than that of the body.'²⁷⁶ How far Hope would endorse that notion is difficult to assess. The concept links with his recognition of the importance of the first ten or so years of life on the development of the imagination.²⁷⁷ In night-marish fashion, it appears in "Ascent into Hell" (pp.31-4), which was written the same year as "The Esthetic Theory" and traces 'the dwindling soul in its ascent'. That is a strain which does not recur in Hope's writings. His essay, "Christopher Brennan : An Interpretation", gives Brennan's paraphrase of Novalis' view, that 'Man's task is to spiritualise, idealise, humanize - the terms are all equivalent ... to humanize the world; and the challenge proceeds from the infinite'.²⁷⁸ Hope's writing after

273. Hope, "Esthetic Theory," p.100.

274. Hope, "The Countess of Pembroke's Dream," in A Late Picking, pp.30-40.

275. Hope, "Esthetic Theory," p.100.

276. Portrait, p.188.

277. Hope, "Meët Nurse!" in Native Companions, p.8.

278. Hope, "Christopher Brennan," in Native Companions, p.153.

the mid-1950s shows his agreement with that view and, in "Christopher Brennan : An Interpretation", he goes on to identify man as

nature's growing point or transforming organism by which a natural tendency or drive common to the material universe as a whole is gradually and tentatively transforming itself.

But transforming itself into what? At the merely vital level one would say from an inanimate to a living world. But then comes man suggesting a higher answer: and what lies beyond man?²⁷⁹

The answer is as unattainable by Hope as by any other mortal but his poetry shows that he is convinced of the existence of an ideal state, beyond the temporal, to which the spirit in man belongs. On the point of a hierarchy of beings, it is of interest that Anderson rejected the notion that 'matter, mind and deity are at different levels on an evolutionary chain'.²⁸⁰

Hope's explanation of Joyce's 'hint' in Ulysses on the point of free intellectual activity²⁸¹ matches the ideas in Hope's middle period poetry. Intellectual activity is not the product of superior intellectual powers but the result of attaining a harmonious balance among the competing 'motives' within the artist, a process brought to completion by the artist's withdrawal from the influence of the ideas of others. Aspects of Hope's early mature poetry have been labelled convincingly by Goldberg as expressions of the struggle between Dionysian passion and Apollonian serenity and proportion.²⁸² This is the struggle which Nietzsche, in The Birth of Tragedy, presents as the source of development of tragic art.²⁸³ The early mature Hope poetry lends weight to Anderson's theory,

279. Hope, "Christopher Brennan," in Native Companions, p.153.

280. Passmore, "Philosophy," in Australian Culture, p.151.

281. Hope, "Esthetic Theory," p.102.

282. S. L. Goldberg, "The Poet as Hero : A. D. Hope's The Wandering Islands," in Twentieth Century Australian Literary Criticism, ed. Clement Semmler (Melbourne : Oxford Univ. Press, 1967), p.208.

283. Nietzsche, The Birth of Tragedy, pp.167-8.

as summed up by Horne, that 'The mind was a battleground of Passions, of complex impulses striving to relieve their tension'.²⁸⁴ The tenor of much of Hope's middle period poetry is Dionysian in the sense that Nietzsche uses the term in The Twilight of the Idols, where the Dionysian signifies a man who has controlled passion; the passion remains, not denied but directed creatively; he is overman rather than superman.²⁸⁵ The evidence of controlled, directed passion in Hope's middle period poetry is also a reflection of his attainment of free intellectual activity, as Hope discerned in Joyce's 'hint', but Hope's interpretation of the hint seems to be the expression of his own inclinations.

In 1945, *apropos* the Ern Malley affair, Anderson gave the opinion that the artist 'has to force himself free of customary associations ... what has been called Shakespeare's "pessimism" is just his rejection of the customary consolations.'²⁸⁶ He was making part of the same observation about the poetic mind which, in "The Esthetic Theory of James Joyce", Hope makes from his examination of Ulysses. Joyce, says Hope, hints that the method by which an artist can achieve a harmony of motives within himself, so that he is able to create, is 'by cutting oneself off from the forces in one's society which tend to dominate opinion and behaviour.'²⁸⁷ Anderson pinpoints the source of the merit of the Malley poems as being in 'the element of protest',²⁸⁸ whereas in "The Esthetic Theory" Hope is drawn to the notion of the necessity for the artist to harmonise the conflicting motives within him. There is, nevertheless, a good deal of

284. Horne, Young Donald, p.239.

285. Kaufmann, Nietzsche, p.282 and p.308.

286. John Anderson, "Poetry and Society," in Art and Reality, p.79.

287. Hope, "Esthetic Theory," p.102.

288. John Anderson, "Poetry and Society," in Art and Reality, p.78.

'the element of protest' in the body of Hope's poetry. It is strong in the early mature poetry, especially in "Ascent into Hell" (pp.31-4), written about the same time as "The Esthetic Theory", and in "The Planctus" (pp.214-9) and political poems of the middle period; and in the post-1970 poetry, though less personal, the element of protest is sometimes as strong as in the poetry of The Wandering Islands period. However, in much of Hope's middle period poetry can be seen his movement towards and, in some poems, acceptance of, the whole self and the human condition. "Soledades of the Sun and Moon" (pp.106-10), for example, celebrates the complementarity of a range of opposites.

Hope may have made an idiosyncratic interpretation of Joyce's 'hint' in Ulysses. With respect to Hope, a different reading of it is offered. In the Hamlet discussion,²⁸⁹ Joyce's hint lies in the statements, "'Where there is a reconciliation ... there must have been first a sundering'"²⁹⁰ and "'What is a ghost? ... One who has faded into impalpability through death, through absence, through change of manners'"²⁹¹. Shakespeare absented himself from Stratford, changed his lifestyle and role-played King Hamlet's ghost, each of which constitutes a symbolic death of the Stratford Shakespeare, a sundering or exile from that self. Whilst in that state of 'exile', he wrote the plays; but the Ulysses discussion notes that the "'spirit of reconciliation'" enters only in the late plays, and Stephen points to The Tempest as indicating the lifting of a "'shadow'"²⁹². Stephen is developing a psycho-analytic theory to explain

289. James Joyce, Ulysses (1922; rpt London : The Bodley Head, 1949), pp.173-86.

290. Ulysses, p.182.

291. Ulysses, p.176.

292. Ulysses, p.183.

the genesis of the plots and characterisations of Shakespeare's plays.

Stephen sums up part of his argument:

"He [Shakespeare] was overborne in a cornfield first (ryefield I should say) and he will never be a victor in his own eyes after nor play victoriously the game of laugh and lie down ... There is, I feel in the words [of Romeo and Juliet], some goad of the flesh driving him into a new passion, a darker shadow of the first, darkening even his own understanding of himself. A like fate [Shakespeare's cuckolding by his brother Richard²⁹³]²⁹⁴ awaits him and the two rages commingle in a whirlpool ...

So, says Stephen, Shakespeare created Hamlet and acted the role of the ghost of King Hamlet.²⁹⁵ The wrongdoing of Ann against Shakespeare stayed with the playwright to the end of his life; her seduction of him he saw as 'an original sin and, like original sin, committed by another in whose sin he too has sinned. It is between the lines of his last written words ...'²⁹⁶ Stephen's 'hint' is that Shakespeare's plays were achieved by cutting himself off from the forces of his society and going into 'exile' from Stratford so that his imagination was free to construct the plays out of his passion. Hamlet was the outcome of the 'whirlpool' of 'two rages'. Stephen implies that it was the dominance of Shakespeare's emotions which stimulated his imaginative re-creation of the causes and imagined outcomes of his emotional stresses. The plays "'over the hell of time of King Lear, Othello, Hamlet, Troilus and Cressida"²⁹⁷ were not brought about by Shakespeare's 'achieving a balance of harmony of the conflicting motives'.²⁹⁸ They are psycho-dramas, therapeutic but not curative in their effect on their creator. The factor which supplies the

293. Ulysses, pp.199-200.

294. Ulysses, p.185.

295. Ulysses, p.177.

296. Ulysses, p.200.

297. Ulysses, p.183.

298. Hope, "Esthetic Theory," p.102.

answer to "'When and how the shadow lifts"' is "'A child, a girl placed in his arms, Marina.'"²⁹⁹ Marina is Miranda of The Tempest and she is "'his daughter's child"':

- Marina, Stephen said, a child of storm, Miranda, a wonder, Perdita, that which was lost. That which was lost is given back to him : his daughter's child.³⁰⁰

In The Classical Temper, S. L. Goldberg widens Hope's argument about Joyce's 'hint' in Ulysses³⁰¹ but does not take into account Stephen's observation that Hamlet was the outcome of 'two rages'. Goldberg also misses the point about The Tempest and Marina, Shakespeare's grand-daughter; he writes, 'Such reconciliation as he [Shakespeare] was able to effect - the love he felt for his daughter, his Marina - could not free him completely.'³⁰² Even so, one of Goldberg's conclusions is that though adultery was

the 'original sin that darkened his [Shakespeare's] understanding' and 'weakened his will' even the clearer understanding he achieved as an artist could not free him as a man from the pattern of actions that obsessed him. He could not achieve more than the partial freedom of his art.³⁰³

Ironically, the alternative reading offers an explanation which fits as an explanation for the tenor of much of Hope's early mature poetry and is complementary to McAuley's explanation of the release of the poet in Hope. A further irony is that, in his middle period, Hope's poetry demonstrates his application of his interpretation of Joyce's ideas about the poetic mind. It has proved to be, for Hope as poet, a valid theory,

299. Ulysses, p.183.

300. Ulysses, p.184.

301. S. L. Goldberg, The Classical Temper : A Study of James Joyce's "Ulysses" (London : Chatto and Windus, 1961), pp.32-5, 66-99.

302. The Classical Temper, p.82.

303. The Classical Temper, p.82.

for his major poems belong to the middle period. Stephen Dedalus might explain Hope's construction of his hint thus: "'A man of genius makes no mistakes. His errors are volitional and are the portals of discovery.'"³⁰⁴ By 1979, Hope had refined his aesthetic theory: 'Mastery in poetry or in any art depends on reaching a stage of skill in which the artist has this sense of relaxing and giving way to something beyond himself.'³⁰⁵ Comment is yet to be made about the sharing of some ideas by Hope and the Surrealist painter, James Gleeson, but it is appropriate at this point to note that in an interview given in 1986, Gleeson said,

I think an artist always hopes that ... he will be able to break through into that condition where the work simply flows through him, as though he were a transmitting agent. That can only happen when you no longer think about how you are going to do it because you know instinctively that the accumulated experiences stored at the back of the mind will automatically provide the means of realizing the image.³⁰⁶

The contrast between intellectual activity and the demands of the animal appetites poses, in Portrait of the Artist, the question of why different races of men are drawn to admire very different types of female beauty.³⁰⁷ The answer Hope ascribes to Joyce³⁰⁸ is not as convincing as Joyce's own,³⁰⁹ and not really relevant here. What is relevant is that although Hope's attitude to sexuality has retained some philosophical complications, his attitude to sexuality in its relation to the aesthetic appetite has remained definite and accepting. In "Beginnings", in The New Cratylus, Hope recalls that at about fourteen 'I was aware of

304. Ulysses, p.179.

305. Hope, "Poetry and the Art of Archery," p.6.

306. James Gleeson, in James Gleeson : Landscape Out of Nature, ed. and intro. Lou Klepac (Sydney : The Beagle Press, 1987), p.11.

307. Portrait, p.193.

308. Hope, "Esthetic Theory," pp.101-2.

309. Portrait, pp.193-4.

the strong connection between sexual feeling - love if you like, they were not divided in my mind at the time, nor indeed since - and the impulse to poetry'.³¹⁰ Hope's developed appreciation of the nexus between sexual impulse and the drive of the artist to create, which is given in the 1950 poem, "The Lamp and the Jar" (p.79), is much less equivocal than that which Hope, in "The Esthetic Theory", sees as Joyce's attempt to differentiate between the instinct to propagation and intellectual and aesthetic appreciation of the beautiful which arises from the satisfying of specific intellectual appetites. Much later, Hope summed up his own attitude in the words of Norman Lindsay, who, he tells us, 'makes the essential connection between this principle of continuity in life and the creative impulse in art : one is the source of the other : "It is that impact from without which frees the image within"'.³¹¹ An amplification of that idea is given in The New Cratylus where Hope describes how his 1968 poem, "The School of Night", 'grew' over some time, beginning with a dream which evoked memories of earlier dreams, then, 'At some time later I began to have an idea of a poem about love and making love as opening doors of perception to a world of knowledge and vision not to be explored in any other way'.³¹² Coincidentally perhaps, Anderson, at the end of a consideration of Joyce's Exiles in 1942, the year before Hope's "Esthetic Theory" appeared, states that 'alternation is required for lastingness, that we need at times to reject conscious values, that love is something which releases production, something to which we must return if these productive activities are to go on ...'.³¹³ "The Gateway" (p.25), the

310. Hope, "Beginnings," in Cratylus, p.8.

311. Hope, Introduction, in Siren and Satyr : the Personal Philosophy of Norman Lindsay (South Melbourne : Sun Books, 1976), p.6.

312. Hope, "How Poems Grow," in Cratylus, p.124.

313. John Anderson, "Exiles," in Art and Reality, p.122.

first of Hope's poems to celebrate sex as 'The means by which I waken into light', was written in 1942 and may have preceded Anderson's article. Historically, there has been recognition of the human ability to heighten consciousness to abnormally perceptive levels by various means, including sensual excitation. Hope develops the theme of ecstasy in, for example, "The Double Looking Glass" (pp.167-73) and "The Mystic Marriage of Saint Catherine of Alexandria".³¹⁴

The relationship between art and science is raised in "The Esthetic Theory".³¹⁵ As they were flowing in 1943, the currents of Hope's thinking on that point were involved. Nonetheless, it was thinking which contributed to the development of Hope's poetic theory, to the propositions that for the literary artist, the intellectual act of the use of words is part of the operation of the imagination, and that art is creative of new things. In this, Hope's thinking has taken him beyond both St Thomas and Joyce. In "The Esthetic Theory", Hope quotes from the *Summa Contra Gentiles* : 'Movement and action do not follow from a universal concept save through the medium of a particular apprehension : because movement and action are about particular things.'³¹⁶ Hope sums up the point :

One consequence of this, though it is a view that Joyce only indirectly indicates, is that it defines the relationship of art and science. Art deals with the particular but reveals its structures, the universal characters which it exemplifies. Science deals with abstract and general relationships as such.³¹⁷

In a 1940 talk on Finnegans Wake, Anderson, in an obscure argument, considers that Joyce tries to do the impossible in attempting to elucidate as a theme 'the opposition of the temporal to the eternal' because,

314. Hope, "The Mystic Marriage of St Catherine of Alexandria," in A Late Picking, pp.66-9.

315. Hope, "Esthetic Theory," p.104.

316. Hope, "Esthetic Theory," pp.103-4.

317. Hope, "Esthetic Theory," p.104.

'In fact, the presentation of any theme is the eternalising of it. It is the seeing of the universal and eternal in the particular and the temporal.'³¹⁸ Joyce, Anderson adds, 'does not succeed in bringing out the universal character of the opposition between the artist and the utilitarian.'³¹⁹ Both Anderson and Hope seem to be reading their own ideas into a shadowy area of Joyce's aesthetic theory, Anderson that there is an opposition between art and utility, Hope that there is a 'relationship' between art and science.

In other writings, on the question of what are fit subjects for poetry, Hope presents the view that there is no limit: 'The world in which we live, the forms of that world and particularly the human part of the world are the subject matter of poetry.'³²⁰ He has also written that the 'vast new resources for the poetic imagination which lie in the discoveries of science, remain practically untouched by creative writers. Science has transformed the picture of the world which is their subject, and most of them ignore its offerings.'³²¹ He points to the seventeenth century as the period when the huge increase in learning began the divorce of literature and science. He laments that poets now have limited their range of subjects because they are amateurs in the fields of philosophy and natural science. Hope has knowledge of the sciences. In addition to his learning in psychology, he has involved himself with radio astronomy and nuclear physics.³²² Hope's view is that the poet can go beyond the 'what is the case' which is presented by the scientist to reveal the

318. John Anderson, "James Joyce : Finnegans Wake," in Art and Reality, p.114.

319. John Anderson, "Finnegans Wake," in Art and Reality, p.114.

320. Hope, "The Activists," in Cave and Spring, p. 33.

321. Hope, "Poetry, Prayer and Trade," in Cave and Spring, p.92.

322. Kramer, A. D. Hope, p.42.

metaphysical implications of facts, for a poetic response is a fusion of responses from all levels of consciousness and more than intellectual assent to fact. The function of poetry is 'to instruct and delight'.³²³ Even though Hope has this view of the poet, as opening to human consciousness the possibilities offered by visionary transcendence of temporal reality, he fears that the achieving of such transcendence is either destructive of humanity or a transgression against the gods. Hope sees that the Wanderer, in Brennan's Poems 1913, 'at the end [of his visionary experience of Eden] is a homeless, unhappy refugee from the terrible wisdom which has destroyed him';³²⁴ he is akin to the Ulysses of Hope's "The End of a Journey" (pp.1-2) who 'heard the sirens' song' and fled, only to find that the temporal world for him 'so cruel a shore' (pp.1-2). "The End of a Journey" has overtones of Eliot's 1919-20 poem, "Gerontion", for Gerontion, too, has had fleeting communion of a transcendental/religious nature but is devoured by 'such knowledge', which has either not been used properly or is too great for human comprehension. Hope's drive to reach beyond the mundane has remained strong. His aspiration has persisted even though his perception has been tempered:

What we learn from poetry is not necessarily a matter of 'information' at all, it is the capacity to know. It is a freeing of our powers of vision from the way our ordinary occupations and interests tend to limit them and hedge them in, so that we can, in Wordsworth's phrase, 'see into the life of things'. This liberation does not mean that we leave the affairs and objects of the ordinary world for some neo-platonic empyrean.
 ...But I like also to think of that other possibility : the explorer poet, like the explorer bee, bringing back to the hive a clue to unguessed flowery alps, new reaches of consciousness, new powers of vision, new honey for the hive.³²⁵

323. Hope, "The Burden of the Mystery," in Cratylus, p.168.

324. Hope, "Christopher Brennan," in Native Companions, p.158.

325. Hope, "The Burden of the Mystery," in Cratylus, pp.169-70.

Looking at Joyce's definition of a work of art, 'Art is the human disposition of sensible or intelligible matter for an esthetic end', Hope comments,

One might ask whether Joyce means that a purely intellectual or abstract art is possible as opposed to those which deal with sensibles and particulars. The answer is: no! Art is an activity which consists in the contemplation of the intelligible through the sensible aspects, of the universal through the particular. This is to be inferred from Aquinas' theory of knowledge ...³²⁶

He quotes from Joyce : "'Truth is beheld by the intellect which is appeased by the most satisfying relations of the intelligible; beauty is beheld by the imagination which is appeased by the most satisfying relations of the sensible"' .³²⁷ Hope adds, 'the language [of the quotation], the distinction of intellect and imagination is thoroughly Thomistic.'³²⁸

He notes that there is, in Scholastic theory, the implication 'that literature, as the art in which intellectual analysis is most possible would have to be the highest of the arts. Moreover, it is the only art which uses words with their superior powers of presenting conceptual knowledge, and the final and higher intellectual act in Aquinas' description of the operation of the intellect is called "*dictio*" or "*productio verbi mentalis*"'.³²⁹ Although in this article Hope is painstaking, it has areas which are confusing to the reader as a result of Hope's presentation of conclusions which may be Hope's conclusions about Joyce's ideas but may be Hope's own conclusions about aesthetics. One such statement is the curious sentence, 'It is the function of higher powers than the imagination to complete the work of abstraction which is seen in scientific thought'.³³⁰

326. Hope, "Esthetic Theory," p.103.

327. Joyce, Portrait, quoted by Hope, "Esthetic Theory," p.104.

328. Hope, "Esthetic Theory," p.104.

329. Hope, "Esthetic Theory," p.104.

330. Hope, "Esthetic Theory," p.109.

In the context of the article the sentence is logical but it seems to be what Hope saw as a Thomistic conclusion and one then accepted by Hope, that the imagination occupies a mediate position between sensation and conception, with conception being intellectual abstraction which in turn is the scientific method. That may have been Hope's own conclusion at the time of writing "The Esthetic Theory" but, if so, it was a tentative and unsatisfactory conclusion. By 1962, when Hope delivered "Meet Nurse!" as a talk,³³¹ he had developed the theory that a poet has to develop a sensory imagination, by which he creates 'a vision of the world or part of the world', and a verbal imagination, by means of which he finds 'a verbal equivalent which will convey this vision to others'.³³² In those terms, the imagination does not occupy a mediate position between sensation and conception but operates at both stages. Both the sensory and the verbal imaginations are involved in the intellectual act of literary production. In the essay, "The Three Faces of Love", Hope develops his ideas about the act of literary production, explaining that Aquinas 'apparently follows Aristotle and the Aristotelian tradition in regarding art as a species of imitation', whereas Hope discerns that the work of art is '*sui generis*, a new creation and belongs to a different order of being from anything it imitates.'³³³

Three further points need to be made briefly in connection with the Joyce essay. In noting the complex metaphorical structure of Ulysses, Hope illustrates how the method of myth operates;³³⁴ he notes, too, that Joyce drew from Aquinas 'the philosophical justification of the myth as a proper aesthetic method in literature.'³³⁵ In his use of myth to

331. Hope, "Meet Nurse!", talk to Presbyterian Men's Guild, Hoskins Memorial Church, Lithgow, 1962. Joy Hooton, A.D. Hope, item 871, p.103.

332. Hope, "Meet Nurse!" in Native Companions, p.7.

333. Hope, "Three Faces," in Cave and Spring, p.25.

334. Hope, "Esthetic Theory," p.110.

335. Hope, "Esthetic Theory," p.110.

present truths refurbished to be appropriate to the present, Hope has employed the same metaphorical method. His philosophical justification for using the method is probably drawn less from Aquinas than from his understanding that it is successful. The notions of quest, heroic endeavour, exile and freedom, which inform Joyce's Ulysses and other works, are themes - usually directed to the poet - which Hope explores in poetry. Hope has been a Ulysses figure in his relation to Australia, which is why Horne, when an undergraduate, saw him as representing 'the finest flowering of European civilisation' and being 'un-Australian'.³³⁶ Hope has labelled his fellow Australians 'Yahoos',³³⁷ He has felt himself exiled from the sustenance of European culture and has sought beyond Australian issues for intellectual adventure. When he returned to Australia as a subject for poetry in the 1970s, he found the homecoming less rewarding than it could have been expected to be.³³⁸ His play, "Ladies from the Sea", to be published by Melbourne University Press late in 1987, is about Ulysses' less-than-uneventful return to Penelope.³³⁹ The final point about "The Esthetic Theory" is that, when the Ern Malley affair occurred the year after publication of the essay, Hope must have had a sense of *déjà vu*, for in the Joyce essay he looks at how far Aquinas and Joyce's theories would allow the idea, proposed by Stephen in Portrait of the Artist, that an artist, hacking in fury at a block of wood without conscious artistic intention, might be so much of an artist that he produces a true sculpture.³⁴⁰ Neither Aquinas nor Joyce could accept the possibility,

336. Horne, "Portrait of an Un-Australian," p.517.

337. Hope, Dunciad Minor : An Heroick Poem, Profusely Annotated by A.A.P. and A.P. (Carlton : Melbourne Univ. Press, 1970), e.g. Book I, l.254, p.11.

338. Hope, "Tasmanian Magpies," in Antechinus, p.15.

339. Peter Ryan, "Hope : Endangered Species," Saturday Extra, supplement to the Melbourne Age, 18 July 1987, p.10.

340. Joyce, Portrait, p.105.

Hope decides, on the grounds that the conflict of appetites in the hacker would preclude the result of his labours having wholeness and coherence.³⁴¹ It is strange Hope should present the hacker argument in the way he does. He had read Gorman's biography of Joyce and Gorman quotes, from one of Joyce's Paris-period notebooks, the answer Joyce gave to the hypothesis : 'It is not a human disposition of sensible matter for an aesthetic end. Therefore it is not a work of art.'³⁴² As the Ern Malley affair was to show, that view is not necessarily right. The point has been a teasing one for Hope. The necessity for the poet to 'remain organizing, directing and controlling' his material is given in "Heresies of the Age",³⁴³ but he has also shown an awareness that the operation of the creative faculty may take its impetus from subliminal stimulus³⁴⁴ and he accepts that there have been 'spontaneous' poems written.³⁴⁵

Writing in 1900, Freud noted: 'The problem of the unconscious in psychology is ... less a psychological problem than the problem of psychology'.³⁴⁶ In "The Meaning of Good", Hope notes that various psychological theories of mind, particularly those deriving from Freud's work, began seriously to affect philosophy in the infant years of the twentieth century.³⁴⁷ In the ensuing years the ferment of ideas gave rise to a variety of theories of psychology, such as the stimulus-response theory of the Behaviourists, and contributed to Modernist developments such as Surrealist art. Humphrey McQueen, in The Black Swan of Trespass,

341. Hope, "Esthetic Theory," p.106.

342. Joyce, quoted in H. Gorman, James Joyce, p.99.

343. Hope, "Heresies of the Age," in Cratylus, p.155.

344. Hope, "Poems in the Making," in Cratylus, p.110, and "On the Night Shift."

345. Hope, "Poems in the Making," in Cratylus, p.97.

346. Sigmund Freud, The Interpretation of Dreams, in The Basic Writings of Sigmund Freud, trans., ed. and intro. A. A. Brill (New York : Random House, 1938), p.541.

347. Hope, "The Meaning of Good," p.20.

outlines the breadth of the influence of Freud's revelation of the unconscious : 'Every element of European culture has been impregnated with Freud's concept, and its reality is accepted even by those who still cross themselves in fear at the mention of Freud's name'.³⁴⁸ Such a guarded acceptance has been made by Hope. McQueen's tracing of the impact of aspects of Freud's ideas in Australia from about 1910 is sufficient to indicate that the impact was great, having as deep an effect on those who resisted its implications, such as Hope, as on those who embraced them. Harry Hooton, for example, was worried about the devaluation of language which he saw as an outcome of Freudianism. In Number Two, 1944, he directed his "Psoelm" against writers who adopted the Freudian unconscious as their means of writing. He considered their results were more notable for the 'how' than the 'what' of what was being said. "Psoelm" begins,

Note. - A psoelm is only a pseudo poem. It is like a psalm but it is not all pscription. Though the words come mainly from the Wholly Babel they are not directed against that fraud, but the twentieth century Freud, psychology and other psuperstitions.³⁴⁹

Anderson's arrival in Sydney in 1927 brought support for the pro-Freudians in the protracted Freudian debate. It was debate in which Hope later participated, by his comments on Freud in "The Meaning of Good" and by some of his poems. When Freud died in 1939, the Melbourne Sun News-Pictorial reported that 'One section [of modern thought] regards him as one of the saviors of the world, another as the most harmful man of the century.'³⁵⁰ Hope's 1942 satire, "The Return from the Freudian Islands" (pp.18-21), ridicules the 'savior' attitude:

348. Black Swan, p.78.

349. Harry Hooton, "Psoelm," Number Two, 1944, n.pag.

350. "Dr. Freud, Psycho-Analyst, Dies in England," Sun News-Pictorial, Melbourne, 25 September 1939, p.2.

When they heard Sigmund the Saviour in these coasts
 The islanders were very much impressed;
 Abandoned the worship of their fathers' ghosts
 And dedicated temples to their guest. (p.18)

For Australian readers, the task of assimilation of the details of Freud's mechanics of the mind was beset by demons of individual misinterpretation,³⁵¹ which apparently affected even Hope and Anderson. In his essay, "The Meaning of Good", Hope's remarks on intuition suggest (from Hope's placing on 'intuition' in the Ego as a result of the workings of the Super-ego) that, from the details of Freud's work available to Hope at that time, Hope was not able to discern the concept that intuition belongs to the Id.³⁵² In "II. The Nature of Ethics", which is partly a rejoinder to Hope's "The Meaning of Good", Anderson lumps authority and intuition together: '... in making it [the attribution of authority to goodness] simply a question of the establishment of authoritative, unquestionable or "intuitive" judgments, Hope has ignored a good deal of my argument'.³⁵³

A more important aspect of Hope's essay on 'Good' is that it shows his intellectual acceptance of the working of the unconscious:

Whatever one may think of the details, machinery and terminology of Freud's theory of mind, there seems to be no reason to contest the belief that some such view of mind is the correct one and a return to rudimentary theories which try to account for mind in terms of consciousness alone is as absurd as a return to Ptolemaic astronomy. Certainly no one should now pretend to be able to give an account of mental processes based on simple introspection. The influence of unconscious forces in our conscious behaviour can no longer be ignored.³⁵⁴

351. McQueen, Black Swan, p.78.

352. Hope, "Meaning of Good," p.21.

353. John Anderson, "II. The Nature of Ethics," p.51.

354. Hope, "Meaning of Good," p.20.

In his acceptance of the postulate of the unconscious Hope for a long time remained wary; it has not been in Freudian terms. Nevertheless, Hope's espousal of the importance of dreams³⁵⁵ has been in line with Freud's recognition of dreams as a significant aspect of mental experience.

Although Jung came to reject part of Freud's theories, he developed sections of the Freudian theory of the organisation of mental life. Some of the terms in which he did this are either parallel or counter to aspects of Hope's thinking. Hope may have read Freud and Jung's writings in the original German; he would have met their ideas through Anderson and in critical commentaries and conversation. Hope has, however, continuously evaluated, from the independent standpoint of his observations and convictions, the philosophical and aesthetic implications of ideas on which both Jung and he (as well as many others) have brought their thinking to bear. He has created his own aesthetic, partly by creating from the ideas of others. From Freud's theory that man is born with innate drives or instincts, Jung made several important extensions. One extension relevant to this discussion resulted from awareness of the individuality of the psyche; from this Jung adduced the necessity for the individual to develop self, the whole psyche, with reference to the unconscious as well as the conscious. Jung, however, stresses the difficulty of a person's developing self for it is something 'which he can win for himself only with effort and understanding'.³⁵⁶ Because of this degree of difficulty, individuals allow themselves to become merged in the mass, to accept the infantile wish-fulfilments which are provided by autocratic

355. Hope, e.g., "Dream Work," in Cratylus, pp.25-36.

356. C. Jung, The Undiscovered Self, trans. R. F. C. Hull (London : Routledge and Kegan Paul, 1958), p.58.

powers, until the individual loses his (adult) autonomy completely.³⁵⁷

This is in line with the warning Anderson gives in "Art and Morality" and which Hope underscores in "Childe Anderson". It lies behind several of the poems in The Wandering Islands and others Hope composed in the 1940s, such as "Meditation Music" (pp.27-9), "Sportsfield" (pp.80-81), "Toast for a Golden Age" (pp.85-7). It throws light on "Observation Car" (pp.22-3), which Judith Wright saw as 'a thoroughly self-conscious poem',³⁵⁸ for it allows the ideas of the poem to be seen as a demonstration of the difficulties encountered by those who feel the need to live their individual lives but find themselves fettered by situations and fears imposed from without. The link of this point, of the necessity for development of individuality of psyche, to the necessity for the artist to be free to create towards unspecified ends becomes increasingly clear.

Hope's responses, in poems such as those mentioned above and in "Childe Anderson", to the question of individuality may be seen as arising, in part, from the battle of ideologies in Australia in the 1940s, between those who supported the socially levelling proposals of the Labor Government and those, like Anderson, who saw such proposals as immoral and heard them sounding the death-knell of the human spirit. They emanate also from more general tensions, within Australian intellectual circles and within Australian society, which existed during the 1930s or earlier. Such tensions were the outcome of the multiplicity of revisions in traditional Western thought which occurred in the nineteenth century and continued into this century. Art was one area where the impetus to reappraisal of certainties came from many sources, including Freud's theories; Freud's

357. Jung, Undiscovered Self, p.55.

358. Judith Wright, Preoccupations in Australian Poetry (Melbourne : Oxford Univ. Press, 1965), p.190.

impact was especially apparent in the spread of Surrealist art, at first in Europe and later in Australia.

James Gleeson was a student at Sydney Teachers' College during Hope's time there as a lecturer in the late 1930s;³⁵⁹ Gleeson was by that time exhibiting his Surreal painting. Gleeson has told Geoffrey Dutton that 'he and Alec Hope shared a workroom at S.T.C. [Sydney Teachers College],³⁶⁰ and, when Gleeson was on his teaching rounds 'he was "protected" from the bureaucracy by A. D. Hope who was on the College staff as a psychologist.'³⁶¹ Gleeson's 1940 article, "What is Surrealism?"³⁶² touches some of the areas of thought raised in Hope's "The Esthetic Theory" and he treats some of the same ideas that Hope considered, many years later, in an address given at the University of New England in 1973.³⁶³ Comparison of Gleeson's 1940 article and Hope's 1973 address is made in Chapter VI of this study but it is appropriate to mention that the concept of free intellection which enters "The Esthetic Theory", is also presented by Gleeson, though in different terminology. In "The Esthetic Theory", Hope advances the argument that 'Man is a creature capable not only of animal consciousness, but of an activity tied to no specific objects. Intellection has as its object anything in the whole universe.'³⁶⁴ Gleeson writes, 'To-day the same intense biological urgency of reason is no longer a prerequisite to the function of existence ... There is time now to explore other fields of thought.'³⁶⁵ Hope and Gleeson may have conceived

359. James Gleeson : Landscape Out of Nature, ed. Lou Klepac, p.20, records that Gleeson studied at Sydney Teachers' College, 1937-8.

360. Geoffrey Dutton. Letter to the present writer, 4 November 1986.

361. McQueen, Black Swan, p.82.

362. James Gleeson, "What is Surrealism?" Art in Australia, 25 November 1940, pp.27-30.

363. Hope, "The Age of Provisional Man," External Studies Gazette, Univ. of New England, 17, 3, 1973, pp.3-4.

364. Hope, "Esthetic Theory," p.100.

365. Gleeson, "What is Surrealism?" p.28.

similar ideas independently. Over time, Hope has developed the concepts. The early mature period poems, "The Dinner" (pp.49-50), "The Elegy" (pp.55-8) and "The Trophy" (pp.68-9), are exercises in the working out of his observations that the organs of the human body have acquired functions additional to their biological functions and the essay, "The Three Faces of Love", presents the argument of free intellection in those terms.

The Joyce essay is most significant in Hope's education to be a poet because it traces through, as Hope sees them demonstrated in Joyce's A Portrait, the Thomist notions of man's free activity of intellection, of the specifically intellectual nature of beauty and of man as a triad of animal-human-divine composition. These ideas have contributed, as have other sources, as launching points for some of the most fruitful developments of his aesthetic theory. Hope has postulated that a poem is an independent entity and that 'the most important influences in the poem may not be evident at all and even those that are may be of no importance to understanding or appreciating the poem.'³⁶⁶ He has objected to the ascription to him by readers of views which he maintains belong to the poem.³⁶⁷ The complexity of Hope's temperament and questioning intellect are evident in his poetry; and, in the light of appraisal of aspects of his background of study and of continuing scholarly involvement in philosophy and psychology during the 1930s and 1940s, his early mature poetry acquires a wider resonance and the links between those poems and the later works becomes more evident.

366. Hope, comments, no title, in Craig McGregor, In the Making, p.234.

367. Hope, "The Sincerity of Poetry," in Cave and Spring, p.71.

Out of the diversity of factors which contributed to the release of the poet in Hope, only one emerges with certainty, his need to objectify his private frustrations. Although McAuley has queried the value of his contribution to Hope's achievement as a poet, writing that 'I like to think we were important to one another and sharpened our perceptions on one another over a substantial period in which each of us was developing as a poet',³⁶⁸ it seems likely that he contributed more than he realised. Horne adds the influence of Harold Stewart : 'I do think that meeting McAuley and Stewart gave Hope some heart ... certainly it is only since he met them that he became sufficiently bold to publish.'³⁶⁹ There was operating another important factor, Hope's thinking about aesthetics. Even though his notable prose explorations of the creative process were to be formulated after the mid-1950s and given the permanency of book form from 1965, the thinking for some of his aesthetic theory was in place by the time he wrote many of the poems of The Wandering Islands. The "Esthetic Theory" is the best evidence of this. The closeness of Hope's engagement with subjects and themes in much of his poetic output of 1938-53, a closeness missing in the earlier verse, derives from his careful preparation to become a poet as well as from his need to seek catharsis by means of making poetry.

368. McAuley, "Memoirs and Memories," p.11.

369. Horne, "Portrait of an Un-Australian," p.518.